

**LUANGCO, GREGORIO C., ed 1982. *Kandabao Essays on Waray Language, Literature and Culture*. Tacloban, Leyte: Divine Word University Publications. Pp. 262.**

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*KANDABAO* is a book of essays on Waray Language, Literature and Culture, edited by Gregorio C. Luangco, and printed by Divine Word University Publications in 1982. The word *Kandabao* is derived from *Kandaya*, the ancient name of Leyte, and from *Ibabao*, the ancient name of Samar. This creative connection of the first two syllables of one island's ancient name to the last syllable of another island's name picturesquely projects the manner by which San Juanico Bridge connects two islands which share the same language and culture.

From the introduction of this book, we can glean that Part One covers the varied linguistic aspects of the Waray language that will greatly help the reader to understand more about the pronunciation, spelling, derivations, and usage of that language. Part Two delineates the literary and cultural aspects of the Waray language, namely, the subject matter of the folk songs, poems, and plays. Lastly, Part Three presents the biographies of the outstanding members of the *Sanghiran San Binisaya* (Academy of the Bisayan Language).

1. The choice of the essays for Part One, which treats of the Waray language, reveals the pedagogical experience of Gregorio C. Luangco, who is a faculty member of the Divine Word University of Tacloban. The first essay, 'Orthography and Prosody', by Norberto Romualdez, Sr. dissects the components of the Waray language from its 20 letters of the alphabet up to the different parts of speech, together with their accents and declensions. Any assiduous student of languages will notice the systematic arrangement of the essential elements of the language. A Tagalog reader will notice the prevalence of the use of the inverted order in the Waray sentences — thus pointing out its familial relationship with the Pilipino language, e.g. *Nacanha cacolop in usa nga bata*. 'A boy came yesterday'.

In the succeeding essays, 'Ortographiya Han Binisaya' (Bisayan Orthography) by Vicente I. de Veyra; 'Kasurat Diri Sinukol' (Writing Without Meter) by Agustin El O' Mora; 'Puplongon' (Words in Usage) by Agustin El O' Mora; 'Ngaran Han Pinulongan' (The Name of the Dialect) by Agustin El O' Mora; and *Sanghiran Nga Paagi Paggamit Han Mga Agi* (Guidelines on the Use of the Letters) by Agustin El O' Mora, English translations written by Andres K. de Veyra and Dolores D. Agner, are conveniently placed across adjacent pages to guide non-Waray readers.

Reading through the Essays of Part One is just like going through a crash course on learning the Waray language — the letters, the accents, punctuation, vowels, consonants, capitalization, contractions, etymology, articles, declension, nouns, pronunciation, and guides in writing. All throughout these essays, the reader cannot help but notice the permeating objective of purifying and disseminating the Waray language. According to Vicente I. de Veyra, 'If we finally appropriate a word coming from another language, it is proper that the manner of writing and pronouncing adhere to the way the Bisayans write and pronounce, because this is the rule that conforms with justice, for each language has its own power to give its own sound and word structure' (page 37).

Ironically, hand-in-hand with the authors' zealous overprotectiveness over the structure and pronunciation of their language, there seems to be an under-current objection to the name Waray. Iluminado Lucente, 'prince of Leyte lyric poets', writes: 'It's just too bad that our dialet, *Lineyte-Samarnon*, is being named Waray-Waray by no more than the sons and daughters of Leyte and Samar. This is a mockery of our dialect' (page 49).

2. A perusal of the literary and cultural aspects of the Waray language may remind the reader of the truism that literature mirrors the depth of a culture and manifests

the truly creative genius of a race (Del Castillo and Medina 1974:2). Going over the different verse forms in Waray, the reader – guided by the English translations – must admit the presence of creativity in the writings of the Bisayans who are supposed to be happy, good tempered, and pleasant. These verses are: 1) *Ambahan* – sung in lively tempo for entertainment during fiestas; 2) *Bical* – a satiric poetic discourse between two persons; 3) *Balac* – a poetic form with love as its theme, usually conducted with the accompaniment of two musical instruments: *corlapi* for the man, and *corlong* for the woman; 4) *Sidai* – sung with an irregular meter and metaphorical language to praise people, to relate accomplishments of ancestors, and to tell of the beauty of some women; 5) *Parahaya* – used to mourn the dead; and 6) *Awit* – composed of two verses without rhyme in a couplet, and sung by sailors to the rhythm of the oars.

Since practically all of the afore-mentioned verses are sung, this reviewer recalls Father Horacio de la Costa's observation that Filipinos are united by two essential forces: our faith and our music. The equivalent of the afore-mentioned verse forms among the Tagalogs are: 1) *tagumpay* or *talindad* - songs of victory; 2) *soliranin* – rowing songs; 3) *talindaw* – boat songs; 4) *diona* – courtship songs; 5) *kundiman* – love songs; and 6) *oyayi* – lullaby songs (Deveza and Guamen 1977:26).

Long before the Institute of National Language was created in compliance with Article XIV, section 3 of the 1935 Constitution of the Philippines, providing that 'the national assembly shall take steps towards the development and formal adoption of a common national language', the educated elite of Leyte and Samar, in 1909, realized the necessity of founding an Academy of the Bisayan Language of Leyte and Samar known as *Sanghiran San Binisaya*. That Academy was supposed to be an equivalent of the Real Academia of Spain and the French Academy with the objective of 'cultivating, refining and enriching the dialect as spoken in Samar and Oriental Leyte' (Jaime C. de Veyra).

The *Sanghiran* was founded under the leadership of Norberto Romualdez, Sr. and among its illustrious members was Jaime de Veyra, the first Director of the Institute of National Language appointed by President Manuel L. Quezon in 1937.

Although Waray at the time was not considered a language but as a 'dialect', the establishment of the *Sanghiran* promoted its cultivation, for this body focused its attention on questions of correctness, efficiency, style, and constraints on communication competence in Waray. Then followed the rise of publications where the development of Waray poetry could be traced – from reflective lyrics concerning man, love, and nature to social commentaries in the form of satirical verse.

The delineation of the different poetic forms accentuates the similarity of Waray versification to Pilipino or Tagalog poems, both of which classify verses by the number of syllables they contain, e.g. 6-syllable verses, 8-syllable verses, and 12-syllable verses. It is certainly interesting reading to witness the concretization of these forms in the works of the acknowledged Waray poets, most of whom were members of the *Sanghiran*, namely, Norberto Romualdez, Sr., Casiano Trinchera, Eduardo Makabenta, Francisco Alvarado, Iluminado Lucente, Vicente I. de Veyra, Ceferino Montejo, and Agustin O'Mora.

Here is a sample of an 8-syllable verse written by Norberto Romualdez, Sr.:

Aco ini sugad sugad	I am like
san banua nga tarotanglad,	to the grass <i>tarotanglad</i>
bisan con diin italad	that grows wherever it's planted
mabubuhi con say palad	if fate wills it. (p. 78)

According to Robert Frost, poetry is that which is lost in the translation. If that is so, then the above translation certainly amplifies that point. Somehow some nuances from one language to the other may be lost in the translation process.

This reviewer realizes the problems the translator has to face if he is to be true to his craft. After due consultation with some Waray speakers, this writer tried to observe the two avenues of translation, namely, free translation and literal translation, as exemplified in this book. The first offers him a wide freedom to exercise necessary creativity

within the context of the original material, i.e. to change the rhyme-scheme of the poem when such is demanded if an intelligible rendition is to be had, to follow or not to follow the metrical structure of the original poem, etc. while the latter asks the translator for a fidelity to the linguistic nuances of the diction as much as possible.

These two ways of translation are very well discernible in the poems included in the chapter, 'An Insight into Leyte Folk Poetry' by Adelaida L. Filamor. Let us examine some samples of Leyte folk poetry which give an insight into the traits of the Waray, 'sweet tempered and affable, friendly, sentimental but realistic, full of the zest for living, almost pagan in his worship of nature and full of filial love' (page 107).

Here is a stanza wherein the translator retained the rhyme-scheme of the original:

## AN NGARAN NGA NANAY

Kon pag dudumdum kan Nanay kabutang,  
Pagpinamangnu-uon hinin kabata-an;  
Bisan nakaturug, di gud nahihimyang,  
Ihi, ug ta-e kan Nanay dinidngan.

## THE NAME OF MOTHER

Mother's lot is a thankless one,  
Care and toil are her daily life;  
And with the setting of the sun,  
Begins anew her evening strife.

The following is an example of a free translation of a Waray poem:

## AN PAGKA-DARAGA

Ang pagka-daraga daw sugad bukad  
Dinhi ka kalibutan.  
May-ada pag rakdag kon daw gurang na,  
Iya katapusan.  
May usa nga ti-aw nagpinggot hin sanga,  
Usa nga biyu-os,  
Ug sa kadayonan katapus pag pul-si  
Iya binaya-an.

## MAIDENHOOD

Fragile as a flower  
is a maiden's virtue,  
Tender as a bud is  
a woman's heart,  
Easily swayed by  
words of love,  
Wantonly plucked by  
vandal hands.

It is a sad revelation that Leyte folklore is dying; although most of the early folk poetry has been set to music, like the drinking ballads, many of them have not been printed. Many a Waray reader, nay even a non-Waray, will enjoy reading this section on Leyte folk poetry — with translations — for they project the common traits of Warays or, shall we say, Filipinos? Let us hope that despite the incursion of Western education, the Warays will safeguard and transmit this portion of their cultural heritage to the mainstream of Filipino culture.

Any reader who is interested in language development and planning will find the section on 'Selected Vernacular Writers of Leyte' very useful. As noted in this section, the development of literature in Waray is conveniently classified into three chronological periods: 1) First Period — 1900 to 1920; 2) Second Period — 1921 to 1941; and 3) Third Period — 1945 to the present. There is a casual remark that literary historians may have erred by omission by failing to note the literature in Waray, although it is not so extensive as the literature in Tagalog, Cebuano, and Hiligaynon. This is attributed to the lack of regular outlets, like newspapers and magazines. Nevertheless, the treatment of the major writers and their writings in the given periods, namely: 1) First Period — Alvarado, Francisco; Brillo, Espiridion; De Veyra, Vicente; Lucente, Iluminado; Rocacho, Juan; Romualdez, Norberto; Trinchera, Casiano; 2) Second Period — Alvarado, Francisco; Brillo, Espiridion; De Veyra, Vicente; Lucente, Iluminado; Makabenta, Eduardo; Montejo, Ceferino; O'Mora, Agustin; Ricacho, Juan; Romualdez, Norberto; and 3) Third Period — Aurillo, Francisco; De Veyra, Vicente; Lucente, Iluminado; Makabenta, Eduardo; Montejo, Ceferino; O'Mora, Agustin; Octaviano, Ricardo; and Separa, Pedro, traces the literary interests of the major writers in each period, and through the enumeration of their works, builds up the thesis that Waray literature deserves honorable mention with those of the other major languages in the Philippines. The diligence with which Norberto Romualdez devoted himself to the completion of his task in spelling out the Rules of the *Sanghiran San Binisaya* which he founded in 1909 give added validity to this claim. After 1924, Waray writers from Leyte and Samar 'got themselves a literary grindstone against which

their own created works could be honed' (page 119).

The section on 'Ancient Bisayan Literature, Music and Dances' by Cantius J. Kobak covers interesting chapters from Father Ignacio Francisco Alzina's *Historia de las Islas de Bisayas* . . . 1668, a 9-volume monumental work which is still unpublished. Any reader who is interested in delving into the Bisayan ancient life style will come across rich information concerning the poetic genres of the ancient Bisayans (stories, epics, narrative) as well as their ancient musical instruments, music, and dances.

The style of the translator of Father Alzina's work is smooth and flowing; however, the translation suffers some minor lapses in grammar.

Here are some samples:

1) 'So brave and daring was a certain *datu* that he snatched his little son from the jaws of a crocodile *who* (sic) had carried him off and killed the beast' (page 134).

2) 'If need be he is ready for the encounter to prove his worth, but if perchance he should defeat him, then Bingi and all the property would be his; otherwise he may *loose* (sic) his life and not ever return to his domain' (page 136).

3) 'Yet their instruments *is*(sic) slightly less resonant . . . ' (page 140).

4) 'Ordinarily they make music with this *cariapi* in the evenings and at night . . . ' (page 140).

5) 'Afterwards *the*(sic) place their little bridges on one side and the other . . . ' (page 141).

The section on 'Humor in the Plays of Iluminado Lucente' treats of linguistic humor from the three operating systems of language, namely, phonology, morphology and syntax. The presence of humor in Lucente's art is explained as 'a means of unmasking the hypocrisy of society and the evils of the world' (page 149).

Here is a sample of phonological humor shown through a Chinese who substitutes the Chinese phonemes for Waray phonemes:

INSIK DYAWKON: Gud moning sinyolia. Ako ini pakkanhi sugo ito amon hipi-casa pak-dala ini gutiay ligalo hapay blitdi imo mahusay anak. Maupay gud ito ini hapay blitdi masyado aliglo, lipay kita tanan; poliso hatak kami ini ligalo hapay blitdi.

INSIK DYAWKON: Good morning, senorita. I was sent by our warehouse skipper to bring this little happy birthday present for your pretty daughter. It is good to celebrate happy birthdays. There is merry-making, everybody is happy; that is why we are giving this happy birthday gift.

Lucente's humor at the morphological level includes retrogressive formation, apparent derivation, and direct transfer of morphemes from English and Spanish to Waray. A sample of retrogressive formation in which a word is formed in reverse was given in a dialogue where the word *ugangan* (mother-in-law) was cut into *ugang* (hen) to create an absurd situation and misunderstanding among the characters in a play.

In Lucente's 15 plays, non-linguistic humor through the use of drama conventions, such as plot structure, character portrayal, setting and action, also occurs. Here is a sample of a dialogue between characters of trifling qualities:

AURELIO: Ano it ira kahimtang? (What is their relation to each other?)

KIKAY: Kahimtang . . . Kon nanunukdaw, diri nalilingkod, kon nanlilingkod, diri nanhihigda. Amo ito an ira kahimtang. (Their relationship. That is simple, when they stand, they do not sit; when they sit, they do not recline. That is their relationship.)

AURELIO: An im amay! Ano it ira kamutangan? (No translation given).

KIKAY: Kamutangan in Kaluoy sa Dios: diri mga runos kay mga salapian man. (Their state by the mercy of God; they are not poor because they are rich.)

Thus to drama enthusiasts in Waray, this reviewer recommends the reading of this

interesting section — for they will fully savor the nuances of Lucente's humor, even in lines without translations.

3. It is worthy of note that the Editor of this book, *KANDABAO*, followed the effect to cause order. This is so because Part Three or the concluding section of the book deals with the 'Biographies of Waray Writers'. This section is devoted to the biographies of the following: 1) Norberto Romualdez y Lopez by Adelaida L. Filamor; 2) Jaime C. de Veyra Last of the Elder Patriotic-Scholars by Gregorio F. Zaide; 3) Vicente I. de Veyra by Victoria S. Salazar; 4) Iluminado Lucente by Victoria S. Salazar; 5) Eduardo A. Makabenta by Victoria S. Salazar and 6) Francisco Alvarado by Ceferino D. Montejo and Victoria S. Salazar.

The biography of **Norberto Romualdez** was written in an inspiring chronological and climactic order, from his humble parentage to his exemplary private and public life, which merited for him the appellation 'The Great Leyteño'. He is remembered as a patriot, statesman, 'Wise Man' of the Constitutional Convention, 'Father of our National Language', Justice of the Supreme Court, Representative of Congress, founder of the *Sanghiran San Binisaya*, member of the *Real Academia de la Lengua Española*, papal honoree, poet, writer, scholar, authority on Philippine folk songs, historian, dramatist, composer, painter, gentleman, and 'Man of God' (page 173).

The biographer of Norberto Romualdez really wrote a *scholarly biography*, for aside from the gathered documents, like the record of Romualdez's public life, she presented artistic narrations concerning her subject's private life, which may be used by the reader in analyzing the character to obtain a psychological insight into this man. An example of this was an incident that happened in Palapag, Samar, the hometown of his wife. This was recounted by Narciso Pimentel, Sr.:

There was no one to play the organ for the mass. The parish priest thought this a pity, for the people of Palapag liked to welcome the King of Kings with music. And there was no organist.

So the parish priest went to the Grand Old Man who had come for a few days' rest from the affairs of the Commonwealth. The parish priest asked him, this great national figure, this scholar whose learning had become almost a legend among his people, this leader to whom millions looked even then for guidance, this statesman grown old in the cares of the State. He asked him to play the organ for the mass. The parish priest asked him to do this quite simply and naturally, as he would ask one of his parishioners, because he knew that the Grand Old Man liked to be asked; because he knew, that like the people of Palapag, it gladdened him to welcome the King of kings with music.

And the grand old man walked down to the parish church stiffly, painfully, but with a willing heart, and he sat down to the organ and played something that he wrote himself, a tender hymn to our Lady. It was a sweet hymn mingled with sadness, but full of a great longing and patched with hope.

That was the last public thing Don Norberto Romualdez did before he died. That was his valedictory, his farewell message to his people. In that last splendid gesture of self-sacrifice and worship, he unconsciously summed up his life and its significance for us his countrymen. (page 182).

Before leaving this Grand Old Man from Leyte, it is well to note that he authored the Act which provided for the adoption of a national language and the creation of the Institute of National Language. Despite his deep love for his own Bisayan dialect, Waray, he strongly advocated the adoption of Tagalog as the national language. That gesture certainly projected the statesmanship and nationalism of this great man.

The brief biography of 'Jaime C. de Veyra Last of the Elder Patriot-Scholars' written by Gregorio F. Zaide, traced historically the highlights in the life of this patriot, journalist, statesman, educator, literary critic, researcher, and scholar from his student days through his journalistic career up to his political and literary achievements. President Manuel L. Quezon appointed him the Director of the Institute of National Language in 1937 because of his scholarship, patriotism, and partiality to Tagalog as the national language, despite his being a Bisayan.

The lengthy biography of 'Vicente I. de Veyra' by Victoria S. Salazar may be classified as a popular biography because the biographer recorded incidents in the life of

her subject with accompanying comments about the salient features of a profession, idiosyncracies of a level of society, or a philosophy of life. Vicente I. de Veyra was the first important anthologist of Leyte-Samar folklore, including Waray proverbs, riddles, superstitions, folk songs, and poems. The avid reader will find interesting sidelights on the varied occupations entered into by this renowned preserver of Waray folklore, namely, public school teacher, telegraph operator-postmaster, mess boy, doctor of dental surgery, anthologist, and secretary of the *Sanghiran San Binisaya*. The main objective of De Veyra's labors was 'to preserve for future generations that which is most noble, most beautiful, and most treasurable in the cultur of Leyte and Samar' (page 200).

The biography of 'Iluminado Lucente', another lengthy biography written by Victoria S. Salazar, may be classified as a *documentary biography*, for the story of his life is substantiated by news items from the *Courier*, interviews, and Samar-Leyte publications. Iluminado Lucente, known as the 'prince of Leyte lyric poets', and 'The Voice of Waray' was a dramatist, editor, dedicated public servant, and social critic. This time, Salazar starts with the works of Lucente — the Waray poems with free English and Spanish translations — and his satirical dramas. Although Lucente admitted that he was an 'untaught' poet, 'for his poems follows(*sic*) no set style or pattern', let us observe a sample of his poetry known for its beauty due to its simplicity, deep emotional tone, resonant syllables and natural cadence or rhythm:

AN BUKAD NGAN HAN DARAGA    THE FLOWER AND THE MAID

An pagkadaraga  
sukot gad itanding  
han bukad ha patag  
nga magkadilain  
May pagkabiyuos  
mayada paghurak  
ngan may pagdangata  
hadton pagkapurak.

A maid  
is oft compared  
to the flowers  
of the field.  
She has a time to bud  
a time to bloom  
and then a time  
to fade away.

Lucente made his dramas vehicles for pointing out defects in manners, behavior, customs, morals so that they could be corrected, like the Filipinas who forgot their modesty upon the arrival of the Americans during Liberation. From the works, Salazar proceeds to Lucente's public life as a crusading editor and as a politician. Despite some misspellings, e.g. 'redicules' (page 208) and grammatical mistakes, this biography will warm many a Waray's heart.

The biography of Eduardo Makabenta by Victoria Salazar may be classified as a *documentary biography* because the story of his life is presented with the accompaniment of documents, like the 'Outstanding Public Service' award from the Daniel Z. Romualdez Memorial Society, Incorporated, 'for sustained and constructive contribution to the enrichment of Leyte-Samar Literature'; the 'Karta Award' from the United Poets Laureate International of Quezon City proclaiming him 'Outstanding Samar-Leyte Poet'; and the certificate dated February 5, 1927, proclaiming Makabenta to be an *Api Ga Unob* (Permanent Member) of the *Sanghiran San Binisaya* or the Academy of the Bisayan Language (of Tacloban City) since December 3, 1909 (pages 221-223). Although Makabenta is considered one of the best poets of Leyte and Samar, he is best remembered as the translator of Jose Rizal's works into Waray for the Jose Rizal National Centennial Commission. From Makabenta's awards and works, Salazar proceeds to an impressive narration of his life from his early years, interspersed with interesting anecdotes, up to his public life as a public school teacher, clerk of court, justice of the peace, translator, and poet — all faithfully documented to impress upon the reader how her subject merited the honors he received in his 'contributions to the enrichment of Leyte-Samar literature' (page 239).

The biography of 'Francisco V. Alvarado' collaborated on by Ceferino D. Montejo and Victoria S. Salazar may be classified as a *popular biography*, for it does not merely

record incidents in the life of the person but also presents highlights of the person's life in order to discuss a theme which is representative of the time when the subject of the biography lived. Most of the facts of this biography are taken from newspaper clippings made available by his wife, Mrs. Elisea Alvarado. In 1928, Alvarado won in a poetry contest, sponsored by the *Sanghiran San Binisaya*, through his entry of a trilogy entitled 'Kadayunan . . .' (And Then Eternity) gaining for him one hundred silver pesos and the honor of being the first poet laureate of the *Sanghiran*. Iluminado Lucente, 'the most popular poet of Leyte', took second place. As a dramatist, Alvarado treated varied themes, but his play, *La Receta de Quezon*, which anticipated the grant of Philippine independence on July 4, 1920, was staged in Tanauan in February 1916 and was favorably received. His two-act melodrama, *Bitay Nga Bulawan* (The Golden Chain), won first prize in a contest conducted in connection with the golden jubilee celebration of Father Juan Pacoli, a well-loved parish priest of Palo, in May 1933. His frustrations were failing in the bar examinations due to manipulations of a secret enemy and losing in political elections, but he will always be remembered as an outstanding Waray poet and dramatist during the time when the prevailing concern of our countrymen was the advent of Philippine independence.

4. According to James M. McCrimmon (1957),

A good critical review communicates to a reader the critic's evaluation of a book or essay in such a way that the reader can then make his own estimate of the work. To do this the critic must meet three requirements: he must report what the book does; he must judge how well it does it; and he must provide enough evidence from the book itself to support or illustrate his judgment (375).

Inasmuch as the book *KANDABAO* is a compilation of Essays on Waray Language, Literature, and Culture, edited by one man, Gregorio C. Luangco, who was helped by a committee in the selection of the essays to be included in this volume, this reviewer had to resort to a part by part evaluation of this work. If this book were written by one author, it could have been easier for this reviewer to make an over-all classification of the predominant style of each author (formal, informal, personal, descriptive, philosophical, critical, or realistic). Nevertheless, this critic reiterates his commendation of the editor of this book for the logical arrangement of the Essays on Waray Language in Part One from the point of view of teaching a language. As previously stated, reading through the essays of Part One is like going through a crash course on learning the Waray language.

With reference to Part Two, Waray Literature and Culture, this writer cannot help but draw some parallelisms between the Waray verse forms and Tagalog or Pilipino verse forms. The founding of the *Sanghiran San Binisaya* brought out its counterpart, the Institute of National Language, and the cultivation of the language as a task for language planning (Rubin and Shuy 1973).

Thus this section will certainly appeal to a language teacher, a language planner, and a language translator. Other essays in this section can gain the attention of literature teachers and students of linguistics. Some selections though require some more proof-reading. Certainly, this reviewer's evaluation of this section would have been more fruitful if he were a native speaker of Waray.

As for Part Three, this reader resorted to the classifications of the different biographies into *documentary* biography, *scholarly* biography, and *popular* biography with supporting observations to justify the classification.

On the whole, this reviewer considers his evaluative travelogue through *KANDABAO* as a very exhilarating and informative experience. The fact that some outstanding Waray writers, despite their love for their language, advocated the adoption of Tagalog as the basis of the national language, made this writer recall the proposal of Ernesto Constantino of the Department of Linguistics and Oriental Languages of the University of the Philippines to form a national language through the 'universal approach', that is, from a fusion of elements of existing Pilipino languages and dialects. If this were the attitude of the native speakers of the other major languages in the Philippines, then this spirit of reconciliation could be an effective instrument in breaking down walls of linguistic

prejudices and in building more San Juanico Bridges to connect more islands which share more and more the same language and culture. Such is the permeating spirit which this reviewer derived from this book, *KANDABAO*.

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