

The Stylistic Construction of a Novena Reader in Nineteenth-Century Iloilo

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Abstract

Filipino scholars have explored strategies of containment and modes of resistance in colonial devotional literature (Ileto, 1979; Mojares, 1983; Rafael, 1988). As a contribution, this paper examines *Flores ni Maria Santisima*, a popular 19th-century novena written in Hiligaynon. Unlike previous studies, the paper uses concepts from linguistics to describe the stylistic construction of the novena's implied reader. The following steps have been followed: (1) a word-for-word translation of an excerpt; (2) enumeration of the words' marked features; (3) free translation of the excerpt; and (4) analysis of the data. The study concludes that (a) the *pananglit* (hagiography) simulates natural narrative; (b) transitivity encodes a mental picture of reality for the reader; (c) face-threatening acts are prevalent through direct address; and (d) novena reading is a gendered practice. The stylistic profile of *Flores* may serve as prototype for further studies on devotional literature.

Keywords: *Hiligaynon novena, politeness, transitivity, natural narrative, postcolonial stylistics*

Introduction

In the Philippines, the postcolonial recuperation of history led to innovative studies on popular literature.* Unfortunately, few scholars have exhibited sustained interest in popular devotional literature. Mojares (1983) argues that hagiographic literature of the Spanish colonial period became a prototype for subsequent attempts to develop the Filipino novel. He mentioned Antonio de Borja's *Barlaan at Josaphat* (1712) as a prime example of hagiographical narrative heavily influenced by the *vida* (life of a saint).

In his important study on popular movements, Ileto (1979) reconstructs a psychohistory of a millenarian's assent to the necessity of revolution. Ileto draws heavily on *Casaysayan nang Pasiong Mahal ni Jesucristong Panginoon Natin* (1814) recited every Holy Week. He suggests that the *pasyon* provided the Katipuneros and subsequent peasant rebels with images and motifs for making sense of the revolution. The image of the poor, suffering Christ resonated among peasants and helped them identify with his poverty and death.

* The paper owes significant improvement to the constructive criticism of two anonymous reviewers. It's a scholar's dream to have their manuscripts land on the desk of intelligent readers. I'm grateful for the opportunity the journal gave me. I also thank the editorial team for facilitating the review process. Finally, the footnotes would be less helpful were it not for the suggestions of Dr. Michael Tanangkingsing.

Working on critical translation, Rafael (1988) devotes a chapter on Gaspar Aquino de Belen's *Manga Panalangin pagtatagobilin sa caloloua nang tauong naghihingalo* (1613). Rafael contends that the pacification of Tagalog natives requires "domesticating death" (1988, p. 194). The afterlife must be imagined along a colonial social structure so as to make colonial rule a natural reality. The intercession of saints mimicked the patronage system which sustained colonial administration. Therefore, the practice of preparation for holy death seamlessly cohered with the practice of submission to colonial rule.

This study continues scholarly interest in popular devotional literature. While previous studies focus on Tagalog texts, this paper examines a popular nineteenth-century Hiligaynon novena because little attention is given to its exploration. The works of Mojares, Iletto, and Rafael are considered as studies on literary history, historiography, and cultural translation, respectively. Furthermore, I shall deviate from their method by paying close attention to linguistic features but guided by the novena's historical context.

Surprisingly, these features bear oral characteristics: the direct address to the devotee referred to as *Cristiano*; the consistent use of hagiographic narratives for instruction; the vocatives employed to establish relations with God and the Virgin Mary; and the practice of novena as communal devotion. These features make the text amenable to stylistic analysis which uses models from sociolinguistics and pragmatics. The paper largely concerns stylistic repertoire actualized in the text rendered as translation.

Background of the Text

Flores ni Maria Santisima was written by the Augustinian priest Raimundo Megia Lozano. Born in 1826 in Toledo, Spain, Lozano joined the Order at the College of Valladolid. He arrived on Panay Island in 1854 to learn Hiligaynon. The following year, he served the parish of San Joaquin in Patnagon, Antique, and stayed until 1868. He also simultaneously served in San Miguel, Iloilo, from 1861 to 1877. After his assignment in Iloilo, the Order sent him to China to explore possibilities of establishing a mission. In 1884, he became chaplain-director of Asilo de Huerfanos de Mandaluyong. Lozano penned thirty devotionals and a Hiligaynon grammar book printed at the Colegio de Sto Tomas (now UST) by D. Simeon Zapata, and E. Plana-Jorba. *Flores* was also printed there under D. Babil Salo in 1867 when Lozano was parish priest of San Miguel (Hernandez, 1998, pp. 72-77).

The present study uses the 1883 edition (the fourth edition) printed in Manila by Amigos del Pais. The numerous reprints attest to its popularity among an emerging affluent and educated readership in Panay Island. Its popularity lasted until the twentieth century. La Panayana, a local publisher in Iloilo, released a 1964 reprint with additional hymns composed by various parish priests at the turn of the century. The publisher retained everything but it modernized the spelling. For instance, *aco* ("I") was changed to *ako*.

Despite the novena's importance to both cultural history and the history of print materials in colonial Philippines, studies pay scant attention to its stylistic construction. Indeed, the tendency reveals the overpowering pull to study the text as a colonial document. While it produces valuable insights, it overlooks the fundamental fact that a novena is—first and foremost—a linguistic artefact. This present study brings insights from linguistics to a text which used to be a terrain for historians. Studies of this kind expand the ambit of linguistics and demonstrate interdisciplinarity.

Etymologically, a novena is a prayer completed for nine days. Until today, it retains that numerical association. Recited for the entire month of May, *Flores*, it may be argued, does not belong to this genre. Nevertheless, this study considers it as a novena for a couple of reasons First,

it possesses structure similar to novenas for patron saints. For example, it also starts with *Ang Timaan* (Sign of the Cross), proceeding to *oracion* and *pananglit* for each day. Second, the *Flores* is intended as a vocal prayer recited by a community of believers. This is very much evident in the *gozos* (hymns) sung while devotees offer fresh flowers to an image of the Virgin Mary. The exceptional length of the *Flores* deviates from nine-day structure used for novenas to saints. However, it must be considered as a special novena due to the privileged position the Church accords to the Virgin Mary.

For this study, I selected *Dia 2* for analysis because it is shorter compared to other *dias*. Each *dia* (day of prayer) follows a similar structure, except for *Dia 1*. This *dia* explains Lozano's reasons for writing and a reference to a Spanish observance of May as Mary's month. Each *dia* begins with *Ang Timaan* (Sign of the Cross), followed by *Oracion cag versos sa adlao nga tanan* (daily prayers and hymns). In the second half of the daily devotion, the devotee reads a meditation based on the theme set for the day. It is followed by *pananglit*, a hagiography from the life and miracles of the Virgin Mary. Each *dia* concludes with an *oracion*. All *dias* prescribe similar opening prayers and hymns; they differ only in the second part.



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Illustration from *Flores ni Maria Santisima*, Fourth Edition. Printed in Manila by Amigos del Pais, 1883

This study followed four steps. First, *Dia 2* was translated word-for-word as informed by formal equivalence. As much as possible, I attempted to replicate the syntactic value of the source text. If a word functions as adverb, I tried to translate it with the syntactic value of an adverb. Second, the marked features of Hiligaynon words were enumerated when necessary. Footnotes were provided to explain the nuances of Hiligaynon. Third, I provided free translation. While formal equivalence foregrounds the interesting qualities of Hiligaynon, a free translation's dynamic equivalence (Nida 2012) minimizes the peculiarities of the source language. This resulted into a translation which complies with the cultural and stylistic requirements of English, the target language. Lastly, the data were analyzed using studies by Labov and Waletzky (1997), Halliday (1971), Brown and Levinson (1987), and Mills (1995).

With these steps in mind, I must remind the reader that the text from which we derive conclusions is the target text, and not the source text. In other words, the translation of *Flores* forms the basis for claims about the stylistic construction of the novena reader. Translation mediates between the source text and the target text. Translational negotiation implies that another translation may produce a slightly different conclusion, that there will be as many disagreements as translations vary. The work of the translator involves the ethical task to expose the stylistic implications of translation (Belvis, 2016; Venuti, 1998). In this study, I expose the politics my translation implies. My stylistic analysis does not aim at disinterestedness. It only seeks to be systematic, rigorous, and replicable (Carter and Stockwell, 2008).

To facilitate data analysis, the excerpt has been divided into manageable translation units (MTU) to cope with Lozano's overly long sentences. A unit is manageably translatable when it can bear one or multiple thought units, and yet the translation unit retains coherence. MTU may not be equivalent to a clause which is usually employed in Hallidayan-inspired stylistic analysis. As employed here, an MTU may carry more than one clause.

Usually, a stylistician analyzes either an English text or a translation available beforehand. Since I am accomplishing two tasks here (translation and analysis), I found it more helpful to modify mainstream stylistic analyses, which are generally free from translational burden. To illustrate, let's take the case of MTU 21b:

- (21b) *n̄ga panaguad-on mo ang amon m̄ga sala,*
 that to forgive SING by you the our PLU sin
 (21b) mercy,

In the source text, the unit is a subordinate clause, which is part of a winding sentence composed of two vocatives, three independent clauses, and three subordinate clauses. However, the translation simulates the terseness of the target language and renders the entire clause into a single word. Hence, the MTU for stylistic analysis comprises a word, not a clause.

Below is my free translation of the excerpt (Lozano, 1883, pp. 14-17):

Paragraph 1

- (1a) Indeed we have the duty to respect and love our parents
 (1b) for we owe them our lives,
 (1c) and we must repay them for the pain and hardships they endured in life and in raising us.
 (2a) Though this is truly God's commandment,
 (2b) it is also true that we must prefer our spiritual parents over the earthly ones
 (2c) because the spirit surpasses earthly existence.

Paragraph 2

- (3) Remember, Christian believer, that we are Mary's adopted children when she conceived Jesus, our savior, when she offered her beloved son at the Calvary, as written by our Father St. Augustine.
 (4a) Therefore, we must honor and love the Blessed Virgin, our heavenly mother.
 (4b) We ought to love and repay her because of the countless sufferings and sorrows we caused her,
 (4c) even if we cannot fathom the trials she bore to receive us as her children,
 (4d) but most of all, because of her love that our earthly mothers cannot surpass.

Paragraph 3

- (5) Oh, believer, remember our heavenly mother!
- (6) Love the Blessed Virgin with pure and ardent love.
- (7) Repay this mother who is more precious, more amiable, more divine, and more adorable than your mother.
- (8a) Pay your debts to this lady,
- (8b) and never cease loving her.
- (9a) May you imitate St. Bernard's love for the Blessed Virgin.
- (9b) In his fervent and unsurpassed love, he called her
- (10) the thief and enchantress of hearts. And he frequently cried out:
- (11) "Why tarry, my lady? Don't you wish to captivate my heart?"
- (12) Ponder these words and the story below.

PANANGLIT

- (13) St. Alphonsus de Liguori relates that Fr. Diego Martinez, who passionately and tremendously loved the Blessed Virgin, used to address her oftentimes:
- (14a) "How I wish to have the heart of angels and saints
- (14b) so I can love her with their love.
- (15a) How I wish to win the souls of all men
- (15b) so I can offer them to her as sign of my love."
- (16a) And this most amiable mother rewarded him
- (16b) and ordered the angels to bring him to heaven.
- (17) There he witnessed a majestic celebration and untold happiness among the blessed.
- (18) *Pray for us, oh heavenly mother:*
- (19) *That we may gain the rewards you promised to your faithful children.*

ORACION

- (20) Oh heavenly mother! Oh Mary most favored! We are sorry for failing to love you.
- (21a) We beseech your
- (21b) mercy,
- (21c) and grant our petitions for this month. In Jesus' name. Amen.

Naturalization of Ideology through Narrative

In Labov and Waletzky's model of natural narrative, narrative is defined as "any sequence of clauses that contains at least one temporal juncture" (Labov and Waletzky, 1997, p. 21). In this case, "Mary had a little lamb" doesn't count as narrative even if it contains a verb. However, "Mary had a little lamb, but she sold it" is considered a narrative because it has sequence and temporal juncture—possession and sale. The sentence "The queen cried and cried until the following morning" doesn't count as narrative even if it contains two clauses. The second clause merely intensifies her sadness through rhetorical repetition. However, "The queen cried to death" counts as narrative because it has temporal juncture. The queen cried, and her sadness resulted in death.

Their model of natural narrative is composed of six components. Simpson (2004) offers a tabular presentation reproduced in Table 1.

Table 1.

Six components of Labov and Waletzky's natural narrative model. (from Simpson, 2004, p. 115)

Narrative Category	Narrative Question	Narrative Function	Linguistic Form
ABSTRACT	What was this about?	Signals that the story is about to begin and draws attention from the listener	A short summarizing statement, provided before the narrative commences.
ORIENTATION	Who or what are involved in the story, and when and where did it take place?	Helps the listener to identify the time, place, persona, activity, and situation of the story.	Characterized by past continuous verbs; and adjuncts of time, manner, and place.
COMPLICATING ACTION	Then what happened?	The core narrative category providing the 'what happened' element of the story.	Temporally ordered narrative clauses with a verb in the simple past or present.
RESOLUTION	What finally happened?	Recapitulates the final key event of a story.	Expressed as the last of the narrative clauses that began the Complicating Action.
EVALUATION	So what?	Functions to make the point of the story clear.	Includes intensifiers; modal verbs; negatives; repetition; evaluative commentary; embedded speech; comparisons with unrealised events.
CODA	How does it all end?	Signals that a story has ended and brings listener back to the point at which s/he entered the narrative.	Often a generalized statement which is 'timeless' in feel.

Not all narratives contain all the six categories, but *Flores* surprisingly contains all of them (considering it is a written genre). This suggests that it imitates spoken discourse more than a written text. The natural narrative model demonstrates that *Flores* is intended as a public, oral practice rather than a silent, individual reading.

I shall focus on the *pananglit* (see Table 2), a hagiography found at the end of each reflection.

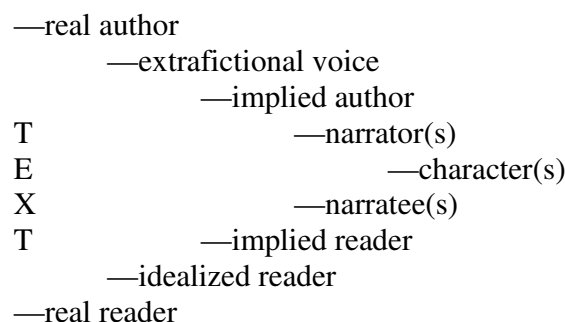
Table 2.

Application of natural narrative model to Pananglit

ABSTRACT	(12) Ponder these words and the story below.
ORIENTATION	(13) St. Alphonsus de Liguori relates that Fr. Diego Martinez, who passionately and tremendously loved the Blessed Virgin, used to address her oftentimes:
COMPLICATING ACTION	(14a) “How I wish to have the heart of angels and saints (14b) so I can love her with their love. (15a) How I wish to win the souls of all men (15b) so I can offer them to her as sign of my love.”
RESOLUTION	(16a) And this most amiable mother rewarded him (16b) and ordered the angels to bring him to heaven. (17) There he witnessed a majestic celebration and untold happiness among the blessed.
EVALUATION	(13) repetition of the <i>nga</i> structure (<i>nga subong nga dacu...nga nagsiling</i>) (13) intensifiers like <i>dacu, labao, mainit, masunsun</i> (14a-14b, 15a-15b) parallelism like <i>buut aco... agud</i> (14a-14b, 15a-15b) intensifier <i>ngatanan</i> (16a) modifier <i>nga hiligumaon</i> (17) intensifiers like <i>dacu nga pagfiesta, di masuguir nga pagsadia</i>
CODA	(18) <i>Pray for us, oh heavenly mother:</i> (19) <i>That we may gain the rewards you promised to your faithful children.</i>

The *pananglit* is located below the reflection for the day, and typed in uppercase font. It is also separated from the ejaculation, which appears in italics. Yet, the *pananglit* forms an organic unity with the rest of the parts. For instance, the abstract serves as the last sentence of the reflection, but it also deictically points to the *pananglit*, which reminds readers to meditate on the story. The coda paratextually differentiates itself, yet it rhetorically directs the reader to the resolution. If the resolution is narrated in past tense, the coda leads the reader back to the present. The second part of the ejaculation is in the subjunctive (“may”), but possesses a timeless quality. The promised reward is definitely given to those who remain faithful.

The *pananglit* constructs a text world (Werth, 1999) which coopts the reader into a spiritual reality through a deft use of narrative techniques. Specifically, the whole narrative contains an elaborate set of agents to evoke authority, verisimilitude, and authenticity. The spectrum of authors and readers (Stockwell, 2002) helps to unravel the text world of the hagiography:



A text possesses a real author, say Raimundo Lozano, who lived two centuries ago. If I pick my copy of *Flores*, I enter into this transaction as a real, physical reader of his text. Through archival research and extant documents, I form an image of Lozano as writer and Augustinian priest assigned in Iloilo in the nineteenth century. We call this representation as extrafictional voice, which differs from the implied author. Lozano also wrote a grammar book on Hiligaynon. The implied author of the grammar book is different from the implied author of *Flores* because both writings have different genres, audience, and discursive strategies. In other words, there are as many Lozanos (implied authors) as there are texts he authored.

The real reader differs from the implied reader of the novena. Lozano, the implied author, could have imagined a different reader. Perhaps he could not have imagined me as a reader scribbling notes on the margins of my *Flores* copy and examining the text through a narrative model. I am the real reader, and the 19th-century, literate Hiligaynon Catholic is the implied reader. The idealized reader is the type of reader who possesses diverse reading strategies and produces many possible readings of the text. The idealized reader is a reader in the making because some strategies have yet to be formulated.

The layers of voice coming from reader types multiply the forces of authority. Take for instance the references on St. Alphonsus and Fr. Martinez:

Looking at the table, St. Alphonsus de Liguori, the Italian moral theologian, occupies the center of the narrative since his authority bestows credibility to the narrative. How did he know that Diego Martinez was brought to heaven? How could he be certain that Martinez witnessed heavenly celebration and untold happiness? But these questions tend to be irrelevant to the frame of the narrative. Reliance on the saint's authority is not merely a rhetorical strategy establishing the narrative's internal logic. It also determines which questions are allowed or prohibited.

The spectrum of authors and readers works as a powerful technique in the production of a text world that desires to pass for material reality. Naturalization happens through citation and the embedding of authors and audience into *pananglit*. How does narrative represent agency among the actors in the narrative? I address this in the next section.

Table 3.

Author and reader types in the novena

REAL AUTHOR	Raimundo Lozano (physical human being)
EXTRAFICTIONAL VOICE	Raimundo Lozano (a human being discursively constructed through documents)
IMPLIED AUTHOR	Raimundo Lozano (author of <i>Flores</i>)
NARRATOR(S)	Alphonsus de Liguori; unnamed narrator who relayed the story to Liguori; the implied author
CHARACTER(S)	Diego Martinez; Mary; angels; saints
NARRATEE	Raimundo Lozano (as primary narratee of Liguori)
IMPLIED READER	19th-century literary Hiligaynon reader
IDEALISED READER	possible reader
REAL READER	physical reader

A Mental Picture of Reality

We make sense of the world by using language to represent our experiences. Language conveys information, but it also reorganizes the world as we perceive it. Hence, language has an experiential function expressed through transitivity, “the particular grammatical facility used for capturing experience in language” (Simpson, 2004, p. 22). An event may happen to two people who may vary on how to represent their “grammar of experience” (Halliday and Matthiessen, 2004, p. 261).

Transitivity has two important components: participant (realized by a noun phrase) and process (represented by a verb phrase). For example:

This faucet	leaks.
PARTICIPANT	PROCESS

Transitivity has six types of process: material, mental, behavioral, relational, existential processes, and verbalization. Material process, which realizes the process of “doing,” consists of Actor, Process, and Goal. For example:

Christmas gifts	cheer	the residents of a city hospice.
ACTOR	PROCESS	GOAL

Mental process expresses “sensing” among animate participants. Sensory representation includes acts of perception, cognition, and reaction.

John SENSOR	witnessed PROCESS	the picket at the factory gate. PHENOMENON	(perception)
John SENSOR	learned PROCESS	about the workers' unpaid overtime. PHENOMENON	(cognition)
John SENSOR	sympathized PROCESS	with the workers' cause. PHENOMENON	(reaction)

Behavioral process shares the characteristics of material and mental processes. Like material process, it expresses “doing.” Like mental processes, it represents the physiological functions of animate participants.

Mary BEHAVER	sneezed PROCESS	when she sprinkled pepper on the chowder. CIRCUMSTANCE
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Verbalization denotes the process of “saying.” For example:

Mary SAYER	called PROCESS	to ask John's whereabouts. VERBIAGE
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Relational process establishes the relationship between two entities. These entities are connected through either ascription of attribute or identification.

Anthony CARRIER	owns PROCESS	a sports car. ATTRIBUTE
It IDENTIFIED	is PROCESS	the coolest car in school. IDENTIFIER

Finally, existential process represents “being” through the use of the expletive “there” or the impersonal pronoun “it.”

There PROCESS	was EXISTENT	a quiz.
It's raining. PROCESS		

Modality pertains to a speaker's attitude towards a statement or opinion. We add modals to achieve a certain tone in our language. There are three types of modality. Deontic modality denotes a certain “continuum” (Simpson, 1993, p. 43) from permission and obligation to requirement.

1. You are allowed to eat. (A permission is given.)
2. You *may* eat. (An option is given.)
3. You *could* eat. (The addressee is spoken to respectfully.)
4. You *can* eat. (The addressee is either a subordinate or an equal.)
5. You *should* eat. (The addressee is encouraged to eat.)
6. You *must* eat. (The addressee is required to eat.)

The sentences exhibit the range by which the speaker grants an addressee a degree of freedom. Although a modal is absent in (1), the verb *are allowed* carries the attitude of the speaker who constructs deontic modality by indirectness. The passive form implies someone who commands, yet avoids direct reference to an agent. Allowed by whom? It stops short. We call this as implied agency. Boulomaic agency carries a tone of desire. For instance:

1. Hopefully, you eat.
2. I wish you eat.
3. I'd appreciate if you eat.

On the other hand, epistemic modality indicates the presence or absence of confidence/certainty about an assertion:

1. I think it's Mary.
2. Jeff must be waiting for us.
3. You might be right.

Categorical modality expresses the strongest form of assertion by lending the statement a non-negotiable truth value. Strictly speaking, categorical assertions are epistemically non-modal. Think of the following sentences and identify which has a stronger assertion:

1. That must be the thief.
2. It's the thief.

While the first sentence uses a strong modal *must*, but the assertion contains a sliver of uncertainty. On the other hand, the second sentence more strongly asserts the thief's identity.

To determine the dominant transitivity process in the excerpt, I listed the Actor, Process, and Type of each clause. I also provided modality for each process.

MTU	ACTOR	PROCESS	TRANSITIVITY TYPE	MODALITY
1a	we	have	relational	deontic
1b	we	owe	material	deontic
1c	we	must repay	material	deontic
2a	it	is true	relational	categorical
	God	commands	verbalization	categorical
2b	it	is true	relational	categorical
	we	must prefer	mental	deontic
2c	spirit	surpasses	material	categorical

MTU	ACTOR	PROCESS	TRANSITIVITY TYPE	MODALITY
3	(you)	remember	mental	deontic
	she	conceived	behavioral	categorical
	she	offered	material	categorical
4a	we	must honor	material	deontic
	we	must love	mental	deontic
4b	we	ought to love	mental	deontic
	we	ought to repay	material	deontic
	we	caused sorrow	material	categorical
4c	we	cannot fathom	mental	categorical
	she	bore trials	material	categorical
4d	mothers	cannot surpass	material	categorical
5	(you)	remember	mental	deontic
6	(you)	love	mental	deontic
7	(you)	repay	material	deontic
8a	(you)	pay	material	deontic
8b	(you)	never cease	material	deontic
9a	(you)	imitate	material	deontic
9b	he	called	verbalization	categorical
10	he	cried out	verbalization	categorical
12	(you)	ponder	mental	deontic
PANANGLIT				
13	Fr. Martinez	addressed	verbalization	categorical
14a	I	wish (to have)	mental	boulomaic
14b	I	can love	mental	epistemic
15a	I	wish (to win)	mental	boulomaic
15b	I	can offer	material	epistemic
16a	he (<i>siya</i>)	was rewarded	material	categorical
	(<i>binaslan</i>)		(implicit agency)	
16b	he	was brought	material	categorical
	(<i>ang Padre</i>)	(<i>guindala</i>)	(implicit agency)	
17	celebration	was witnessed	material	categorical
	(<i>pagfiesta</i>)	(<i>quinita</i>)	(implicit agency)	
	happiness	was witnessed	material	categorical
	(<i>pagsadia</i>)	(<i>quinita</i>)	(implicit agency)	
18	you (Mary)	pray	material	deontic
19	we	are rewarded	material	categorical
		(<i>hiaguman</i>)	(implicit agency)	
20	we	fail	material	categorical
21a,21b	we	beseech	mental	boulomaic
21c	you	grant	material	deontic

Table 5.

Transitivity types and their frequency in the excerpt

TRANSITIVITY TYPE	NUMBER OF OCCURRENCES	PERCENTAGE
material process	22	51
mental process	12	28
verbalization	5	12
behavioral	1	2
relational	3	7
TOTAL NUMBER OF CLAUSES	43	100

Material process is predominantly used to enjoin or command the reader as shown by MTU (3)-(9a). This suggests a reader position subordinate to the implied author. There are as many deontic as categorical modalities. The results suggest that a high occurrence of categorical assertions helps develop consensus to deontic statements. For instance, clauses (2a)-(2c) alternate categorical and deontic modalities as means to establish the rhetorical logic of preferring Mary over the devotee's biological parents.

Table 6.

Modality types and their frequency in the excerpt.

MODALITY TYPE	NUMBER OF OCCURRENCES	PERCENTAGE
deontic	19	44
boulomaic	3	7
epistemic	2	5
categorical	19	44
TOTAL	43	100

At first glance, love for the Virgin Mary must have produced frequent occurrence of boulomaic modality. Yet it only accounts for seven percent of modality occurrence. It notably appears in the narrative about Fr. Diego Martinez in MTU (14a)-(15b) professing his strong desire to offer hearts and souls so he can love the Virgin Mary. Noticeably, the text couples boulomaic

modality with epistemic propositions, suggesting a desire greater than one's ability to fulfil it. It also suggests that Fr. Martinez (*a fortiori*, the reader) must exercise humility by avoiding a categorical assertion of their devotion. Hence, that a devotee *can* love Mary implies a weaker—yet acceptable—modality than an assertion that a devotee loves her. It also reiterates the spiritual exhortation to unceasingly desire holiness. Any lapse from one's resolve may result in indifference to God's grace. This admission of faults is found in MTU (21a)-(21b)—“we beseech your mercy.”

Who Speaks to Whom: Hierarchy in Speech

By this time we must have observed the directive tone of Lozano's rhetoric. The excerpt has many instances of deontic modality. He also uses a lot of deictic markers such as *ta* “our”, *aton* “our”, *mo* “you”. In a couple of instances, the reader is referred to as *Cristiano* in MTU (3) and (5) as form of direct address.

Politeness theory may shed light on this language choice. In politeness theory, people try to maintain their “face.” They secure acceptance from others and avoid humiliating instances. Politeness theory constructs an idealized person borrowed from rational choice theory. Rational choice assumes that in ideal situations people act according to reason and choose options offering more benefits. Following this assumption, a model person (MP) is characterized as:

willful fluent speaker of a natural language, further endowed with two special properties—rationality and face. By ‘rationality’ we mean something very specific—the availability to our MP of a precisely definable mode of reasoning from ends to the means that will achieve those ends. By ‘face’ we mean something quite specific again: our MP is endowed with two particular wants—roughly, the want to be unimpeded and the want to be approved of in certain respects. (Brown & Levinson, 1987, p. 58)

Each person possesses two faces. A positive face entails a need to be desirable to others while a negative face is a desire to act with freedom and without coercion from others. Any form of hostility towards the face is called a face-threatening act (FTA).

Although politeness was initially developed in the context of conversation analysis, it comes helpful in the analysis of written texts. For instance, an author may employ a difficult style which may threaten a reader's positive face. Likewise, an unfamiliar topic may compel the reader to spend more time rereading a page, which slows down reading pace. The latter instance is a negative FTA.

Lozano's use of personal deixis and direct address accounts for a number of FTAs in the text. For example, the text assumes that a reader agrees with the implied author's religious belief on the primacy of spiritual parenthood over biological parents: “it is also true that we must prefer our spiritual parents over the earthly ones” (1883, p. 14). The text frequently commands the reader through a tacit agreement that the reader occupies a subordinate position in the text-world.

These FTAs are modified using a consensual value system expressed through *aton* “we”. MTU (1a) to (1c) include the reader into a community professing filial duty to parents. These deontic clauses are then superseded by a categorical assertion in (2b): “it is also true that we must prefer our spiritual parents over earthly ones.” The first three clauses employ a redressive action, a modification, or addition minimizing a threat's impact on the listener (Brown and Levinson, 1987, pp. 69-70). A redressive action may also convey a cue that a speaker has no intention to endanger the listener's face. Nevertheless, a stream of subsequent deontic statements cancel the redressive action. In the novena, it appears that redressive action serves as an argumentative

strategy rather than a sincere modification of a text's threat against the reader. Therefore, the text places the reader in a fixed subservient position through unrestrained liberty to order, to advise, to warn, to offer promises, and to challenge.

Table 7

Actions classified according to types of FTA. (Brown and Levinson, 1987)

	NEGATIVE FTA	POSITIVE FTA
AFFECTING HEARER	orders/requests suggestions/advice reminders threats/warnings/dares offers promises compliments/envy/admiration strong negative emotions	disapproval/criticism/ contempt/ridicule contradictions/disagreements/challenges violent emotions irreverence/taboo bad news/boasting emotional/divisive subject matter non-cooperation inappropriate terms of address
AFFECTING SPEAKER	giving thanks acceptance of thanks/apology excuses acceptance of offers response to hearer's faux pas unwilling/reluctant promises/offers	apologies acceptance of compliment breakdown of physical control self-humiliation/deprecation confessions/admission of guilt emotional leakage/non-control of laughter/tears

A Gendered Reader

The power imbalance shown in FTAs raises a question: what could be the implied reader's gender? An answer requires an analysis extending beyond the text and situating it within the context of sugar economy in nineteenth-century Iloilo.

When Manila opened its port to foreign trade in 1834, social changes like migration and cash-wage employment ushered the Philippines (or at least Manila) to modernity. For example, Manila's population in 1822 was estimated at 100,000, but increased fifty percent by the middle of the century (Abinales & Amoroso, 2005). Since the capital offered opportunities, people left the provinces to find work in the city.

Iloilo also opened its port to foreign trade in 1855 (Corpuz, 1997). When the British vice-consul Nicholas Loney arrived in Iloilo in 1856, he developed Iloilo and Negros Occidental into sugar lands. His 1857 economic report to the British Foreign Secretary, Lord John Russell, expresses confidence in a prospect on sugar trade:

If therefore in 1859 [...] one or two British ships can be despatched from hence, it will afford me great satisfaction to be able to announce to you a fact which may be looked upon as the probable commencement of a new ear for the Bisayan trade. (in Zaide, 1990, p. 135)

As the Crimean War hiked sugar prices in the world market, he foresaw sugar as a viable export crop (Loney, 1964).

Sugar changed Iloilo's social fabric. It brought Iloilo closer to the world market. Loney reported the number of foreigners increased from three in 1840 to sixty in 1857. Cash-wage employment orientated workers to a new form of economy based on monetary compensation. Finally, the sugar boom facilitated the emergence of the *hacenderos*, a mercantile elite owning huge tracts of sugar land and profiting from sugar export. Direct foreign trade in Iloilo port made imports accessible and retail goods cheaper because retailers could directly ship imports to Iloilo without passing Manila (Sonza, 1977, p. 53).

Although foreign trade turned the colonial economy into a "dual economy," its social impact was felt in Iloilo's participation in modernity: "Sugar created a native elite, prestigious and powerful who, despite their disparate provincial origins, acted together with the collusion of foreigners to shape the course of Philippine modernization" (Larkin, 2001, p. 8).

The gendering of the novena reader is set against the backdrop of surplus value resulting from Iloilo's bustling commerce. While a connection exists between the novena as a female-oriented text and prolific capitalism in the province, this is not based on a cause-effect relationship. Rather, the practice of novena does not go against the capitalist logic of accumulation; like a capitalist, the devotee builds up heavenly wealth through the practice of disciplinary strategies the novena endorsed (Belvis, 2010).

A female implied reader does not mean the exclusion of males (Mills, 1995) in the practice of *Flores*. In fact, *Cristiano*, a universal appositive, suggests that heaven intends to set a special place for males. A tension builds within a text when a patriarchal religion assumes a male universal believer while condoning novena as a female practice. In other words, while the ideational reader is male, the implied reader is female.

A gendered implied reader must not be confused with a real reader discussed in the previous section. Being a social construct, gender cannot be tied to biological determinations. Rather, gender is a performative reiteration of power struggles based on perceived differences. Hence, to speak of a female implied reader is to expose how subservience was imagined as the feminine.

The question of gender means that formalist analysis alone is insufficient to uncover discourse. A discourse-driven stylistics (Carter & Simpson, 1989) examines historical clues and pays close attention to society which originates discourse. Missionary accounts give a glimpse on devotional practices during the Spanish period. In *Estadismo de las Islas Filipinas*, the Augustinian Joaquin Martinez de Zuniga wrote about the decline of religious instruction among the natives at the turn of the nineteenth century:

They [*indios*] are less superstitious but more given to vice. They hear mass more frequently but go to confession less regularly. The women are more inclined to be devout. Many of them go to communion on great feasts, but some of them, and many men, do not make their Easter duty. (in Schumacher, 1987, p. 235)

Fifty years later, the British diplomat Sir John Bowring confirmed Zuniga's observation about women's religious propensity:

Indian women [Filipino women] are seldom seen without their religious ornament. They have rosaries of corals or pearls beads, medals of copper or gold, having figures of our Lady of Mexico or Guadalupe. The scapulary is generally found hanging by the rosary. (Bowring, 1963, p. 95)



(left) Pampango peasants of the mid-1800s. Notice the scapular the woman wears. From Jean Mallat's *Les Philippines*, Paris, 1846. Alejandro Roces, ed. (1978). *Filipino Heritage: The Making of a Nation*, Vol VI. Manila: Lahing Pilipino Publishing, p. 1443.

(right) "Portrait of Urbana David" (1876), attributed to Ysidro Arceo. Notice the cross pendant and the half-opened book of saints indicating Urbana's educated background. From Maria Serena Diokno and Ramon Villegas, eds. (1998). *Kasaysayan: The Story of the Filipino People*, Vol IV. Hong Kong: Asia Publishing Co Ltd., p. 157.

The 1863 royal decree implementing a public school system coincided with the foundation of women's colleges. Because nuns ran these schools, the curriculum emphasized religious and cultural formation through household work, spiritual exercise, and the practice of virtues (Sunga, Santos, & de Jesus, 1999, p. 95). The popularity of Modesto de Castro's *Pagsusulatan nang Dalauang Binibini na si Urbana at Feliza na Nagtuturo ng Mabuting Kaugalian* (1864) attests to this tendency to emphasize religion and inculcate manners in women's education (Mojares, 1983, p. 77-80).

Women's education contributed to the transformation of women into docile bodies which could produce a body's "more-worth" (Spivak, 1996, p. 56), a surplus of material and spiritual values. Her production of holy practices, the iconic signs of godliness, supposedly brought divine favor to the family. The nineteenth-century Ilongga devotee reinforced the hegemonic image of an infantilized patriarchal woman. *Flores* practices subjectification on the level of interiority so as to produce a corporeal signifier for capitalism, also identified as the female subject.

Conclusion

As a mode of realized containment and latent resistance, the novena must be taken more seriously among stylisticians. While popular religious literature has captured the interest of literary and cultural historians, linguistics-based research can significantly contribute to understanding ideological operations of gender and colonial relations.

The eclectic mode was intentional. I borrowed from models used in sociolinguistics, pragmatics, SFL, and feminist stylistics so I can provide a thorough analysis of an excerpt from *Flores*. The result shows that interdisciplinary stylistics complements well with work done in history and popular culture.

Such synergy also transforms stylistics from a text-focused preoccupation to a discourse-driven analysis. Provocative conclusions arise from the accommodation of perspectives from other fields. The suggestion of a female implied reader exemplifies this kind of fusion of language with history. Through language analysis, we uncover the strategies on how gender and colonization get naturalized. These include simulation of natural narrative, the codification of a certain grammar of experience, and the textual representation of a docile reader.

Other models for stylistic analysis are waiting to be tried out. Hopefully, this study sparks interest in applying them to devotional literature.

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Appendix:

Word-for-Word Translation of the Excerpt with Footnotes on Hiligaynon Grammar

DIA 2

*Maria es nuestra Madre espiritual.**Mary is our spiritual Mother.*

Paragraph 1

- (1a) *Catungdanan ta n̄ga gayud ang pagtahod cag ang*
 Duties¹⁰ our CONJP¹¹ true the¹² to respect¹³ and the
paghigugma sa aton m̄ga guinicanan,
 to love DAT to¹⁴ our PLU¹⁵ parent
(1a) Indeed we have the duty to respect and love our parents

- (1b) *tun̄gud n̄ga nan̄gutan̄gan ta sila sa aton lauas,*
 because that were indebted¹⁶ us they DAT to our body
(1b) for we owe them our lives,

- (1c) *cag catungdanan ta man ang pagbalus sang m̄ga casaquitan*
 and duties our also the to repay the PLU hardship
cag sa caburlayan¹⁷ n̄ga inaguihan nila sa pagcabuhi cag
 and DAT to difficulty that underwent by them¹⁸ ABL in to live and
sa pagpatubo sa aton;
 ABL in to raise DAT to us
(1c) and we must repay them for the pain and hardships they endured in life and in raising us.

¹⁰ *Catungdanan* comes from *tungdan* (right, reason). The circumfix (*ca-*, *-an*) converts it to a collective noun: *cahoy* (tree), *cacahuyan* (forest).

¹¹ CONJUNCTIVE PARTICLE. *n̄ga* has various uses in Hiligaynon: (a) as relative pronoun, *Ang bata nga nagbulig sa tigulang*. 'The kid who helped the old lady.'; (b) as connector between two ideas, *Maayo nga nag-abot ka*. 'It's good that you came.'; (c) as connector between a noun and its modifier, *Ang anak nga malalison* 'The disobedient son'. *n̄ga* is used to connect *catungdanan* (N) to *gayud* (Mod).

¹² Hiligaynon introduces the definite article *ang* as nominal marker to words used as nominative nouns. For instance, it precedes *pagtahod*, an infinitive used as predicate nominative. Unlike English, Hiligaynon uses articles to signal a proper noun's syntax: *Ang Espanya* 'Spain', *Ang Dios* 'God'.

¹³ The addition of prefix *pag-* nominalizes a verb, for example: *toon* 'to study', *pagtoon* 'act of studying'.

¹⁴ *Sa* is an article introducing dative or ablative noun phrases. For example, *ginhatag sa* (DAT) *iya utud* 'given to her sibling'; *nagkadto sila sa* (ABL) *balay* 'they went to the house'.

¹⁵ *M̄ga* converts the succeeding noun to plural.

¹⁶ The circumfix (*na-*, *-an*) transforms the noun *utang* into a verb. *Na-* denotes past tense, while *-an* converts it to a location or source *nabal-an*, 'known'.

¹⁷ Lozano might have written the novena in Hiligaynon the manner he spoke it. The constant replacement of "d" by "r" (*cabudlayan*, instead of *caburlayan*; *matood*—true—not *matoor*) throughout the novena implies that these phonemes have complementary distribution to the Spanish priest. In other words, no distinction is perceived between /d/ and /r/. A similar case happens in Old English where "f" and "v" are assigned as one phoneme /f/. When the phoneme "o" or "u" precedes "d," Lozano pronounced and wrote it as "r." In Hiligaynon, when "d" is followed by suffix, it is changed to "r." For example, *tahud* 'to respect' turns to *talahunon* 'respectable'. Possibly he confused the rule. The 1964 edition of *Flores* corrects this.

¹⁸ While *nila* is in the genitive form of *ila* 'their', it is the doer of the action *inaguihan*.

- (2a) *apang bisan matoor ini cag gani sinmosogo ang Dios sa*
 yet even true this and thus commanded the God DAT to
aton,
 us

(2a) Though this is truly God's commandment,

- (2b) *matoor man n̄ga quinahanglan n̄ga palabihon ta sa aton*
 true also that important that IMPERATIVE prefer us DAT to our
guinicanan n̄ga lauason ang m̄ga guinicanan n̄ga Espirituhanon,
 parent CONJP bodily the PLU parent CONJP spiritual

(2b) it is also true that we must prefer our spiritual parents over the earthly ones

- (2c) *cay labi cag lumalabao¹⁹ pa guid ang pagcabuhi n̄ga*
 because better and is surpassing more truly the to live CONJP
Espirituhanon sa cabuhi n̄ga lauason.
 spiritual DAT to life CONJP bodily

(2c) because the spirit surpasses earthly existence.

Paragraph 2

- (3) *Tala si María Santísima, Cristiano, amoy²⁰ siya ang*
 EXCLM²¹ PERS ART²² Holy Mary Christian²³ the same she CONJP
Iloy naton n̄ga Espirituhanon, n̄ga guinpaanac-anac
 Mother GEN our²⁴ CONJP spiritual who adopted²⁵
quita niya sang pagpanamcun niya cay Jesus, aton Manunubus,
 we by her when to conceive by her PART ACC²⁶ Jesus our Saviour
cag sa²⁷ paghalad niya ang cabuhi n̄ga mahal ni Jesus
 and when to offer by her the life CONJP dear GEN (of)²⁸ Jesus
iyang Anac n̄ga nalolotan didto sa Calvario, siling sang
 her Son CONJP beloved there ABL at Calvary according to GEN of
pulong ni san Agustin, n̄ga Amay ta.
 word GEN (of) St. Augustine CONJP Father our²⁹

¹⁹ *Labao* is either an adjective 'over, higher, taller' or a verb 'to surpass, to go over'. The presence of an infix implies that Lozano is using it as a verb.

²⁰ Kaufmann (1935) considers this as grammatically incorrect, yet widely used in old prayers. It must be *amo ang* 'the same as the'.

²¹ Illocutionary exclamation used to make a petition: 'oh please' or 'do please'.

²² Personal article placed before a noun.

²³ Referring to the Christian reader

²⁴ Genitive of *kita* 'we' which includes the addressee. Contrast with *kami* and its genitive *namon*, which excludes the addressee.

²⁵ The prefix *guinpa-* converts the noun *anac-anac* 'adopted child' to a verb.

²⁶ Particle used for dative or accusative of persons.

²⁷ It should have been *sang* to parallel with the phrase *sang pagpanamcum niya*.

²⁸ Genitive of personal article *si*.

²⁹ Inclusive of reader. Augustine is referred here as Father of the Augustinian Order to which Lozano belonged.

(3) Remember, Christian believer, that we are Mary's adopted children when she conceived Jesus, our savior, when she offered her beloved son at the Calvary, as written by our Father St. Augustine.

- (4a) *Busa catungdanan ta ang pagtahor³⁰ cag ang paghigugma*
 For that reason duties our the to honor and the to love
cay María Santísima, aton Iloy n̄ga Espirituhanon,
 DAT to Holy Mary our³¹ Mother CONJP spiritual
(4a) Therefore, we must honor and love the Blessed Virgin, our heavenly mother.

- (4b) *cag catungdanan ta man ang pagbalus cag ang*
 and duties our also the to repay and CONJP
paghigugma sa iya, tun̄ud sang m̄ga casaquit
 to love DAT to her because GEN of PLU pain
cag calisud n̄ga dili salayoron
 and sorrow CONJP not explainable³²
(4b) We ought to love and repay her because of the countless sufferings and sorrows we caused her,

- (4c) *con dili salacopon sa hunahuna naton, n̄ga inaguihan*
 if not graspable³³ DAT to thought our³⁴ what underwent
niya sa paganac-anac niya sa aton,
 by her³⁵ ABL to to adopt by her ACC to us³⁶
(4c) even if we cannot fathom the trials she bore to receive us as her children,

- (4d) *cag labi pa tun̄ud sang paghigugma niya sa*
 and more besides because GEN of to love by her DAT for
aton n̄ga lumabi cag labao pa guid sang paghigugma
 us³⁷ that surpassed and surpassing more very GEN of to love
sa m̄ga Iloy naton n̄ga lauason.
 GEN of PLU mother our CONJP bodily
(4d) but most of all, because of her love that our earthly mothers cannot surpass.

Paragraph 3

- (5) *¡Abao Cristiano! Painoinohon mo ang Iloy*
 Ah Christian IMPERATIVE remember SING by you the Mother
naton n̄ga Espirituhanon
 our³⁸ CONJP spiritual

³⁰ Should be *pagtahod*.

³¹ Inclusive of addressee

³² The suffix *-on* also implies a future patient.

³³ The suffix *-on* also implies a future patient.

³⁴ Inclusive of addressee

³⁵ *Niya* is in genitive form, but remains an actor/sensor of the mental process (transitivity).

³⁶ Inclusive of addressee

³⁷ Inclusive of addressee

³⁸ Inclusive of addressee

(5) Oh, believer, remember our heavenly mother!

- (6) *Gugmaon* *mo* *si* *María Santísima* *sa* *lubos*
 IMPERATIVE love SING by you PERS ART Holy Mary ABL with pure
cag *sa* *mainit* *n̄ga* *paghigugma.*
 and ABL with hot CONJP to love

(6) Love the Blessed Virgin with pure and ardent love.

- (7) *Baslan* *mo* *ining* *Iloy* *n̄ga* *labing*
 IMPERATIVE repay SING by you this Mother CONJP most
mahal, *labing* *hiligugmaon,* *labing* *magayon* *cag*
 precious most lovable most beautiful and
*labing bilirhon*³⁹ *sa* *Iloy* *mo* *n̄ga* *lauasnon.*
 most dear DAT to mother SING your CONJP bodily

(7) Repay this mother who is more precious, more amiable, more divine, and more adorable than your mother.

- (8a) *Baidan* *mo* *ang* *nan̄gutan̄gan* *mo* *sa*
 IMPERATIVE pay SING by you the were indebted SING by you DAT to
sining *Señora,*
 this Lady

(8a) Pay your debts to this lady,

- (8b) *cag* *di* *mo* *pagbayaan* *ang* *paghigugma* *sa*
 and not SING by you to leave⁴⁰ the to love DAT to
aton *Iloy* *n̄ga* *Espirituhanon.*
 our⁴¹ mother CONJP spiritual

(8b) and never cease loving her.

- (9a) *¡Ay!* *Cabay* *pa* *cunta* *n̄ga* *panundugan* *mo*
 Oh may⁴² were⁴³ may⁴⁴ that IMPERATIVE imitate SING by you
si *san Bernardo* *sa* *paghigugma* *cay* *María Santísima,*
 PERS ART St. Bernard ABL in to love PART DAT⁴⁵ Holy Mary

(9a) May you imitate St. Bernard's love for the Blessed Virgin.³⁹ *Bilidhon*⁴⁰ Hiligaynon forms the negative (prohibition, negation) using an infinitive⁴¹ Inclusive of addressee⁴² *Cabay* is not a modal in Hiligaynon, but an exclamation to express wish or longing. Its longer translation in Kaufmann (1935) is "Oh, that it were so!"⁴³ Subjunctive expressing wish. It elides categorization under part of speech.⁴⁴ A particle implying wish, hope, possibility. It elides categorization under part of speech.⁴⁵ A particle denoting dative for persons.

- (9b) *n̄ga guican sa mainit cag labao n̄ga paghigugma*
 that coming ABL from hot and surpassing CONJP to love
niya sa iya guintatauag niya si María Santísima sing—
 by him DAT to her called by him PERS ART Holy Mary some/as⁴⁶

(9b) In his fervent and unsurpassed love, he called her

- (10) *Lumay cag matabao sa m̄ga casing-casing, cag*
 charm and thief DEF ART⁴⁷ PLU heart and
nagtuao siya sing masunsun.
 cried aloud he ADV PART⁴⁸ many times

(10) the thief and enchantress of hearts. And he frequently cried out:

- (11)—*Ano, Señora, ¿dili pa icao namacao sang casing-casing co?*
 What⁴⁹ Lady not yet SING you steal the⁵⁰ heart mine⁵¹

(11) “Why tarry, my lady? Don’t you wish to captivate my heart?”

- (12) *Palandon̄ga ang nasambit na cag ining pananglit.*
 IMPERATIVE consider the mentioned⁵² already and this story.

(12) Ponder these words and the story below.

⁴⁶ *Sing* is an indefinite article for the accusative. For instance, *Naghiwat na si lola sing panyapon*. ‘Grandma already prepared [some] supper.’

⁴⁷ Definite article for persons or personified objects in the accusative, variant of *sang*

⁴⁸ Adverbial particle which precedes a circumstance. For example: *Naglakat ako sing madasig* ‘I walked fast’. *Sing* has no direct translation in English.

⁴⁹ Related to *anano* but Kaufmann distinguishes the two. *Ano* refers simply to the thing itself or its name, while *anano* “inquires into the real aim, purpose, explanation or definition of a thing together with its qualities, use, utility.” St. Bernard’s outcry suggests that the tone is closer to *anano* or even *anano pa* (naturally). However, it sounds disrespectful and subversive. Yet this reading is supported by the presence of *pa* in the question.

⁵⁰ Oblique form of the definite article *ang*

⁵¹ *Co* is used when placed after the noun it modifies: *casing-casing co* ‘my heart’. Or else, *acon* is used: *acon casing-casing* (my heart). Does the difference produce an impact to interpretation? This question deserves a serious consideration.

⁵² Nominalized verb: that which were mentioned above.

PANANGLIT

- (13) *Guinsisiling ni san Ligorio nga subong nga dacú,*
 It has been told GEN (of)⁵³ St. Alphonsus that similar to CONJP big
mainit, cag labao ang paghigugma ni
 warm and surpassing the to love GEN (of)
Padre Diego Martinez⁵⁴ cay María Santísima nga
 Fr. Diego DAT⁵⁵ Holy Mary that
nagsiling siya sing masunsun, sing—
 said he ADV PART many times the

(13) St. Alphonsus de Liguori relates that Fr. Diego Martinez, who passionately and tremendously loved the Blessed Virgin, used to address her oftentimes:

- (14a) *Buut aco cunta maghiagum cag manḡaco sang mḡa casing-casing*
 intend I may⁵⁶ to obtain⁵⁷ and to promise the⁵⁸ PLU heart
sa mḡa Angeles nḡatanan sa lanḡit,
 GEN the⁵⁹ PLU angels all⁶⁰ ABL in heaven
cag sang mḡa casing-casing sa mḡa Santos nḡatanan,
 heart and the⁶¹ PLU GEN the⁶² PLU saints all

(14a) “How I wish to have the heart of angels and saints

- (14b) *agud sarang aco maghigugma cay María Santísima, acon Iloy,*
 so that can I to love⁶³ DAT to Holy Mary my mother
subong sang paghigugma nila didto.
 similar to the⁶⁴ to love by them⁶⁵ there

(14b) so I can love her with their love.

- (15a) *Buut aco cunta maghiagum cag mapabuut sang cabuhi sa*
 Intend I may to obtain and to cause to will⁶⁶the⁶⁷ life GEN the⁶⁸
mḡa tauo nḡatanan sang calibutan,
 PLU men all GEN the world

(15a) How I wish to win the souls of all men

⁵³ Genitive of the personal article *si*

⁵⁴ Changed to Martinez in 1964 edition.

⁵⁵ A particle denoting dative for persons.

⁵⁶ A particle implying wish, hope, or possibility. It elides categorization under part of speech.

⁵⁷ *Mag-* denotes active infinitive.

⁵⁸ Accusative form of the definite article *ang*.

⁵⁹ Variant of *sang*, *sa* is used with persons or personified objects in the genitive.

⁶⁰ Lozano joins two words here: *nga* ‘CONJP’ and *tanang* ‘all’.

⁶¹ Accusative form of the definite article *ang*.

⁶² Variant of *sang*, *sa* is used with persons or personified objects in the genitive.

⁶³ *Mag-* denotes active infinitive.

⁶⁴ Accusative form of the definite article *ang*.

⁶⁵ While *nila* is the genitive form of *ila* ‘theirs’, it remains the actor of the process *paghigugma*.

⁶⁶ *Ma-* is a shortened verbal prefix *magka-*. *-Pa* is an infix denoting “to cause, to allow”

⁶⁷ Accusative form of the definite article *ang*.

⁶⁸ Variant of *sang*, *sa* is used with persons or personified objects in the accusative or genitive.

- (15b) *agud halaran co sila n̄gatanan cay María Santísima, tun̄gud*
 so that are offered mine⁶⁹ they all AT to Holy Mary because of
sang paghigugma co sa iya;
 the⁷⁰ to love mine ACC the⁷¹ her
(15b) so I can offer them to her as sign of my love.”

- (16a) *apang binaslan siya sang Iloy n̄ga hiligugmaon*
 but was repayed he GEN the mother CONJP lovable
(16a) And this most amiable mother rewarded him

- (16b) *cag ni María Santísima guindala ang Padre sa*
 and GEN (of)⁷² Holy Mary carried the priest ABL to
m̄ga Angeles sa langit;
 PLU angels ABL in heaven
(16b) and ordered the angels to bring him to heaven.

- (17) *cag didto quinita niya ang dacú n̄ga pagfiesta, cag*
 and there saw by him⁷³ the big CONJP to celebrate⁷⁴ and
ang di masuguir n̄ga pagsadia sa m̄ga langitnon.
 the not to tell⁷⁵ CONJP to be happy⁷⁶ GEN (of) the⁷⁷ PLU heavenly
(17) There he witnessed a majestic celebration and untold happiness among the blessed.

- (18) *Igampo mo cami, ó Iloy n̄ga Espirituhanon.*
 Pray for SING by you us oh mother CONJP spiritual
(18) Pray for us, oh heavenly mother:

- (19) *Agud hiaguman namon ang m̄ga ipinanacga mo sa*
 so that obtain by us⁷⁸ the PLU promised⁷⁹ SING by you DAT to
m̄ga anac mo n̄ga maayo.
 PLU children SING by you CONJP righteous
(19) That we may gain the rewards you promised to your faithful children.

⁶⁹ Genitive of *aco*, more appropriate translated as “by me.”

⁷⁰ Genitive form of the definite article *ang*.

⁷¹ Variant of *sang*, *sa* is used with persons or personified objects in the genitive.

⁷² Genitive of the personal article *si*.

⁷³ *Niya* is in genitive form, but remains an actor/sensor of the mental process (transitivity).

⁷⁴ *Pag-* transforms *fiesta* into a verbal noun.

⁷⁵ Should be *masuguid*.

⁷⁶ *Pag-* transforms *sadya* (joy) into a verbal noun.

⁷⁷ It seems Lozano intends to mean *sang: pagsadia sang mga langitnon* (happiness of the saints).

⁷⁸ *Namon*, which excludes the addressee, is the genitive form of *kami*, but remains an actor of a process (transitivity).

⁷⁹ *I-* is a verbal prefix expressing polite request: *ibaligya* ‘to sell’; *ipalihog* ‘to please’. *Ipinanacga* seems to accomplish both functions by using *mo* instead of *imo*.

ORACION

- (20) *¡O Iloy namon n̄ga Espirituhanon! ¡O María n̄ga labing palaran!*
 Oh Mother GEN our⁸⁰ CONJP spiritual oh Mary CONJP most blessed
Matoor⁸¹, ó Señora namon, n̄ga ua namon guintuman ang amon
 true oh Lady GEN our⁸² that not by us⁸³ obeyed the GEN our⁸⁴
catungdanan sa paghigugma sa imo,
 duties DAT to to love DAT to SING you
(20) Oh heavenly mother! Oh Mary most favored! We are sorry for failing to love you.

- (21a) *cag gani nagapan̄gamuyo cami sa imo,*
 and thus are praying we DAT to you
(21a) We beseech your

- (21b) *n̄ga panaguad-on mo ang amon m̄ga sala,*
 that to forgive⁸⁵ SING by you the our⁸⁶ PLU sin
(21b) mercy,

- (21c) *cag hatagan mo cami sang pinan̄gayo namon sa*
 and IMPERATIVE give SING by you we the⁸⁷ asked by us in
sining imong bulan. Amen Jesus.
 this SING your month Amen Jesus
(21c) and grant our petitions for this month. In Jesus' name. Amen.

⁸⁰ Excludes the addressee

⁸¹ *Matood*

⁸² Excludes the addressee

⁸³ Excludes the addressee

⁸⁴ Excludes the addressee

⁸⁵ Circumfix (*pana-* and *-d-on*) transforms the adjective/noun *gua* 'outside' to a verb.

⁸⁶ Excludes the addressee

⁸⁷ Oblique form of the definite article *ang*. Notice that *sang* nominalizes the verb *pinan̄gayo*.