

**DROSSARD, WERNER. 1984. Das Tagalog als Repräsentant des aktivischen Sprachbaus (Tagalog as representative of active language structure). In: Continuum Schriftenreihe zur Linguistik-Band 3. Herausgegeben von Hansjakob Seiler. Tübingen (West Germany): Gunter Narr Verlag. Pp. 124**

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The aim of this book is to prove that Tagalog with its active codifying system can be seen as representative of so called active language structure. The author tries to show in substance the closeness of the disposition of Klimov (1974) regarding the active language structure with that of *Role and Reference Grammar* (Van Valin and Foley 1980).

In five chapters Werner Drossard uses some of Klimov's theses regarding subject-object-structures to demonstrate that Tagalog can be seen as an 'active' language.

In the first chapter the author summarizes the history of active typology. He comments in general on how the main features of active language structure, as stated by Sapir (1917), Fillmore (1968) and Klimov (1974), apply to Tagalog.

In the second chapter the author refers to the most essential grammatical characteristics of Tagalog. Regarding the problems of the focus system, the author states, 'roles and their representatives in the sentence appear in pairs, i.e. in one non-focus and one focus formation'. He suggests starting from this fact in order to determine the number of possible focus formations.

Regarding the subject and genus verbi as central points in the discussion on focus, the author gives an overview of the literature written by linguists who interpret the *ang*-NP as subject. The author briefly describes the grammatical analyses of Blake, Bloomfield, Constantino, Ramos, De Guzman and Bell (*Relation Grammar*). Summarizing he states 'the names linguists avail themselves of a for the most part undefined, subject conception and frequently state a complex "voice" (=passive) system'. The author asserts that in doing this they have a one-sided aim at the nominal constituents of the sentence (convergence only in the *ang*-constituent). He proposes instead that there is a special morpheme or morpheme combination for every role in the verb. He states that this has an importance for the whole Tagalog syntax one should not undervalue.

In the fourth chapter he aims to prove that Tagalog is an active language, and that there is no existence of a uniform subject or promotional passive in Tagalog. Therefore, his main points in this chapter are the distinction of active vs. stative, the question of subject and predicate and the problem of transitivity.

The main points of the book are summarized in chapter five.

The author begins his book by making reference to Sapir's (1917) analysis of five Indian languages, where for the first time a distinction was made between the nominative, ergative and active codifying system. In order to describe these characteristics the author refers mainly to the features of active language structure as stated by Klimov. For this review we will pick out some of the essential theses, claims and conclusions by the author concerning Tagalog.

### 1. Active vs. stative

It is important to begin with active and inactive semantic classification in order to determine wide areas of the morphology, syntax and lexicography, as well as to determine the separation between active intransitive and stative intransitive. In Tagalog this separation is maintained by the *-um-/mag-* vs. *ma-* verbs.

### 2. Active vs. passive

Sentences with patient(=object), location, beneficiary and instrument focus are active in character, rather than passive. This is proved by the fact, among others, that the agent remains an obligatory constituent in these focus formations. It is not, as with the current passive, made marginal or even dropped.

### 3. The subject problem

Referring to Klimov's thesis that in active language structure one cannot speak of subject-object relations, the author tries to show how essential factors for defining a subject are missing in Tagalog.

For example, he opposes the idea that an essential feature of defining a subject in Tagalog is to unify contrary roles (agent vs. patient) in *one* subject or morpheme, as is valid for the structure of many languages. Rather he proposes that defining a subject is a matter of the codifying system of active language structure in which activity and inactivity, and therefore roles like agent and patient, are marked differently in the verb. The Tagalog *ang-* constituent should not precipitately be taken as subject because 'the unification in reference marking (by *ang*) does not correspond with an unification of role marking in the verb'. He states that for defining a subject one must consider factors from the nominal *and* predicative area.

He gives further support to this idea by considering the coordinated sentence in which the agent is always the center of the coordination, even if not in focus. That means that coordination is being made according to *semantic* identity. Furthermore the patient, location, beneficiary or instrument, if in focus, cannot be the subject because as subject these entities should also be the coordinating center, which they are not.

### 4. The focus marking in Tagalog

Referring to the fact that the different focus formations in Tagalog are not passive constructions, the author states 'the Tagalog focus system has more to do with pragmatic factors (definiteness, emphasis) than with grammatical rearrangement of the sentence in which subject qualities would be newly distributed'.

He goes on to show that in addition to earlier mentioned roles there are distinct focus formations for the following roles: 'cause', 'experiencer', 'mental cause', 'comitative' and 'sociative'. He gives the following summary:

	ACTIVE	STATIVE	
agent:	<i>mag-</i> (in some cases there is tendency for bivalence)	patient:	<i>ma-</i>
	<i>-um-</i> (tendency for monovalence)	CAUSE:	<i>ika-</i>
patient:	<i>-in-</i> (with +AG)	experiencer:	<i>maka-</i> affective: <i>ma...an</i> (Ramos 1974)
beneficiary	<i>i-</i> (to: <i>-um-</i> ) <i>ipag-</i> (to: <i>mag-</i> )	mental CAUSE:	<i>ka...an</i>
directional: (Schachter/ Otanés and Ramos 1974)	<i>-an</i>		
location:	<i>pag...an</i>		
comitative:	<i>ka-</i>		
sociative:	<i>maki-</i> (to: <i>-um-</i> ) <i>makipag-</i> (to: <i>mag-</i> )		

## 5. Transitivity in Tagalog

### a) *mag-* verbs

The author shows that the *mag-* (agent focus) constructions have a tendency to intransitivity: it is the tendency of active languages to incorporate objects into the verb. In Tagalog there exists something similar, i.e. some nouns may be prefixed by *mag-* and thus become special 'condensed' combinations (compare *mag-... ng baro* and *magbaro* where a transitive construction becomes an intransitive one).

### b) the object status

Sentences with agent focus are less transitive because, according to Hopper and Thompson (1980), a sentence with an indefinite object has a lower level of transitivity. This is in accord with Klimov's thesis that objects have a 'marginal status in active languages'. Furthermore, 'patient constituents with verbs like *bisita...* are facultative and have nearly an adverbial status'.

### c) sentences with patient focus

In these sentences a condition mentioned by Hopper and Thompson is fulfilled, i.e. 'the presence of the A(gent) and of the focused O (=patient) is a "high transitivity feature"'. An additional fact is that the focused O fulfills the conditions of 'referentiality' and definiteness, so that one can say that a sentence with patient focus represents a more transitive sentence than the corresponding agent focus sentence. The fulfillment of these conditions is another proof that sentences with patient focus are not passive sentences. The valence structure in passive constructions is normally reduced, i.e. the number of participants. However, Tagalog actor focus usually has only one participant (intransitivity), but in patient focus (with *-in* prefix) there are two participants which are obligatory. The author states that 'the consistent presence of the agent in sentences with patient, beneficiary, location and instrument focus is a clear indication for the enormous importance of this role for the active language structure in Tagalog'.

## 6. Summary

The author concludes by stating that there is sufficient evidence to establish that Tagalog has the essential features of an active language structure. He summarizes the following points:

1. The consistent role separation. 2. Absence of a distinct subject-object structure. 3. Sentences with agent focus usually have reduced transitivity. 4. No promotional passive can be

observed; the role of the agent is dominant also in the case where it is not in focus. 5. Shifting of the focus to non-agent roles results in more transitive structures. 6. Each intentionally active activity is potentially transformable to an unintentionally stative action by means of changing the prefix. 7. In some cases the separation of animate and inanimate participants by other verb forms.

It is obvious that the author has done a careful study concerning the active structure of Tagalog; therefore his discussion of this subject should not be neglected. Hopefully his book will prove helpful in analyzing still other Philippine languages.

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**RAFAEL, VICENTE L. 1988. Contracting colonialism Translation and Christian conversion in Tagalog society under early Spanish rule. Quezon City, Metro Manila: Ateneo de Manila University Press. Pp. xiii, 230.**

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In reviewing this publication for a linguistics journal, my focus is on its linguistic import rather than its historical purport; the volume builds on the author's doctoral thesis in history at the SEASian Studies Program of Cornell University which dealt with communications between Spanish and Tagalogs from the late sixteenth to the nineteenth century.

Together with an earlier study, likewise presented as a doctoral dissertation at Cornell, a work cited several times by Rafael, Reynaldo C. Ileto's *Pasyon and Revolution: Popular Movements in the Philippines, 1840-1910*, Rafael's work represents a new style of historiography which puts a premium on social reconstruction more than on bare historical facts (though not in any way belittling the latter) and borrows heavily from literary explication de texte and Post-Structuralist literary criticism.

Needless to say, among traditional historians such as Teodoro Agoncillo, in the Philippines, and Glen May, in the United States, this style of interpretative historiography has not been received well. It would go beyond the purview of this linguistically-oriented review to take a position on this basic difference of paradigms in historical writing. Hence, I am leaving this controversy aside and focusing strictly on the linguistic aspects of this study of late sixteenth and seventeenth century grammars (*Artes*) and linguistic exempla. Moreover, for purposes of this review, I dwell on the essential themes of the volume; a review article planned for the future will dwell in detail on the validity from a linguistic viewpoint of some of the claims made by Rafael in reading the texts and in coming out with interesting though controversial interpretations.

Rafael's basic thesis, developed in successive chapters, is that Tagalog society, while accepting Christianity, adapted Spanish language elements and concepts to its own language structures and world-view, in the process modifying them. In classic scholastic terms, 'Whatever is received is received in the mode of the recipient'. In dependency theory terms, one school of thought prevalent in the history of colonialism, dependence was not total but in Rafael's thesis, the foreign culture was 'domesticated' by the local culture. The title of the work, puzzling at first, was suggested to the author by William Flesch (page xiii); colonialism was prevented from becoming more dominant than it was, it was 'contracted' or reduced through its adaptation by the

local receiving culture. Rafael uses the sermon in Rizal's *Noli* as a paradigm of events. When Padre Damaso addresses the crowds in an incomprehensible mixture of Tagalog and Spanish, with the church audience accepting his tirade 'in the mode of the recipient', the priest's intended message is not communicated but what the audience mistakes for his intention comes through. Rizal used the metaphor of fishing to describe this -- the audience fished for meanings (not comprehending Spanish entirely) and accepted content selectively.

In a rather strained and contrived manner (in common with the sometimes strained interpretation of literary texts by structuralists), Rafael sees an analogous process in Pinpin's book teaching Filipinos to learn Castilian (a pedagogical manual of Spanish for Filipinos); in the *confesionarios* published by Post-Tridentine Church missionaries codifying sins and their penalties; in relationships with God (dictated by *utang na loob* and *hiya*); in social relations (status relations of different social classes); and in the Christian concepts of death and paradise (domesticated to adapt to local concepts of the afterlife) that may be gleaned from catechisms, prayer books, and *pasyones*.

My own reservations about this type of 'creative reconstruction' are these: Would it not really be more realistic to consider an alternative paradigm found in cultural anthropology, namely, that of cultural diffusion manifesting itself in some form of indigenization or local adaptation or 'taming' the foreign element for survival rather than a more or less conscious effort to play tricks on the colonizer? For example, in the somewhat strained attempts to prove the author's thesis by examining Pinpin's teaching manual, I do not see much more significance to the use of rhymes and verses by Pinpin except as mnemonic aids (we use jazz chants nowadays to teach pronunciation in English); in a summary of sins and their sanctions (common enough all throughout Christendom and not just the Philippines), I do not read anything except the results of a very legalistic interpretation of the Christian sacrament of penance; and in the Filipino interpretation of death and after-life (*anitos, aswangs*), I do not arrive at specifically Filipino responses but reactions common to all recipient cultures where internalization and assimilation of a non-local belief system is hardly ever complete. One suspects that the same thing happened in Asia and Africa in the process of Christianization by Catholics and Protestants; in Indonesia with the domestication of Islam; in Bali with the domestication of Hinduism; and in Sri Lanka, Thailand, China and Japan, in the adaptation of different strains of Buddhism.

Basically, the point I am making is that the process described by Rafael as 'contracting colonialism' is not specifically Filipino but an analogous process among cultures in contact and that a broader view of cultural diffusion is probably a better paradigm to use in explaining such local domestication and adaptation than claims described by terms such as 'taming' and 'contracting colonialism' which seem to indicate a subtle sophisticated and conscious resistance to imperialism which is flattering to the Filipino but which is doubtful in its reality.

By and large the book is well edited, like the typical Ateneo de Manila University press publications, except for some typos. There is an index and interesting illustrations which relieve the monotony of the running text.

McCUNE, KEITH MICHAEL. 1985. *The internal structure of Indonesian roots. Parts I and II.* NUSA Linguistic Studies of Indonesian and other Languages in Indonesia. Vols. 21, 22, 23. Badan Penyelenggara Seri NUSA. Jakarta: Universitas Katolik Indonesia Atma Jaya. Pp. xvi, 412.

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What do Indonesian *keliling* 'around, circumference', *kelok* 'curve', *guling 1* 'a bolster (Dutch wife)', *guling 2* 'roll over and over', *gulung* 'roll s.t., wind s.t.', *giling* 'turn, mill, press (through rollers)', *kelapa* 'coconut', *kelici* 'marbles', *gelang 1* 'bracelet', *kelak-keluk* 'curvy', *gelombang* 'wave', and *gelinding* 'a wheel, roll', have in common? According to McCune, each of these items (and many others) all begin with a submorphemic element which he symbolizes as **K!V!L-** (the notation means a velar stop followed by any vowel followed by a lateral). The semantics of this particular lefthand submorpheme [LS] have to do with 'curve'.<sup>1</sup>

Submorphemes, however, just like morphemes, have homophones. Thus, **K!V!L-** 'curve' must not be confused with the homophonous **K!V!L-** having to do with 'covering, skin'. The latter may be illustrated by *kulit* 'skin', *kelambu* 'mosquito net', *kelemumur* 'dandruff', *kelalawar* 'bat', *keluang* 'a large bat', etc. Neither of these must be confused with the equally homophonous **K!V!L-** having to do with 'light, bright' illustrated by such items as *kilat* 'lightning, flash, shine', *kelip* 'twinkle, glitter', *gelas* 'drinking glass', or *kilap* 'shine, gloss', etc.

Just as lexical items may be related to other lexical items by regular semantic relations (e.g. CAUSE), so also lexical items may be related to their submorphemes by means of what McCune calls *Levi extensions* (adapted from Levi 1978). For example, *kelemumur* 'dandruff' is said to relate to the LS **K!V!L-** 'covering, skin' by the Levi extension AT (i.e. 'at the skin'), while *keladi* 'taro' is related to the same LS by the Levi extension HAVE (i.e. 'have skin'), or *giling* 'mash, flatten, run over' is related to have the LS **K!V!L-** 'curve' by the Levi extension USE (i.e. 'use a curved surface to flatten s.t.').

A lexical item may also be related to its submorphemes by means of metaphor themes

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<sup>1</sup>For the purposes of illustration, I am simplifying McCune's analysis, and in some cases putting words in different categories (discussed below). Reanalysis of this nature is consistent with the principles laid out by McCune, not in violation of them.

(expanding from Lakoff and Johnson 1980). Thus, *gelar 2* 'academic title' is related to the LS K'IVIL- 'light, bright' via the metaphor 'fame/honor is light'.

The above examples provide only a small glimpse of what one finds in this ambitious two-volume study. The study is significant in several ways. First of all, it is the first major study to explore submorphemics in a non-Indo-European language based on a large corpus of data. McCune analyzed the entire 11,000-12,000 entries in Echols and Shadily's 1975 *Indonesian-English Dictionary*. McCune notes: 'I am basing this study on an analysis in which I attempted to fit into submorphemic groupings every instance of the forms I looked at' (3). Secondly, he extends the notion of metaphor theme beyond the ways it has been used in other studies of submorphemics. He explores 90 Indonesian metaphor themes which he first justifies on the basis of idioms and other expressions and then shows how the same metaphor themes also appear in Indonesian submorphemes. Thirdly, McCune applies the notion of what he calls *Levi extensions* (which were developed to describe English noun compounds) to Indonesian submorphemics. He extends their use to explain predicates as well.

McCune additionally explores and contrasts semantic prototype theory with lexical decomposition, looks at degree of grammatical boundedness, portmanteau, extensions of meaning, homonymy, synonymy and other issues of interest. And he does a good job of it. He further notes that, 'submorphemic patterns complement and reinterpret (but do not nullify) historical or etymological relations' (3). Those who will find the study particularly useful and stimulating for possible new directions of study would be lexicographers (particularly those working on Austronesian languages, but not limited to them), semanticists, translators, specialists in Malay literature and Malay linguistics, and those interested in metaphor and prototype theory.

This reviewer began a detailed study of the two volumes sceptical, but willing to be convinced, as to the notion of submorphemics. After completing the volumes, a degree of scepticism remained, although admittedly a much smaller degree. Why? Although the discussion is thorough, involves a clear (and at times outstanding) discussion of the relevant literature, summarizes the issues, is often witty and usually persuasive, the real difficulty in being persuaded lies more with the organization and presentation of the study than with the principles and argumentation.<sup>2</sup>

A major barrier to the persuasiveness of the arguments is the choice of examples used to introduce the reader to the topic, to justify the existence of a submorpheme, to illustrate how a metaphor theme is used in a certain submorpheme, or to exemplify a methodological principle (the latter is usually done using English or Russian examples). Every dictionary entry from Echols and Shadily was given equal weight for analysis (as it should) and was equally available for examples in the text (Part I). It is the latter choice which inhibits the persuasiveness of the whole. To use the analogy of prototype theory and family resemblance models (see Lakoff 1987 and McCune chapter 7), there is a large core of trans-regional Indonesian vocabulary used in common activities and common speech domains, grading into more obscure vocabulary used in limited domains and specialized activities. While it is essential to the study that the entire vocabulary in the dictionary was explored for *analysis*, it is unfortunate that each item was given equal weight for *illustration*. While many of the items chosen for illustration would be known by (some) Javanese, they must be considered specialized vocabulary for a people that have a cultural propensity for doublets and onomatopoeic word play (as do the Javanese; see Suryadi 1981 for a literary example of this). While equal weight for all items in the dictionary may be adequate to persuade linguists specializing in submorphemics, it is not nearly as powerful as it could have been for those who know Indonesian well. (Note that the 'core/common' vocabulary *was* available for illustration. See Appendix XVI). To native speakers of Malay schooled in

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<sup>2</sup>The reviewer assumes the organization of the study was appropriate to the particular constraints required for a University of Michigan dissertation. It is unfortunate that the organization does not appear to have been repackaged for a general audience.

Indonesian, many of the words chosen for primary examples are not known at all.<sup>3</sup>

Thus, instead of presenting a strong case for submorphemics argued on the basis of a few well-chosen examples, McCune argues an often elusive case on the basis of a massive amount of (legitimate but often obscure) data. On the one hand, one is left with the conviction that if one were to explore the submorphemics of Indonesian or any other language, McCune has laid the methodological and theoretical groundwork as to how one ought to go about it. On the other hand, the whole study can be seen as rigorously impressionistic, as it were. That is, the tone of the conclusions is highly dependent on the perspective of the researcher and on his or her feel for the target language (to a significantly greater degree than most types of study), while the principles around which the impressions are organized are fairly rigorous.

For example, in the second paragraph of this review, I have associated *kelelawar* 'bat' and *keluang* 'a large bat' with the LS K!V!L- having to do with 'covering, skin' because in my experience around Sulawesi and Maluku what people do with bats (besides eat them) involves what they do with the skin of bat wings. McCune, on the other hand, has associated *kelelawar* 'bat' and *keluang* 'a large bat' with the LS K!V!L- representing 'non-unidirectional; around and around; in all directions' (page 323) presumably because of the flitting nature of the flight path of a bat. But they could equally well have been placed under the homophonous LS K!V!L- meaning 'back and forth' (page 324) depicting the flapping of the bat's wings. Each, and in fact all, of these three submorphemic associations are equally valid within McCune's system. Thus, one researcher sees it one way, while another sees an entirely different association as the most salient at the time. It is precisely this 'squishy-ness' of analysis (acknowledged and addressed by McCune, e.g. pages 5, 23) that implies the whole analysis is idiosyncratic, i.e. it is not so much based on 'real' patterns in language, but on individual perceptions of pattern (to an extreme degree). McCune notes, 'Lest it appear that I have made my hypotheses unfalsifiable, I hasten to add that one thing I have found convincing is the sheer bulk of the submorphemic patterns' (5). The strength of the study is precisely that -- pattern.

In describing metaphor themes, McCune takes pains to justify various metaphor themes as emic to Indonesian. However, in describing semantic domains, it is not clear whether McCune intends them as an etic grid (i.e. universal), or as a grid emic to Indonesian derived from the data. When McCune says, 'For example, "light and vision" obviously shades into "energy/entropy" one of whose subsets is related to thermal energy' (40-41), this suggests neither an etic grid nor an emic Indonesian grid, but a western scientific grid!

The heart of the study, that is, the data and analysis upon which the study is built, is found in the very last appendix (Appendix XVI). The text of Part I (chapters 1-8) is primarily a discussion of the theory and principles behind the analysis in Appendix XVI. I would recommend the uninitiated reader go through the study in the following order: Chapter One (Introduction); Appendix XVI (the primary data and examples); Chapter Seven (a superb discussion of semantic prototype theory, lexicalization, and idiomatic usage); and then Chapters Five, Three, Four, Two, Six, and Eight. If the reader is already familiar with Lakoff (1987), Lakoff and Johnson (1980), and Levi (1978), he should be able to go through the study in the order it was published with their bearings in place.

McCune usually makes his assumptions explicit and the discussion is generally well cross-referenced within the study as to where fuller discussion takes place. Use of words such as 'might, if, perhaps, may, could, seems' sprinkled periodically through the text and notes do nothing to allay the sense that one is dealing with speculation (see note 107 on page 82 for an extreme case of this problem). The relevance to the discussion at hand of frequent comments on child language

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<sup>3</sup>On a whim, as a check against the reviewer's own awareness of Indonesian, he asked two native speakers of Malay schooled in Indonesian to tell him what the four terms from McCune's first example (page 1) meant. The older of the two eventually dredged up meanings for *kebat* and *kembung* after initially not remembering them. The younger (35 years old) did not know any of the four terms including the more common, but regionally known *buntat* 'gallstone'.

development is not always transparent, although perhaps McCune intends them to strengthen his claims about submorphemes and cognition. A reference to McCune and Simin (page 33) is not found in the bibliography. More amusingly, Echols and Shadily's *Indonesian-English Dictionary*, the data upon which McCune's entire study is based, also does not appear in the bibliography. A minor, but notable, annoyance is the problem of notes. One must flip back-and-forth to the end of each chapter at a dizzying rate of sometimes three or four notes a paragraph (see pages 18, 20-21, 23, 41). In fact, Chapter One has 114 notes, Chapter Two a staggering 163 notes, Chapter Three a mild 52 notes, and so forth for 587 notes in just eight chapters!

Nevertheless, the study is significant. Not only does McCune's work expand frontiers of methodology, but it also opens new horizons in our understanding of Indonesian, and hence other Austronesian languages. As one interested in Indonesian and Austronesian linguistics, I expect to refer to McCune's study when dealing with such things as cultural metaphors, and Malay poetics and literature. As one also interested in lexicography, semantics, and translation, I expect to refer back to the study of McCune's discussions and summaries of such issues as lexicalization, synonymy, homonymy, polysemy, portmanteau, metaphor, lexical relations (particularly his application of Levi extensions), prototype theory, and possible even sub

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**GOSCHNICK, HELLA ELEONARE. 1989. The poetic conventions of Tina Sambal. Manila: Linguistic Society of the Philippines. Pp. 452.**

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This valuable addition to Philippine linguistic scholarship focuses on the poetic formalities of Tina Sambal, a language spoken in five northern towns of Zambales -- Iba, Palauig, Masinloc, Candelaria, Sta. Cruz -- and a few barrios of Infanta in Pangasinan, just across the border. No serious study of this language has hitherto been done in the context of its poetic characteristics. Tina Sambal literally means, to outsiders in Botolan, 'bleached Sambal', that is, adulterated or impure.

The author's objectives in the study are, first, to discover the characteristics of the different poetic genres of Tina Sambal and, second, to provide an analysis of the poetic conventions found in them. Thus, Tina Sambal poems and songs are analyzed from the aspects of their phonological, grammatical, and semantic qualities.

The second objective actually comprises the larger portion of the corpus, and in this regard the author holds with Kenneth L. Pike that 'language is best described in terms of three overlapping hierarchies, namely phonological, grammatical, and semantic'. The author believes that answering questions about poetic formalities 'is a step towards developing a model for poetry analysis in a culture with its own poetic conventions, not analyzable in terms of English or other Western forms'. Needless to say, such a model makes the poetry of any obscure language more available to a wider audience and makes further investigations more feasible.

In Chapter I, the author discusses the nature, characteristics, and community functions of Tina Sambal poetic genres. She identifies eleven genres: 1) Aladibino (Religious poetry), 2) Aral (Hortatory songs), 3) Biyay (Life-story songs), 4) Liwa-liwa (Entertaining songs), 5) Poga-poga (Comical songs), 6) Komposon Intagama (Compositions for special occasions), 7) Tola (Poems), 8) Kawkantan Pangharana (Serenading and Caroling songs), 9) Palasinta (Courting songs), 10) Birso (Love letters), and 11) Sintiminto (Sad love songs). In the main, these songs and poems are intended for either entertainment or for special occasions -- religious festivities, fund-raising, courtship, wedding, funeral rites, singing contests, etc. In the list, number seven, Tola or Poems, refers to compositions that have not been set to music and therefore will never be sung.

Chapter II discusses the poetic conventions discovered by the author through a study of the aforementioned genres. Considering phonological formalities, she describes the conventions

under the topics of Segments, Word Stress, Poetic Stress Groups, Stanzas, and Length; considering grammatical formalities, the conventions are broken down into Word Structure, Phrase Structure, Clause Structure, Clause Linkage, and Text Structure; and considering semantic formalities, the conventions are discussed under Uncommon Vocabulary and Uncommon Collocations and Larger Semantic Devices. The author's ability to relate poetic conventions to the linguistic and musical exigencies of the milieu provide us with an enlightening understanding of Zambal culture, specifically its aesthetics. At the same time, through the translations in English of the works studied, we gain initial knowledge into the Zambal artistic consciousness. One song, for instance, reminds us of tragic Medieval English ballads: 'Here, Neneng, here's the dagger/ To take away this life;/Bury me in the yard/Directly in front of your stairs'.

Some interesting discoveries of the author: in Tina Sambal songs, word stress is suppressed by musical stress; the majority of these songs and poems are dodecasyllabic, with two hemistichs of six syllables each; traditionally, they are four-lined stanzas; and they are often narrative in character.

Apart from the scholarly investigations found in Chapter II, the chrestomathy stands out as the author's singular contribution to Philippine linguistic studies. A product of long research and collation, the various works therein will serve as primary source for students of Tina Sambal. This is all the more significant in the light of the fact that the Tina Sambal heritage is in danger of disappearing due to the dominance of English and Filipino in these areas and the growing popularity of commercial entertainment. Singing contests, communal rituals, and occasions wherein Tina Sambal songs and poems are a necessary feature are fast losing their importance for the people. A large segment of the younger generation of the community is actually ignorant of this poetic heritage. A more intensive collection of Tina Sambal poetic materials must be done, the author suggests, to preserve this heritage and to trace its historical development in the stream of Philippine culture.