

The Karā'an Songs of Romblon: A Proposed Framework on Regional Folkloric Research¹

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Abstract - *Philippine regional oral literature scholarship is currently navigating against the current from the periphery to the center. Romblon's oral tradition is likewise sailing across the turbulent sea. While a number of works had been anthologized and had undergone scrutiny, apparently not much exploration has been given to the proper collection, translation and subsequent analysis. This paper proposes a paradigm in collecting Romblon's oral tradition, in particular and any regional oral tradition, in general. The collection, documentation, authentication, translation and analysis used the suggested holistic approach. In this study, the methods and approaches were discussed, the steps were outlined and the scholarly implications were identified. The main research question is a descriptive-analytic documentation of the tradition: What are the surviving karā'an oral literatures of Romblon based on primary secondary and sources? The process starts from collecting the tradition from secondary sources: the province's historical data found in microfilm, internet posts, email correspondences, and personal collections tracked and documented in the field. The text's provenance, singer, context of singing, audience reaction, historical, cultural, and geographical relevance – the "metadata" and field notes – were likewise recorded with the researcher interpreting data from the informants' perspectives. The focus of investigation is proper documentation that ensures authenticity of materials that could then be*

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subjected to translation, and literary analysis.

Key Words - oral literature, regional, collection, authentication, documentation, translation

INTRODUCTION

Philippine regional oral literature scholarship is currently navigating against the current from the periphery to the center. Romblon's oral tradition is likewise sailing across the turbulent seas. Being marginalized, Romblon's oral literature, like other oral regional literature, has not been collected nor published or included in any anthology. It was the influential works of E. Arsenio Manuel² and Damiana Eugenio³ who spearheaded the folklore collection and established the scholarship needed to navigate the vast ocean of this rich and varied branch of the Filipino cultural heritage. Lumbea (2001)⁴ followed with his anthology of folk and contemporary literature from the regions and in 2006, Lopez with her book "A handbook of Philippine Folklore" where she offered a system of taxonomy for genre classification⁵ and provided a range of international theories and methodologies in analytical folklore investigations. How-

²Manuel's "Guide for the study of Philippine Folklore" (1985) meticulously discussed the practical and theoretical approaches to collecting work and study, the field of oral traditions and literature and the methods of folklore investigation.

³Eugenio's pioneering work in Philippine folklore studies, the introductory volume of an eight-volume Philippine Folk Literature Series came out in printed form in 1982. Here she presented a whole range of Philippine folk literature, introduced a helpful discussion of the discipline and established a preliminary classification of types. Her eight-volume plan were published at various times: Myths (1987), Folktales (1989), Proverbs (1992), Riddles (1994), Legends (1996), Folksongs (1996) and an eighth volume; Epics (2001) was added, completing the coverage of all the folk literary genres and the latest was "Philippine Folk Literature: An Anthology – Second Edition (2006).

⁴The purpose of the collection as stressed by Lumbea were: (1) to "provide a dynamic base for a national pride and self-esteem" the Filipino needs, (2) for the teachers to regain their focus on the literatures from the regions for a "nationalist imperative" of tapping into the regional materials, (3) for the critics and historian to veer away for a while from the center and focus on the peripheral vernacular literature for a "fresh subject matter and insights," and (4) to "piece together images of the regions as limned in the collective works of their authors" and that these might serve as "components of a national portrait (pp. v-vi).

⁵This genre classification is a combination of the seminal works of E. Arsenio Manuel and Damiana Eugenio with consideration on the Philippine setting.

ever, more recent works by Cruz-Lucero (2007)⁶ and Coben (2009)⁷ argue that these collections should undergo analysis.

The attention to collection, documentation, and authentication has seldom been extended to the total body of the study of regional oral tradition. Previous works on regional oral tradition deal with haphazard collection methods and classificatory or thematic analysis only. Later works, on the other hand, went beyond these but did not use the proper collection method which is the tool to distinguish authentic from inauthentic works. Another pitfall is the inadequacy of knowledge of the source language without which the critic would only be analysing a text from a translation which is twice removed from the reality. What is lost in translation could only be retrieved by acquainting oneself with the analysis of the translation process written by the collectors, researchers or other critics. Worst is when the text is bare of its provenance, narrator, context of narration, audience reaction, historical, cultural and geographical relevance, i.e., the “metadata”⁸ and field notes.

This paper proposes a framework in collecting Romblon's regional oral tradition and any regional oral tradition in general. Taken jointly, the collection, documentation and authentication would provide a basis for further investigation of Romblon's oral tradition or *karā'an*.⁹At the

⁶In this essay collection on folklore, regional literature, and other topics; Cruz-Lucero analyzed contemporary and cultural practices across regions by considering all of them as texts – an alternative analysis not the formalist theory which according to her is the vain of Philippine literature. This is one of the reasons, she added, why regional literatures were not included in the canon of Philippine literature especially the folk narratives. She also contrasted her approach to those of anthropologists, whose fieldwork requires at least eighteen months, stating that the historical and ethnographic material she gathered is used primarily as a means of textual interpretations.

⁷Coben interpreted the themes and subthemes of verbal arts and its performance of some indigenous groups of the Philippines in relation to its ethnographic, ecological and historical contexts. This work is different from previous studies of Philippine oral tradition since it goes beyond the classificatory or thematic analysis.

⁸These information are the “metadata” that is a verbal, catalogue-like descriptions of the content, provenance, context of an item (Wiering et al., 2009, p. 156) with the addition of local history, geography and culture gathered through field notes useful both in translation and analysis. The term “metadata” is loosely defined as data about data and usually connotes an electronically archived data. In this paper, however, this refers to the field collection of miscellaneous data about the text of the regional oral tradition that need not necessarily electronically archived.

⁹**Karā'an:** (from *dā'an* + *ka-*) n an antique. **Dā'an**– 1 *adj* an old object; i.e., something that had been used for a long time 'Ang **dā'an** nga bayay ni Biktor hay guba' na. As for the **old** house of Victor, [it] is already completely destroyed. Cf. *dāti*. This definition is from the “Romblomanon Dictionary” (2006) collected by Leonard E. Newell of the “Summer Institute of Languages” and published by the “Linguistic Institute of the Philippines.” In Rom-

center of this investigation is proper collection (see Manuel 1985, Lopez 2006) that would provide authentic materials and other valuable information for translation and literary analysis. Library work which yields texts should be followed by fieldwork that would reveal the history, geography, context, culture and linguistic clarifications and other metadata and field notes.

The researcher, considering the abovementioned scope of the study, was constantly aware that a vast amount of Romblon's regional oral material was not given enough and thorough attention. For example, the collection itself could not equally represent the three ethnolinguistic groups of Romblon – Onhan, Asi and Romblomanon/Ini. There was difficulty finding carriers of the tradition in the *Onhan* and *Asi* groups. During the seminar-workshop on translation organized by this researcher with a grant from National Commission on Culture and the Arts (NCCA), more materials on the aforementioned groups were gathered but were not included in this study because of time constraint. Information about other carriers of the tradition was also pinpointed, but again, interviewing and recording what they know require time.

Romblon's Oral Tradition - An Overview

The small region of Romblon is unique among Philippine regions for several reasons. First, its history and geographical characteristic resulted in an amalgamated culture that is considerably different from its neighboring Bisayan regions. Its 20 islands and islets are scattered in the very center of the Philippines' territorial waters separated by rough seas and turbulent channels (Madeja 1993, p. 24.) namely, Tablas strait (West), Sibuyan Sea (north and east) and Romblon Sea (South). The cluster of islands is situated in the south of Marinduque, west of Masbate, east of Mindoro and north of Panay. Its current territories are the islands of Tablas, Sibuyan, Banton, Maestre de Campo, Simara, Carabao, Alad, Logbon, Cobrador, and other islets.¹⁰ It has 17 municipalities: in the island of Tablas (San Agustin, Calatrava, San Andres, Odiongan, Ferrol, Looc, Santa Fe, Alcantara, Santa Maria), in the island of Romblon (Romblon), in the island of Sibuyan (Cajidiocan, San Fernando, Magdiwang),

blon, we call **karā'an** everything that is old yet valuable. So our songs and narratives are **karā'an**. The term was first mentioned by Melody Fornea, Division Supervisor in Music and the Arts, DepED, Region IV, MIMAROPA, Division of Romblon, in her introduction to her collection of folk songs.

¹⁰Kristoffer R. Esquejo. "Ang Romblon sa Panahon ng mga Kastila: Isang Kasaysayang Pampook." Paper submitted to Prof. Noel Teodoro of the Kolehiyong Agham Panlipunan at Pilosopiya, Departamento ng Kasaysayan of the University of the Philippines in the subject Kasaysayan 325, second semester, academic year 2008-09, pp. 1-2.

in the island of Carabao (San Jose), in the island of Banton (Banton), in the island of Corcuera (Corcuera), and in the island of Maestre de Campo (Concepcion). With this geographical characteristic, the culture in Romblon is the result of the interaction among these provinces and the island settlers themselves.

Second, because of its location and migration history, Romblon is populated by three ethnolinguistic groups scattered among the islands, each making a contribution to oral tradition. Ong (1989) in his "Orality and Literacy" observed that there is no way as of now to determine how many languages were lost or transmuted to other languages before the era of writing came. Hundreds of languages today have not been written yet since one has yet to find a way to write them effectively; besides "the basic orality of language is permanent" (p.7).

Romblon languages are experiencing the same fate. Several attempts had been made by scholars to put the languages into writing. Although Romblon languages have already seen the printed page through the efforts of literate natives who use the Tagalog alphabet, still the writings cannot be read effectively by non-natives due to phonological problems. In short, whenever written *Romblomanon/Ini, Asi, and Onhan* languages are read, Tagalog phonology is used.

There is a *Romblomanon Dictionary*.¹¹ There is also work in progress on the *Asi* language – Lyndon F. Fadri's the "Tuk-anan" glossary with Filipino-to-*Asi* and *Asi*-to-Filipino. All of these works, published or not, serve as a seminal effort that needs further study and revision. An effective system to write the language is yet to materialize that the Romblomanons have to consider their languages as oral which, according to Ong, commonly have a few thousand vocabulary and its people know little of the semantic history of any of these words (p. 8).

H. Otley Beyer, as mentioned by Fabella (1976), "described Banton tongue not as a dialect but a minor language (p. 6)." Beyer confirmed that *Asi* is very rich in vocabulary. Zorc (1975), in his doctoral dissertation entitled "The Bisayan Dialects of the Philippines: Subgrouping and

¹¹"Romblomanon Dictionary" (2006) entries were collected and written by Leonard E. Newell of the Summer Institute of Linguistics and printed by the Linguistic Institute of the Philippines. The *Romblomanon* language is only spoken in the islands of Romblon, Sibuyan, Alad, Lugbon, and the municipality of San Agustin. This dictionary is an initial collection of Newell and still lacks many words in the San Agustin dialects mainly because he did not have informants from the area. Data on the *Asi* language are still being collected and nothing has been done on the *Onhan* language. The researcher plan is to prepare a glossary of these three languages.

Reconstruction," showed that Banton tongue or *Asi* does not belong to any Bisayan dialect subgrouping¹². He added that the Banton (*Asi* language) subgroup, which comprises Banton, Sibale, Corcuera, and Odiongan, is an intermediate grouping between the Western Bisayan and the Central Bisayan subgroups (p. 351). His findings concluded that since *Asi* has a lower score than most of the other Bisayan dialects in any of the comparisons he used in his study, it could be proposed that the *Asi* group was one of the first Bisayan groups in the area. Later, as the Romblomanon and other Bisayan dialects moved in and surrounded the area, the *Asi* group began to borrow heavily from the more prestigious newcomers that resulted in the obscurity of its original source (pp. 351-352). This finding can be supported by the historical data on Romblon¹³ recounting the *Asi* speaking natives as the first settlers of the Romblon archipelago. The other two languages are the *Romblomanon* (Romblon, San Agustin, Cajidiocan, San Fernando, and Magdiwang) which belongs to the Central Bisayan Dialect group and *Onhan* (Looc, Alcantara, Ferrol, Calatrava and Santa Fe) which belongs to the West Bisayan Dialect group. This grouping was shown clearly by Lobel's (2009) language map.

These three languages – *Romblomanon*, *Onhan*, and *Asi* – are spoken by around 200,000 people¹⁴. This group of islands in the Romblon archipelago has always been overlooked by most researchers because of transportation difficulty caused by the treacherous sea that surrounds the islands. It should be noted though, that the geography and the history of the settlers have given rise to the birth and enrichment of the three languages of Romblon.

Perhaps, in part because of this geographical characteristic and being an insignificant province, Romblon has not been a popular destination for scholars of folklore. It is not wholly part of the Hiligaynon speaking regions, nor it is wholly Kinaray-a – or even just the combination of the two major Bisayan Languages since there is the *Asi* speaking group native to the province who also contributed to the richness of the Romblon languages. It is precisely this uniqueness that makes Romblon an

¹²See Zorc's book and his tree diagram of the genetic relationships of the Bisayan dialects, p. 39.

¹³See Gabriel F. Fabella's books, Series nos. 1 (1976) and 2 (1977); See also the book of Mateo Meñez (1998).

¹⁴The population of Romblon was 279,774 persons as of August 1, 2007, based on the 2007 Census of Population. Among the 17 municipalities in the province, Odiongan was the most populous at 15.0 percent of the provincial population. It was followed by the municipalities of Romblon, the provincial capital (13.4 percent), San Fernando (8.0 percent), San Agustin (7.9 percent), Cajidiocan (7.6 percent), and Looc (7.4 percent). The rest of the municipalities had less than six percent each. The municipality of Concepcion was the least populous at 1.5 percent of the total provincial population (Ericta, 2010).

interesting field in studying regional oral tradition. The interaction between these ethnolinguistic groups produced a body of oral tradition that is both varied and fascinating.

A METHOD OF FOLKLORIC RESEARCH

The Collection Method

The failure of many untrained folklorists¹⁵ to understand that folklore should be gathered methodologically with focus on authenticity and proper documentation has led them to haphazardly study previously collected materials without considering the methods used by its collector. Likewise untrained folklorists immediately collecting data without acquainting themselves with the collection methods already propounded in several books on folklore scholarship (e.g., Manuel, 1982; Lopez, 2006).

Being a literature student going into folklore study and anthropology is a daunting role. This paper attempted to bridge the rigors of collecting Romblon folklore from other sources and the field, textualizing it, and interpreting it as a narrative – all as text.¹⁶ The researcher's literary background is sufficient but in terms of theoretical connections between literature, culture, and folklore; this study needed a new dimension.

According to Manuel (1985), an "initial interest in the subject (folklore) aroused in an introductory course to literature or anthropology is not enough (p. 4)." He suggested that the student or anyone interested in studying folklore should "enroll in folklore course, followed by a couple of courses in linguistics (phonology, grammar, or semantics) [p. 4]." Researchers need to circumnavigate this issue since most of them do not have the time for additional courses. Instead, books on folklore mentioned in this study should be read diligently page by page. Manuel has also endorsed that the "key to folklore studies" is a good "command of the native language" since this will ensure "greater assurance of securing accurate information and data (p. 5)."

Culled from the meticulous argument of the aforementioned books on collection methods and from the experiences gathered in collecting Romblon's oral tradition, this paper proposes easy steps in collecting regional oral tradition.

¹⁵The term "untrained folklorists" pertains to a folklore enthusiast with no training in folkloristics whatsoever whether academic degree or otherwise while "amateur folklorists" refers to a self-trained folklore enthusiast (Murray, 1954 as qtd. in Lopez, 2006).

¹⁶See Lucero (2007) in her study of folklore as text.

The steps are divided into two general areas of interest: survey and fieldwork. The first is a survey of the materials from secondary sources, in that the emphasis is on the use of special “tools” (bibliographic tools, indices, dictionaries, archives, annotation, and folklore terminologies) of folkloric studies (Lopez, 2006), previous collections of private collectors with the addition of internet and other communication technologies; and the second is authentication of the secondary sources from the primary sources, in that the emphasis is on fieldwork and proper documentation.

The type of work involved in the first step includes the initial collection using the special tools of folkloric studies to determine how much has been written and collected about the folklorists' region of choice. Afterwards, the folklorist could look for private collectors, like teachers and other enthusiasts. With the advent of technology, social networking sites like facebook and twitter are valuable tools in spreading a call for regional oral tradition materials. Similarly, emails and cellular phones could facilitate communication with other possible sources.

Even if a researcher is a native, it is still necessary for him/her to read on and thoroughly understand the history and culture of the place where the study will be conducted. Romblon, in this case, is difficult mainly because it is composed of three ethnolinguistic groups with different languages and culture. Thus, the history, geography, and culture of the Romblomanons – that have contributed to their native consciousness – must be the bases for research.

In this study, the materials were tracked down in different libraries. Only one historical study was found at the National Library but the needed thesis was missing. However, the writer was found teaching History at the University of the East. The clue was the masteral thesis in history of Roland F. Madeja written in 1993 and entitled “Romblon Province, 1570 – 1946: Its History and Development” (1993). This thesis is a valuable tool since most of the materials it studied were taken from archives written in Spanish and translated by the thesis writer himself. At the National Library too was the 1946 “Historical Data of Romblon” in a microfilm but Esquejo and Madeja agreed that it was not reliable; nevertheless, folklore materials were gathered from it.

Another Romblon historian, Kristoffer Esquejo, a native of Looc and a history teacher at the University of the Philippines, was chanced upon at a social networking site. Esquejo offered his papers on Romblon and his copy of the book of Gabriel F. Fabella, a Romblomanon historian, written in 1976 and 1977 about the Romblon archipelago. Esquejo also directed this researcher to the book of Mateo Meñez (1998), entitled “A

Brief History of a Typical Philippine Town,” which is only available at the Odiongan Library and can be bought only from the family of the author. This is what Lopez referred to as “regional or community-based library (2006, p. 83).”

The 1982 “Philippine Folk Literature Bibliography” of Eugenio was likewise consulted. No recent lists like Eugenio’s are available. It should be noted that there is no Romblon studies on the list. In other recent studies found in libraries, there is no Romblon citation as well.

Fieldwork, the second step, involves not only the tracking down of texts gathered from the secondary sources and recording them from the carriers of the tradition but also the gathering of “metadata” and field notes. Aside from the text, the provenance and context of an item are also important. As early as 1958, Halpert already saw such relevance and scrutinized the method of collection done during his time. He observed that most of the college manuscript materials did not give much importance to the scholarly documentation on the collector, informant, place, and date. Halpert believed that it would be more meaningful if more attention were given to the material in its full context. What has been done, which has earned a respectable history in the American and English tradition, is to collect in breadth, not in depth since the quantitative approach during those times was much more important than documenting data on the informants. For the “gentleman scholars,” lower class informants were unimportant: they were only “the accidental preservers of a rich tradition that they could not appreciate (p. 98)”. This orientation should not persist because the people who developed these materials are the most important since they, their consciousness, their society and their culture have nurtured this rich tradition. These metadata and field notes would provide the indices and notes that would provide a collection a dictionary-kind of information needed for an in-depth analysis. Such collection is worthwhile and informative; a hundred collected are no match for a single item embellished with these kinds of information. In the Philippine setting, E. Arsenio Manuel (1985), agreeing with Halpert, outlined numerous standards on proper collection and some of them are focused on the informants and the social and cultural context of the text.

As such, the informants, after their songs were recorded, were interviewed regarding how they came to know the material. This was done to enrich documentation and the procedure followed the theory on context, E.A. Manuel’s “depth of vertical test,” the three generation test, was applied. In this test, the remote source of the material was first determined. If the informant had forgotten the source, the “horizontal spread test” was used. This step is the “five-version test” that is applicable when

versions are gathered from the same “culture group”; this means the material is “popular,” with “time depth,” and the character is traditional. There is also the “two-version test” when the material comes from another ethnic group.

Moreover, the audience's reactions were likewise recorded. When songs are gathered without reasons for their rendition, and the occasion for singing, an interview regarding these factors follows the documentation. When this happened in the course of this study, meanings of unfamiliar words as well as the cultural implications of the text and context were clarified. Thus, annotations were gathered right in the field.

In addition, the four basic qualities of folklore materials suggested by Lopez (2006) were also taken into consideration: (1) repeated transmission where folklore “is passed on repeatedly in a relative standard form and circulates among members of a particular group;” (2) multiple existence where “a folklore item must have more than one occurrence in place and time before it can be called folklore;” (3) loss of identity of author or creator where “every bit of folklore must have had an individual author or collective authors but once the material enters the stream of popular tradition, the original authors are forgotten and the item becomes folklore;” and (4) orientation on stability and change which calls “folklore a paradox, for it is a curious combination of stability and change” (pp. 38-39). Therefore, all retrieved private collections were archived in the indices of the study but only those that passed the four qualities of folklore were scrutinized and included in the analysis.

The foregoing discussion clarified the importance of the narrator and the context of his/her narration. Any regional oral material in this sense is a combination of the narrator or singer, the audience or listener, their culture, and the present culture. According to folklore researchers, studying the material, which is the text, without the context, both social and cultural, is superficial and not scholarly, (Foley 1986);¹⁷ Thomas,

¹⁷In his view of oral tradition and the collective talent in relation to versions of any tradition, Foley stated that the oral poet is always “making/ or remaking” his work in the representation of all previous works on the matter that comprise his oral tradition. In other words, the oral poet is fashioning his own interpretation of all other texts into another version to point toward the work that he and other writers before him had been “(re)creat[ing], along with their audiences, as long as the oral tradition existed” (p. 207).

2000;¹⁸ Park, 2000;¹⁹ and Mathur, 2008.²⁰ In summary, these are the three dimensional perspectives²¹ of folklore that should be studied together (Lopez, 2006).

In this aspect, this paper proposes the inclusion of the audience's comments that are uttered while a song is being sung or while a dance is being performed, or while a narrative is being told and should be present interspersed with the text. Also the narrator's judgmental, explanatory, or evaluative comments should find print within the narrative.

Meanwhile, in documentation, there is the systematic procedure adopted by the Israel Folk Archives (IFA) that according to Hasan (1999) used the "audio or video recording." More importantly, Hassan mentioned that recording was better "accompanied by meticulous documentation of the circumstances of the narration as well as of the narrators' biographies (p. 72)." Voigt (2006) also talked about the advances in technology used by the folklore field workers. It was until about the twentieth century, Voigt said, when folklore collectors used pencils in writing on sheets of paper. But later, collectors made use of "photos, phonographs, films, tape recorders, and today, videos and sophisticated cameras provide much better and closer view of storytelling and its social framework (p. 311)." Documenting collected items in this age of technology is easier. Then, too, is the added view on the context of the tradition which is vital in any study. Most studies found in different libraries only included transcribed texts from field recordings. Fieldwork and its subsequent documentation are really invaluable in a scholarly study of regional oral tradition. Besides, information about other carriers could be extracted from them and from other natives who have witnessed and participated in the performance of an oral tradition.

¹⁸Thomas affirmed that researches about oral narration showed repeatedly that the process of telling stories was much more complex than the simple recitation of a memorized series of words. He mentioned the influential book, "The Singer of Tales" by Albert Lord (1960), citing the fact that the audiences play a significant part in determining how any particular tale is retold. He noticed that less attention was given to "context and artistry" of the total body of communication at a storytelling event. He also quoted the folklorist Robert A. Jorge's observations that the narrator's "judgmental, explanatory, and evaluative comments" were noticeably missing from most published records which only suggests that these comments were "extraneous" to narrating (p. 185).

¹⁹Park studied the performer and audience who, according to him, "were engaged in a mutually reflexive communion of performance and reception" (p. 270).

²⁰Mathur pursued the marriage of context and content (p. 104).

²¹This is the **contextual theory** which is concerned with the "total performance aspects of the folklore event, that is, the personal aesthetics of the teller/performer and the nature of understanding of the lore by the audience" (p. 75). The teller/performer and the audience embody the culture, custom, and tradition of the place which in turn shapes the text.

Folklorists should go out to the field to study the tradition first-hand. They should never describe or explain the tradition without having personally experienced the performance by the folk (Ginkel and Henkes, 2003).

In summary, the following steps are proposed:

1. Track down in the field materials gathered from secondary sources and gather more as you go along.
2. Use audio or video recording devices in documenting oral tradition.
3. Gather the metadata and fieldnotes by
 - a. Securing the bibliographical data of the informants,
 - b. Interviewing the informants about the historical significance, geographical relevance, and cultural importance of the text,
 - c. Visiting regional and community-based libraries for priceless local histories and sociocultural information²² and
 - d. Recording the context of performance of the materials.
4. Transcribe the documented materials by
 - a. Transcribing from the recording,
 - b. Doing word-for-word translation,
 - c. Listing difficult and unintelligible words and
 - d. Asking informants and the natives for clarification.
5. Write a glossary of terms used in the materials.
6. Contact informants and the natives for clarification purposes.
7. Revise transcription, word-for-word translation, and the glossary.
8. Write annotations.

²²Lopez (2006).

9. Provide the songs with musical notations.
10. Classify the materials according to genre.²³

The focus of investigation at the moment is proper documentation that ensures authenticity of materials. In this line of analysis, fieldwork is necessary, with focus on the text, teller/performer, informant, and context of narration or singing.

The Process of Translation

Although translation covers such a wide field, the steps outlined here are roughly divided in two sections of interest, each with a degree of overlap. A large part is on the translation process, where the emphasis is on what should be taken into consideration during the actual translation; and some parts, on the evaluation of the translation, which focuses on the assessment needed to validate the translated text.

The steps proposed are as follows:

1. Use the word-for-word translation (literal translation) previously done during fieldwork.
2. Make the metadata and field notes readily available for reference.
3. Decide on stand to take by
 - a) Reflecting on the organic structure of the text and
 - b) Identifying the purpose of translation.
4. Prepare the first draft of the translation by
 - a) Focusing on the relevance of steps 1-3,
 - b) Asking informants and native residents for clarification and
 - c) Doing an idiomatic translation [whether you focus on the idiom of the (source language) SL to reflect on the (target language) TL or vice versa depending on your selected stand as translator (See step 3)].

²³Use the genre classification of Philippine oral lore as outlined by Lopez (2006)

5. Proceed to do the second draft of the translation by
 - a) Focusing on syntax, meter, rhyme, and matter of style of the SL and
 - b) Asking informants and native residents for clarification.
6. Allow several readers from the TL and asked questions on how they understood the text by
 - a) Comparing readers' understanding with the SL text and
 - b) Asking for suggestions concerning the sense and syntax of the TL.
7. Ask a Filipino speaker to sing the folksongs.
8. Ask a translator/consultant who is a native speaker of the TL and do the final translation together.
9. Polish the final translation.
10. Describe the process of translation.
11. Append the SL text, interlinear with the final translation.
12. Include the metadata, field notes, glossary, word-for-word translation, and analysis on the process of translation in the appendices.

By describing the process of translation (step 10), this study was able to come up with an initial suggestion on translating into Filipino the texts in the three languages of Romblon. It should be noted however, that the translator/consultant²⁴ from the TL (step 9) is still in the process of checking the initial translation. What is appended and analyzed in this paper only went through steps 1 to 7, an aspect of a research constrained by limitations. Nevertheless, the translation done already provided enough data to adopt the aforementioned steps and to suggest the method and technique in the translation of the *karā'an* songs. Culled from the description of the process of translation, the following are the

²⁴The translator/ consultant from the TL is Prof. Romulo P. Baquiran, Jr., an Associate Professor of the Department of Filipino and Philippine Literature, College of Arts and Letters, UP Diliman, Quezon City. He was one of the recipients of the translation grant awarded by the National Commission on Culture and the Arts.

considerations made and the methods and techniques used²⁵:

- 1) Transference (adoption, transcription or loan words) - the transfer of culture-loaded words from the SL to TL without changing the spelling. Transference is important for words that are peculiar to the culture of the SL.
- 2) Transposition - shift or change in the grammar of the SL when translated to the TL
- 3) Addition/Expansion - grammar-induced words added to the translated text to clarify meaning
- 4) Reduction/ Contraction - grammatical reduction or contraction of words without changing the meaning of the original
- 5) Paraphrase - sentence recasting
- 6) Compensation - used when the loss of meaning in a stanza or sentence could be supplied in other areas
- 7) Functional Equivalent - the accepted translation in the TL is used. This technique is also called deculturalizing the language.

The method of adoption was used in four ways:

- 1) If the Spanish loan word has its exact equivalent in the TL, literal translation is employed; if not, the Spanish word is retained.
- 2) In some cases when the meaning is corrupted, the additional meaning is supplied in the footnote and entered in the glossary with its variation in the vernacular.
- 3) If the spelling is corrupted, the naturalization of the Spanish word into Filipino is used and is entered in the glossary with the original Spanish word.
- 4) If the Spanish word is not found in the dictionaries consulted, the vernacular naturalization of the language is used.

²⁵The translation technique of Newmark quoted in Legaspi (1995) was used.

Additional considerations:

- 1) The culture of Romblon is the focus of translation and should be transposed to the TL (this is the stand chosen by the translator);
- 2) Vernacular names of local fish, sea creatures, flora and fauna, were considered as a contribution to the Filipino language;
- 3) Culture-loaded words were also not translated;
- 4) Token of expressions, like *ánay*, *ahay*, *gid*, *o*, *abaw*, were not translated;
- 5) The 'honorific expression' "po" is added in the translation;
- 6) Sinaunang Tagalog (ST) words that are still used by Romblomanons were not translated;
- 7) The context of the text (See Manuel, 1985; Lopez, 2006; House, 2006, Coben, 2009). permeated the translation;
- 8) The "evocative properties" of the original text were translated (See Adams, 1999);
- 9) The tune of the songs was considered in the translation (See Lopez, 2006, Eugenio, 2007) and,
- 10) The structures of the SL were preserved as closely as possible but not so closely that the TL structures were seriously distorted (See Bassnett, 2002).

These translation methods, techniques, and considerations were found to be applicable in translating texts in the three Romblomanon languages.

The Translation Principles, Methods, Technique Used and the Process of Translation

The quality of a translation can be measured not only by means of the credibility of the translator but also by determining how a text is translated (Jorge-Legaspi, 1995). This was underscored in her paper entitled "Isang Pagsusuri sa mga Teknik na Ginamit ni Rustica Carpio sa Pagsasalin ng Maikling Kwentong 'Doubt' ni Wong Meng Voon (An Analysis of the Technique Used by Rustica Carpio in Translating the Short

Story “Doubt” by Wong MengVoon).” Jorge-Legaspi also added that it was important to analyze the methods and theories employed in a translation of a work and to know the actual application of such devices to ensure an objective and reliable translation criticism.. Ensuring quality translation through reliable means is also the stand of Bassnett (2002) when she observed that translations should focus on the process not just on the product or the end result of the translation. It is on this premise that the following analysis of the process of translation was based. It should also be noted though, that the translation done followed the steps proposed in this study,²⁶ hence the metadata and field notes gathered during field-work were extensively utilized and the steps proposed were meticulously followed.

Meanwhile, this section of the paper is divided into two parts: first is the elucidation of the translation that focuses on the cultural context of the text and second is the linguistic characteristics of the three Romblomanon languages. This was based on the concept of Bassnett (2002) that a translator should take a position/stand first before starting to translate.

a. To exhibit the cultural context of the text

Translators are often faced with the dilemma on whether to consider the culture of the SL (source language) or the TL (target language). Most of them decide to show both cultures. Some of them lean heavily on the culture of the TL. The position chosen by this translator, however, is to show fidelity to the SL’s culture since, being a literary historian of regional literature²⁷; it is his task to ensure that the culture of the text is not lost in translation. Cruz-Lucero (1997) elucidates this point by discussing the problems that arise when the translator chooses the style to use. Several questions were raised. What aesthetic structure will guide the translator in the style of translation: is it the cultural context of the SL or the aesthetic taste of the contemporary reader? What kind of translation will one do: literal or loose? In translating regional texts into Filipino, is its purpose to extend the concept of the region or the concept of the nation? (p. 145)

To answer the questions raised, it is the purpose of this study to showcase the cultural context of the region; the national culture will only come second. As to the kind of translation, some texts warrant literal translation and some loose translation.

²⁶See the proposed steps on translation.

²⁷See Cruz-Lucero’s (1997) three roles of a translator.

b. Problems Encountered and Technique Used to Illustrate the Linguistic Characteristics of *Onhan, Asi, and Romblomanon*

This study used a combination of the literal and the idiomatic translation. Translation is literal in a sense that the pattern of the translated text is similar to the source language. Hence, a word-for-word translation was followed. The style and rhythm were maintained. In some cases, the translation was idiomatic since the translation was in the natural form of the target language. Although this method was the general outline of the translation, there were times that some deviations were made. For example, in the song “Nang Diyútay Pa Ako (Nang Maliit Pa Ako),” functional equivalent and adaptation were employed:

SL: **Ánáy** sang daku na, buot nga kuhaon

TL: **Ánáy** nang Malakina, gusto nang asawahin

The literal translation is: “(Ngun it, Nang, or Subalit nang) Malaki na, gusto nang kunin.” In Filipino culture “gusto nang kunin” is equivalent to “hilingin ang kamay” which means to ask one to marry. In the translation “gusto nang asawahin” is preferred since it rhymes with the rest of the stanza. There was also an intention to introduce the word “**ánáy**” because its contextual meanings, which are “**ngunit**,” “**nang**” or “**subalit nang**,” were only entered as a footnote. It is interesting to note that the expression has several meanings, depending on the context. Consider the following use of the expression from the ballad “Familia Mordido” (the possible meanings are enclosed in parentheses):

Ánáy nang pabalik nang San Agustin Punu'y pasahiro padyāgan katūlin	Ánáy (At) nang pabalik nang San Agustin Kahit na kargado ang patakbo'y matulin
Ánáy nang tumungod sa may Dakit-dakit Traysikil ni Jose pinalagūray pilit.	Ánáy (Ngunit) nang tumapat sa may Dakit-dakit Ang traysikel ni Jose ay humabol ng pilit
Ánáy nang na'una si Rowel kay Jose	Ánáy (Noon o nang panahon na iyon) nang si Rowel ay nauna kay Jose
Ánáy nang yadtu na sa sitiong Nyamsan	Ánáy (samantala) nang andon na sa sitiong Nyamsan

The adaptation of the word “ánay” may not be practical because it has its own equivalent in the TL. But this decision may prove useful since the expression will extend the impression of the Romblomanon language and will eventually enrich the Filipino language. Therefore, in some cases, tokens of expression like *ánay*, *ahay*, *gid*, *o*, and *abaw*, are not translated since their meanings differ depending on the context of the situation.

Tentatively, the adaptation in the following examples may prove to be practical. The word “mantinir” in the song “Ang Pobre” as used in the line, “mantinir balinghoy²⁸, mántinir²⁹ kamote” means that the poor persona is only eating cassava and sweet potato for daily sustenance. The possible idiomatic equivalent in Filipino of this line is “nakakain” or “nagtitiyaga” which are both very limited. At this point, the word “mán-tinir” could be adapted although in the translation “nagtitiyaga” was still used, with a footnote added to explain the meaning.

Another word is “napayubo” in the song “Si Tatay nga Juan.” “Napayubo” in Onhan denotes an incident where a person accidentally steps on a crevice and loses his footing. The closest equivalent in Filipino is probably “natapilok” which means a person accidentally tripped his foot on a protruding object on the ground causing him to stumble or lose his balance. Also “humiyom-hiyom” in the song “Si Inday nga Mapulapula” means to smile modestly, which in Filipino is “ngumiti ng mayumi.” In this case “hiyum” could enrich the Filipino language.

Meanwhile, transposition was used in some lines when the syntax of the SL was different from the TL as in the following:

SL: Ang putli mong kaanyag/ dugay kong guinahandum

SUBJECT + PREDICATE

TL: Matagal kong hinahangad/ ang dalisay mong kagandahan.

PREDICATE + SUBJECT

(from “Yaring Gapangandohoy”)

²⁸Kamoteng-kahoy (Cassava).

²⁹mantinimyéntopng [Espmantenimiento]: maintenance, prosesong sustento o gastos sa pagpapanatili var [Rom]: mántinir..

SL: Katulad sang tuburan ang gugmang dalitan

NOUN + ADJECTIVE

TL: Katulad ng bukal ang makamandag na pag-ibig

ADJECTIVE + NOUN

(from “Higad sang Bukid”)

Usually, Bisayans are misunderstood to be disrespectful since when they talk they do not use ‘honorific expressions.’ To understand them and their culture, one reads their literature to see that their languages do not exhibit honorific expressions. To compensate this lack, and to appropriate the culture of the TL, the following translation used addition:

SL: Wa ako kabati. (From “Ang Binata”)

TL: Hindi ko [po] narinig.

SL: Hatagi ako piso (From “Kaykay”)

TL: Bigyan nyo [po] ako ng piso

The honorific expression “po” of Filipino is added in the translation since the context of the text implies respect.

Moreover, the following words – tubóg³⁰, sánggótan³¹, sánggot,³²

³⁰It is a shallow sea near the beach.

³¹It is a designated area with mature coconut trees that bear nuts for sale and for tuba-making.

³²*Sánggot* is scythe or scythe blade used to trim or slice the coconut bud to let the juice flow.

lóna³³, butay³⁴, kawit³⁵, tawtáw³⁶, mananggíti³⁷, kuragí³⁸— were not found in the dictionaries consulted and their inclusion in the translation may enrich the Filipino language. These words are culture-loaded (terms used in *tuba* gathering and fishing) and should remain in their original form. However, entries were provided with footnotes, explanatory notes in the text, and all are found in the glossary.

There is also a rich corpus of Sinaunang Tagalog (ST) that is still used by Romblomanon speakers like tamáy³⁹, dagsâ⁴⁰, dáwi⁴¹, púkan⁴², bagnús⁴³, and lábay.⁴⁴ They were not translated but were entered in the glossary with footnotes to explain their meaning. Likewise, there is a rich corpus of Spanish loan words like:

Téntar, tiyémpo, tráhe, tsúpa, tónto, abaníko, abyadór, agwantá, almiról, amíga, antes, antipára, apíke, ariyos, asúl, bakéro, bastá, báyle, bilyéte, bisti, buwélta, dága, deskánso, desmayá, desmayádo, desmáyo, disposisyón, dolor, entráda, eredéro, espého, falso, feliz, intránti, kálma, kasamyénto, kóla, koloréte, komún, konsuwelo, kóntra, korísa, lántsa, lárnga, límpiyá, lómo, lóna, maldisyón, mantinimyénto, masyádo, móda, nágwas, notísya, óbra, palsó, péna, peniténsiyá, poder, punsiyón, púnta, rendído, responsóryo, sirbí, and soltáda.

³³*png [Esp]*: matibay at magasona telang hinabi sa abaka o sa himaymay na karaniwang ginagamit sa paggawa ng layag, tolda, bag, at katulad.

³⁴*Butay* refers to the spathe, the unopened spadix of the bunch of coconut flowers. The outer covering when mature becomes a woody spathe that protects the coconut flowers. This woody spathe is relatively soft when young, but upon the blooming of the coconut, it remains the protective covering until the nut matures, and the woody spathe is called *butay*. The spadix is tapped for *tuba*. Tappers generally call the whole of the young spadix as *butay*.

³⁵It is a bamboo container for *tuba* used by *tuba* gatherers.

³⁶*png [ST]* 1: paglalawit ng kawayan na gamit sa pangingisda 2: [*Rom*] paglalawit at paguumang ng pamingwit at paggalaw-galaw dito upang makaakit ng isda ang pain.

³⁷Coconut wine (*tuba*) gatherer.

³⁸A brush for the coconut wine collecting container that consists of a strip of bamboo, frayed at one end by pounding; used to clean out the coconut wine collecting container (*sayud*) after removing the coconut wine and before being placed at the end of the bundled inflorescence (*búyuk* or *butáy*).

³⁹*png [ST]*: masidhing pagpilit sa isang tao para gawin ang isang bagay.

⁴⁰*png [ST]*: dalhin o tangayin sa tabing-dagat.

⁴¹*png [ST]*: pagkagat ng isda sa pain o bingwit; [*Rom*]: nabingwit na isda.

⁴²*png [ST]*: pagputol ng malalaking punongkahoy.

⁴³*png [ST]*: ubos lakas na pagpapatalas ng bakal.

⁴⁴*pnr* lumalábay [*ST*]: matamlay at mabagal.

If the Spanish loan words have their exact equivalent in the TL, literal translation was employed; if not, the Spanish word was used. In some cases when the meaning is corrupted, enriched meaning was supplied in the footnote and entered in the glossary with its variation in the vernacular. If the spelling is corrupted, the naturalization of the Spanish word into Filipino was used and entered in the glossary with the original Spanish word. Take note of “Ing-ka-buenas noche nga daan” in the song “Country of Kanyugan.” The line is translated as “Buwenas agad ang natatnan.” “Buwenas noche” literally means “good evening” but in the song, it means “buwenas” or good fortune.

Meanwhile if the Spanish word is not found in the dictionaries consulted, the vernacular naturalization of the language was used. Take note of aforementioned corrupted Spanish word “mantinir,” the naturalized Filipino word is “mantinimyénto” and the Spanish word is “mantenimiento.”

Comprising a contribution to the Filipino language are the vernacular names of local fish, sea creatures, flora, and fauna. Some creatures with Filipino names were traced in the dictionaries consulted. In cases of lack of identification, the local names were used, entered, and described in the glossary until corresponding Filipino names were found.

Lastly, the following lines exhibit losses in translation. Action was taken, and the glossary and footnotes were provided with additional clarification:

1) The idiom “malapadka sing mata” in the song “Walay Palad Nga Binayaan (Walang Palad na Iniwanan)” needs further explanation. The literal translation is “malawak ang iyong paningin,” which, in other words, (or idiomatically) the person has many other relationships because he is still looking for somebody else and is not contented with his present relationship. Finding a cultural equivalent at this point was futile, hence, the translator translated the idiom into “marami kang tinitingnang iba.”

2) Something is lost in translation as in the following lines:

SL: Naubos ko na ang kakandilaan [from “Sa Imo Inday (Sa Iyo Inday)”]

Sing kauugdok ko sa simbahan.

Literal Translation: Naubos ko na ang lahat ng kandila

Sa pagtatayo at pagsisindi nito sa simbahan

TL: Naubos ko na ang lahat ng kandila

Sa kasisindi nito sa simbahan.

Explanation:

“Ugdok” in literal translation is the time when someone builds or sets up something. “Kauugdok ng kandila” means someone sets up the candle and lights it. The Filipino translation which is *to light up a candle* lacks the action of setting up. Lighting a candle may mean that you light it and hold it not the exact “ugdok” in Romblomanon that says one sets it up and lights it too in a designated place of worship. “Tirik” in Filipino could also approximate “ugdok.”

3) SL: Ang panit sa utbong⁴⁵ napalos sa puno. (From “Si Tatay nga Juan”)

TL: Ang balat sa dulo natanggal sa puno.

Explanation:

“Utbong” is tip or “dulo” in Filipino, hence, the translation loses the connotation that the song talks about a male sex organ. The natives could easily discern the connection between “utbong” and its being the trope for the male sex organ.

4) SL: Tumukad⁴⁶ sa bukid (from “Sa Dughan may Sungay”)

TL: Umakyat sa bukid

Explanation:

When Romblomanons go up or climb high areas, and then go down, they say generically, “sumaka” then “bumaba.” Such actions are “umakyat” and “bumaba” in Filipino. But when Romblomanons say they will go up a mountain or some high places in their locality, they say “matukad,” and when they go down or go to town, they say “malusob.” “These

⁴⁵This phrase connotes a male sex organ.

⁴⁶“Tumukad/tukad” literally/ specifically means to walk or travel from a low place to/up the mountain or high areas. This is different from the “akyat” in Filipino which means to go up (anywhere).

verbs are referent-specific, for they cannot refer to any other action.”⁴⁷ “Tukad” only means to go up geographically and “lusob” only means to descend geographically.

5) SL: Imo ako nga ginapaypay⁴⁸ (from the “Country of Kanyugan”)

TL: Kinawayan mo ako

Explanation:

“Paypay” means to entice or beckon anybody to come over by waving the hands. The Filipino translation which is “kaway” is only waving the hands perhaps to catch the attention of someone or to acknowledge someone.

Consideration on the Tune of the Songs

Eugenio (2007) noted that “when folksongs are studied in literature, one important fact is often overlooked, and that is that folksongs are *sung* and, therefore, the tunes are just as important as the texts (p. 385).” Lopez (2006) shares this position that according to her “folksongs are a fusion of words and music and that this fusion is irrevocable (p. 303).”

Observations that musical notations are not included when folksongs are studied are likewise evident in the collections, anthologies, and studies consulted. This study, on the other hand, took this matter into consideration and incorporated some measures to ensure that the tunes were given equal importance. However, with the volume of collected materials and the time frame that limited this study, every song could not be provided with the musical notation; hopefully, the appended video and audio recording would for compensate this shortcoming. Besides, the ongoing translation grant awarded by the National Commission on Culture and the Arts would result in the musical notation of all the songs collected. As part of the grant, a translation seminar-workshop was also conducted where the importance of the tunes in translation was acknowledged and a musical annotator was selected among the participants.

⁴⁷See Marne L. Kilates’ “Ang Lugi at Tubong Salin (Profit and Loss in Translation),” a paper read in the “Pambansang Palihan sa Pagsasali ng Pampanitikan” held at Tagaytay, Philippines in 2009.

⁴⁸Literally “kaway” or waving the arms, but it means waving to entice the man to come over.

Notation is the domain of musicologists and ethnomusicologists, and the effort made to preserve the music and extend it in translation would benefit them and all future studies. The additional burden of considering the tunes of the songs in translation, which fell on the translator who does not sing was minimized by the following observation:

“There is a ‘futility of time measure’ in Philippine songs and it is compensated by the use of rhythm, repetition of one sound, and definite beginning and closing. The length of the song depends on the *indayog* (rhythm) of the language and not on a regular beat. The rhythm based on Philippine language is brought about by lengthening of vowels (*patinig*), repetition of syllables (*kataga*) and phrases (*parivala*), and the lengthening of the sound notes. In short, the melodic is subordinated to the rhythmic and the rhythmic pattern is derived from the words or subject (Maceda, 1977 qtd. in Lopez, 2006, 303).”

Fidelity to the meaning and cultural context of the SL was the priority of the translation and if the syntax, rhyme, and meter of the translation did not match that of the SL, the aforementioned time measure was employed. The final test was done by singing the translated text, using the tune of the original.

RESULTS AND DISCUSSION

Years of planning and conceptualizing, months of fieldwork and of organizing a seminar-workshop resulted in a collection of 125 documented, authenticated, translated, and analysed *karā'an* songs: 53 *karā'an* songs on love, courtship, and marriage; 31 humorous/ drinking bout *karā'an* songs; 16 didactic *karā'an* songs; 12 *karā'an* ballads; and, 13 unclassified *karā'an* songs which were entered as miscellaneous. Of the collection, 86 *karā'an* songs were from the *Romblomanon* ethnolinguistic group, ten (10) from *Asi*, and 29 from *Onhan*.

These songs were gathered by the researcher using the survey method – materials gathered at this point were considered secondary sources⁴⁹ – where the initially gathered materials were documented and

⁴⁹The type of work involved in the survey included collecting information using the special tools of folkloric studies (e.g. Bibliographic tools, indices, dictionaries, archives, annotation, and folklore terminologies), collecting materials from private collectors like teachers and other enthusiasts, posting a call for *karā'an* songs in social networking sites (e.g. Facebook, Multiply, and Twitter), and using emails and cellular phones.

authenticated in the field. Materials from the fieldwork were considered primary sources.

Conspicuously, Romblomanon *karā'an* songs were the largest collection, largely because there is a rich corpus of previously printed materials from the 1946 microfilm of Romblon historical data, private collections retrieved from music teachers of the Romblomanon ethnolinguistic groups, internet postings, and social networking sites (considered as secondary sources in this study). These materials from secondary sources were gathered through the survey method to determine how much had been written about Romblon's oral tradition.

There were also a number of carriers of the tradition from the group (considered as primary sources in this study) who were tracked down and interviewed in the field. Only one carrier from the *Onhan* speaking group was interviewed none from the *Asi* group. The interviews were recorded. The *karā'an* songs from the *Asi* and *Onhan* groups came from secondary sources only and were documented through interviews during fieldwork and the seminar-workshop on translation, which was a part of the grant awarded by the National Commission on Culture and the Arts (NCCA).

Lastly, this study, was able to consider the problem previously cited in preserving oral tradition by collecting, documenting and authenticating the Romblon *karā'an* in the field. The fieldwork provided the metadata and field notes on the context of the text that would be helpful both in translation and analysis. Moreover, a framework in studying regional oral tradition was also proposed. With the easy steps introduced, folklore researchers and enthusiasts could start their own folklore collection and scholarly investigation. With the collection, documentation, authentication, translation and study of folklore being thoroughly guided, haphazard work on the subject would be a thing of the past.

CONCLUSION AND RECOMMENDATION

The study and the translation of Romblon *karā'an* will provide authentic materials for folklore scholars and other enthusiasts. Eventually, the publication of the translation will find its way into the anthology of Philippine national literature. The translation is the vehicle that will carry Romblon's oral tradition and any other regional oral tradition from the periphery towards the center – the Philippine National Literature.

More research, however, should be done to find more carriers of the tradition for a comprehensive collection. More carriers of the tradition

on the Onhan and Asi speaking groups should be sought. The oral tradition should be translated and published and be disseminated not only in Romblon but to the whole nation as well. The publication of the materials will elicit more information regarding other carriers and the translation will undergo needed scrutiny from the speaker of the three languages and from other scholars and translators. Likewise, the translated materials will be available to many, ensuring a wide dissemination of the province's culture and collective consciousness.

There should be more fieldwork on and subsequent translation of other genres of Romblon's oral tradition to eventually come up with an anthology. A published book should be circulated in the province and be used in schools. Major libraries in the Philippines should be provided with the book. This move will ensure the restoration of the tradition. Materials will also be available for scholars for critical analysis of the translation and literary merit.

Moreover, ethnomusicologists should look into the music of *karā'an* songs and historians should publish an updated book on the history of Romblon. It is also highly recommended that folklore collectors, enthusiasts and anybody who is studying regional oral tradition should use the framework proposed in this paper. However, the framework as proposed needs greater constructive criticism and validation in the field.

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