

Unveiling Realities in Adonis Durado's Poesy: Integrated Teaching Guide

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Abstract:

This study analyzed that form and content in Adonis Durado's select poems revealed universal realities.

The study employed discourse analysis that generates verbal interpretation of data to answer the variables under study in order to satisfy the main problem. This method used analyses and interpretations of discourse texts of the literary work under study.

Certainly, the poems of Adonis Durado have its denotation and connotation. Each poem has its corresponding figures of speech images are vivid and clear. There are five universal realities gleaned in the selections. First, love entails trials. Second, transforming a house to a home means sacrifices and a great deal of responsibility. Third, a wife should have a sense of responsibility for the betterment of the family. Fourth, wherever people go, criticisms are always present. Lastly, everybody deserves to be happy in whatever way possible. Of the universal realities mentioned above, having a sense of responsibility dominates.

Key words: Discourse Analysis, Form, Content, Poems

I. INTRODUCTION

Great literature has universal appeal across time and culture. It is powerful enough to supersede the narrow interests of a class in favor of humanity as a whole. Literature does not deal

with the specific society of a specific community, but with the society of man as a whole (Averill6).

Kazim (1) beautifully expressed that poetry expresses itself through a unique arrangement of words and touches hearts. He added that poetry is mainly about cultural satire and it is the simplicity of written words that brings new perspective towards original thoughts. Literacy and education play an important role. This revives cultural ties for the younger generation and helps the overall development of society and the nation.

Based on observations in the classroom, there are those students who find literature thought-provoking and gratifying; there are also those students who would find it mind-numbing and unexciting. These students do not appreciate the craftsmanship and beauty of a literary piece because they do not understand the content.

Literature is the reflection of a facet of truth, of human experience and of life itself. Great ideas and values of the past and the present are embodied in great literary forms. This is particularly true of poetry. *Cebuano Visayan* poetry, like any other poetry, reflects values, mores, tradition and way of thinking. The study of the modern CV poetry would tend to awaken in the CVs that long dormant feeling and love for those traits and customs which are considered of utmost necessity.

One of the modern poets and world-caliber designer is Adonis Durado. Durados's poems are perceived to represent universal realities. What Durado more significantly brings in is not only a change in language, or a change in image, but an introduction of a whole new uncharted sensibility (SunStarWeekend1).

These are universal realities that reveal the CV's identity manifested in certain phenomenon, trends, and social issues, code of behavior and standards of morality. His poetry which is published in vernacular provides a good avenue where

language serves as an instrument that vocalizes the universal realities of life.

The study of the modern CV poetry would be an enriched input to the knowledge of literature in the region, country and in the world. Hence, working on these poems would be putting life to a long-felt dream of putting back literature into the pedestal of students' interest. This dream justifies the efforts of the researcher in making it a reality.

II. OBJECTIVES

This study analyzed the form and content in Adonis Durado's select poems to reveal universal realities.

Specifically, this study answered the following: the meaning derived from the figures of speech revealed in the poems as to: denotation and connotation, the images created from the aforementioned variables, the persona-vision-addressee correspondence evoked in the poems, and the universal realities that dominate in the selections.

III. LITERARY RESEARCH METHODOLOGY

This study employed discourse analysis that generates verbal interpretation of data to answer the variables under study in order to satisfy the main problem. This method used analyses and interpretations of discourse texts of the literary work under study. This research made use of studies and research investigations relevant to the present investigation.

A. Method Used

This study utilized qualitative research to satisfy the main problem. Also discourse/ content analysis method is used in looking at each variable. Specifically, it delved deeper into the universal realities found in Durado's poems.

B. Sources of Data

This study made use of Cebuano Visayan poems by Adonis Durado from where the poems are lifted. The study makes use of the books “Dili tanan matagak mahagbong by Adonis Durado, Critiques on Poetry by Celedonio G. Aguilar, Themes of Literature and Linguistics: Study Guide by Angel O. Pesirla, How to Interpret Poetry and How to Interpret Criticism by Laurie E. Rozakis. The study also made use of various internet sources that provide primary or supplementary material on literature, poetry, mimetic theory, formalistic approach and sociological mimetic. They support and affirm the claim that Durado's poetry has universal realities.

C. Data -Gathering Procedure

The selected poems of Adonis Durado namely: “*Balaki Ko Day Samtang Gasakay Ta'g Habalhabal*”, “*Kung Mopanday Ko'g Balay Nga Balak*”, “*Ang Asawa Sa Madyikero*”, “*Ang Langgam Sa Akong Balak*” and “*Ang Pinakamalipayong Balak Sa Tibuok Kalibotan*” were used as data of the study. The procedure of the investigation followed four phases:

Phase one –meaning derived from the figures of speech.

This phase of the study focused on the meaning derived from the figures of speech. The different poetic lines were taken from the select poems and were analyzed as to its denotative and connotative meaning.

Phase two – images created from the variables. This phase of the study focused on the images created in the select poems of Adonis Durado. The poetic lines from the poems were dissected and were analyzed as to the images present.

Phase three- persona-vision-addressee correspondence.

This phase of the study focused on the persona, addressee and vision found in the poems. The persona, addressee and vision

found in the poems were analyzed and interpreted in order to come up with its meaning. Specifically, the poetic lines were taken out from the poems and were interpreted as to its denotative and connotative meaning. The images in turn were created out from the poetic lines presented. The persona, addressee and its vision were identified from the holistic viewpoint of the poem.

Phase four- universal realities. This phase examined the clarity and relevance or the interconnection between the meanings derived from its denotation and connotation, images, persona-vision-addressee correspondence in order to arrive at the universal realities found in the poems of Adonis Durado. This phase looked into the whole view or picture generated out of the analyses. Then, it explored the totality of the poems as to its universal realities.

IV. RESULTS AND DISCUSSION

A. Meaning Derived from the Figures of Speech in the Select Poems

The select poems of Adonis Durado certainly have its denotation and connotation. For “Balaki Ko Dai Samtang Gasakay ta’g Habalhabal”, the line “Gaksa ko paghugot sama sa lastikong mipungpong sa imong buhok” literally means a hug given to a beloved. For its connotative meaning, one can tell that in loving, one has to give his all, embrace all the possibilities and should love unconditionally. That line is an example of a simile because the caress of a beloved is compared to a rubber band which ties the hair. It is very evident as well that there is an indicator “sama” or like in the line mentioned above. Simile is the most common figure of speech that goes beyond imagery by introducing comparisons that may be unusual, unpredictable or even surprising. “Gitika kining akong dughan” is a way of showing that lovers should always

nurture every relationship with happiness that would satisfy the heart but in its literal meaning, it simply means “tickle”. It is an example of Hyperbole since there is an overstatement/exaggeration in that sense. “Aron sugaton ang taligsik sa uwan, dahon, ug bulak”, denotes rain showers but in reality it connotes that life is not at all a bed of roses. “Aron sugaton ang taligsik sa uwan, dahon, ug bulak” is an example of personification because the objects mentioned above are given human attributes.

In the poem, “Kung Mopanday Ko’g Balay nga Balak”, the line “balay nga balak” signifies a beautiful poem but it connotes a home where love resides. It is an example of metaphor. It implies a comparison of two unlike objects without the use of or, like or seem. Evidently, “balay nga balak” is metaphorically referred to as a beautiful home.

“Ang pagpanghunaw sa kamot” simply means the washing of hands and the persona is telling us that one may care or don’t care about the on-going happenings around. It is an example of synecdoche since it substitutes a part of something for the whole or vice-versa. “Mosawo og timo sa bandihadong bahaw” means eating together but it connotes that poverty is not a hindrance to having good relationships with loved ones. That line is an example of an incredible statement which is nevertheless true or an example of paradox. “Mohigop og init nga sabaw” is just having a sip of soup but it also means acquiring new ideas for the better. It is an example of symbolism since the “init nga sabaw” in the poem signifies a nurturing relationship. The couple is just trying to build a home where the attributes are like that of a poem. “Bangagan ang atup aron inig hangad kita ang langit inig pangayo’g pangaliya” is a very substantial line from the poem and it suggests that people would get out of his comfort zone once a while in order to improve but its denotative meaning simply means destroying the roof. The line mentioned above

suggest synecdoche wherein the roof in the poem substitutes a part of something for the whole of vice-versa.

“Ang Asawa Sa Madyikero” offers a wide array of denotative and connotative meaning as well. The line “gigabas sa kaduha” literally means someone is being cut twice. In turn, it connotes that being a woman entails a lot of sacrifices. She has to be a mother to her children and she has to be a wife to her husband. “Gigabas Kaduha” is an example of hyperbole. It is very impossible for the wife to be cut twice just for her to be a wife and a mother to her children. The wife in the poem as reflected in the lines, “Gipalatay sa Alambri” has to balance everything but it literally means just passing through the wire. It is an example of symbolism. There is an image used to stand for something other than was expected. She may also experience “Panyo nga gitaptap sa mata” which literally means a handkerchief used to cover the eyes but delving deeper into its connotative meaning, it means that a wife has to keep moving even if she doesn't know what lies ahead of her. It is an example of synecdoche. The line, “Gipahadla sa tigre” denotes merrymaking with the tiger but it connotes that a wife has to face all the difficulties in life. It is an example of irony since it is very impossible to encounter merrymaking with the tiger. Tiger is an animal that frightens people because of its size and ability to kill. Another line, “Gipalabang sa бага” suggests that she has been into a lot of near to death experiences but still life goes on and on. It is an example of paradox. There is an incredible statement which is nevertheless true regarding the mention of “gipalabang sa бага”. Furthermore, she can make wonders to make everything right is being emphasized in the line that says, “Maayo nga motangtang sa mantsa sa nilabhan which evidently shows symbolism.

The poem “Ang Langgam sa akong Balak” denotes that there is a bird in a poem but in reality the persona in the poem is trying to attain freedom which the poem connotes. It is an example of personification giving life to the bird in a poem. The

presence of “Hait ug tunokon nga mga pulong” denotes hurting words but it is telling us that words are indeed powerful which has a taste of symbolism.

“Ang Pinakamalipayong Balak sa Tibuok Kalibotan” is very rich with poetic lines just like the line “milayat gikan sa ngislit sa bintana” which literally means jumping out from the window. One can understand that someone is trying to escape from reality. It is an example of synecdoche which substitutes a part of something for the whole or vice-versa. “ Ang gatingsi nga iring nga gatagag og gapahiyom nga tinap-anan” emphasizes a wise cat that is trying to make both ends meet. Evidently, that line means that happiness is not forever. It is an example of personification giving human attributes to the cat. “ Ang gangising labandera” as mentioned in the poem is just a typical laundry woman. It connotes that the laundry woman might not be having a white-collar job but she enjoys what she is doing. It is an example of paradox seeing a laundry woman very happy while doing the laundry. She might be trying to make both ends meet for the family. She might not be having any other options but to work as a laundry woman but amidst all, she can still wear a smile on her face. The line “puros namuwa sa kahimuot” means that someone is joyful but connotatively it suggests overwhelming happiness. It is a very good example of exaggeration or hyperbole. “ Ug milatay sa talidhay sa gubaong paril” denotes that someone has to pass through life’s challenges but its connotative meaning deals with sacrifices and happiness. It is an example of synecdoche.

B. Images created

The poems of Adonis Durado are very rich in images. As for “Balaki Ko ‘Day Samtang Gasakay Ta’g Habalhabal”, the images found are the presence of two inseparable lovers who in one way or another experience the joy and happiness of being in love and would taste the rough roads as they go along in their journey. This is supported by the line in the poem that says,

"Gaksa ko paghugot sama sa lastikong mipungpong sa imong buhok", The persistence to move forward is very evident in the poem as the persona utters that "sugaton ang taligsik sa uwan, dahon, ug bulak".

In the poem "Kung Mopanday Ko'g Balay Nga Balak", the images found are strong foundation in building a home, open-mindedness between the lovers that would result to a union until forever comes. Getting in into a relationship is an adventure and it needs enlightenment. The following poetic lines in the poem best support the claim mentioned above: Balay Nga balak , Pagpanghunaw sa kamot, Mosawo og timo sa bandihadong bahaw, Bangagan ang atup aron inig hangad kita ang langit inig pangayo'g pangaliya and Mosawo og timo sa bandihadong bahaw.

The poem "Ang Asawa Sa Madyikero" deals with the life of a wife. The images depicted in the poem are: wife with a sense of responsibility, a prudent wife with vigor and tenacity who always search for what's best.

The poem "Ang Langgam Sa Akong Balak" gives an image of hope and determination. The lines "Ang langgam sa akong balak kay gahubit og simbolo sa kagawasan" and "hait ug tunukon nga mga pulong" bear an image of hope and determination.

"Ang Pinakamalipayong Balak Sa Tibuok Kalibotan" gives an image of illusion as suggested by the line "milayat gikan sa ngislit sa bintana". "Ang gatingsing iring nga gawangag og gapahiyom nga tinap-anan" gives us image of restraint. "Ang gangising labandera" provides an image of contentment. "Puros namuwa sa kahimuot" offers an image of being easy-going and "ug milatay sa talidhay sa gubaong paril" gives an image of something perilous.

C. Persona-Vision-Addressee Correspondence

In the poem "Balaki Ko 'Day Samtang Gasakay Ta'g Habalhabal" the persona is the driver himself talking to a

young lady about the vision of the poem which is young love. It may come as primal, if not sexual, yet the physical closeness of the persona, who is the driver of the habalhabal, and the woman passenger, is full of innocence and drama of young love. Furthermore, the persona in the poem "Kung Mopanday Ko'g Balay Nga Balak" is the poet talking to his beloved about making a strong foundation in building a home. Also, the persona in the poem "Ang asawa sa madyikero" is the poet talking to a magician's wife. The persona tries to lay down all the details about the life of a typical wife which happens to be the vision of the poem. Moreover, the persona in the poem "Ang langgam sa akong balak" is still the poet addressing all his claims to all his critics thereby centering on the vision of the poem which is all about criticism. The persona in the poem "Ang pinakamalaipayong balak sa tibuok kalibotan" is still the poet addressing all his arguments to all the blithe individuals about the vision of the poem which superficial happiness.

D. Dominant Universal Realities

The select poems of Adonis Durado certainly have universal realities. These universal realities are: love entails trials, transforming a house to a home means sacrifices and a great deal of responsibility, a wife should do her responsibilities for the betterment of the family, wherever people go, criticisms are always present and everybody deserves to be happy in whatever way possible. Evidently, the dominant universal reality found in the select poems is having a sense of responsibility. Its telling that us that whatever our status in life maybe, whatever possessions and positions we have, a sense of responsibility should prevail.

V. CONCLUSIONS

Based on the findings of the study, it has been proven that the form and content of Adonis Durado's select poems reveal universal realities.

The poems of Adonis Durado have its denotation and connotation. Each poem has its corresponding figures of speech. There are a number of images that can be created from the poems. For “Balaki Ko day Samtang Gasakay Ta’g Habalhabal” the images of two inseparable lovers, happiness, and persistence are created. For “Kung Mopanday Ko’g Balay nga Balak”, the images found are strong foundation, open-mindedness, union, exploration, and enlightenment. For “ Ang Asawa sa Madyikero”, the images created are sense of responsibility, prudence, pursuit, vigor, tenacity, and being tactful. For “ Ang Langgam Sa Akong Balak”, the images created are hope and determination. For “Ang Pinakamalipayong Balak sa Tibuok Kalibotan”, the images created are illusion, restraint, contentment, being easy-going and perilous. There are five universal realities gleaned in the selections. First, love entails trials. Second, transforming a house to a home means sacrifices and a great deal of responsibility. Third, a wife should have a sense of responsibility for the betterment of the family. Fourth, wherever people go, criticisms are always present. Lastly, everybody deserves to be happy in whatever way possible. Of the universal realities mentioned above, having a sense of responsibility dominates.

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