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The Isolation of Hiligaynon Statements

This article attempts to define the *Hiligaynon* statement and to identify its subclasses in terms of a description of its contrastive structuring and the elements that function in its basic patterns.

This is a part of a Master's thesis whose objective is to compare and contrast the signalling features of English and *Hiligaynon* and to predict student difficulties which may arise from the nature of the languages in contact.

A Felt Need

Researches, especially by linguists, on the nature and functioning of language have constantly been undertaken. In recent years this interest has brought about a new approach in the teaching of languages. The new approach, better known as the second language approach, can be more effectively used if the teacher understands the structuring of the native language of the learner as well as that of the new language before teaching the new language to him. This new approach also requires teaching materials which are based on a scientific description of the native language of the learner and the target language. The interest in the new approach has spread in many countries.

After the second world war this approach caught the interest of Philippine educators, and today it is being implemented in many schools. The need for the second language approach is not far to seek: every Filipino child is taught to be multilingual. Because of the diverse languages or dialects in the Philippines, there is a real need for a descriptive analysis of these different dialects, if language is to be taught scientifically. It is only after such studies are made that more effective teaching materials can be prepared. It is for this reason that this study was undertaken.

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Sources of Data and Method of Procedure

A collection of different *Hiligaynon* sentences from the corpus of this research. The utterances and their responses were recorded as they were heard from different types of people in and around the city of Iloilo, a speech community comprehensive enough to represent the dominant speech of the Western Visayas region, the Hiligaynon.

These utterances were next sorted according to Fries' method¹: classifying the utterances according to their responses. This procedure closely followed Fries even to the point of terminology, in anticipation of the comparative study later to be undertaken. Through this procedure, the questions, the commands and requests, the calls, the greetings, the leave-takings, and the statements in Hiligaynon were isolated.

After this step, the sentences were examined for their structural signals, to find out what distinguish them from each other. The questions were analyzed first and sub-types were isolated. This detailed analysis involved the study of the significant features of the original sentences in the corpus. After this was done, these same utterances were manipulated to discover which of the features are the significant signals of a type of utterance in that their signalling value is not nullified by the manipulation. These were set in

frames or patterns for their identification. The same procedure was followed in the analysis of the other types of utterances which the corpus yielded.

After identifying and isolating the Hiligaynon statements, the next step was to discover the significant internal features of utterances that the writer as a native speaker of Hiligaynon could react to as one statement each. After ascertaining the significant features, these were made the criteria to set against longer utterances, in order to determine how many statements are found in them. Every recurrence of the set of features is considered evidence of the occurrence of another statement.

After the basic pattern was discovered, the statements in the corpus were examined again to find out how many types of Hiligaynon statements there were.

Significant Features

Among the signals that distinguish Hiligaynon sentences from each other, intonation has been found to be of primary significance. This conclusion was arrived at after finding that certain sentences can become any other type of sentence without any change of word form or word order, simply by changing the pattern of intonation. The contrastive analysis of the collected samples showed that the Hiligaynon statement has a sustained pitch 2 dropping to pitch 1 only at the last word or syllable in the utterance. The command is distinguished from other types of utterances by its sustained pitch 3 intonation pattern. When this pattern is modified by a glide from pitch 1 to pitch 3 on the last word or syllable, the utterance becomes a request. A sustained pitch 2 with a final rising glide from pitch 1 to pitch 4 signals a question.

Examples:²

	Pitch 2	P. 1
Statement:	a. Mamunyang na ako sang mga tanum.	
	b. Will water already I the (plural) plant	
	c. 'I am going to water the plants now.'	

	Pitch 2	P. 1-4
Question:	a. Mamunyang na ako sang mga tanum?	
	c. 'Shall I water all the plants now?'	

	Pitch 3	P. 3
Command:	a. Mamunyang ka na sang mga tanum.	
	b. To water you now the (plural) plant	
	c. 'Water all the plants now.'	

	Pitch 3	P. 1-3
Request:	a. Mamunyang ka na sang mga tanum ay.	
	c. 'Please water all the plants now.'	

²(a) is the utterance in *Hiligaynon*.

(b) is the transliteration in English of the utterance.

(c) is the closest translation.

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¹Charles C. Fries, *The Structure of English*, (New York: Harcourt, Brace and Company, 1952) Chapter III.

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Another differentiating feature in *Hiligaynon* sentences is inflection. The statement has a distinctive system; so does the command. The question takes on the inflection of commands when the question is about a command, and that of a statement when the question is about a statement.

Commands are inflected for goal focus and actor focus, and each focus is a little system carrying the concept of tense. Commands show tense by expressing the immediacy (or non-immediacy?) of the demanded action. Goal Focus 1 is signalled by the suffixes *-i* and *-an*, and focuses attention on the receiver of benefit or hurt resulting from the action demanded. Goal Focus 2 is signalled by *-a* and *-on*, and focuses attention on the undergoer of the action demanded. The inflections which show demand for immediate action are *-i* and *-a*. The inflections that signal action that may be done at some later time are *-an* and *-on*.

EXAMPLES:

- 1a. Dugosi ninyo ang mga pajo.
 - b. To be harvested from now by you (plural) the (plural) mango
 - c. Strip the tree (mango) of its fruit.
- 2a. Dugusa ninyo ang paho.
 - b. To be harvested now by you the mango (fruit).
 - c. 'Harvest the mangoes.'
- 3a. Dugoson ninyo ang paho.
 - b. To be harvested by you (plu) the mango.
 - c. 'Harvest the mangoes sometime.'

- 4a. Dugusan ninyo ang paho.
- b. To be harvested from sometime by you (plu) the mango tree.
- c. 'Strip the mango tree of its fruit sometime.'

The inflections for actor focus in commands are *mag-* and *ma-*. *Mag-* signals a more pressing command and demands immediate compliance, while *ma-* signals a command without a note of urgency, so that obedience to such a command may be put off till some later time.

Another inflection which denotes non-immediacy (actor focus) in commands is *-um-*. (This is not to be confused with the *-um-* inflection in statements, which denotes accomplished action.)

EXAMPLE:

- 1a. Dumugos kamo sang paho.
- b. Harvest sometime you (plu) the mango (fruit)
- c. Harvest the mangoes sometime.'

Identifying Systems of Hiligaynon Statements

The main corpus and a random sampling of sentences from the pages of the *Hiligaynon* and the *Yuhum*¹ show two kinds of Hiligaynon statements: the verbless (or identification) statements and those with verbs.

STATEMENTS WITH VERBS

Hiligaynon statements having verbs are reports of actions, either accomplished or intended, and the "direction" of such actions is indicated in terms of "doer" and "receiver(s)." Capability to do may be specified. In common with commands (and, of course, questions and requests), the verbs in

¹These are two periodicals in the vernacular.

statements may also be inflected for plurality of action, pejoration, causation, and emphasis.

I. The following inflections denote accomplished action:

A. Actor Focus

1. The *na-* inflected verbs.

- a. Naligo sila sa baybay kahapon.
- b. Bathed they at beach yesterday.
- c. 'They went swimming at the beach yesterday.'

2. The *-um-* inflected verbs

- a. Lumukso ang paka sa tologban
- b. Jumped the frog into pond
- c. 'The frog jumped into the pond.'

- a. Umuna si Nena kay nagadali sia.

- b. Went ahead (x) Nena because was hurrying she
- c. 'Nena went ahead because she was in a hurry.'

3. The *nag-* inflected verbs

- a. Nagka-on kami una.
- b. Ate we first
- c. 'We ate ahead of you.'

The durative aspect of the accomplished action is signalled by the prefix *ga-* immediately after the *na-*. It has two forms (allomorphs): /*ga-*/ which indicates an action in the process of being accomplished at the time of speaking, and /*-g-*/ which indicates that the accomplishing occurred before the time of speaking. /*-g-*/ also denotes durative aspect in the absolute past. (A verb in the "absolute past" is not accompanied by a related verb in a conditioning expression.) Some examples are:

The *nag-* inflected verbs

- a. Nagka-on kami una.
- b. Ate we first.
- c. 'We ate ahead of you.'

The durative aspect in the re- (Please turn to page 28)

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lated past, where the progressive verb is conditioned by another past action, is shown in the following example:

- a. Nagasugilanon sila sang pag-abut ko.
- b. Were telling stories they when arrived I.
- c. 'They were telling stories when I arrived.'

4. The na- † ka- inflected verb.

This inflection denotes capacity in the accomplishment of an action in the past. This action may or may not be conditioned.

- a. Nakabagting na ang "bell."
 - b. Was able to ring already the bell
 - c. The bell has rung already.
- a. Nakapanihig na si Oma sang paglakat mo.
 - b. Was able to sweep (the floor already (x) Oma when went you
 - c. 'Oma had already swept the floor when you left.'

B. Goal Focus

The signal of this focus for accomplished action is *in*, either as infix or prefix. *g † in* denotes durative action emphasizing the goal, at some past absolute time:

- a. Gin-akigan ang bata sang maestra.
 - b. Was being scolded the child by the teacher
 - c. 'The child was being scolded by the teacher.'
- a. Inakigan ang bata ni nanay nia.
 - b. Was scolded the child by the mother of his/hers.
 - c. 'The child was scolded by his/her mother.'

ga † -n- denotes goal-focus action in progress at the present time, or in the past in relation to some other action.

- a. Ginahatagan sila sang test.
 - b. Are being given they the test.
 - c. 'They are being given a test.'
- a. Ginahatagan sila sang test pagsulod ko.
 - b. Were being given they test when entered I
 - c. 'They were being given a test when I entered.'

II. The following inflections denote intended action.

A. Actor Focus

1. The ma- inflected verb

- a. Mato-on na ako.
- b. Will study already I
- c. 'I will study now.'

2. The *i-* inflected verb. This inflection tends to emphasize the action and the receiver. It has a degree of compulsion that recalls the command form.

- a. Ihaboy ko ang sagbot sa gowa.
- b. Will be thrown by me the trash to the outside
- c. 'I will throw the trash outside.'

3. The *ma- † ga-* inflected verb denotes a progressing action in the future.

- a. Magapauli ako dugaydugay.
- b. Am going home I by and by
- c. 'I am going home by and by.'

4. The *ma- † ka-* inflected verb denotes capacity to do some intended action.

- a. Makabulig si tatay mo sa imo.
- b. Can help (x) Father your to you
- c. 'Your father can help you.'

The *maka-* inflection is also used to give permission. Such an utterance, like the command, has a sustained pitch 3 intonation.

B. Goal Focus

Goal focus in intended actions is signalled by *-on* and *-an*, with a distribution similar to that of the command forms. These inflections by themselves are therefore ambiguous, as the examples below will show, and identification must rely on other signals in the sentence.

Statements:

Pitch 2

- a. Hugasan ni Puring ang mga pinggan.

Pitch 1

- b. Will be washed by Puring the (plural) plate
- c. 'The plates will be washed by Puring.'

- a. Ang bola salo-on sang bata.
- b. The ball will be caught by the child
- c. 'The ball will be caught by the child.'

Commands:

Pitch 3

- a. Hugasan mo ang mga pinggan.

P. 3

- b. To be washed by you the (plural) plate
 - c. 'Wash the dishes.'
- a. Salo-on mo ang bola.
 - b. To be caught by you the ball
 - c. 'Catch the ball.'

All the above sentences can be converted into questions without effecting any change of word form or word order, simply by changing the pattern of intonation to a sustained pitch 2 with a final rising glide from 1 to 4 on the last word or syllable in each sentence. The question takes on the inflection of a command when the question is about a command, and that of a statement when the question is about a statement.

Another type of statements with verbs comprises those having the non-inflected verb may /mai/, 'to have'.

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The following are examples:

- a. Si Belle may bisita.
 - b. (x) Belle have visitor
 - c. 'Belle has a visitor.'
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- a. May mga pusil ang mga
 - b. Have (plural) gun the (plural) makawat.
robbers
 - c. 'The robbers have guns.'

STATEMENTS WITHOUT VERBS

This type of *Hiligaynon* statements are non-predicating, here called verbless or identification sentences. There are two general patterns. The first juxtaposes the subject noun and a predicate noun. The second has a modifier in place of the predicate noun.

Some examples of the first basic pattern are:

1. a. Abogado si¹ Billy.
b. Lawyer (x) Billy
c. 'Billy is a lawyer.'
2. a. Ford ang auto nila.
b. Ford the car their
c. 'Their car is a Ford.'
3. a. Indi doctor si Tatay (nia.)
b. Not doctor (x) Father (her/his)
c. 'Her father is not a doctor.'
4. a. Ang katunga kay Pedro.
b. The half for/to Pedro.
c. 'A half is for Pedro.'
5. a. Primio ang hinatag.
b. Prize the was given.
c. 'A prize was what was given.'
6. a. Si Puring ang nagluto.
b. (x) Puring the cooked.
c. 'Puring is the one who cooked.'

1. The subject noun is identified by *si* or *ang* preceding it.

Some examples of the second basic pattern are:

1. a. Ini² lapis.
b. This pencil
c. 'This is a pencil.'
2. a. Lata³ utan.
b. overcooked the vegetable
c. 'The vegetable is overcooked.'
3. a. Matinlo⁴ ang banio.
b. Clean the bathroom.
c. 'The bathroom is clean (indeed).'
4. a. Ka - isug sang bata.
b. Very brave the child
c. 'The child is very brave.'
5. a. Ini imo.
b. This yours.
c. 'This is yours.'
6. a. Ari⁵ sila.
b. Here they.
c. 'They are here.'
7. a. Sa kuarto ang libro.
b. In room the book
c. The book is in the room.

2. *Ini* typifies a group of pointing modifiers.
3. *Lata* typifies uninflected modifiers.
4. *Matinlo* typifies modifiers which are inflected for emphasis.
5. *Kaisug* typifies modifiers which are inflected for degree or intensity.
6. *Ari* typifies modifiers of place.