

SIDAY OF GANDARA: RETRIEVAL AND TRANSLATION

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ABSTRACT

This study documented, retrieved, translated, and analyzed the siday of Gandara, Samar, to preserve an important form of Waray-Waray oral literature and promote its cultural significance. Employing an ethnolinguistic qualitative research design, the study combined field retrieval, translation, and literary analysis using the New Critical Approach and Reader-Response Approach. Nine recognized paragsiday (poets) from selected barangays of Gandara were identified through purposive field survey and interviews. Their performances were audio- and video-recorded, transcribed, translated from Waray-Waray into English using communicative, lexical borrowing, expansion, and free translation techniques, and subjected to textual analysis. The findings revealed that the collected siday embody the cultural identity, traditions, values, beliefs, and lived experiences of the Gandaranon people. Dominant themes included love, courtship, marriage, perseverance, family, morality, social relationships, and community life, while the poems demonstrated rich use of metaphors, symbolism, imagery, and other poetic devices that reflected indigenous perspectives and collective wisdom. The study also highlighted the declining number of traditional paragsiday and the limited documentation of local literary heritage, emphasizing the urgency of cultural preservation. By translating these literary works into English, the research expands their accessibility to wider audiences while maintaining their cultural authenticity. The study contributes to the preservation of Philippine indigenous literature by providing a documented collection of Gandara siday that can serve as instructional material for literature and language education, a reference for cultural researchers, and a foundation for future studies on regional oral traditions, translation, folklore, and literary heritage. Ultimately, the research reinforces the importance of safeguarding local literary traditions as valuable cultural resources for education, scholarship, and national identity.

Keywords: *Siday, Cultural Heritage, Translation, Ethnolinguistic Research*

INTRODUCTION

Poetry is the first genre that most children hear (Manning, 2003, p. 86) and is an oral tradition (Cramer, 2001) for families of young children and for early readers. It is one of the many useful mediums for the improving literacy. For one, poetry teaches us to wrestle with and simplify complexity, helps us

ers to develop more acute sense of empathy, develops creativity and teaches us to infuse life with beauty and meaning (Coleman, 2012). According to Peacock (2000) poetry is a screen size art that provides a quick dive in a deep pool, offering depth in a moment, using the depth of a moment. Poetry evokes feelings and provokes thoughts about complex social issues (Damico, 2005). Hughes (2007) emphasized that poetry is “important for students to be able to read” for it will provide them “opportunities to express themselves” and “brings them deeper understanding in life” and “finds meaningful ways to engage.”

In Samar, siday the Waray-waray term for poetry. Traditionally, it is performed in various places in various occasions - baptism, weddings, birthday celebrations, civic programs, political campaigns delivered by intellectuals in the community. It has rhymes, measure, imageries and other literary devices. It often talks about issues of oneself or of the community and family. It gives moral and persuades to do an action.

To date in the Philippines, the new curriculum of the Department of Education which is Kto12 demands to teach local poetry in the academe. And, book-writers, curriculum developers, and teachers are having very difficult time searching for these local materials.

In the Enhanced Basic Education Act of 2013, commonly known as Republic Act No. 10533 mandates that the state should make education learner-oriented and responsive to the needs, cognitive and cultural capacity, the circumstances and diversity of learners, schools and communities through the appropriate languages of teaching and learning, including mother tongue as a learning source (Sec. 2.c). It underscores that the curriculum should be culture-sensitive (Sec. 5. C.).

In the days before, the Municipality of Gandara had been blessed with intellectual minds and mouths. People are in deep and genuine love for the native tongue, and there is a mounting pride for the culture in which the language thrives. This place, decades ago, had been decorated by the beautiful words creatively collected and figuratively united to form imageries, effects, personas, and metaphors of the *siday* which is the *waray-waray* term for poetry. In

fact, people would select one to represent their respective barangays for oratorical competitions in verse form. In the past, a *magsiriday* would be a constant figure, always ready to perform and impart his wisdom to everyone in all sort of chances - courtship, *pamamalayi*, weddings, baptisms, fiestas, election campaigns, *tagay-tagayan*, and any other forms of events. *Siday* would always be present, performed by dignitaries and known intellectuals announced by the people.

However, these *sidays* were not preserved. And a number of famous *magsiridays*—, which is the term used to name those who perform *siday*—is already decreasing for some have passed away due to old age and challenges. Only few outlive the others and their beautiful contributions to our locality are unfortunately still undocumented.

Along with this setting, the researcher felt the great the need to retrieve the *siday* of the Municipality of Gandara which reflects the culture of the place. And this culture must be preserved before it would long be buried in the minds of the young generations. Before, everything is too late. Before the young minds be dominated by the western influences and be patronizing and singing the modern songs which will surely lead to failure to know the customs which the folk speech brings, and societies fail to establish strong bonds with their ancestors through knowing the legends and talks of their civilization (Destura, 2011).

Moreover, the researchers hoped to restore the consciousness and pride of the Gandaranons toward their culture especially that upon his attendance to various writeshops in Eastern Visayas like Lamiraw of Calbayog City, UP Viswrite of Tacloban City and Dalugi: Playwriting Workshop of Calbayog City, he observed that there were only few accounts of local folktale in the Samar Province. Few writers were acknowledged in their great talents and intelligence. Worst of all, only few accounts are documented. And because he knew that Gandara which is a neighboring town of the researcher's hometown, are very rich with this kind of tradition then he planned to retrieve all of these masterpieces to prove the God-given skills of *pag-sisiday* of the Gandaranon community.

Thus, the researchers sought to conduct this study entitled, "Siday of Gandara: Retrieval and Translation" which aimed to retrieve and translate into English the *sidays* of the people of Gandara, Western Samar. Specifically, this study sought to (1) document the *sidays* in the barangays of Gandara, Western Samar; (2) translate the gathered Calbayog Folktales from Waray-waray to English; and (3) determine and analyze the poetic semantics put across in terms of metaphorical lines, images and symbol.

METHODOLOGY/METHODS

This study is an ethnolinguistic qualitative research that involved retrieval, translation and poetry analysis by means of the New Critical Approach and Reader Response Approach.

The locale of this study is the Municipality of Gandara. It is a 2nd class municipality in the province of Samar, Philippines. The town was formerly named Bangahon, but its population was resettled to its current location on September 29, 1902. After settling in its new location, the name *Gandæra* was given to it in commemoration of the former Governor General José de la Gándara y Navarro.

In this study, the researchers conducted a survey visit in selected barangays in the Municipality of Gandara to identify the well-known *paragsiday* in town. They were able to identify nine (9) eccentric and native *paragsidays* in the locality with the use of the folklorosity guided questionnaire crafted by Damaina Eugenio (2007).

After the field survey, they conducted an informal interview sessions to elicit the background information of the primary sources of data. Then, they were requested to execute literary performances showcasing their *siday*. Waray-waray was the lingua franca used in the sessions. Furthermore, the researchers used a video camera and a MP3 recorder to record the exact words of the informants. and camera to document activities of the communities. During the participant observation, the researchers were equipped with paper and pencil to make sure that relevant data were well-documented. From January 2018 to February 2018, nine *sidays* were gathered, recorded, transcribed and proofread by the researchers. Since the researchers were fluent in Waray-waray, they took time to translate the gathered folktales into English. The researchers translated the data from Waray-waray to their English counterparts employing some techniques in translation to with: (1) Addition/expansion – use of more words in the English version to make the meaning clear; (2) Lexical borrowing – copying the Waray-waray term into the English text when said term is not present or has no equivalent in the English language (Arsenio, 1975); (3) Communicative translation - rendering the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership (Newmark, 1988). The researchers also used free translation to retain the sense and meaning of the text. The focus was not on the syntactical arrangement but rather to provide close possible meaning of the original data.

In the final stage of the research, a poetry analysis by means of the New Critical Approach and Reader Response Approach was conducted.

RESULTS AND DISCUSSION

Translation and Analysis of siday "Taghoy"

TAGHOY	WHISTLE
Renaldo C. Serapin Haganas San kakukugnan Harupoy San kasisidman Huring San hangin Daw sugad San may ginbibiling nga Lawas, mataghum Nga kasing-kasing Naguliat Sino an masiplat Sino an masiplat? Taghoy san dughan Imo pagharani An ginpapamulat	Renaldo C. Serapin <i>Rustle of the cogon grasses Breeze in the dark Wind Whispering As if Seeking a body, cold heart crying Who will see? Who will look? Whistle in the heart Your drawing near is awaited.</i>

TAGHOY

Whistling is an act which shows how it is to wait patiently for something or somebody. Many believes that whistling invites the wind but at night whistling can invite different forms of creature, so it is then that in whistling we invite the arrival of whoever we are waiting.

This poem tells us that patience is indeed a virtue. In the poem's opening line, the persona describes the things where the wind passes and the noise it creates when everything is already in silence as if it is looking for somebody which is nowhere to be found. But then though it fails to find what it is searching the wind continues to whistle. The wind here is used as a symbol for a man who is in search for someone and his continues whistle is the act of his aching hearts shout asking for somebody to listen to his whereabouts.

The persona ends this poem through comparing his heart's whistle to his longing for this someone he is waiting and looking for where he hopes this person had heard his whistle because the persona still is waiting.

Translation and Analysis of siday “Iday Pinsara”

IDAY PINSARA	IDAY, THINK ABOUT THESE
River Raf Pustura mo kamakalilipay Diri masumo imo panaghoy Bis' kanay mata waray gud likay Kay ikaw man gud Iday kamahusay Tigamni sagdon ni Tatay ngan Nanay Mahibaro ka kunta paglikay Kay si Intoy nalaggak an laway Madara ka diri harumamay Bantayi an simple nga bayod Ayaw pasagdi maglakat s aim likod Magidkan ka mahimo nga ulod Magin resulta san imo pag burod Sunda an tigo sa parapanhimalad Kay an kalibutan sobra kahalapad Suonga lugar kun diin ka ilupad Siguraduha kada imo pagpitad	<i>River Raf</i> <i>Your face, what delight!</i> <i>Good to behold every time.</i> <i>Whose eyes? It doesn't matter:</i> <i>You, Iday, are a beauty!</i> <i>Remember Tatay and Nanay's counsel:</i> <i>Learn to turn away</i> <i>For Intoy slobbers</i> <i>You might be lured, harumamay</i> <i>Guard the seemingly benign bayod</i> <i>Don't leave it walking on your back</i> <i>If it tickles, it'll become a worm</i> <i>And cause you to be with child</i> <i>Obey the soothsayer's words</i> <i>For the world is utterly large</i> <i>Brave the places of flight</i> <i>Secure each of your steps.</i>

IDAY PINSARA

When a woman reaches its puberty age she then becomes a flower that outstand all forms of flowers in the garden. This is the age where curiosity dominates the kind of upbringing a woman has received, adventure and pleasure becomes a need for people in this age and as evidence our society nowadays is composed of single parents who at their early age became mothers though they aren't ready to live that kind of life and that makes parents constant guidance a must. Parents' advices become the torch to what kind of path man should take first before dwelling itself to the next stage of an adult life.

This poem reveals itself as a form of advice for young people especially woman to protect the sacredness of their womanhood. The youth must use its youth to ascertain the path where he should walk through so he will not go astray. Appreciation for the beauty and joy of a parent toward his child is asserted in the first line of the poem. The line says,

Pusturamokamakalilipay

Dirimasumoimopanaghoy

Bis' kanaymatawaraygudlikay

Kay ikaw man gudldaykamahusay

From that line it hints that the child has reached its puberty- from a flower bud to a blooming flower where it attracts many because of its beauty. That is why in the succeeding lines of the poem, the parents' expresses their worry for their child and gives advice to her- learn to stay away and protect oneself from lads who will do anything to taste the sacredness of thy beauty; such beauty needs to be guarded and if allowed oneself to go along with temptation it will lead to untimely pregnancy. The persona ends the poem by another advice to the child saying the reality of the world and life. The world is too wide and too big but one must not fear to spread thy wings and find that place where their feet will bring them, however their must always be certainty to every step they'll make.

Translation and Analysis of siday “An Dalan Ko Nga Ginsusunog”

AN DALAN KO NGA GINSUSUNOG	MY PATH, BURNING
Thelma Liclic An dalan na masighot Kun naglalakat kita Naghinay-hinay tungod hit Mga banwa nga naulang Makaharadlok nga dalan nga ginsusunog Diri maaram kun anu an mananabu Kakurian gin-iilob lakat	<i>Thelma Liclic</i> <i>When we're walking</i> <i>On a path cluttered with grass</i> <i>We do it slowly because</i> <i>The grass gets in the way</i> <i>Terrible, burning path</i> <i>I don't know what's going to happen</i> <i>Hardship borne; walk</i>

Durudiritso ha hingangadtoan Dalan na masig-hot Ha katapusan mahawan Baga han mga hingyap nga Damu naulang Pero ha katapus-tausan Kinabuhi halayahay	<i>straight to where you're going. Path cluttered with grass At the end, a clearing. Where desires once deferred At the very end: Ah, life, how calm! how light!</i>
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AN DALAN KO NGA GINSUSUNOG

A man's journey in search for the realization of his ambitions in life is not an easy voyage. Man must be careful in making his steps towards his journey because the walk he will be trudging is filled with dreadful things without assurance so man must endure all hardships and continue stepping forward to reach the place where he is bound to. The road will always be packed with difficulties but at its end a life full of promises awaits so man should persevere and have with him always the power of courage.

This poem creates an encouraging atmosphere to those who are struggling doing everything to attain their ambitions. Hardships, endurance, perseverance and courage are lessons that can be dissected from this poem. The first line of the poem uses the bushes as a symbol for hardship where man must be careful in walking along the said bushes because no one knows what is hidden beyond it and sometimes these bushes hinders us to continue our walk, it is also like saying that man's problems causes him to doubt in continuing the journey for his ambitions which is also true. The bushes here is a good symbol and played many mental pictures, definitions and emotions. In the second line, the man sees his road to his journey as dreadful or scary which is being carried out with the use of the word "sunog" or fire which is deadly. The man is walking on a road that is on fire and that makes it dreadful because a man can never have an idea of what can happen to him along. In reality if man walks on a road of fire he will be having himself burned and slowly melt, of course he will feel the pain, so as to say a man who is walking on this kind of road must endure all the pain and hardships. Endurance will keep him from continuing his walk and that will show how persevering he is. In the last line of the poem, the man compared his journey towards his ambitions to a road with a heap of bushes stopping him from going on, but at the end of these, the road is smooth to walk on, no more bushes to stop him and no more dreadful things to threaten him, what is left is the life that he always longed for and it is courage that led him there.

Translation and Analysis of siday "Abugho"

ABUGHO	JEALOUSY
Winefredo Bolastig Usa nga pulong nga makuri abaton It iba nalilipay kay pruwaba nga higumaon An makangingirhat kon ikaw patayon Tungod han abugho nga ha dughan nakatanom Kun diri daw magselos waray ito pag higugma Kay asya it basehan nga urongdon ka Ha akon pagpinsar it abugho dire gugma Usa lugod nga panalipdan hit nahihimop nga sala Waray hingadtuan it usa nga relasyon Kay asay panga bugho iton papalabwan Mas maupay pa lugod an pagtapod paurugon Para an kasamok lumikay ngan magmalipayon	<i>Winefredo Bolastig A word that is hard to have Others, delighted, see it as love's proof Most frightening when it kills For jealousy lodged in the heart Without jealousy, there is no love For this is the why you are loved But I say, jealousy is not love But a feeling that to evil will lead A bond is without direction When jealousy reigns supreme Better for trust to rule So strife subsides and happiness enters in</i>

ABUGHO

Jealousy is not proof to say that a man loves you rather it is a mirror of distrust. A relationship with no trust and full of jealousy is not love; it causes one to hurt the other which is a proof of selfishness and such kind of relationship will go nowhere. Instead of jealousy, it is trust that must reign so misunderstanding and fights will be forsaken.

This poem clearly tells the importance of trust in a relationship. The first line of the poem describes that jealousy is a word that is difficult to understand for people associate it to two contrasting things, yet this word still makes other people happy because it makes them believe that love exists, however what makes jealousy scary is it can cause man's own death. In the second line, it explains that jealousy is an act of showing affection which gives man a hint that he is under a serious relationship, but it also argues that jealousy is not what we think it is, it is not a confirmation of love, instead it can cause committing wrongful deeds. A relationship that is filled of jealousy will lead nowhere so it

is much better to make trust than be jealous, because with trust inside everything goes into order and even scares off faulty actions - explained in the last line of the poem.

Translation and Analysis of siday “Gugma an Magboot”

GUGMA AN MAGBOOT	LET LOVE DECIDE
Roberto B. Calong	<i>Roberto B. Calong</i>
Imo ngaran	<i>Your name</i>
Dayuday na ginpara	<i>Slowly fades</i>
Imo bayhon	<i>Your cheeks</i>
Hinay-hinay nga mawara	<i>Recede</i>
Mga hinumduman	<i>Memories</i>
Ladawan nga pud-as	<i>Pictures with</i>
An ngatanan	<i>everything else</i>
Ha salug gin-anod	<i>Washed in the river</i>
Nahikit-an ko ikaw	<i>I saw you</i>
Usa ka adlaw	<i>One day</i>
Hulos ha tabuyas	<i>Wet in the pouring rain</i>
Han masulog na uran	<i>the pouring, pounding rain</i>
Ako dumaop	<i>I approached you</i>
Kun waray ka nasisirungan	<i>With no shade to take shelter on</i>
Akun ko ikaw ginpasumo	<i>So I let you share the space</i>
Han ak dara	<i>under my shade</i>
Nga dahon han anahaw	<i>of anahaw leaf</i>

GUGMA AN MAGBOOT

Moving on is the act of forgetting a person who had once become a part of a man's life but it is a reality that no matter how hard one try to move on and forget, it is permanently painful. One cannot force himself to abruptly move on, it takes a long time process for this to happen and it needs man's own will to forget and his own strength to learn how to move on.

This poem is about moving on. In the opening line of the poem, the persona talks about forgetting the name and face of his beloved and burying their memories underneath soil and stone of the past where he used the floor as a symbol for the act of burying. In the lines of the poem, the persona had himself ones again encountered his beloved where he the person soaked in the rain. This is an image for saying that this beloved of his is under a teary trouble because rain in here is a symbol for tears. We can say that this man's beloved had himself broken. In the last part of the poem, the persona ended up offering his hand to his beloved who he sees as under so much pain. It is in this part that the argument starts on whether the persona should move on or should he grabs for another chance and which the persona leaves everything in the power of love that is to say let the love decide on its own.

Translation and Analysis of siday “Panhayhay”

PANHAYHAY	LAMENT
Leonilo Dolloso	<i>Leonilo Dolloso</i>
Hadto imo ako guinsaaran	<i>You promised me before</i>
Saad nga sugad hin-inop	<i>As in a dream</i>
Bughi nga waray ka pagtuman	<i>That never was fulfilled</i>
Hadton guin la-lauman	<i>Of hope this soul</i>
Hinin kalag nga iinop	<i>has been dreaming</i>
Waray ako pamamalandong	<i>I never thought</i>
Nga maabot ini nga adlaw	<i>the day will come</i>
Nga ako an magsasandong	<i>that my woe will be</i>
Pahunumaon hadton maglabay	<i>over that past</i>
Pag hituksohan higugma	<i>of unfaithful love</i>
Pagsulog han mga luha	<i>surge of tears</i>
Imo man talinguha	<i>for your intention</i>
Aynga ako mamatay	<i>that I be dead</i>

PANHAYHAY

Promises are but precious things that a man spits out from his chanting tongue which causes a person to believe and expect too much for those promises to be realized. Promises give joy to many people because it gives them hope but oftentimes it's better to have promises be left unsaid than expect something that will never happen.

This poem tells about a form of unfulfilled promises. The opening line of the poem recalls the past when the persona's love promised many things to her which she held on tightly to. It gave the persona happiness at first and hope that all those that had been said will finally come true but at the end it only caused her pain and tears which she never expected to happen because she so thrilled looking at the other side that he failed to see what can those promises cause him. At the end, the persona revealed that all the promises left to her remained as a promise and it will never come true no more because of the reality of the death of her beloved.

Translation and Analysis of siday "An Bulan og Bitoon"

AN BULAN OG BITOON	THE MOON AND STARS
Dominador Ravas Kabuwaon daw ni Bulan Nasiring nag uusahan Baman han mga pagsirang Upod man an kabiton-an Mha Bitoon ha langit May mapawa, may mangitngit Kon ha tawo igpananglit May malipay, may masakit	<i>Dominador Ravas What liar, this Moon She said she's alone When she rises She's with the stars Stars of heaven— Bright ones, dark ones, If used to describe people: some are happy, some are in pain.</i>

AN BULAN OG BITOON

Success and glory are too deceiving so one must be careful to grab which is which because inside each resides many hidden lies that is too tricky for a man to notice. Man are known to be greedy for both because of the belief that it is their refuge from the life they have at the moment, however this discontentment of man can cause him to learn a lesson which both of his aims can teach him.

This poem explains to man how deceiving can the realization of an ambition become. In the first line of the poem, the persona used apostrophe, a figure of speech which treats an inanimate or absent thing as if it is present, it was talking to the "bulan" or moon and "bitoon" which is the stars, where he claims that the moon is a liar for saying that it was alone. The persona does not believe that the moon is alone because according to him at night when the moon appears it brings along with him the stars which prove that it is not alone. That is to say hardships is not purely as it is because along with it is a brighter tomorrow ahead where there is hope and many kinds of possibilities which the stars stands for.

However, in the second line of the poem, the persona comes to realize that the stars in the sky are of so many kinds, there are those that are so bright, some are already fading and some are dim. This means to say that those thousands of possibilities beyond hardships are of all no assurance, so one must be wise enough to choose what kind of star to follow because some of those lies inside happiness and some can give nothing but sorrow. This is to say that a man should not allow himself to be easily deceived because of how a thing looks because not everything that is beautiful and bright can bring man the salvation of his ambition because some beautiful things are meant to break people.

Translation and Analysis of siday "Estambay"

ESTAMBAY	ON BEING IDLE
Gregorio Bejar Borquin Didi ha luyo hit amon balay Ha sirong hiton mga palaypay Ako naghuna-huna nala usahay Nga makuri ngay-an iton estambay Sering pa han akon usa nga umangkon Pag-aanhon man kay palad nakon Pero ini nga akon pag iistambayan Mayda giyap masulod nga kwarta ha akon celfon Danay ko igkumpara iton akon kamutangan Hinín mga tamsi nga nalabay ha bungsaran Bisan waray mga trabaho may nakakaon man Sugad hin mga wati ha bukad hiton santan Mag-aano man ako tungod kay palad man Salit karawat ko inin akon kabutangan	<i>Gregorio Bejar Borquin At the back of our house Under the laundry Sometimes I think How hard it is to be idle As one of my nephews would say What could I do if it's my fate But this being idle has money coming in my cellphone Sometimes I compare my condition To the birds in our backyard Jobless they may be, still they can eat food like worm and santan flowers. What more could I do when it's my fate I simply accept my condition</i>

Bisan pisbuk la iton akon kaliawan Malipayon kay akon hi nanay nababantayan	<i>Even Facebook is my only pastime I'm happy because I can take care of mother</i>
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ESTAMBAY

A jobless man's life is difficult because this kind of man has no means to provide his own even with the most primary needs; however there is still satisfaction behind being jobless especially if it is a man's destiny, because nothing can be done with it. One may not bound to land a job, but that will not make him less of a man, everyone has its own destiny and persons with this kind of destiny are bound for a bigger purpose than wearing gallant working uniforms and all. This man's purpose is beyond what other people think a jobless man can do.

This poem shortly tells about a different form of love and sacrifice where it used a person who is called "tambay" or jobless and convinced that jobless people are not useless to our society they may not have a job like in the office yet they are doing something that those working inside different offices fail to do. In the first line of the poem the man starts recalling one afternoon when he was at the back of their house underneath the washed clothes when he realized that it is indeed difficult to have no work. The man is stating a fact that he deems everyone knows and agrees with. He even added in the second line that there's nothing that can be done if it is a man's destiny where there is a use of the word "umangkon" a niece or a nephew who can symbolize youth who believes too much that destiny leads a man to live his life. Having no work doesn't hinder a man to earn even if it is not too much; however it is more than enough to provide a man with his simple joy. The third line compares a jobless man to a bird who does nothing but still manages to find food like worms on the petals of *santan* flower. This part here creates a beautiful image that behind all hardships there is a box of beautiful things stored for a man. In the fourth line as the end of the poem he reveals himself as satisfied for being jobless as long as his being jobless provides him all his means to look after, take care and be with his mother. This is the line that says so,

Mag-aano man akotungodkaypalad man

Salitkarawatkoininakonkabutangan

Bisanpisbuk la itonakonkaliawan

Malipayonkayakon hi nanaynababantayan

Translation and Analysis of siday "Libak-libak"

LIBAK-LIBAK	GOSSIP
River Raf Waray undang nga pagpinutak Diri man sira manok nga nakakak, Istorya nira sa iba nakatutok, Pagkatawo san igkasi ginrurupok Sangkay ayaw pagsiguro pagtapud San imo mga kuno sangkay o kaupod, Sa atubang nimo kaupay, pero pagtalikod, Sa ira mga dila an libak nakabudbod Kinabuhi san iba ginhihigutan, Ginhihimo nga makatatawa ngan libangan Diri gud maundang kun diri itughan, Pagnginawngaw waray katapusan; Ambot sini nga mga tawo kun maaram Sa huring-huringay nira in ginkakabiduan, Kinabuhi bis' nino sa wara la ginbaharampangan, Makauurit, pagkatawo nino tuwad na ngay-an Dila man nira magwalwal, Ayaw tala iton sa pinsar ibusal Kay baman iton ira hilig-kapahal Sa ira mabalik kinabuhi nga utal, Sagdon ko la mga balikirora An amon istorya ug huring ilugar ngan itama Pwede man sa kinabuhi ta manlibak ikausa o ikaduha Diri la sige pirmi o sa kahasta; Sshhh.. dila tama na, diri na tama nga pangistorya Hoy.. sa konklusyon siguraduha, sa nasagap nga balita,	<i>River Raf Ceaseless chattering And they're not even cackling chickens Their story spotlights on somebody else Another person's character, they slander. Friend, don't to be too confident Of your so-called friends and companions, Face to face, they're good, but from behind Their tongues are rolled over with gossip</i> <i>They talk about the lives of others Making fun and entertainment out of it They will never stop until they speak, They prattle endlessly; I don't know if these people know In their rumors lies bitterness, The life of anyone is subject for talk How contemptible! One's character has been turned upside down Their tongues wag, Don't just think about this For even they who loves foolishness To them will return a life of discord My advice: consider our story and whisper in the right place, set it right We can, in life, gossip once or twice But neither often or forever; Sshhh... tongue, hush, the story's no longer right</i>

Para di' makabido kanan tagsa huna-huna, Mag-aragtubang, magharampang, mangid ungod kita!	<i>Hoy... in sum, make sure you got the news right So people won't resent you in their minds, Converse face to face, and remain true.</i>
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LIBAK-LIBAK

People will never run-out of degrading things to say towards other people that is why a man should never give his trust easily to people who claim themselves as his friend. This type of people will never stop talking nonsense until such a time they'll feel satisfied with their action. People of this kind must be careful of spreading false news because it can pain other people. One's is enough, twice is too much so if the person still has many things to say towards the other person, then the matter should be settled through a personal talk.

This poem tells that there's nothing good in talking behind a person's back and if the person does he must see to it that it is true, but it is always better to talk things personally than have it the other way. The first line of the poem describes how a person who is fond of talking useless things look like by having he compared to a chicken that uses its beak to nibble its food. When a chicken nibbles its food it destroys every piece it eats, it is the same with a person talking about someone- consuming all whereabouts of the victim just to find a hole to get in and attack causing the victim to be degraded. In the second line, an advice is given - do not trust those who call themselves as "friend" they are but wearing mascaras and when they turn their backs their tongue spits poisonous words. The succeeding lines says that people who loves talking against other people are unstoppable because they make other people's lives as their business to mind and a hobby to have fun and laugh about, it is their means to find their own satisfaction. Though they speak unstoppably with their poisonous tongue, people who were victimized by them should not seek for vengeance for their wrongful deeds because vengeance will find its own way to their lives the same with how they ruined the lives of many. And in the sixth and seventh lines, another advice is given- in life one can talk against another for ones but it should never be done twice or too much than twice and there must be an assurance that whatever is said it should be true so please put what has been said in its right way. At the end it asked for settling the matter through facing the person and having a good personal talk. The line says,

Sshhh..dila tama na, dirina tama ngapangistorya

Hoy..sakonklusyon siguraduha, sanasagapngabalita,

Para di' makabidokan antagsahuna-huna,

Mag-aragtubang, magharampang, mangidungod kita!

Conclusions and Recommendations

The Municipality of Gandara is rich of oral literature specifically that of siday. There were nine siday gathered in this study excluding those siday that did not reach in the hands of the researcher. These sidays are bearers of values, customs and traditions of the people.

Moreover, siday of love, courtship, marriage and political are the siday composing the dominant number of this collection which leads the research's assumption that Gandaranons are mostly romantic and political in nature.

After the exhaustive attempt to analyze the poetic semantics of the siday of the Municipality of Gandara, the following are highly recommended:

1. Since there are still more siday of Municipality of Gandara that were not able to be part of this collection, another study of retrieval and translation of siday and other local literature in the city and towns is suggested.
2. Due to time constraints, there were only nine (9) siday that were able to analyze by the researcher. Hence, another study on the analysis of textual analysis of siday of the Municipality of Gandara, should also be conducted.
3. Since this study focused on the siday of Municipality of Gandara only, future researchers are challenged to conduct similar study to siday of other towns in the Province of Samar.
4. It would be beneficial to introduce analysis of textual analysis to the students in the languages and literature subjects. Thus, inclusion of this subject matter to languages and literature subjects is highly recommended.

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