

A SEMANTIC AND PRAGMATIC ANALYSIS OF *TUD-OM* AS A CULTURAL TEXT

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ABSTRACT

This linguistic analysis of *tud-om* as performed by an ethnolinguistic group—Manobo-- in San Miguel, Surigao del Sur aimed at investigating the structure and function of *tud-om*. *Tud-om* is a verbal art chanted or sung by a Manobo to an interlocutor. Gary Palmer's framework on cultural linguistics, which advances the tenet that the study of language can reveal the worldview of a society and the thoughts and practices of a culture, was employed to guide the analysis of data. The functional analysis points to the central belief of the Manobos in the spirits and a higher being. The functions of *tud-om* include healing a sick child, praying for the dead, invitation for social gatherings, bidding farewell, and summoning the spirit of the dead. The analysis also reveals that *tud-om* may have regularity in its structure. It is performed between one to three minutes. This paper recommends that language documentation be done in order to preserve this verbal art, that *tud-om* be included in the readings and discussion in Philippine Literature courses to encourage understanding and appreciation of the cultural heritage of the Manobo in Surigao del Sur, and finally, that translation of *tud-om* and other verbal art of the ethnolinguistic groups in the Region be undertaken to preserve and promote their oral tradition.

Keywords: *Tud-om*, cultural linguistics, Manobo in Surigao del Sur, Language Documentation.

INTRODUCTION

Chants, just like dance and other forms of rituals, have been one of indigenous people's vital means to represent human emotions and ideals. In the Philippines, these chants are central to the identity of the various ethnolinguistic groups. They define individuals or groups as unique and distinct. Chants have been passed on from generation to generation in order to preserve the traditional way of life. Hudhud, the chants of the Ifugao, is hailed by the United Nations Education, Scientific and Cultural Organization or UNESCO as a national cultural treasure and is enlisted in the Cultural Intangible Heritage of Humanity. If Hudhud is for the Ifugaos, the Uggayam for the Cordillerans in the North and the bayok for the Maranaos in the South, there is also the *tud-om* for the Manobos in Caraga Region in Mindanao.

Tud-om or *ted-em* is a verbal art in which a singer or chanter discloses thoughts to an interlocutor. According to Buenconsejo (2008), it is a high ritual speech that possesses melodic qualities. This ritual speech is characterized by "a certain degree of ceremonial formality and seriousness." It is sung to a text with phonic, syntactic and semantic parallelisms. Singers extemporaneously set their improvised verses to set tones (2003). The term "Manobo" or "Manuvu" may be used to refer to a person or people. The word may also have been originally "Mansuba" from man (person or people) and suba (river), hence meaning "river people" (De Leon, 2006). The population of the Manobo ranges from 15,000 to more than 50,000 in different parts of Mindanao. They speak one of the languages belonging to Manuvu language family and their origins can be traced back to the early Malay peoples, who came from the surrounding islands of Southeast Asia. Although there are

already a vast number of literatures written about the Manobo way of life, including their oral tradition, there is a dearth of research when it comes to linguistic structure and pragmatic analysis of *tud-om*. Most of the studies focused on the sociological aspects and the general description of what *tud-om* is. Only Jose Buenconsejo of the University of the Philippines' College of Music has extensively delved into the musicality and structural components of *ted-em* of the Manobo in Agusan del Sur. A few articles have been published by Tomaquin for the *tud-om* of the Manobo in Surigao del Sur. The dearth of research is definitely not the only concern for this oral tradition. The rapid change in technology is a more pressing issue. It is observed that the new generation has low level awareness when it comes to their oral tradition such as the *tud-om*. UNESCO also asserts that "preservation and appreciation of cultural heritage plays an important role in defining cultural identities of individuals and groups." While many nations have for a number of years participated in safeguarding cultural heritage through identification and preservation of cultural heritage sites, it is only recent years that international agreement has been reached to cooperate to protect and promote intangible cultural heritage which includes practices, representation, and expressions as well as the associated knowledge and the necessary skills that communities, groups and in some cases, individuals recognize individuals as part of their cultural heritage (UNESCO website, 2003).

Hence, This Study Framework

Language is shaped not only by special and general innate potentials, but also by physical and socio-cultural experiences. It is concurrence of language as culture and language governed by culture that warrants an approach called cultural linguistics (Palmer, 1996). This study is anchored on the theory of cultural linguistics, which was theorized by Gary Palmer. In his book, *Toward a Theory of Cultural Linguistics*, he argued that cognitive linguistics can be directly applied to the study of language and culture. Central to Palmer's proposal is the idea that language is the play of verbal symbols that are based in imagery and this imagery is culturally constructed. He advances that culturally defined imagery governs narrative, figurative language, semantics, grammar, discourse and even phonology. According to Sharifian (1996) who also adopted the theory of Palmer in his study, interest in studying the relationship between language and culture is not new. Prominent scholars like Wilhelm Von Humboldt (1767-1835), Franz Boas (1858-1942), Edward Sapir (1884-1939), and Benjamin Whorf (1897-1941) emphasized the relationship between language, thought and culture. Sharifian added that in more recent decades, a number of American anthropological linguists, most notably Dell Hymes and John J. Gumperz, placed the study of language within the context of culture and society. The term cultural linguistics was perhaps first used by a pioneer of cognitive linguistics, Ronald Langacker, in an argument emphasizing the relationship between cultural knowledge and grammar. Cognitive linguistic theories recognize cultural knowledge as the foundation not just of lexicon, but central facets of grammar as well (Langacker cited in Sharifian, 2011).

Objectives of the Study

In order to arrive at a deeper understanding and appreciation of this unique cultural practice of the Manobo in Calatngan, San Miguel, Surigao del Sur, the following questions guided the analysis of the data.

1. What is the linguistic structure or form of *tud-om*?
2. As a cultural practice, what meanings can be derived from *tud-om*?

3. What are the functions and uses of *tud-om*?

This paper revolves around the concept that language mirrors a culture and the *tud-om* of the Manobo as a linguistic and communicative act, is a product and reflection of that culture – the ideals, beliefs, worldviews and traditions-- of the Manobo in Calatngan, San Miguel. Since every linguistic activity of human beings is almost always governed by form, meaning and use, the linguistic analysis of the *tud-om* in this paper delved into these three aspects. These levels are interdependent with one another. Each aspect affects one another. The form or structure of the *tud-om* may affect its meaning or vice-versa. The meaning in turn may determine its function or use, and use may shape its form. This cycle is evident even in other linguistic or communicative activity. The analysis and interpretation derived from the data in this study is intended to provide readers with a deeper understanding of this Manobo's unique cultural practice – the *tud-om*. This understanding shall be a springboard to the efforts in promoting awareness and appreciation of the cultural heritage, and hopefully of its preservation for posterity.

METHODOLOGY

Five of the six *tud-om* were sung by the elders in Calatngan, San Miguel, Surigao del Sur namely, Badow A. Martinez also known as Datu Makapangas, 78 years old at the time of the recording. He was a *tud-om* chanter/expert and Mariano I. Medrano also known as Datu Kampana, 60 years of age and a *tud-om* chanter/expert. One *tud-om* was performed by Racky M. Montenegro, a 25-year-old certified member of the Manobo tribe and also an expert in singing the *tud-om*. He won first place in 2010 at a *tud-om* singing competition held in Poblacion, San Miguel, Surigao del Sur. These key informants were also assisted by Enoria M. Ignacio, 40 years of age, a *tud-om* expert in Calatngan, San Miguel, Surigao del Sur for validation of translation and meaning. Barangay Calatngan is located in the Municipality of San Miguel in the Province of Surigao del Sur. San Miguel is approximately 30 kilometers from Tandag City, the capital of the Province. Jeepney is the main mode of transportation to get to town proper. From the municipality proper, Calatngan is estimated to be 15 kilometers away. It is a relatively remote area that can be reached through “habal-habal,” an improvised motorcycle ride and through a pump boat. In addition, the remote location was believed to reinforce the sense of purity of *tud-om* because it has not been reached by mass media channels and internet, and thus least affected by outside influences.

Free and informed prior consent was obtained from the key informants. After recording the *tud-om* rendered using MP3 recorder, transcription followed. The transcriptions and the Visayan translations were shown to the key informants for validation. Once all the transcribed and translated versions were shown, the signature or the thumb mark of the KIs was obtained as a form of certification to the truthfulness of the translated version. Lapham (2011) states that linguistic analysis is the scientific analysis of a language sample. It involves at least one of the main branches of linguistics which are phonology, morphology, syntax, semantics and pragmatics. Using linguistic analysis, only the form or structure, meaning, and use of *tud-om* are the main focus of this paper. Although some aspects of the Manobo society are mentioned in the analysis, other cultural practices and rituals of this particular Manobo tribe were not subjected to analysis. The first column in the tables below is the identification of lines based on how the *tud-om* was sung and on the pauses of the singers to end an idea and begin another thought. Then, syllables were counted to determine possible rhyme or rhythm scheme. This is reflected in the first and third columns of the tables below. The second column contains the transcription of the data before translation to show the original

version from which the analysis of the form and structure was based on. The fourth column is the free English translation. Ideas gathered from the word by word analysis and not from over-all perception only comprise the semantic analysis. Lastly, pragmatic analysis deals with the use and function of each *tud-om* to validate the claims made by earlier researches as to its purpose and use.

DISCUSSION

The analysis of form and structure was intended to arrive at possible patterns and stylistic features of *tud-om*.

Column 1 is labeled as Line, referring to the segment or pauses in the singing of the chant. The numbering of line is arbitrarily done by the researcher. This is to enable readers for easy reference in the analysis. Again, the basis of line numbering was on the pauses rendered by the singers during the performance.

Column 2 contains the transcription of the data in its original form as recorded.

Column 3 is the number of syllables contained in each identified line. Again, this is identified arbitrarily. The purpose of this undertaking was to find a possible pattern and regularity in form and structure.

Column 4 is the English free translation.

Text 1: Tud-om sa Pag-ampo (Tud-om for Prayer)

Line	Transcription of the Tud -om	No. of Syllable	English Free Translation
	<i>haaaaaan.....</i>		
1	<i>to yumayanog lisudan</i>	8	Oh candle, your light will go in front of God
2	<i>kandilag lintawudan</i>	7	
3	<i>na ug ko paanyag ka o</i>	8	your light twinkles
4	<i>bajag yamba yamba ka</i>	7	
5	<i>no tumakas ka tog anyag</i>	8	in front of God and your light fades
6	<i>no hunong kag yamba yamba</i>	8	
7	<i>na tubangan to hukmanan</i>	8	for you are already in front of God
8	<i>nongadan to tikyuhudan</i>	8	
9	<i>omey hukmanan libook na</i>	9	your name is respected oh God, without doubt
10	<i>ug bigna o mina olingas</i>	9	
	<i>iyaanan.....</i>		
11	<i>so mano nawa siini no banu</i>	11	this place in front of my problems
12	<i>at siilido bangon at alimoot</i>	11	
13	<i>na dimudo iyaanan ig kapun</i>	12	for now I will personally ask God
14	<i>an kot hukmanan igdapat kot tikyuhudan</i>	12	
15	<i>nog pakitabang-tabang a</i>	8	I hope He will help me
16	<i>ugpakitayon odon a</i>	8	
17	<i>no nanoy dinog naangon</i>	8	even if there is no assurance
18	<i>so inggat wada ot luwasan</i>	9	on my words

19	<i>no wada oboyook</i>	7	I earnestly appeal
20	<i>waat siilino no</i>	7	in his presence
21	<i>bootwasan siilimot</i>	7	I ask for forgiveness
22	<i>dyat didayum to dinumdom</i>	8	for the problems
23	<i>no sayod to pag-o yadon...</i>	8	in my heart

Table 1: Tud-om for Prayer

This *tud-om* approximately ran for two minutes. It consists of 23 lines, which were determined based on the pauses of the chanter. The identification of lines was done for the purpose of syntactic analysis or grouping of words into phrases or clauses to determine line of thought. The number of syllables from each line were also counted to determine the meter for possible rhythm pattern. Typical poems in the oral tradition contain rhymes and rhythm. The purpose of this is to know whether *tud-om* has a pattern like that of any other poems. In this particular *tud-om*, a degree of regularity, a recurring pattern is observable. The first four lines or the couplet contain a regular 8-7-8-7 pattern. Contrary to the first impression that *tud-om* is basically a free-verse, a close analysis of this particular *tud-om* reveals a pattern. Rhyming scheme was also observed. Lines 1 and 2 and lines 7 and 8, for example, contain an *aa* rhyme scheme with the sound [ʌn] at the end of the lines. Both lines 15 and 16 end with the phoneme [a].

This pattern is repeated in other couplets. This *tud-om* reflects a cultural practice of the Manobo people as they communicate to a Higher Being. They use a candle as an offering because they believe that their prayers would be heard if they would do so. This *tud-om*, according to the key informants, is sung only if they have are in a dire situation. Employing a *tud-om* to seek for divine help would entail invoking a spirit and doing so would be difficult if the interlocutor is not well-oriented with the chant. Humility amid helplessness is apparent in Lines 17-19. This sense of helplessness, according to the key informants, would be felt if the problem encountered is that of emotional or psychological in nature, something deep in the heart, as mentioned in Lines 22 and 23. If the difficulties experienced are related to physical needs such as food and shelter, then, the other forms of rituals would suffice. They cannot expect help from a Higher Being unless they humble themselves first as reflected in Line 21.

Text 2: Tud-om sa Panambey Pasyente (Tud-om for Cure or healing)

Line	Transcription of the Tud -om	No. of Syllable	English Free Translation
	<i>ahhhh....</i>		
1	<i>na palinag pangodyot ka no tuyig</i>	11	You, <i>kamangyan</i> (a fragrant smoke from a burned bark of a tree), will go to the Father because I have a problem about my child
2	<i>a yendoog kano tumakas kat tug</i>	11	
3	<i>hudyot ko pakigiba-giba ka</i>	10	I ask for help from you in front of me is you, old man
4	<i>nogpakikisayog-sayog kot</i>	12	
5	<i>libadan to ubason salindo banjo</i>	10	

6	<i>bajon og ko nag kalidong</i>	10	whom I can't deny, because you are my refuge
7	<i>lidong nog kuna ug kahubong-hubong</i>	9	
8	<i>si sao sa dajag ug tuhan sa dug</i>	8	of all my problems even if you are that old
9	<i>at kaguwangon</i>	7	
10	<i>aw mayuoy tikyuhudan</i>	8	I kneel before you and I am asking for help, from your kind heart
11	<i>indo mig yugma to adto</i>	8	
12	<i>sa egmig yohodan</i>	6	
13	<i>adto yeibadan</i>	6	
14	<i>di takyono di silido</i>	8	help me with my problem, my child is sick
15	<i>tabangi salimoot</i>	7	
16	<i>nog kaga klido no na e</i>	8	
17	<i>bumoso ko na no tinug anang</i>	8	have pity on our hardships for we are the poorest of the poor, and you are our only hope
18	<i>ko na kigbada do nat kag matag</i>	8	
19	<i>yugog no</i>	7	
20	<i>hawak ug yombot</i>	5	the doctor from heaven
21	<i>no kabikotan</i>	5	
	<i>Iyaonaan.....</i>		
22	<i>so gintoon to diwata</i>	8	I hope that this will be heard by the deities in heaven, that the ability to heal which comes from heaven will be bestowed upon me
23	<i>ug akod to tawagonon</i>	8	
24	<i>ug isumpag ta</i>	5	
25	<i>kunong kakod hagona yuonon</i>	4 6	
	<i>Eh...</i>		

Table 2: Tud-om for healing

This *tud-om* consists of 25 lines chanted in one minute and thirty seconds. The act of offering something before praying to the spirits is present in the culture of the Manobo people. In this case, the smoke of a burned bark of a tree was believed to be the channel of lifting their prayers to the deities whom, they believed, bestow upon them the ability to cure the sick. For this *tud-om*, the chanter was perceived to be conversing with an old man believed to embody the spirits. According to key informants, employing *tud-om* to cure for the sick had become a rare occurrence. Lately, free medical services in the town of San Miguel had been available and so they preferred the means of healing of the *binunyagan* (literally “the baptized”).

Text 3: Tud-om sa Pagdidikar sa Bata (Tud-om for Dedication of a child)

Line	Transcription of the Tud -om	No. of Syllable	English Free Translation
	<i>hah.....</i>		
1	<i>nog palinag kag pungotyoot</i>	9	This is my child I offer to you, oh God
2	<i>tuyoy ug alinduok</i>	7	
3	<i>diyad dibajan to diwata</i>	8	And I entrust to you and to all the deities
4	<i>no saed to magbabaja</i>	8	
	<i>eyani eh.....</i>		
5	<i>so mano nawas siini</i>	8	Bless my child for he always gets sick, and I appeal to God that he will
6	<i>ug bakikis at si payad</i>	8	
7	<i>ug limpas at si bangkulis no</i>	11	

	<i>kamwan</i>		give my child a longer life.
8	<i>egpayad no kaw kaabusan</i>	9	I entrust to you his life.
9	<i>na iya iyang tud-om dom</i>	8	
10	<i>kam bangkulis no yong bajang</i>	8	Your life that is so young, oh, I want years to be added
11	<i>payad nobakingkingag</i>	7	
12	<i>padanon yong bajag padu</i>	8	Because I want my son to last (to live longer)
13	<i>duyog no gyutang pusto</i>	8	
14	<i>yeigtaban ug taman to</i>	8	
15	<i>imabatat si banwa</i>	7	until the end of the world
16	<i>igtabat kayibutan</i>	7	

Table 3: Tud-om for dedication of a child

This *tud-om*, which is reflection of Christian influence on the Manobo culture, consists of 16 lines. This was sung for one minute and ten seconds. This ritual is similar to the catholic baptism or dedication for the born-again Christians. Lines 1 to 4 manifest their belief both in the spirits and a Higher Being. Many of the Manobo today have already embraced the culture of the Christians and have been baptized by different religious groups. In their culture, however, once a Manobo had embraced a certain religious group, he is no longer allowed to chant the *tud-om* because, according to the key informants, the *abyan* has already departed the body of the chanter and would only harm the medium. Entrusting the life of the child to a higher being was believed to determine his longevity and good health.

Text 4: Tud-om sa patay (Tud-om for death)

Line	Transcription of the Tud -om	No. of Syllable	English Free Translation
	<i>eyoonman..</i>		
1	<i>no tuwayig kaajon ka</i>	8	you must leave this world now, go straight to God
2	<i>o yagtoy katayoun ug ka</i>	9	
3	<i>so mano nawa siine no</i>	9	
4	<i>nanoy enogkaongaan</i>	8	
5	<i>ig balibad kat si kayag</i>	8	And, there, you ask for forgiveness for the sins you have committed in this world
6	<i>ig udas kat si giemog</i>	8	
7	<i>otnon nahad as ug kayag</i>	8	because you are dead
8	<i>nonayuon daaja</i>	7	
9	<i>na dimudo iyaon eyeng</i>	9	Do not bring with you your siblings because you are dead
10	<i>nog patajon mug kaon jakang</i>	9	
11	<i>nogpaajong kanjaan kunad</i>	9	
	<i>ehhhh yeing.....</i>		
12	<i>di magkuli kanog ug yangboy</i>	9	You are destined to go somewhere else and never come back again in this place
13	<i>ay kuna ka ug yaangbojod</i>	9	
14	<i>ug padaaken og yangboy</i>	8	
15	<i>ug pasang huojog</i>	6	
16	<i>so mano nawa kaondakang</i>	9	It would be difficult for you to come back in this world because your life
17	<i>o nawa kano jagonat</i>	8	
18	<i>no makulion to oguno</i>	9	

19	<i>wadad ombalin</i>	5	was already taken by God
20	<i>tosnon doog ewat o</i>	8	Go straight now to God
21	<i>tugon no ug buliwuong</i>	8	
	<i>ehhhh...</i>		
22	<i>nagtapatay patindog kad</i>	8	so that you can pray for
23	<i>not tapat patibuyos kad</i>	8	your sins and
24	<i>ug bantuod ke gumumba</i>	8	this proves that your
25	<i>nog bajog ke maii bayaan</i>	8	borrowed life had already
	<i>eyeen.....</i>		been taken

Table 4: Tud-om for the Dead

This *tud-om* consists of 25 lines and lasted for one minute and forty-five seconds. The eight-syllable pattern is evident. The chanter here is conversing with the spirit of the dead and asking it to return to the Creator. Central to the Manobo worldview is the belief that a spirit resides in every person and when he dies, the spirit leaves the body and may wander among the living. This spirit may cause harm such as sickness or calamity if it is not appeased through a prayer, in this case, by way of *tud-om*. So the chanter in this *tud-om* is requesting the spirit of the departed to accept that God has retrieved the borrowed life on earth. This *tud-om*, according to the KIs was used if someone in the Manobo community died. They have to perform this chant in order to protect the living from a possible wrath inflicted by the departed.

Text 5: Tud-om sa Pag-imbatar (Tud-om for acceptance to an invitation)

Line	Transcription of the Tud -om	No. of Syllable	English Free Translation
	<i>ehhhh...ehhhh</i>		
1	<i>ay palinag panongkey ka</i>	8	(speaking to a supposed other-half, the twin self) rise up high, straight to the heaven
2	<i>ay palinag lingkaw ka nga</i>	8	
	<i>ehhhh</i>		
3	<i>ekingawas to dagnoy ko</i>	8	I need you the soonest possible time
4	<i>hingwanto ada dundag ko</i>	8	
5	<i>tug koyano to miyaynan</i>	8	I was invited by the (wealthy) Visayan people
6	<i>ko datu to binunyagan</i>	8	
	<i>ehhh...</i>		
7	<i>egtadabok at pasaylo</i>	8	Forgive me for whatever faults I have for I am just a teen not full of wit
8	<i>egdawat at pasensya</i>	8	
9	<i>so tadongbo si ikeloy</i>	8	
10	<i>ko dabong pad si kendingan</i>	8	
	<i>ehhh</i>		
11	<i>ko kendingan to ubason</i>	8	I am young
12	<i>ko kedoy to manubajon</i>	8	I was tasked to introduce myself to all of you
	<i>ehhh</i>		
13	<i>na siini patahum a</i>	8	Because I am a datu in

14	<i>ay eling pakigkeyagaa</i>	8	our barangay in Calatngan
15	<i>to koyano at calatngan</i>	8	
16	<i>ko datu at taguhanon</i>	8	
	<i>eehhh..</i>		
17	<i>o kamujo at panayang</i>	8	I summon God's power and wisdom
18	<i>ko panayang no buotan</i>	8	
19	<i>ko pab-ot no isipanon</i>	8	
20	<i>no kimutag to yubadan</i>	8	So I can lay down properly
21	<i>ug tagik to sanlitukan ngadi</i>	10	
	<i>ehhh</i>		What I will say to all of you who are here
22	<i>egpamaiyom-iyom pag</i>	8	While I am speaking I am smiling at everyone here
23	<i>igpamagojom-gujom pad</i>	8	
	<i>ehhhh</i>		
24	<i>na seini tajuon ad</i>	8	I am asking permission from all of you that I will now end this talk.
25	<i>ay elingon pamundo a ngadi</i>	10	
	<i>ehhhh</i>		

Table 5: Tud-om Acceptance to an Invitation

This *tud-om* was sung by *tud-om* expert/chanter who won competition held in Poblacion, San Miguel, Surigao del Sur in 2010. This *tud-om* has 25 lines. It has a regular pattern of 8 syllables per line except for Lines 21 and 25. Rhyming scheme is apparent in Lines 1 and 2 (aa for [a]), 3 and 4 (bb for [kɔ]), 5 and 6 (cc for [ʌn]. This *tud-om*, just like Text 1, shows the humility of a Manobo suggestive of shyness and a sense of inadequacy in the midst of the Visayan (referring to the baptized or the Christians). Because the chanter was young, he acknowledged his youth and humbly asked for divine wisdom to guide him in his talk as a *datu* (a recognized and respected leader) and invited guest to the gathering. This *tud-om* is performed in an occasion where a Manobo is invited in a *Binunyagan* or Christian formal gathering. This was how they introduced themselves. They used *tud-om* in introducing themselves indirectly to the audience who were mostly dwellers of the twon proper. To cloak his shyness, the chanter invokes the spirits as interlocutors of the conversation.

Text 6: Tud-om sa Panamilit (Tud-om for bidding farewell)

Line	Transcription of the Tud –om	No. of Syllable	English Free Translation
	<i>hhhaan....</i>		
1	<i>nagpakiling ot nabugdok</i>	8	Listen, all of you
2	<i>ug dungog ot nabajoon sod</i>	8	
3	<i>amangkod na yong yoongan</i>	8	I will bid goodbye to everyone because
4	<i>megpepalighot kaon odon</i>	9	
5	<i>eg hesaboy kan e maano</i>	10	I will go now to a far place
6	<i>na dimudo eyaan egiling</i>	10	If you have a problem, just ask help from me so that I can help you
7	<i>nag-oyom goyum ot dumdum heppet togleonon</i>	8	

8		6	with your problems, even if I couldn't be of help, as long as I am with you
9	<i>togbaiyong ad to ug akod</i>	9	
10	<i>ug ewat adto geyentoon</i>	9	
11	<i>no songbayoy tog saug</i>	7	
12	<i>nayad engbetog tambukohan</i>	9	For we must be united in the midst of our problems so that God will have mercy on us and so I will go home now
13	<i>no aja enognangonon</i>	8	
14	<i>nabuasawad pampanas</i>	8	
15	<i>sa amog kada butohag binuladag</i>	8	
16	<i>lisudan no</i>	8	
17	<i>batlong ug lintawudon sog kayewaog</i>	8	
18	<i>kentusan</i>	7	
19	<i>ug kayluog bang kalingad egbantuod to</i>	8	Thank you I will go where I am heading Be ready all creatures in the world
20	<i>tiblingad egbadog todongko</i>	8	
21		6	
22	<i>libak padaas si eblingag</i>	9	
23	<i>pamaedag to sakag</i>	7	
24	<i>panaad to mo nahahuon</i>	9	
25	<i>nug hagudom bigyi linunta</i>	9	
26	<i>si hagdam pinapag duyog</i>	8	
27	<i>no sampuyog kanyun</i>	6	
28	<i>dangan si amkom padaog sangaan</i>	11	
29	<i>nog pinangotay o tayom</i>	8	Be good and pray for the end of the world is coming. I hope that as I go, the spirit of God will be with me
30	<i>piyangaw kam bitida</i>	7	
31	<i>timusog no maaton oh</i>	8	
32	<i>bukdong no mayentugot</i>	7	
33	<i>madagig maadon yagang</i>	8	
34	<i>yangan en anawey</i>	6	
35	<i>to gumawon enyang</i>	6	
36	<i>matokinawon ajon</i>	7	
37	<i>mamog din</i>	3	God forbids

Table 6: Tud-om for Farewell

This *tud-om* is the longest in the group. It has 37 lines and ran for two minutes and 15 seconds. This is chanted after the *kahimunan* or the gathering. Instead of the usual closing remarks or speech, this *tud-om* was employed. This *tud-om* also shows another cultural practice of the Manobo people--bidding goodbye. This also show respect for to everyone who is present in a *kahimunan* or gathering. They also express their wishes for everyone who is in the gathering.

RESULTS

The main objective of this paper is investigate the form and structure, the meanings, and the functions of *tud-om* as sung by the Manobo in Surigao del Sur. For a concise view on the findings of this study, the linguistic structure is summarized in tabular form below.

<i>Tud-om</i>	<i>Form and Structure</i>	<i>Symbols and Meaning</i>	<i>Function or Use</i>
<i>Tud-om sa Pag-ampo (Prayer)</i>	23 lines An average of eight syllables Sung in two minutes	Image of candle and light as the channel of wishes and requests Apparent symbols of Christianity Strong faith that a Supreme Being grants requests	To seek forgiveness To ask for help and divine intervention Conative and phatic functions
<i>Tud-om sa Panambey sa Pasyente (Cure or healing)</i>	25 lines An average of eight syllables Couplets are evident Performed in one minute and 30 seconds	Use of smoke as channel of communication to a Supreme Being God as the refuge in times of trouble and the healer of illness Kneeling as a gesture of plea	To express helplessness To ask for cure of ailments To beg for mercy Expressive and phatic functions
<i>Tud-om sa Pagdidikar sa Bata (Dedication of a Child)</i>	16 lines Couplets are evident with eight syllables as a recurring beat Performed in one minute and 10 seconds	Ailment believed to be a curse from heaven God as the giver of life Belief in the end of the world	To plea for a longer life To ask the Higher Being for cure Conative function
<i>Tud-om sa Patay (death)</i>	25 lines A combination of 8 and 9 syllables Sung in one minute and 45 seconds	Belief that the spirit of the dead may wander among the living and may even cause harm if not appeased Belief in another realm, the place of God Conversing with the spirit of the dead to proceed to that realm Life is borrowed	To beg for the spirit never to come back nor drag with it relatives and siblings Conative function
<i>Tud-om sa Pag-imbatar (acceptance speech)</i>	24 lines Regular and recurring pattern of 8 syllables Sung in one minute and 13 seconds	Invocation of the “twin-self” to intercede Humility The Visayans as the “other	To express gratitude for the invitation To invoke the guidance of the spirit as he faced the crowd Phatic function
<i>Tud-om sa Panamilit (farewell)</i>	The longest with 36 lines An average of eight syllables Sung in two minutes and 15 seconds	Emphasis on unity of the community Preparedness for calamity or death Belief in the end of the world	To bid goodbye To manifest respect for the participants of the <i>Kahimunan</i> To call for unity To strengthen solidarity

			To ask for divine guidance Conative function
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Table 7: Summary of the Analysis

CONCLUSION

This study attempted to show that *tud-om* is a verbal art as phonic and syntactic patterns were observed. The analysis presented in this paper validates Buenconsejo's studies on *tud-om* of Caraga Region. He also noted that the singer of *tud-om* may produce verse lines that form couplets (2003). These couplets are evident in the tables above. The chanter, who is believed to be possessed by the spirit of his "twin-self" reveals his thoughts to the audience and other interlocutors in order to achieve communicative functions. In Jakobson's taxonomy, these functions fall under conative, phatic and expressive or emotive functions. The Manobo do not only employ *tud-om* for prayer but also to cure the sick, to bid goodbye, to call for unity, and to acknowledge invitation. It is recommended that more studies be conducted on *tud-om* and other verbal arts of the ethnolinguistic groups in Mindanao, that these texts be included in the course syllabus of the Lit.101 or Literatures of the Philippines, and that the efforts to promote intangible cultural heritage be intensified. In the light of the issues on lumad killings by the paramilitary and the displacement of the Manobos in Caraga, a glimpse of these cultural texts may provide insight into the worldview of the Manobo in Surigao del Sur.

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