
RESEARCH ARTICLE

Mimetic-Pragmatic Analysis of U.B. Aparece's Three Select Poems

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ABSTRACT

The realm of literary studies extends far beyond mere academic exploration; it serves as a multifaceted conduit that not only instructs and entertains but also provides a platform for individuals to express their thoughts and emotions through critical analysis. In this qualitative study, we delve into the intricate world of mimetic and pragmatic transactions within a selection of poems authored by Ulysses B. Aparece, specifically "Calling," "Hermit," and "Ritual." These poetic creations shed light on the inherent mimetic textualities found within persona-vision-addressee imaginary transactions and reader-response dynamics. This exploration reveals the immediate and profound interaction occurring between the text and the reader, enriching the understanding of the intricate dance between mimesis and pragmatics within our lived realities. The findings of this study are not only captivating but also offer profound insights. In "Calling," the symbolic use of water represents the rejuvenating power of nature, while "Hermit" artfully weaves the persona's narrative back to their ancestral origins through familiar landscapes. "Ritual" uncovers forgotten wisdom and practices within alternative medicine. On a pragmatic level, the poems demonstrate how skepticism can be effectively countered by the genuineness of "Calling," how a steadfast comprehension of one's roots can pave the way for success, as illustrated in "Hermit," and how doubts and uncertainties can dissipate in the light of newfound understanding, as exemplified by "Ritual." The significance of this study lies in its contribution to the understanding of how literature, through these poems, enriches our comprehension of the world and ourselves. It invites both readers and scholars to explore the rich tapestry of literary texts and to embrace the transformative power they wield in enhancing our knowledge and insight.

KEYWORDS

Mimesis, pragmatics, literary analysis

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1. Introduction

Literature has been widely enjoyed and considered one of the oldest forms of artistic expression. It has been present worldwide, dating from BCE to C.E. Famous philosophers Plato and Aristotle have emphasized the importance of literature in enriching human lives. At the same time, estheticians have always highlighted the value of literature in educating and entertaining readers. Joseph Galdon of Ateneo de Manila referred to literature as a reflection of SHE, or Significant Human Experience, as it uniquely captures the essence of human emotions and experiences.

Due to global commercialization, our country requires practical skills. Dep Ed. and CHED have responded by implementing academic tracks aligned to cultivating business, technical, and vocational skills at the expense of the humanities. With the advent of nanotechnology, Nesi mentioned in her study that online gaming, TikTok, and social media platforms capture the attention of our netizens (Nesi, 2020). Wang et al. reported on the Effects of Social Media on College Students; most college students spend six to eight hours browsing social media platforms daily. The study also found that social media significantly impacts college

students' lives and academic performance. The report suggests that social media directly correlates with college students' grades (Wang et al., 2011). An approach is necessary to find a middle ground between using social media and focusing on academic studies. Today's students can be easily motivated to explore the literary world with multimedia technology.

Literature is a pragmatic field that fosters various critical skills, making it an essential education component (Anderson, 2010). Its primary objective is to educate, entertain, and symbolize human experiences. It helps motivate us to express our thoughts and feelings effectively through critical analysis and to call to mind something never seen or experienced. This study presented a way to express one's thoughts and feelings in concrete words. It includes a reading of poetry (perhaps the most difficult and the 'highest' genre in literature) and criticism (filtered through one or more lenses or perspectives that we have for seeing "representation" or "re-creation" (Anderson, 2010).)

Anderson affirms that literary criticism holds significance in a constantly evolving cultural environment: "We write words about words—and then, as the conversation progresses, we write words about words about words about words. Our work is a kind of ground zero of textuality, in which one text converges on another to create a third hybrid, ultra text. We respond to an author's metaphors with counter-metaphors; we criticize or praise a story by telling a story about it "(Anderson, 2010).

In this postmodern era, the rationale for this literary study is grounded in its logic, as it enables us to understand and analyze the complexities and nuances of contemporary literature. Aristotle emphasized that an artist can intentionally aim to "imitate" life through skillful selection and presentation of material. Juan-Navarro further explains Plato's belief that poetry poses moral dangers and serves as a basis for instructive evaluation (Juan-Navarro, 2007). Mimesis regards a text as a reflection, portrayal, or duplication based on what it emulates, such as nature, the universe, actualities, or other written works. According to M.H. Abrams, it is a feature of literary realism that sees literature as a copy, mirror, or portrayal of the universe and human existence, with its effectiveness measured by the accuracy and sufficiency of its depiction (Abrams, 2014).

From a feminist perspective, Julia Kristeva suggests that Mimesis involves creating an object that appears genuine or believable (Kristeva, 1984). Mimesis involves how artwork portrays and reimagines its surrounding environment effectively. Juan-Navarro cites R.C. Lodge's effort to unify the notion of Mimesis, where the poet evolves into a skilled artist by delving deeper into the fundamental nature of things, assimilating the concept of ideas (Juan-Navarro, 2007). Through qualitative mimetic analysis, this study reveals the presence of 'catharsis' or the imaginary transaction that purifies our understanding of the text.

The reader-response theory focuses on the audience's involvement and reaction to literature. It considers the text effectively based on the reader's experience. Reader-response criticism emphasizes the reader's role in understanding the text (Iser, 1978).

Reader response can lead to various outcomes, including moral betterment, learning, psychological therapy, pleasure, catharsis, sublime transport, and aesthetic contemplation (Adams, Year). It is a critical approach that accommodates different perspectives and is valuable for learner-centered teaching (Mailloux, 1990). Pragmatic analysis seeks to unearth the cognitive impact of a text on the reader's consciousness, forming an integral part of the rationale and theoretical foundation of this study.

1.1 Research Objectives

This study analyzes the mimetic and pragmatic elements in the select poems of Ulysses B. Aparece: "Calling," "Ritual," and "Hermit."

Specifically, it answers the following:

1. How is the persona-vision-addressee imaginary transaction expressed in the three poems mimetically?
2. What reader-response affectivism does each of the three poems reveal pragmatically?

2. Literature Review

McLaughlin and White (2012) narrated the theories of Plato and Aristotle on "mimesis." Unlike other animals, Plato explained that mimesis had been a human endeavor since childhood. From their birth, humans are involved in mimicking interpersonal relationships. The groundbreaking research conducted by Meltzoff and Moore and the subsequent studies revealed that newborns could imitate the mouth and facial expressions of the adult in front of them.

Imitation is enjoyable because by imitating, learning occurs, and somehow, identification occurs between representation and the represented, between the copy and the original, between the signifier and the signified, and between language and reality (Bennett & Royle, 2016). The two are not in opposition; instead, the former is always included as a component of the latter. Describing a text as a mere representation of reality fails to acknowledge that texts are already an inherent part of reality and that literary works play a crucial role in shaping and constructing our perception of reality, influencing the world we inhabit.

Gallese (2009) empirically concludes that mimesis is inherent. The fundamental driving force moves diverse and adaptive human interaction and activities. These serve as the backbone of the study and are supported by Barnet (1968), who explicates that this sheds light upon the process of "making" or "imitating" and connects the relation of art to life, science, environment, and politics.

In a study of a non-western tradition, Gu (2005) concludes that Mimetic theory exists since imitation is a fundamental human instinct; every literary tradition that has developed a system of aesthetic thought incorporates mimetic theory, a universal concept in literature and art. As Gerard puts it, one imitates the desire of others (qtd. in Troy, 2015).

According to N.N. Holland (1998), reader-response criticism refers to a group of critics who concentrate not on the text but on how individuals experience and respond to it. It serves as an entry point and standard for evaluating certain concepts in postmodern literary theory. To a certain degree, all academic studies are encompassed within the realm of reader-response criticism as they all involve some reaction or response. Through the act of reading, the reader creates the meaning of the text. Stanley Fish argues that reader-response criticism is based on the premise that texts are open to interpretation, with the meaning evolving through an interactive process between the reader's expectations, projections, conclusions, judgments, and assumptions that occur outside of the text (qt. in Ruzbeh and Montashery, 2012).

Louise Rosenblatt explains (qtd. in Mambrol, 2016) that the formation of a poem or any literary work is a byproduct of the interaction between the text and the reader, both of which hold equal importance in the process. At the same time, Schoonover (2020) and Brooks and Browne (2012) agree that transactional reader-response involves a give-and-take encounter with the text. Iser (1978) similarly asserted that reading entails an interactive connection between the inferred meaning of the text and the reader's interpretation, which is shaped by their emotions and knowledge.

Bleich suggests that the reader's emotions, needs, and life experiences significantly impact their interaction with a text, which can marginally alter the literary work's meaning. This observation serves as a foundation to reorient the approach to teaching literature in classrooms.

How does one readjust the literary pedagogy so that the experience is its defense? Probst (1994) explains that it is essential to acknowledge the inherent impact of literary texts on readers, which is a direct result of the immediate encounter between the reader and the book. Students should be encouraged to articulate and explore the effect of the text instead of being sidetracked by unrelated matters. The literary work should be regarded as art and not reduced to mere exercise or drill.

In *The New Educational Review*, Tyson delineates the critical aspects of reader response theory, including the acknowledgment that (1) the role of the reader is integral to our comprehension of literature, and (2) readers are not passive recipients of the meaning presented in an objective literary text; instead, they actively construct the meaning they derive from the literature (Mart, 2019).

According to *A Research Guide for Students*, the reader-response theory emphasizes the crucial role of the reader in creating meaning from a text, and the theory subscribes to the belief in the reader's existence. As such, the theory posits that a literary work only comes alive through reading. *The Reading Research Quarterly* features articles that apply reader-response theory to teaching literature.

L.M. Scott (1994) employs the Reader-response theory to establish a connection between advertising and the reader's mind (text-to-mind), enabling researchers to examine the reading process as a crucial link between advertising text and consumer response.

Encouraging readers to respond to literature is vital to developing literary competence. However, how do we facilitate this process? How do we support readers in exploring their thoughts and feelings about a text on a deeper cognitive level? These questions are at the heart of this study, which utilizes the lenses of mimesis and pragmatics to shed light on the complexities of the reading experience. By examining how readers engage with literary texts, we can gain valuable insights into how meaning is constructed and how our understanding of the world is shaped through literature.

By examining mimesis and pragmatics, we can explore the intricate interplay between text and reader and how this relationship contributes to constructing meaning. Ultimately, this study offers new perspectives on fostering literary competence and promoting a more nuanced understanding of how literature shapes our lives.

Scholars, researchers, and educators worldwide have suggested that incorporating person-vision-addressee imaginary transactions and reader-response criticisms can enhance the appeal of writing. By adopting these tools, writers can create more engaging texts that connect the author, the reader, and the subject matter.

Fatubun's analysis of Dante's "Inferno" in his "Divine Comedy" using mimetic and reader response theory highlights the relevance of literary study in contemporary society. By analyzing the text through the lens of mimetic theory, which emphasizes the representation of reality in art, and reader-response theory, which emphasizes the role of the reader in interpreting meaning, Fatubun was able to uncover the more profound significance of the work and relate it to the realities of contemporary Indonesia. Similarly, Kadir et al. found that learners can engage with literary texts by identifying literary devices and commenting on the characters and events within the narrative. This approach allows readers to draw on their experiences and connect meaningfully with the text. Furthermore, this approach recognizes the importance of the reader in constructing meaning and fosters critical thinking skills by encouraging readers to analyze and interpret the text uniquely (2012).

In her study, Pagliawan (2017) demonstrates the potential for a text to generate multiple meanings using the perspectives of mimesis and reader-response theory. The study proves that a text is not limited to a single interpretation but can have many possible implications. As a result, educators must avoid pedagogical approaches that restrict a text to a single understanding and instead encourage learners to explore and engage with the text to discover its various meanings. In other words, readers can describe the essence and form in many ways as the experiences pragmatically allow.

It is evident from the previous discoveries that additional investigation is necessary for this field. Their findings highlight the significance of the research question and suggest potential areas of inquiry that should be explored further. The previous research can be used as a starting point for this study, and the results of this study will build upon and contribute to the existing body of knowledge in the field.

Cotejo (2018) demonstrates in her work, *Imaginary Transactions and Syntactic Linearity*, the presence of life's "Significant Human Experience" in select poems of Rudyard Kipling through persona-vision-addressee transactions. Similarly, Judilla (2016) explores the Expressive-Affective Critique of Carl Sandburg's select poems and finds that students produce accurate responses using persona-vision-addressee. Through their research, these scholars have demonstrated the efficacy of persona-vision-addressee imaginary transactions and reader-response in eliciting real-life experiences shared between the persona and the addressee, the text and the reader, as Garcia (2015) notes. The results of this research offer proof that employing these methods can extract significant meaning from literary texts.

Literature study is essential, especially in analyzing the Philippines' local and global literary works. However, it is surprising that only a few academic studies delve into the pure appreciation of literature. For instance, Marjorie Evasco's essay, "Articulations of the Sacred in Three Boholano Poets," provides a keen observation and profound insight into the invisible relationship between art and life and the beauty that arises from it.

The readings that we have examined provide a compelling demonstration of how the mimetic and pragmatic theories of literature can be applied to the analysis of U.B. Aparece's select poems, namely "Calling," "Hermit," and "Ritual." By examining these works through the lens of these theoretical frameworks, we gain a deeper understanding of how Aparece employs language, imagery, and symbolism to convey meaning and emotion.

The mimetic theory of literature posits that literature is a reflection of the natural world and that the purpose of literature is to imitate life. By examining Aparece's poems through this lens, we can see how the author uses vivid and evocative language to create a sense of realism and authenticity in depicting the human experience.

The pragmatic theory of literature, on the other hand, emphasizes the role of literature in shaping our comprehension of the world and our place within it. By analyzing Aparece's poems through this theoretical framework, we can see how the author uses language and symbolism to evoke powerful emotions and convey complex ideas.

By applying these theoretical frameworks to the analysis of Aparece's select poems, the readers can gain a deeper appreciation of the intricacies and richness of the author's composition and a more profound comprehension of how literature can aid us in comprehending ourselves and the world we inhabit.

3. Research Method

3.1 Research Design

This descriptive study uses a qualitative approach to analyze a text and gain a deeper understanding thoroughly. Qualitative descriptive design is comprehensively used when an uncomplicated description, summarization, or naturalistic observation is desired that focuses on the details of a text or an experience with the text. Giorgi, Holloway Todres, and Sandelowski (as cited in Vasmoradi et al.) advocated for the use of qualitative description as a means of presenting research methods as dynamic entities that cannot be easily categorized, and which can lead to the discovery of meaningful and factual outcomes (2013).

This inquiry focuses on the persona-vision-addressee imaginary transaction and reader-response affective interaction between the reader and the text, focusing on the relationship between the signifier and the signified. The description and analysis of the text to show mimetic transaction and pragmatic signification are substantially used. Finally, a scholarly output on new knowledge based on the findings is constructed: a monograph on literary mimesis and pragmatics.

3.2 Sources of Data

The book, where the data are sourced, *Space Speaks* by Ulysses B. Aparece, was published by RAFI in Cebu City in 2019. *Space Speaks* is the first collection in English introduced by poet laureate and professor emeritus Marjorie "Marj" Evasco.

The three select poems "*Calling*," "*Hermit*," and "*Ritual*" by U.B. Aparece are the specific sources of analytical data based on the thesis statement.

3.3 Data-generating Process

The procedure is divided into three phases that give a detailed discussion of each process qualitatively, as follows to generate the data:

Phase 1. The textualities of the select poems of Ulysses B. Aparece entitled "*Calling*," "*Hermit*," and "*Ritual*" are analyzed comprehensively, explaining the persona-vision-addressee imaginary transaction expressed in the poems mimetically. This table is used for descriptive analyses.

Table 1: Mimetic Transaction in "*Calling*," "*Hermit*," "*Ritual*"

Imaginary PERSONA	Imaginary ADDRESSEE	Poetic VISION: SIGNIFIER	Signified REALITY

Descriptive analyses follow the table.

Phase 2. Calls for the 'reading' of the texts, namely: "*Calling*," "*Hermit*," and "*Ritual*," focusing on the immediate transaction between the text and the critic's interpretation and understanding pragmatically based on the table.

Table 2: Pragmatic Signification "*Calling*," "*Hermit*," and "*Ritual*"

PERSONA'S ATTITUDE	READER-RESPONSES

Descriptive analyses follow the table.

4. Results and Discussion

This section presents the analysis and interpretation of the data gathered. The data follow the specific sequence as outlined below.

4.1 Mimetic Transaction In "*Calling*," "*Hermit*," "*Ritual*"

4.1.1 Mimetic Transaction in "*Calling*"

The mimetic transaction within the selected poem "*Calling*" by Ulysses B. Aparece delves into the intricate interplay of persona, vision, and addressee, subtly woven into the fabric of the text. In the context of the poem, the persona represents the fictional voice or speaker through which the poem's narrative unfolds. The term "vision" in poetry encapsulates the overarching message, theme, or concept that the poet seeks to convey concerning the subject or sign being portrayed. The addressee, on the other hand, alludes to the hypothetical listener or reader of the poetic text.

Matrix 1: Mimetic Transaction in "CALLING."

IMAGINARY PERSONA	IMAGINARY ADDRESSEE	POETIC VISION: SIGNIFIER	SIGNIFIED REALITY
The initiate	The Guardian	Spring's Sacred Pool	Water is nature's healing element

In "Calling," the persona emerges as an initiate, an individual yearning to comprehend the mysteries of nature. This compelling desire prompts the persona to heed the call and embark on a journey, as depicted in the opening stanza:

1

1 This is the spring hidden no more
 2 From a long, hard walk finally
 3 I have arrived, or so it seems
 4 As you who lived here for life—
 5 The guardian—welcome me, though only
 6 Along the edges of the spring's sacred pool.

Here, the spring remains concealed from the eyes of ordinary individuals, carrying connotations of enchantment and the elixir of life. The journey to reach this elusive spring has been arduous, as indicated in lines 2 and 3: "From a long, hard walk finally; I have arrived, or so it seems." The persona grapples with self-doubt, questioning whether they possess the qualities necessary to comprehend nature's sacred attributes.

2 From a long, hard walk, finally
 3 I have arrived, or so it seems

The addressee, who is portrayed as the guardian of this natural sanctuary, holds a profound reverence for nature's sanctity, as articulated by the persona in line 4 of stanza 1. This deep connection between the persona and nature is reinforced. However, the persona's uncertainties and reservations come to the forefront in lines 5 and 6:

4 As you lived here for life—
 5 The guardian—welcome me though only
 6 Along the edges of the spring's sacred pool.

It is a careful instruction for an initiate to prove his worth.

Images of water dominate the text from lines 1 and 6:

1 ... spring hidden ...
 6 ... spring's sacred pool ...

And moves on to *stanzas 2 and 3*:

2

7 The water mirrors my thirst that my
 8 Spirit yearns for even stray sprinkles
 9 From your bath, close to the pouring.
 10 Your chanted praises run in rhythm with
 11 Nature's flowing, and I am hushed like
 12 Shadows of drumming branches, grin-cracks of rocks.

3

13 They beckon, and I sing, but my hymns
 14 Do not blend with the cascades of your music.
 15 I wish, that moment, I could have forgotten

16 This dream, return to where I must belong.
 17 I decide I must leave, but why am I kept
 18 By the leap of water touching my lips?

In *line 7*:

7 ... water mirrors my thirst ...

And *line 8*:

8 ... stray sprinkles ...

In *line 9*:

9 ... bath close to the pouring ...

And in *line 11*:

11 ... Nature's flowing ...

And moves on to stanza 3, line 14:

14 ... cascades of your music ...

In *line 18*:

18 ... leap of water ...

which are its metaphoric vehicle to call and signify sacredness in water as nature's healing element.

In the concluding part in *lines 17 and 18*, the *persona (the initiate)* is about to quit his attempt and is ready to leave, but a rhetorical shift in thought changes the idea:

17 I decide I must leave, but why am I kept
 18 By the leap of water touching my lips?

Evasco (11) comments that the poem "*Calling*" is a primitive stage of an initiate who undergoes shamanic rites. It is an invitation to ineffable in-between, the world of sacredness and magical healing or purification of the world-of-the-mundane where images of water—as collective unconscious as its central metaphor (12).

4.1.2 Mimetic Transaction in "Hermit"

The *mimetic transaction* in the poem "*Hermit*," between *persona* and *addressee* through the imaginary message of its *poetic vision*, is revealed in Matrix 2 as follows.

The poem's six stanzas contain forty-one lines; lines 1 to 8 in stanza 1; lines 9 to 16 in stanza 2; lines 17 to 24 in stanza 3; lines 25 to 32 in stanza 4; lines 33 to 40 in stanza 5, and lines 41 in stanza six are shown in the discussions.

Matrix 2: Mimetic Transaction in "*HERMIT*."

Imaginary PERSONA	Imaginary ADDRESSEE	Poetic VISION: SIGNIFIER	Signified REALITY
The apprentice	The hermit (sacred shaman)	Familiar space	Ancestral beginnings

"*Hermit*" tells the *persona, the apprentice*, his concerns and worries about these dehumanizing effects of modern-day living to its almost unrecognizable stature. As stated in *lines 1, 2, 3, and 4 in stanza 1*:

1 I have become stranger to myself these days.
 2 Smoke, and grease, and soot
 3 From what we term advanced living
 4 Cling to my body's every inch.

This demeaning state caused by popular culture is reason enough for him to follow his path and find the solution. *The apprentice* decided to follow his way to where everything started, as expressed in *lines 5 to 8*:

5 Break, then, I must this routine
 6 And once more obey my feet

7 To where my familiar space meets

The *familiar space*, the *vision*, is the sacred beginning, as it is supported in *line 8*:

8 The first sign of your forest.

The spiritual abode that connects the persona to nature's sacred grounds or its *ancestral beginnings*. To thread on this path is a promise of fresher air, good relationships, and an expanse of ideas, as seen in lines 9 to 12 in stanza 2:

2

9 Promises of refreshed breaths,
10 Stronger heartbeats, wider vision
11 Are the tempting reasons why
12 I must submit to self-imposed rules;

Imbricated description seek to recreate intuitive illumination with the ordinary and the extraordinary, the modern and the primeval, or the real and the magical as articulated in *lines 13 to 24*, in *stanza 2 and 3*:

In *line 13*:

13 No Nike shoes as my soles

With *lines 14 and 15*:

14 Must learn to trust the carriage
15 Of weed, mosses, and grasses,

In *line 16*:

16 Never wear Levi's nor Lacoste

In *lines 17 and 18*, in *stanza 3*:

3

17 Else I lose the generous welcome
18 Of the wind's secret beginnings.

In *line 19*:

19 I must leave behind my Rado

With *lines 20, 21, and 22*:

20 For how will I know of the ways

21 The alimukun and the antulihaw
22 Flap by their wings every sundrop?

In *line 23*:

23 I have to set my Ray Ban aside

In *line 24*:

24 To discover what memory my eyes can share.

The *apprentice*, in such a moment of understanding, who in all his life has had no close acquaintance with nature and the "Hermit," the *sacred shaman*, years to renew them are evident in lines 25 to 29, in *stanza 4*:

4

25 Stripped now to my barest, I lay
26 Down myself on the sacred boundary.
27 Every touch, kiss, embrace is
28 My way of telling this earth
29 My skin's remembering of kin

This exalted romantic statement of the apprentice, in *lines 25 to 27*, induced by the hermit's trail of incense and brewed herbs, in *lines 30 to 32* are the manifestations of an awakened consciousness ready for the final cleansing and healing.

30 Kept alive by the trail of smell that has
31 Always caught my thoughts: brewed
32 Herbs that have mastered my feet

And the "Hermit" invites the apprentice to take a dip in *lines 33 and 34*, in *stanza 5*:

5

33 And your lips— "Come, wash yourself
34 With these herbs in this spring of water"—

The final ceremony and the hermit's power of promise or promise of power, In *line 35*:

35 And let me see the power of promise;

The apprentice now rises with all the ancestral knowledge and self-understanding in *lines 36 to 40*:

36 An awakening about skin and frame.
37 On my return home, I am certain
38 I shall have this fullest learning:
39 The color of my skin's every inch
40 Even when covered with dirtiest fumes.

Even when covered with modern-day conventions of comfort and fine living, his power of confident *understanding* remains:

6

41 My frame? –a confident understanding

4.1.3 Mimetic Transaction in "Ritual"

The imaginary transaction of mimesis between *persona* and *addressee* through the *implied message (poetic vision)* is shown in *Matrix 3*. Discussions follow the matrix, supported by seven stanzas and corresponding fifty-three poetic lines.

Matrix 3: Mimetic Transaction in "RITUAL."

Imaginary PERSONA	Imaginary ADDRESSEE	Poetic VISION: SIGNIFIER	Signified REALITY
Shaman's assistant	Shaman	Ritual	The procedures in alternative medicine

"Ritual" speaks of the *persona's* journey to becoming the shaman's assistant who narrated the procedural understanding of the shamanic pilgrimage to ecstasy. The shaman--the *addressee*-- as the keeper of ancestral knowledge, prep the bridging of both worlds, magical and real that culminates in the healing of the afflicted. And the Ritual, the forgotten knowledge, is the only refuge or alternative medicine that serves as the ordinary folks' last line of defense.

The *persona*, the *shaman's assistant*, has to follow the shaman's decrees and oversee the preparation for the coming "Ritual," which includes mathematical timing of the herbs to be harvested and brewed, the precise arrangement of food and wine to be offered following the divine placement and time within the four corners of the "balilan mat," a locally weave pandan mat, these are manifested in *lines 1 to 8*, in *stanza 1*:

1

1 To celebrate the waking up of herbs,
2 We first observe the ground's sacredness
3 And the shaman in his decrees: Offerings
4 Of native wine, food, ceremonial roots
5 Have to be placed in a proper order
6 On this four-corner balilan mat
7 Whose boundaries and spaces within
8 Shall later make manifest the spirits.

The *addressee*, the *shaman*, gives a definitive decree observing divine numbers and mathematics in lines 1 and 2, lines 5, 6, and 7:

1 ... waking of herbs ...
2 ... ground's sacredness ...

The herbs must be plucked according to the exact time of the day, day of the month, and month of the year so as not to spoil their curative potency,

- 5 ... placed in a proper order
 6 ... this four-corner ...
 7 ... boundaries and spaces within ...

the healing procedures operate with precise temporal and spatial positioning, facilitating access to the realm of the spirit world, as expressed in line 8:

- 8 Shall later make manifest the spirits.

In the *second stanza*, in *lines 9 to 15*, signals the start of the "Ritual," as they settle in their right places within the mat, and the incense smell penetrates the deepest part of their minds while the shaman starts playing his small guitar:

- 2
 9 We now take our assigned places
 10 As the shaman begins his program,
 11 The kamanjan starts to burn, its
 12 Incense smells a trail of inward travels,
 13 The strings of the small guitar quiver:
 14 We learn their repeated strains echo
 15 The ritual's most honored origins.

The incense smell penetrates the sensory nerve creating a trance accompanied by the staccato of sounds from the strings of a 'small guitar' played by the shaman and the tinkering of bowls from the attendants with the shaman's chanting, creating a cacophony of sounds calling out primordial names that transported us into some remote place of distant memories, in *stanza 3*:

- 3
 16 Bowls tinkle, and their sounds mingle
 17 With the chanting of revered beings,
 18 He wraps in the web of his hymns
 19 The universe--sun, moon, clouds—
 20 And this sequence of dream names—

In *line 21*:

- 21 Hamaga, Kitanglad, Kambantug, Timubu—

Ancestral places, places of mystery and magic, where creatures can be heard, and where spirits and spirit guides are waiting.

- 22 Once brooding grounds for golden chickens
 23 Whose crowing still rings in hearing within.

The shaman, as the guardian of knowledge, cleared the shadows into deep understanding in lines 24 and 25, in *stanza 4*:

- 4
 24 From the thickets of his thoughts
 25 Towards the clearing of our understanding,

as ancient names mentioned belonging to the great ancestry of healers, in *lines 26 and 27*:

- 26 Names of forebears reverberate--
 27 Daguhuy, Guba-guba, Paglawigan, Paglumutan--

real or magical that the shaman summoned to partake in the offerings and entreat to heal the afflicted by possessing the shaman's body and guiding the curing process. The whole procedure is so overwhelming that they (attendants) seem to vanish all their doubts and uncertainties and appease the spirits, clearly seen in *stanza 5*, lines 31 to 38:

- 31 They take shape as we let grow
 32 The herbs into our own understanding.
 33 From our lips, we let go
 34 Of uncertainties: What happened?

- 35 The healing when? What to offer?
- 36 Who is the afflictor? The trembling, how real?
- 37 But we have seen how his
- 38 Entreaties may have appeased the spirits.

The Shaman's assistant may not be able to do what the shaman had done—host to spirits—but he is successful enough to give him the knowledge and that ecstatic experience *in lines 42 and 43, in stanza 6*:

- 42 For don't I float with the smoke,
- 43 Repeat after the rhythm of strings?

The assistant's wish is to learn the measure of the rhythm of his hymns, his dance steps, and his affinity to nature, which brought a clear understanding and a sure path to follow.

4.2 Pragmatic Signification "Calling," "Hermit," and "Ritual"

4.2.1 Pragmatic Signification in "Calling"

The pragmatic signification or reader-response to a literary work sees the poem in relation to the reader: As Adams (3) suggests that the desired outcome of a literary work on the reader is to elicit a response, either in the form of verbal or written feedback or a logical reaction to the text.

This pragmatic signification to the poem "Calling" is shown in this matrix as follows.

Matrix 4: Pragmatic Significations in "CALLING"

Persona's Attitude	READER RESPONSE
The initiate's doubtful capacity for shamanic healing is obvious.	A person's skepticism and reluctance can be countered by sincerity.

The poem "Calling" introduces the world of shamanic healing.

The initiate's journey is quite arduous, as expressed *in lines 1 to 3, stanza 1*:

- 1
- 1 This is the spring hidden no more.
- 2 From a long, hard walk, finally
- 3 I have arrived, or so it seems

The guardian welcomes him only within the edges of the spring's sacred pool, though, at first, the guardian is skeptical and reluctant about the initiate's purpose in *lines 4, 5, 6*:

- 4 As you who lived here for life--
- 5 The guardian—welcome me though only
- 6 Along the edges of the spring's sacred pool.

But he later learned the purities of the initiate's intentions in stanza 2, lines 7, 8, 9:

- 2
- 7 The water mirrors my thirst that my
- 8 Spirit yearns for even stray sprinkles
- 9 From your bath, close to the pouring.

The initiate, at the same time, is doubtful in his capacity and of the guardian's powers, but the guardian's close affinity with nature is revealed in lines 10, 11, 12:

- 10 Your chanted praises run in rhythm with nature's
- 11 Flowing and I am hushed like the shadows
- 12 Of drumming branches, grin-cracks of rocks.

He attempted to dance to the rhythm of nature's flow and the guardian's chants but was hushed, humiliated, and unfit by nature or art. In *stanza 3*, his efforts are doomed to failure, and giving up is his second thought in *lines 13 and 14*:

3

13 They beckon, and I sing, but my hymns
14 Do not blend with the cascades of your music.

Lines 15 and 16 show his almost doomed attempts:

15 I wish, that moment, I could have forgotten
16 This dream, return to where I must belong.

and decided never to continue, in *line 17*:

17 I decide I must leave ...

The Guardian sees his sincerity, and he declares reassuringly that the task is never easy and nature itself has chosen its protegee. In *lines 17 and 18*:

18 ..., but why am I kept
19 By the leap of water touching my lips?

4.2.2 Pragmatic Signification in "Hermit"

The pragmatic signification in the poem "Hermit" shows the logical reader's response to the poetic text as revealed in Matrix 5, as follows:

Matrix 5: Pragmatic Signification in "HERMIT"

Persona's Attitude	READER-RESPONSE
The doubtful initiate accepts his fate as an apprentice.	Confident understanding supports the apprentice toward success.

This poem is somewhat the second part of the initiate's journey. The apprenticeship—though the first part is rigorous enough for him almost to decide not to continue. This time, the test is dealt with added severity. The apprentice wants to go through all of this because he notices things about him, about his losing his natural identity due to the influx of modernity, in *stanza 1, lines 1, 2, 3, and 4*:

1

1 I have become stranger to myself these days.
2 Smoke, and grease, and soot
2 From what we term advanced living
4 Cling to my body's every inch.

The apprentice expressed willingness to follow the natural path, his familiar space, to the path of his ancestral beginnings in *lines 5, 6, 7, and 8*:

5 I must break this routine
6 And once more obey my feet
7 To where my familiar space meets
8 The first signs of your forest.

To thread on this path is a promise of fresher air, good relationships, and an expanse of ideas, as seen in *lines 9 to 11, in stanza 2*:

2

10 Promises of refreshed breaths,
11 Stronger heartbeats, wider vision
11 Are the tempting reasons why

The test is dealt with severity because the rules require the apprentice to strip himself of all the material things we call 'worldly positions,' making us forget who we are and a stranger to ourselves. Succinctly, there is a clear 'imbrication', an accumulation of

realistic details to describe impossible events and natural phenomena—magical realism. These are expressed in detail in *lines 13 to 16, in stanza 2.*

In *line 13*:

13 No Nike shoes as my soles

with *lines 14 and 15*:

14 Must learn to trust carriage

15 Of weed, mosses, and grasses,

in *line 16*:

16 Never wear Levi's nor Lacoste

with *lines 17 and 18, in stanza 3*:

3

17 Else I lose the generous welcome

18 Of the wind's secret beginnings.

And in *line 19*:

19 I must leave behind my Rado

with *lines 20, 21, and 22*:

20 For how will I know of the ways

21 The alimukun and the antulihaw

22 Flap by their wings every sundrop?

in *line 23*:

23 I have to set my Ray Ban aside

with *line 24*:

24 To discover what memory my eyes can share.

The initiate is accepting his fate as an apprentice and ready to take the baptism, articulated in *lines 25 to 29 in stanza 4*:

4

25 Stripped now to my barest, I lay

26 Down myself on the sacred boundary.

27 Every touch, kiss, embrace is

28 My way of telling this earth

29 My skin's remembering of kin

This exalted romantic statement of the apprentice, in *lines 25 to 27*, enhanced by the hermit's trail of incense and brewed herbs, are the manifestations of an awakened consciousness ready for the final cleansing and healing, in *lines 30 to 32*:

30 Kept alive by the trail of smell that has

31 Always caught my thoughts: brewed

32 Herbs that have mastered my feet

The hermit invites him to take a dip in the spring of water, the final ceremony of the healing process, the power of promise, and the hermit's promise of power, in *lines 33 to 35, in stanza 5*:

5

33 And your lips— "Come, wash yourself

34 With the liquid mix in this spring of water"--

35 And let me see the power of promise;

The apprentice now rises with all the ancestral knowledge and self-understanding in *lines 36 to 40*:

36 An awakening about skin and frame.

37 On my return home, I am certain

38 I shall have this fullest learning:

39 The color of my skin's every inch

40 Even when covered with dirtiest fumes.

Even when covered with modern-day conventions of comfort and fine living, his power of “a confident understanding” remains in stanza 6, line 41:

6

41 My frame? —a confident understanding.

4.2.3 Pragmatic Signification in “Ritual”

Reader-response in reaction to the apprenticeship of the initiate as the Shaman’s assistant is revealed in Matrix 6. The descriptive analysis of the pragmatic signification is supported by the lines and stanzas of the poem “Ritual.”

Matrix 6: Pragmatic Signification in “RITUAL”

Persona’s Attitude	READER RESPONSE
The apprentice becomes the Shaman’s assistant.	Doubts and uncertainties fade as understanding sifts through.

The third sequel. The “Ritual” shows the apprentice becoming the shaman’s assistant and is responsible now for overseeing the preparation for the “Ritual.” Gathering the necessary herbs, one must follow the precise time of the day, day of the month, and month of the year when plants are ready for the picking and the ground is supple enough to give its blessings, as stated in lines 1 and 2, in stanza 1:

1

1 To celebrate the waking up of herbs,
2 We first observe the ground’s sacredness

The shaman stated that the preparation needs to be mathematically precise and the placement of the paraphernalia and offerings within the “balilan mat,” a locally weaved pandan mat, in lines 3 to 6:

3 And the shaman in his decrees: offerings
4 Of native wine, food, ceremonial roots
5 Have to be placed in a proper order
6 On this four-corner *balilan mat*

Lines 7 and 8 express that the curative processes function within precise temporal and spatial parameters and facilitate entry into the realm of the spirit world.

7 Whose boundaries and spaces within
8 Shall later make manifest the spirits.

Each will have to take their assigned place as the shaman starts the ritual, in lines 9 and 10, in stanza 2:

2

9 We now take our assigned places
12 As the shaman begins his program,

The ‘incense smell’ starts to penetrate the sensory nerve, creating a trance accompanied by the staccato of sounds from the strings of a ‘small guitar’ played by the shaman in lines 11 to 15:

11 The kamanjan starts to burn, its
12 Incense smell a trail of inward travels,
13 The strings of the small guitar quiver:
14 We learn their repeated strains echo
15 The ritual’s most honored origins.

And the tinkering of bowls from the attendants with the shaman's chanting create a cacophony of sounds calling out primordial names that transport us into some remote place of distant memories of an ancestral place, where spirits and spirit guides are waiting, *in lines 16 to 20, in stanza 3:*

3

16 Bowls tinkle, their sounds mingle
17 With the chanting of revered beings,
18 He wraps in the web of his hymns
19 The universe--sun, moon, clouds--
20 And this sequence of dream names--

In line 21:

21 Hamaga, Kitanglad, Kambantug, Timubu—

Ancestral places, places of mystery and magic, where creatures can be heard, and where spirits and spirit guides are waiting.

22 Once brooding grounds for golden chickens
23 Whose crowing still rings in hearing within.

From the shaman's memory of places to the space of our understanding, the ancient names mentioned are the great ancestry of healers, *in lines 24 to 27, in stanza 4:*

4

24 From the thickets of his thoughts
25 Towards the clearing of our understanding,
26 Names of forebears reverberate--
27 Daguhuy, Guba-guba, Paglawigan, Paglumutan—

Real or magical that, the shaman summoned them to partake in the offerings and entreat to heal the afflicted by possessing the shaman's body and guiding the curing process. Names that are somehow forgotten by modernity and shifting heartbeats.

28 Healers foremost of hearts and minds
29 Falling victims to altered beatings
30 And the habit of half-remembering.

The whole procedure was so overwhelming that they (attendants) seemed to vanish all their doubts and uncertainties and appeased the spirits.

31 They take shape as we let grow
32 The herbs into our own understanding.
33 From our lips, we let go
34 Of uncertainties: What happened?
35 The healing when? What to offer?
36 Who is the afflictor? The trembling, how real?
37 But we have seen how his
38 Entreaties may have appeased the spirits.

The Shaman's assistant may not be able to do what the shaman had done—host to spirits—but he is successful enough to give him the knowledge and that ecstatic experience *in lines 39 to 43, in stanza 6:*

6

39 No places for mistakes, least he loses
40 The moment's gift--host to spirits
41 He succeeds, taking me in the process
42 For don't I float with the smoke,
43 Repeat after the rhythm of strings?

The assistant's wish is to learn the measure of the rhythm of his hymns and his dance steps in lines 44 and 45:

44 I wish I could measure, too, this
45 Piece of earth's sacred limits

and his affinity to nature brought all doubts and uncertainties to fade as understanding sifts through as the herbs cleanse everything. In stanza 7:

46 And know how to place those power
 47 Hymns on my severed tongue.
 48 Still, I have to learn to count the dance
 49 Moves and steps, speak his verses,
 50 Understand the signs of precious stones
 51 Which will tell why this heart's
 52 Uneven beating, this mind's consent
 53 For yesteryears to just easily disappear.

gives the assurance of a clearer path to follow, moves to practice, and words to muster, and slowly, in time, reveals the answers to the assistant's questions about life and living. But for the afflicted, it was a recovery with half-remembering of the healing.

5. Conclusion

The analysis revealed that "Calling" employs the symbolism of water to represent the rejuvenating power of nature, "Hermit" skillfully weaves the persona's narrative back to their ancestral origins, and "Ritual" unearths forgotten wisdom and practices within alternative medicine. These findings indicate that these poems provide valuable insights into both mimetic and pragmatic aspects of literature. Pragmatically, the poems also show how skepticism can be effectively countered by the genuineness of "Calling," how a steadfast comprehension of one's roots can lead to success as illustrated in "Hermit," and how doubts and uncertainties can dissipate in the light of newfound understanding as exemplified by "Ritual."

The contribution of this study to the literature lies in its exploration of the intricate dance between mimesis and pragmatics in our lived realities, as depicted in Aparece's selected poems. It underscores the transformative power of literary texts, inviting readers and scholars to further explore the rich tapestry of literature and how it enhances our understanding of the world and ourselves. This study emphasizes that literature transcends mere academia, offering practical applications and fostering essential skills for education and that it serves as a multifaceted conduit for instructing, entertaining, and facilitating personal expression through critical analysis.

6. Recommendations

The study underscores the reader's pivotal role in poetry analysis, enabling them to discern the poetic theme and explore how the text mirrors reality. Emphasis should be placed on:

1. Examining the voice within the poetic narrative.
2. Deciphering the message conveyed through figurative language.
3. Unveiling the underlying vision guiding poetic meaning.
4. Cultivating a heightened awareness of life's hidden beauty, values, and truths.
5. Imagining the addressee as a listener in a story narrated by an imaginary speaker.

Additionally, readers should adopt an affective reader-response approach, both orally and in writing. This approach encourages critical analysis of literary texts and even creative responses to poetry. It is not exclusive to reader-critics but can also be applied by academics and literature enthusiasts. Engaging with poetry in this manner fosters a deeper appreciation for the art form and its ability to reflect and connect with human experiences.

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