

# DE LA SALLE UNIVERSITY

20th CENTURY NINORTE SAMARNON SIDAY:  
A COLLECTION AND TRANSLATION

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A Dissertation

Presented to  
the Faculty of the Graduate School  
College of Liberal Arts  
De La Salle University

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In Partial Fulfillment  
of the Requirements for the Degree  
Doctor of Arts in Language and Literature

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by

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## A B S T R A C T

This research is primarily a retrieval and translation into English of Ninorte Samaron (NS) authored public poetry. It includes data on the authors that have been culled mostly from interviews. The writers of the revolutionary songs or the verses of the New People's Army (NPA) based in the province, however, have not been identified for security reasons.

The collection consists of 143 siday gathered from 21 poets coming from eight municipalities in the province of Northern Samar. Thirty-six of these are revolutionary songs whose authors shall remain unknown. The collection and translation began in July 1992 and went on until the manuscript was readied for submission to the De La Salle University (DLSU) in August 1993.

The retrieval reveals a corpus of authored public poetry in Ninorte Samaron. Seven of the siday in the collection have found their way to the CCP Literary Journal ANI; eight have been recorded and are frequently heard over the airplanes; one has become the theme song of a soap opera in a Taoloban City radio program; one was published in a 1990 weekly review; sixteen have been taken from booklets of works published



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by the authors themselves; some were mimeographed for distribution to the public; others are sung in churches or in choral performances; and a few are prize-winners in contests. Some of the religious songs and poems are still sung or recited during novenas. Others have been delivered during programs, election campaigns, social gatherings, or broadcast over the radio. They moralize, express feelings, praise things or venerate saints.

The majority of the NS poets come from educated, middle-class families, have college education or are professionals who had no formal training in poetry writing or music. Two have reached high school, and only one has lower elementary education. The living poets interviewed opine that their siday are expressions of experiences written during moments of inspiration, when they are in the mood to write, or when they are requested. They see poetry as writing that should have rhyme, rhythm, and stanzaic patterns. Most of them would sing out the lyrics to others first, which exercise often leads to revision.

In rendering the verses into English, free translation was used to be able to come up with English versions that are not only as faithful as possible to the original, communicating not only the message but



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also their tone and mood. Translation techniques like transposition, inversion, contraction and elision were used to produce a mellifluous effect. Moreover, substitution, addition, lexical borrowing, functional and descriptive equivalents, and modulation were resorted to for more faithful English texts.

Except for a few elegant, picturesque terms the NS verses lend well to translation into English. The Lt's sufficient lexical quality and vast resources, infinitely wider than the student's command of it, can create distinct NS cultural sensibilities.

In the course of the study, problems had to be contended with. One such problem was lack of transportation, or transportation that came far between. This prevented the researcher from going to far-flung towns which can be reached only by hiking. Another problem was getting at the manuscripts. It was then decided that if at the fifth tracer or visit the requested *siday* was not lent by the poet or possessor, then it would be excluded from the study.

Though this student is from the locale of the study and has NS as her first language, there were instances when she encountered in the materials certain vernacular expressions she no longer understood. When



this occurred, she consulted more knowledgeable elderly individuals to be able to decide for herself which English translation would fit the context. In this way, she found the right words to capture the mood and tone of the original.

The siday as a genre can now be analyzed for its social function, at least in Ninorte-Samarnon communities, with the collection as basis. The poems themselves may be analyzed for their literary value.

