

Metalingual Analysis of Dalaguetnon Poetry

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Abstract: The utilization of local literature in English teaching, particularly poetry, creates a sense of familiarity among students. This connection helps students decode meanings; and ultimately, to write. However, aversion to poetry among learners in Dalaguetnon, Cebu, Philippines still persists. This is due to the utilized poems' foreign content. Using Greenblat's New Historicism, Barthes' Connotation-Denotation, and Knickerbocker's Sense Experience of Imagery as lenses, this study investigates the relatable Dalaguetnon ways of life and living reflected in four Dalaguetnon poems for utilization in the Creative Writing classes. Particularly, it will look into the poems' imaginary transaction, imageries, and poetic diction. The research design is descriptive as it utilizes discourse analysis that is qualitative in nature. The study concludes that Dalaguetnon poems reflect the culture and heritage of the people. They contain imageries that are mostly kinesthetic and sensual. Moreover, the poems' diction reveals the Dalaguetnons' high regard for women; their selfless idea of love; the high value they invest to friendships; and their strong devotion to the Almighty. The study recommends that local poetry be integrated in Creative Writing classes since they contain relatable cultural aspects that can develop English language proficiency, literary writing, and cultural enrichment among Dalaguetnon learners.

Keywords: Cebuano-Bisaya, contextualization, Dalaguetnon poetry, local poetry integration, metalingual analysis

1. Introduction

Integration of local literature particularly poetry has been proven to be effective in English Teaching. This approach is not on the language itself but more on what is being taught using the language. The language becomes the medium through which something new is learned [1]. In this study, students utilize the English language to learn their culture via the literatures that they are going to study. When learners are engaged with more content, it will promote intrinsic motivation [2]. Since the learners will be using their own literature to learn English, they will be more comfortable and will be more expressive.

In Dalaguet, presenting and making students metalingually analyze local poems written by their townmates, provide them with a sense, closer to the true emotions and distinctive world view and philosophy of their town; for according to Caramihan and Canayong [3], the study of Cebuano literary works has found that they reflect Cebuano life experiences, viewpoints, and ideas while also serving as a source of entertainment. The familiarity and sense of belongingness from the pieces will create the needed connection for the students to decode their denotative and connotative meanings; and ultimately, to write.

While every town might possess unique attributes, their cultures include mundane aspects and practices. After all, cultural heritage is made from everyday stuff. It is neither kept away from the community, nor it is locked away behind glass cases of museums [4]. Thus, poetry, being an attribute of cultural heritage, contains largely of the ordinary day-to-day relatable aspects of Dalaguetnon life. They may come as similar to other towns, but their being experienced by Dalaguetnons make them unique for the Dalaguetnon people.

Although Dalaguetnon poems are written in the Cebuano-Bisaya language, the metalingual analysis is done in English. Therefore, the individual's English language facility and familiarity with the elements, techniques, and devices of

poetry are utilized, thus developing their English language skills every time they translate, decode, and write their own poems in English.

Furthermore, metalingual analysis of Dalaguetnon poems will ultimately help students express their Dalaguetnon identity, practice the English language, and shape their understanding of the motivations of man as literature conveys human nature as well as presents a human experience that is both universal and timeless [5].

Also, the language barrier should not even be too much of a problem, as there are numerous accessible Cebuano-English dictionaries online [6]. In addition, using English in the analysis will also promote the local Dalaguetnon culture to the world that is not familiar with Cebuano-Bisaya.

Once revealed, the poems' persona-vision-addressee transaction, imageries, and diction, as well as their Dalaguetnon heritage will in one way or another increase cultural awareness among Dalaguetnon students, inspire them to write literary works, and motivate them to foster pride of place.

1.1 Objectives

This study aimed to examine the mundane Dalaguetnon culture and heritage in the selected Dalaguetnon poems of the Municipality of Dalaguet, Province of Cebu, Philippines.

Specifically, this study answered the following: the poems' imaginary transaction as to their persona – vision – addressee; the imageries reflected in them; and the denotative and connotative meanings revealed in their diction.

1.2 Theoretical Basis

This study posits that Dalaguetnon Poetry reveals the Dalaguetnon culture and heritage through the poems' imaginary transaction, imageries, and diction that depict the

people's beliefs, mores, values, aspirations, as well as their struggles in life—all of which would prove to be familiar mundane aspects among Dalaguetnon students and help them read and write poetry better. This means that analysis of local poems familiar to students will enable them to understand and write poetry in general.

The research argument is strongly supported by the theories of Greenblat's New Historicism, Barthe's Denotation-Connotation Theory, and Knickerbocker's Sense Experience of Imagery Theory.

New Historicism is developed in the 1980s through the works of Stephen Greenblatt. It is based on the premise that a literary work should be considered a product of the time, place, and historical circumstances of its composition rather than as an isolated text.

To a New Historicist, literature is not the record of a single mind, but the end product of a particular cultural moment. This thought attempts to situate artistic texts both as products of a historical context and as the means to understand cultural and intellectual history. As a result, a poem is a kind of reality and a forgery in one's own consciousness from the reality outside language [7]. Hence, New Historicism will be helpful in looking into the poetic vision of the Dalaguetnon poems to be analyzed as dictated by the social and historical milieu of Dalaguet, Cebu and her people.

At the heart of poetry lies the art of language elevation, and one of its key techniques is the use of poetic diction. This refers to a set of elevated and carefully chosen words and phrases that poets use to create a heightened emotional or intellectual effect. Poets carefully select words that fit the mood and tone of the poem, and that are capable of conveying the intended emotion or idea in the most powerful way possible [8].

In line with this, Roland Barthes uses the denotative and connotative "levels of meanings" to analyze poetic language. Connotation and denotation can be influenced by cultural factors and myths [9].

As such, denotation is the meaning of a word which is primarily refers to the real word, the "dictionary definition". On the other hand, connotation arises as words become associated with certain characteristics of the items to which they refer, for instance, the burdening of woman for many years with attributes such as frailty, inconstancy and irrationality has resulted in these becoming connotations of the word woman for many people. The words "for many people" are important here because connotation is related to the real word experience that one associates with a word and they will therefore vary (unlike denotative meanings) from individual to individual, and community to community [10]. Anent these considerations, Roland Barthes' Denotation – Connotation Theory will be a major basis in the analysis of the denotative and connotative meanings in subject poems' diction.

In the same vein, the power of the above-mentioned type of language creates, or at least, gives significant shape to nature or experience. Eventually, the said language simulates the poets' experiences with metaphor, imagery, symbol, and other literary devices. Among these, imagery which is "the primary pigment of poetry" is the visual content of language [11]. This writer believes that poetry as a literary form is predominantly a literature of imagery. For this reason, one of the theories this study banks on is Knickerbocker's Sense Experience of Imagery. According to him, just as form and meaning serve to reinforce each other, so are the poem's figures of speech work together to echo the poem's pattern of meaning and imagery.

These devices, for Knickerbocker, make the readers sensitive to whatever is happening within the poem, to make them aware of the kind of experience, whether this is sensuous or intellectual, the poet is providing [12].

At the outset of any literary piece in the author's creative realm, language crystallizes the poem. Aware of the connotative meanings of the words used, the reader clings to another language to understand, interpret and appreciate poetry. Hence, there is language about language. So, a metalanguage will include certain terms. An example would be the way in which structural linguistics uses expressions such as "structure," "oppositions," and so on.

A major component in engaging in linguistic theory involves the design of a metalanguage for describing linguistic phenomena. The choice of metalanguage, however, is devoid of theoretical implications. A metalanguage is not inherently a theory; rather, it is simply a descriptive device [13].

In this study, English is used to understand, interpret, and appreciate poems written in Cebuano-Bisaya. Through this means, the critical analysis will have a wider readership. In this process, promotion of primary language will also be facilitated.

2. Research Method

This study used qualitative analytical research which utilized critical textual analysis of four Dalaguetnon poems with cultural relevance written by prominent authors, namely: Lamberto G. Ceballos, Amando N. Osorio, Urias A. Almagro, and Rydal B. Cisneros. Particularly, it analyzes the poems' poetic language in terms of their persona-vision-addressee, imageries, and denotative and connotative meanings of their poetic diction—the very important elements of poetry.

Its characteristic is fact-finding with adequate interpretations done in terms of an appraisal of available data in printed form. However, to further crystallize the subject-poems' overall representation of the Dalaguetnon, personal semi-structured interviews were conducted with the living subject-poets, their family, friends, neighbors, colleagues, and other Dalaguetnons to extract an in-depth understanding of the poems, specifically on the aspect of Dalaguetnon culture they hold.

3. Research Results

The four Dalaguetnon poems are reflections of the heritage and culture of Dalaguete. Although many of their practices are not peculiar to them, these are their cultural identity. Nonetheless, culture also celebrates the typical and ordinary. It is what people from all walks of life and backgrounds produce to prevail amidst their natural surroundings [14].

Table 1. The Poems' Imaginary Transaction

POEMS	PERSONA (Speaking)	VISION (Spoken of)	ADDRESSEE (Spoken to)
"Bitoon Sa Akong Yuta" Amando Osorio	A loving husband	Women possess a variety of admirable qualities which make them the better half of men.	A wife adored
"Mga Suwab Sa Ulan" Lamberto Ceballos	A lovelorn individual	A person suffers anguished misery when he loses the affection of his beloved.	A loved one who abandoned a partner
"Akong Pag-pauli" Urias Almagro	A person longing for his friends	Enjoyable experiences shared with good friends bring nostalgia and longing for their company.	Friends who are left behind in a hometown
"Sumbalik sa Pulong" Rydal Cisneros	A poet who has lost his abilities	With strong faith, one can trust the compassion of the Almighty to be given or to regain gifts and abilities.	Almighty God

The poems' visions further express the Dalaguetnon psyche and identity through the recognition of women's admirable qualities which make them the better half of men [15], in "Bitoon sa Akong Yuta" given by the words of an adoring husband; the idea of suffering in anguished misery when one loses the affection of a beloved (Y. Moran, personal communication, March 8, 2024), in "Mga Suwab sa Ulan" as felt by a forsaken lover; the nostalgia and longing for enjoyable experiences shared with good friends [16], in "Akong Pagpauli" wistfully expressed by an expatriate; and lastly, the people's faithful devotion to the divine providence [17], in "Sumbalik sa Pulong" as implored by a poet who has lost his abilities.

The study revealed that the poems contain various imageries with kinesthetic and sensual as the most dominant ones.

Table 2. The Poems' Imageries

Bitoon sa Akong Yuta by Amando Osorio	Auditory	Gustatory	Olfactory	Tactile	Visual	Thermal	Kinesthetic	Sensual
1 Ikaw anak nga maaghop, labing matinahuron								/
2 Igsoong mapaubsanon; malulot nga inahan;								/
3 Asawang pinalangga ug mapinalanggaun;								/
4 Higala nga matam-is, may gawing madanihon,								/
5 Binati, hinigugma, yukboan sa tanan.								/
6 Sa gusok sa lalaki ikaw dinha linaksi								/
7 Aron mahimong kauban, makigbinatiay;							/	
8 Aron ka makigsalo sa tibuok kinabuhi							/	
9 Ug bisan luyahon ka, malig-og hunahuna;							/	
10 Sa dagkung kalisdanan di ka makalikay;							/	
11 Apan tugob sa pailob, linuom ang mga luha,							/	
12 Maantigong motagamtam sa kapaitan sa yuta,							/	
13 Mopas-an sa alantuson sa imong panimalay							/	
Mga Suwab sa Ulan by Lamberto G. Ceballos	Auditory	Gustatory	Olfactory	Tactile	Visual	Thermal	Kinesthetic	Sensual
1 May kabugnaw ang alindahaw nga gianod							/	
2 Sa huyuhoy ug mitugpa sa subo kong nawong.							/	
3 Miagpas ang malumong mga talibgos							/	
4 Sa hinay nga paglupad sa mga habuhabo.							/	
5 Lagbas sa akong tamboanan nalandaw ko							/	
6 Nga may kasubo sab nga gihambin ang langit							/	
7 Daw miduyog sa dughan kong nagsubo							/	
8 Kay gihinlan mog hait nga basuni sa kasakit.							/	
9 Mitibi ang langit. Midagtom ang panganod.						/	/	
10 Ang kaguol midag-om sulod sa akong galamhan.					/		/	
11 Gibuhian sa langit ang mga taligsik nga misugod							/	
12 Paglumos sa nagbangutan kong balatian.							/	
13 Mga kamot sa kasakit mikumot ning dughan							/	
14 Sa imong pagbiya nga sa atong saad wa motuman.							/	
15 Ang mga mata ko karon sa mga luha gibiawan							/	
16 Gihilap sa hait nga mga suwab sa ulan							/	
Akong Pag Pauli by Urias A. Almagro	Auditory	Gustatory	Olfactory	Tactile	Visual	Thermal	Kinesthetic	Sensual
1 Ang liyok sa daw anino'ng mga tawo,							/	
2 Nga nag-alirong sa nagpid-ok pid-ok nga kasiga							/	
3 Niadtong gamay'ng lamparilya,					/			

4 Miabli ug mihatag og luna alang kanako.						/	
5 Gitunolan ako og usa ka baso sa tuba.						/	
6 Ug sa akong pagyarok akong nabati		/				/	
7 Ang kainit sa panaghiusa nga mikuyamang ug miilis						/	
8 Sa nagpislit nga kamingaw sa akong balatian.						/	
9 Di na maihap ang katuigan nga ilang gilibodlibod						/	
10 Kaditong basoha diha kanila.				/			
11 Samtang sa hilom sa kanunay sila nasayod	/						
12 Nga moabot gihapon ang panahon				/			
13 Nga ako moipon pag-usab kanila						/	
14 Ug moyarok niadtong nagpaabot kanako ng tagay.						/	
Sumbalik sa Pulong by Rydal B. Cisneros	Auditory	Gustatory	Olfactory	Tactile	Visual	Thermal	Kinesthetic Sensual
1 Mahibalik unta kanako						/	
2 Sa pamaagi ning pagyukbo						/	
3 Dula pulong maoy magtampo						/	
4 Sa nahanaw ako nagmulo						/	/
5 Nga kung sa una, daw tataw ra						/	
6 Humok han-ayon ning mga letra						/	
7 Duol kab-oton ang mga bunga						/	
8 Dali ra ang pulong sonata				/		/	/
9 Apan karon nganug galisud						/	/
10 Nga unta ning utok mahingkod						/	/
11 Masayon pagtungas ning bungtod						/	
12 Kung diin sa una gituy-od						/	
13 Dili madungog ang mga huni						/	
14 Nga kaniadto may mu-abi				/		/	
15 Sa balaknong pulong mupili				/		/	
16 Pag-undang gani magdumili						/	
17 O Balaan ikaw magtan-aw	/					/	/
18 Sa ako intawong kahidlaw	/					/	/
19 Natad sa pagsulat ug yawyaw						/	/
20 Mahibalik unsay nahanaw				/		/	/
21 Sa gahum mo ako maglaum						/	/
22 Grasyang gihatag magadumdum						/	/
23 Pulong maumol magahandom						/	/
24 Kahinating akong na-ayon.						/	/

In “Bitoon sa Akong Yuta” by Amando Osorio, the poet utilized two imageries—kinesthetic and sensual as dominant. These imageries when combined show that Dalaguetnon people have a high regard for women [15]. They are respected and valued in the society and are considered stars because they have an important role to play as a daughter, sister, mother, wife, and friend as given in the poem.

The poem “Mga Suwab sa Ulan” by Lamberto Ceballos utilized four imageries. They are visual, thermal, kinesthetic, and sensual as dominant. The descriptive words in this poem do not simply mean the weather; they refer to the value Dalaguetnons put to their relationships. This means Dalaguetnons love deeply (M. Bustamante, personal communication, March 9, 2024). When they love someone, that person becomes a part of them, and if that person leaves or dies, the vacuum of emotions will cause them intense pain (Y. Moran, personal communication, March 8, 2024).

In the poem “Akong Pag Pauli”, Urias Almagro employed five imageries; they are auditory, gustatory, visual, sensual, and kinesthetic as dominant. This poem projects that friends occupy a significant space in a Dalaguetnon’s emotion [18]. The imageries presented create a picture on how friends

develop and sustain their bond through drinking. The sense imageries further show that Dalaguetnons drink with friends to regulate both positive and negative emotions; to feel they belong and accepted which is one of the most fundamental of human motivations; and to form and maintain their socio-emotional bonds (N. C. Amahan, personal communication, March 10, 2024).

“Sumbalik sa Pulong” by Rydal Cisneros has five imageries—auditory, tactile, visual, sensual, and kinesthetic as dominant. This poem evokes an overall image that Dalaguetnons observe a pious devotion to the Almighty [19]. This shows that Dalaguetne still is one of the towns in the province of Cebu that have retained the flavor of the old Spanish times through their religious fervor [20].

Among the four poems, the dominant imageries are sensual and kinesthetic.

The four Dalaguetnon poems have their denotation and connotation in their poetic diction.

Table 3. The Poems’ Diction

	DENOTATION	CONNOTATION
Bitoon sa Akong Yuta by Amando Osorio		
4 Higala nga matam-is	She is a sweet friend.	She is a lover and friend who is kind, considerate, and pleasant to be around.
5 Yukboan sa tanan	Everyone bows at her.	She is respected and distinguished by many.
6 Sa gusok sa lalaki ikaw dinha linaksi	She was taken from the man’s ribcage.	She is truly his complement and an integral part of who he is. As such, she is his perfect companion.
9 Bisan luyahon ka, malig-og hunahuna	She is weak but possesses a strong mind.	He knows well about her flaws but looks beyond to see her strong merits.
12 Maantigong motagamtam sa kapaitan sa yuta	She knows to taste the bitterness of the earth.	She is capable and resilient to face hardships and challenges head on.
13 Mopas-an sa alantuson sa imong panimalay	She can carry the burden of the home	She is dedicated, committed, and responsible to manage familial adversities as a mother and wife.
Mga Suwab sa Ulan by Lamberto G. Ceballos		
6 May kasubo sab nga gihambin ang langit	The sky holds sadness yet again.	The rainy atmosphere intensifies his miserable feelings while he views the gloomy sky as a manifestation of his

		own dejected emotional state.
⁸ <i>Gibinlan mog hait nga basuni sa kasakit</i>	You left a sharp splinter of pain.	Their parting leaves him lovelorn and wallowing in inconsolable anguish.
⁹ <i>Mitibi ang langit</i>	The sky grimaced.	He is in the verge of crying.
¹⁰ <i>Ang kaguol midag-om sulod sa akong galamhan</i>	Sadness formed a rain cloud within my soul.	He feels a mixed-up emotion inside his chest; it feels heavy and constricting.
¹¹ <i>Gibuhian sa langit ang mga taligsik nga misugod paglumos sa nagbangutan kong balatian</i>	The sky dropped rain that began drowning my grieving feelings.	He is crying hard.
¹³ <i>Mga kamot sa kasakit mikumot ning dughan</i>	Hands of agony crushed this chest.	He feels suffocated.
¹⁶ <i>Gihilap sa hait nga mga suwab sa ulan</i>	Sliced by the sharp blades of the rain	He feels deep pain.
Akong Pag Pauli by Urias A. Almagro		
¹ <i>Ang liyok sa daw anino'ng mga tawo</i>	The circle of shadow-like people	He remembers his circle of friends. They appear blurry because he is far from them abroad.
⁴ <i>Miabli ug mihatag og luna alang kanako</i>	Opened up and gave me a space	He feels welcomed and one of their own whenever he comes.
⁶ <i>Sa akong pagyarok akong nabati ang kainit sa panaghiusa</i>	In my swig, I felt the heat of oneness.	He feels their deep and genuine friendly connection through their drinking.
⁷ <i>Panaghiusa nga mikuyamang ug miilis sa nagpislit nga kamingaw sa akong balatian</i>	Unity that crept and replaced the compressing longing of my feelings	He can appease his inner yearning if only he can be in the company of his friends.
⁹ <i>Di na maihap ang katuigan nga ilang gilibodlibod kadtong basoha diha kanila</i>	For countless years, they passed around that glass within them.	They have been friends for many years and had many shared experiences.
¹⁴ <i>Niadlong nagpaabot kanako'ng tagay</i>	That drinking session that awaits me	He is hopeful to be able to come back in his hometown and be with his friends.
Sumbalik sa Pulong by Rydal B. Cisneros		
³ <i>Dula pulong maoy magtampo.</i>	Wordplay will recompense.	He utilizes his words to appeal to the Almighty for the return of his gift of poesy.
^{6, 7, 8} <i>Humok han-ayon ning mga letra, duol kab-oton ang mga bunga, dali ra ang pulong sonata</i>	Letters are easy to organize; fruits are within reach; and musical lyrics are not difficult to write.	He feels that things have changed, and the changes are not for the better.

^{9, 10} <i>Apan karon nganug galisud nga unta kining utok mahinkod?</i>	But why is it difficult now that the mind has matured?	He thinks that poetry becomes easier once he matures, but contrary to what he expected, he now finds it difficult to write.
^{17, 18} <i>O Balaan, ikaw magtan-aw sa ako intawong kahidlaw.</i>	O Holy One, you take a look at my desire.	He calls upon God to come to his aid following his belief that his gift of poesy comes from the Almighty; and thus, only God can give it back to him.
²¹ <i>Sa gahum Mo ako maglaum</i>	I put my trust in Your power.	With fervent devotion and confidence of God's mercy and compassion, he appeals for the consideration of his plea.

“Bitoon sa Akong Yuta” by Amando Osorio used elevated language to show how the persona adores his wife. He literally calls her a sweet friend (higala nga matam-is), which connotatively means that she is a lover and a friend who is kind, considerate, and pleasant to be around. The same goes with the line “maantigong motagamtam sa kapaitan sa yuta” that compares life’s challenges to something that has bitter taste, and “mopas-an sa alantuson sa imong panimalay” which compares adversities of the home to a concrete object that can be carried. They denote that the wife has experienced suffering and endured life’s realities. However, their deeper meanings reveal that she did not only pass them; she supplanted them because she is highly capable and resilient to face hardships head on. She is dedicated, committed, and responsible to manage life [15]. It seems ironic that she projects a feeble impression, yet behind it is a strong mind as suggested by the line “bisan luyahon ka, malig-og hunahuna”. The persona sees beyond what meets the eye. His wife’s strong merits make her more than the ordinary flesh and bone. The line “sa gusok sa lalaki ikaw dinha linaksi” alludes biblically to the creation of women. This means that the wife is truly the persona’s complement and an integral part of who he is (E. Blandres, personal communication, March 10, 2024). As such, having been created of the same substance as the man, she is his perfect equal companion. And for this, everyone in town respects her as provided by the line “yukboan sa tanan”.

“Mga Suwab sa Ulan” by Lamberto Ceballos also used elevated diction. The title directly compares rain to a bladed object capable of inflicting pain. This connotes the intense agony felt by the persona when his beloved left him (M. Bustamante, personal communication, March 9, 2024). Such sensation is akin to being left with a sharp splinter of agony (gibinlan mog hait nga basuni sa kasakit) which darkened his spirit (ang kaguol midag-om sulod sa akong galamhan). The sky in the lines is depicted as a sorrow-laden (may kasubo sab nga gihambin ang langit); grimacing (mitibi ang langit); and slicing the persona with its sharp blade (gihilap sa hait nga mga suwab sa ulan). In effect, the persona felt personified hands of anguish crushing his chest (mga kamot

sa kasakit mikumot ning dughan) and drowning his grieving feelings (paglumos sa nagbangutan kong balatian).

“Akong Pag Pauli” by Urias Almagro utilized drinking sessions (tagay) to symbolize the friendship of the persona with his hometown buddies. Together with this, the line “ang liyok sa daw anino’ng mga tawo” compares circling people to shadow utilizing “daw” or similar to which is simile. This connotes that the persona is no longer living in close proximity with the people dear to him [16]. He values his friends [18]. For him, this circle opened up and gave him a place among them as stated in the line “miabli ug mihatag ug luna alang kanako”. The circle in the line is personified to welcome the persona, and this made him feel accepted, affirmed, and grateful. Amidst the circle they drink tuba, and in the line “sa akong pagyarok akong nabati ang kainit sa panaghiusa nga mikuyamang”, this means that the persona associated their friendship to a warm and crawling sensation of the drink (N. Amahan, personal communication, March 10, 2024). This connotes the importance of drinking to their bond as it uplifts his spirits. To exaggerate, regardless of reason or occasion, they always share the same glass over the years among them as in the line “di na maihap ang katuigan nga ilang gilibodlibod kadtong basoha diha kanila” in their drinking; and perhaps, this sums up why the persona longs to be back in his hometown [16].

“Sumbalik sa Pulong” by Rydal Cisneros expressed the desire for inspiration through the prayer of the persona. The voice utilizes wordplay to make his appeal (dula pulong maoy magtampo) before God. He appears perplexed with the loss of his abilities and recalls how easy they were in the past when he stated, albeit with exaggeration, “Humok han-ayon ning mga letra, duol kab-oton ang mga bunga, dali ra ang pulong sonata”. He thinks it ironic to experience difficulties now that he has become learned as stated in the line “Apan karon nganug galisug nga unta kining utok mahingkod?” For him, abilities grow along with education and maturation of a person. The persona sought the help of the Almighty; he believes that his abilities are God-given, and only God can give them back [20], as stated in the line “O, Balaan, ikaw magtan-aw sa ako intawong kahidlaw.” He further professed his faith and confidence to God in the line “Sa gahum Mo ako magalaum”. The lines connote strong faith in God, and they manifest that God is the refuge of many people whenever they experience emotional and intellectual crises [19].

4. Conclusion

Based on the findings of the study, it has been revealed that the Dalaguetnon poems vary in terms of imaginary transaction, sense imagery, and poetic diction. They are reflections of the culture and heritage of Dalaguete. These poems contain different visual, thermal, auditory, gustatory, tactile, and mostly kinesthetic and sensual imageries. Moreover, the denotations and connotations derived from the poems’ diction help present the Dalaguetnon’s high regard for women; their selfless idea of love; the high value they invest to friendships; and their strong devotion to the Almighty. These images are seen as relatable aspects of culture that can help develop literary writing, English language proficiency, and cultural enrichment among learners.

5. Recommendations

Based on the findings and conclusion drawn from the study, the following recommendations may be recommended:

1. Teachers in Creative Writing, 21st Century Philippine Literature, and other English teachers be encouraged to localize their Lesson Plans through the integration of local poetry and literature.
2. The local Dalaguetnon poets be recognized through a local legislation and their works be promoted through an anthology by the Municipal Government of Dalaguete to foster pride of place and promotion of Dalaguetnon culture to the community and the world.

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