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A Cultural Linguistic Analysis of Manobo Tud-Om

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Abstract:

This paper documented and presented a cultural linguistic analysis of tud-om by the Manobo tribe, an ethno-linguistic group in Bitaugan, San Miguel, Surigao del Sur, Philippines. Particularly, it investigated the metaphorical languages of Manobo tud-om and the cultural significations of ethnic realities of the tribe. A Cultural Linguistics Framework of Gay Palmer, which posited that the study of language can reveal the worldview of a society and the thoughts and practices of a culture, was employed as guide in the analysis of data. Guided with the objectives, this study employed a qualitative research design particularly narratology using the methods of fieldwork, recording of tud-om and interviews with the Manobo Datu, Manobo Baylans and other Manobo elders who were knowledgeable of the tribe's tud-om. In this study, five (5) tud-om were documented in an authentic Manobo dialect and were translated into English for cultural linguistic analysis. Results revealed that the Manobo tud-om was rich in metaphorical languages namely: Anaphora, Assonance, Chiasmus, Hyperbole, Litotes, Metonymy, and Synecdoche. The analysis further revealed that Manobo tud-om presented themes like love and affection, care for fairness, belief, faith, aspiration for quest for peace and harmony of the ethnic group. Meanwhile, the symbols found in the five tud-om were strong faith that a supreme being grants request, kneeling as a gesture of plea, god as the provider and humility. It was concluded 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 Bitaugan, San Miguel, Surigao del Sur.

Keywords: Cultural linguistics, Tud-om, Manobo experience, language documentation

1. Introduction

Tud-om is a chant used by the ethnic groups in their rituals. Tomaquin (2013) described it as the sacred prayers/verses of the Manobo. It made up their beliefs, values system and verve life patterns that are well thought different from the prevailing ethnicity. Alawi (2016) shares the same view that chants, just like dance and other forms of rituals, have been one of indigenous people's vital means to represent human emotions and ideals. According to Buenconsejo (2008), tud-om 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. In the Philippines, these chants are central to the identity of the various ethno-linguistic 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. Kuli (2012) opined that this sample of oral literature remains as an important medium to preserve cultural heritage. It identifies, describes and compares the related issues that contributed to the deterioration of cultural identity while highlighting the main impacts involved. This study primarily aimed to document the tud-om of Manobo to give broad and better understanding of the tribe's ideals, beliefs, worldviews and traditions.

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 (Alawi, 2016).

Although, there are few notable number of literatures written about Manobo customs, socio-politics, religion and oral literature (Tomaquin, 2008 and 2013; Masendo, 2015; Paredes, 2006; Sealza et al., 2000; Ronamo, 2016; and Felix, 2004), there is a dearth of research on the cultural linguistic features of Manobo tud-om. Only Buenconsejo (2008) and Alawi (2016) attempted to explore on the musicality and structural components of Manobo tud-om. Another more pressing issue is the advent of change and modernization which threaten and set aside the conservation of culture and arts. Felix (2004) noted that the preservation of indigenous culture has become a priority item in the national agenda. The government has expectedly made significant interventions in this area. Heritage collection serves an agent that connects the past and the present. Without the past, the present is unstable and the future has no direction when it comes to culture. UNESCO also asserts that the

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, it was vital to conduct this study that documented and presented a cultural linguistic analysis of the oral narratives of Manobo.

Theoretical Background of the Study

As a sub-discipline of linguistics with a multidisciplinary origin, Cultural Linguistics explores the interface between language, culture, and conceptualization (Palmer 1996; Sharifian, 2011 and 2017). This study was anchored on the Cultural Linguistics postulated by Gary Palmer. In his book, Palmer (1996) explored, in explicit terms, conceptualisations that have a cultural basis and were encoded in and communicated through features of human languages. The pivotal focus on meaning as conceptualisation in Cultural Linguistics owed its centrality to cognitive linguistics, a discipline that Cultural Linguistics drew on at its inception. The term Cultural Linguistics was perhaps first used by one of the founders of the field of cognitive linguistics, Ronald Langacker (1994), in a statement he made emphasising the relationship between cultural knowledge and grammar. He maintained that the advent of cognitive linguistics can be heralded as a return to cultural linguistics. Cognitive linguistic theories recognized cultural knowledge as the foundation not just of lexicon, but central facets of grammar as well.

Central to Palmer's proposal is the idea that language is the play of verbal symbols that are based in imagery and that this imagery is culturally constructed. Palmer argued that culturally defined imagery governs narrative, figurative language, semantics, grammar, discourse, and even phonology. Palmer's notion of imagery is not limited to visual imagery. He added that phonemes are heard as verbal images arranged in complex categories; words acquire meanings that are relative to image-schemas, scenes, and scenarios; clauses are image-based constructions; discourse emerges as a process governed by reflexive imagery of itself; and world view subsumes it all (Sharifian, 2017).

2. Research Methodology

This study employed qualitative research design particularly narratology to document the tud-om by the Manobo Tribe in Bitaugan, San Miguel, Surigao del Sur. Significantly, the words "narrative" and "story" can both be traced back to an original meaning of to know. It is through the story that people quite literally come to know – that is to construct and maintain their knowledge of the world (Bruner, 2002 as cited in Suazo, 2015). According to Raphael (2001), narratology is described as the analysis of the structural components of a narrative. It is commonly applied to those studies which concentrate on the plot structures. Gerald Prince's works as cited by Raphael said that the (structuralist-inspired) theory of narrative- narratology- studies the nature, form, and functioning of narrative (regardless of the medium of representation). More particularly, it examines what all and only narratives have in common (at the level of story, narrating, and their relations) as well as what enables them to be different from one another, and it attempts to account for the ability to produce and understand them.

The study was conducted in Barangay Bitaugan, San Miguel, Surigao del Sur. The Manobo in the said barangay was believed to have a sense of purity of their oral literature because the location has not been reached by mass media channels and internet, thus least affected by outside influences. The main source of income of the Manobo in Barangay Bitaugan was planting root crops, vegetables, coconut, and abaca. Barangay Bitaugan 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, Bitaugan is estimated to have almost two hours of travel. Single motorcycle and pump boat are the main mode of transportation to get to Barangay Proper.

The key informants of the study were composed of the Manobo Datu, two Manobo Babaylan and three Manobo elders of the tribe who are considered knowledgeable on the tud-om of their tribe. Five tud-om were sung by the key informants chosen according to their special knowledge concerning the tud-om: Ebwas Sandaya, 72-year-old and Elfidia Tubay, 51-year-old. They were also the Baylan recommended by the Municipal Tribe Chieftain, Datu Rico H. Maca. In this study, all of the data came from the Baylan who possessed considerable knowledge about the tud-om.

A free and prior informed consent was secured in accordance with the RA 8371 or the Indigenous People Act of 1997. A written consent was obtained from the National Commission on Ingenious People (NCIP) – Provincial Level, an agency created for the advancement of the welfare of the indigenous people in the Philippines. This written consent included recording videos and cassette- taped and taking photographs.

The Monobo tud-om were documented through MP3 recorder and digital camera was also used to take photographs and videos to the key informants. Moreover, an interview was utilized to collect data on individual's personal histories, perspectives, and experiences, particularly when the sensitive topics were being explored. Interview was very important to dig deeper and unveil authenticity of the tud-om. Language barrier was not an issue in the interview because although Manobo's original dialect is Minanobo, both the researchers and the Manobo knew Surigaunun (local dialect in Surigao del Sur).

Decoding and translating followed after recording the five Tud-om. The Baylans, Datu, and other elders assisted the researchers in decoding the collected tud-om as well as translating them from Manobo to Bisaya then into Filipino and English. Using linguistic analysis, only the metaphorical features and meaning of tud-om were the main focus of this paper. Although

some aspects of the Manobo society were mentioned in the analysis, other cultural practices and rituals of this particular Manobo tribe were not subjected to analysis. After obtaining the cultural linguistic analyses of the collected tud-om, the interpretation was returned to the site. The purpose was to get their feedbacks and comments for additional information.

To establish credibility, the researcher used the method of engagement. Credibility as defined by Holloway and Wheeler (2002), Macnee and McCabe (2008) as cited by Suazo (2015) as the confidence that can be placed in the truth of the research findings. This method ensured that the gathered data were truthful and straightforward. The researcher did not immediately conduct the study in his first visit to the community but he assured building camaraderie and gaining the tribe's trust. During the first visit, the researcher explained the purpose of the visit and asked for their willingness to participate to achieve such goals. A courtesy call to the Datu was made to seek his approval for the conduct of the study. This was followed by four more visits to survey, collect, document and interpret the gathered data.

In taking into account the ethical considerations, the researcher followed certain protocols to protect the rights and confidentiality of the participants. The conduct of the study was also done at the convenience of the key informants. Furthermore, the researcher achieved salient consideration by approaching the Municipality Tribal Chieftain, Datu Rico H. Maca. Researcher assured that their presence in the community was only for the sole intention of gathering relevant details on Manobos' tud-om. In this manner, the researcher was able to show respect for persons and community which required a commitment to ensuring the autonomy of the key informants and, where autonomy may be diminished, to protect people from exploitation of their vulnerability. The dignity of all research participants must be respected. To avoid social and psychosocial risks and to maintain beneficence, the researcher made sure that nothing was altered in the literature they shared with them.

3. Results and Discussion

The transcription of tud-om from Manobo to English was intended to arrive at stylistic features of tud-om. Column 1 contains the transcription of the data in its original form as recorded and column 2 is the English free translation. The first tud-om is Tud-om tu Bisita (Tud-om for Visitor) which is approximately ran for 2 minutes. The Baylan sung this tud-om to express their feelings towards visiting their house.

Transcription of Manobo Tud-om	English Free Translation
Lugoy-lugoy nu timpo	In the days that passed,
Suban nu panuuson	You were able to visit our lands
Nu migadagason tu kot ligunoy	Therefore, listen carefully as I have questions
Migtidow kow ugdajog noy	Please listen down to your senses
Ajaw ka su dungog kow	You were the one who came here.
Aboy pamaliman kow	So please pay some respect to us.
Su panguda iyan yagboy	Our lives in this place are far different from the old
Su ipamadungug-dungog kow	days
Ipaman-liman kow tu ugdajug now	When the foreigners were not yet invading these
Nu musaka tu tindog noy	lands
manghod kot ugdajug noy	That is why we are holding on with our identities
Su nawa kay tu tindog noy	due to the foreigners
Aboy tu ukdajog nuy	Teachings have been wider
Kunan angod baja tu tagna pad	Yumay pleased and Daguna prayed.
Di kay tagna pad panahod	Ohhh ... Ahhh ...
Nu kuna kinabo-pad ug tidow	In our lands, not all beautiful will come by your face
Wa da pad ug dagasun	Because here in our very own place, we also keep
Pangudan mu padion yagboy now	away because of the foreign invaders.
Katsilaan oh... oh...	Ohhh.....
Dudugi na	
mga Dakoy na lamaymay ahh ...	
Su panguda iyan yagboy	
Pagsambajaan kuw ni Yumay	
Pigpintudan kuw ni Dajuna	
Ohhh ... Ahhh ...	
Su nawa tu tindog nuy	
Nawa tu ugdajog nuy	
Nu kuna nu igo-igo	
Nug atubang si dagway nuy	
Aboy si ugdajog nuy	
Panguda tu padion yagboy	
Tu katsilaan	
Ohhh.....	

Table 1: Tud-Om Tu Bisita (Tud-Om for Visitor)

The second tud-om is Tud-um tu Pagpanaw (Tud-om for Farewell) approximately ran for 55 seconds. This is the prayer of the Manobo. Just like us they are also asking guidance to our Almighty Father.

Transcription of Tud-om	English Free Translation
Ahhhhh.... Linumay paminug ka Yunay pamalimana ka Su tikyuhod ah tu tindog nuw Ug ampo ah ukdajug nu Sumanunawa tu tindog nuy Nawa tu okdajug nuy Mig linduog si kalisud Migdugsang si kapuyajat Manguda iyan yumay Mayuoy ampingi koy Indo depensegahe kuy Ay linumay mig ampo ah Yumay mig tikyuhod ah Su manunawa dinaan May doon manahong nuy Panguda iyan yagboy Mig tigbabaw kat lingun nuy Na inggad baja ug ja kang-on Aboy ug jagunat on Mayouy ampingan now Dudugi ilikay nuw Daki isalya nuw pa Tu kakuli yagboy tu kapuyadat	Ahhh ... Oh Lord Almighty, hear our prayers We desire that You sought our hearts to help us in our time of need Father of all, we pray that You will continually guide us Our powerful Father We proclaim that our visitors will be guided. Protect and secure them in all of their endeavors, keep them away from harm

Table 2: Tud-Um Tu Pagpanaw (Tud-Om for Farewell)

The third tud-om is Tud-um tu Pangihay (Tud-om for Courtship) approximately ran for 3 minutes. This tud-om simply expresses the feelings of the guy to the one he loved.

Transcription of Tud-om	English Free Translation
Ulitawo: Ahhh ... Linimok ko kagidin igpamuggo mo ahh.. Oh yagboy ug pamunanat-a Nokoy nu ug dawat ka man Du nokoy ug dawaton ano Bukatindog ug dawat ka Ikda ug dajog ko Aninay maduot kot ginhawa din. Dalaga: Ajaw ka yagboy pangunamanaubas Ika manu panasas Kuna ko pamintud Di kay panambaja Tuok da jug kow Di kay panambaja Tuok da jug kow Ulitawo: Nukoy nu tubajog nu Nukoy ka ug dawat Nukoy tubantuod nu Nukoy na ka agdawaton Di ka man tatangabok Tibuyos ang pamungo	Gentleman: Ahhh ... Lady, I want to marry you. I want to be with you forever. Will you accept my love? Will you even let me? I will be so sad if you do not believe me, I will be disheartened. Lady: I'm sorry to refuse your love I do not like you no matter what you do I cannot love you Gentleman: Why would you not like me? What do you want? Why could you not accept me?

Transcription of Tud-om	English Free Translation
<p>Tunhoy nog pamunanat ah Sumaaninga ka Oh.. maanyag ka nu pininto Dalaga: Ajaw ka iya yagboy Nawa ka iyan yagboy Kambantuod nu tindog ko Bajug nu tukdajog ko Kanakanu pamintud Di ko na panambaja Ulitawo: Nukoy kuna kagdawat Nukoy kuna tu tindog ko ugdajog ko Sig pamungo aman Aninay pamunga oh.. pamunanat ahh Tindog nu ugdajog nu Himugadan kat baboy Hangwagan kat nakadingding Dalaga: Agad umamuno ka Kuna ka yagboy Kuna kag kahimo pangunda pangisip ko Yagboy paminsada ko ooh.. Sigudo bumalik kad Yagboy umoningoy kad Tu hintion nin linindog Gakud now, now tinangkajan Ingad yagboy dinaan So kuna yagboy pamintud Di ku nu panambaja ah.. ah.. Pangudan na ubason ingka nu panakop</p>	<p>My love for you and this proposal is from the bottom of my heart. You are beautiful.</p> <p>Lady: No, I cannot. I would not accept what you offer me I would not. I cannot</p> <p>Gentleman: Why would you not accept? Why could you not accept me? I will offer a pig for you to be pleased.</p> <p>Lady: Do whatever you want to do with your nonsense. You are not even part of what I think of Just go back to your house Because I would not accept your proposal I'm sorry poor you</p>

Table 3: Tud-Um Tu Pangihay (Tud-Om for Courtship)

The fourth tud-om is Tud-om tu Pag-ani (Tud-om for Harvesting) approximately ran for 1 minute and 33 seconds. This tud-om sang by the baylan when asking the permission to their goddesses that they are going to harvest what they are planting.

Transcription of Tud-om	English Free Translation
<p>Ahhh .. Igtagbong kad oh yagboy igtinanom Liwanagon igtagbong kan humajanon Na panglit baguton kad uyagboy tug .. Anihon ka na dudugi .. Ug ing-ampo koy oh .. oh.. Duton man ki man junason Ohh .. duton man ki manjunason Nangadawat nuy.. Yagboy na.. Natadabok nuy .. Natagbong nadawat nuw tinanom nu aninay Ohhh Manhunawa sieni now aninay Ug nabagot oh yagboy ug tig-ani koy Na yumajon ka kagidin Aman kad manandow g yagboy na mujong bow kuy Asadangay pab buti now Bu tunudtod dudugi kabagot nuy dakiy ka tig-ani nuy</p>	<p>Ahhh ... If we harvest, I hope we can harvest more Let us just put our faith in God for all these harvests Ohhh Lord here our harvest, we offer this to you. We pray that this will grow in abundance next time.</p>

Table 4: Tud-Om Tu Pag-Ani (Tud-Om for Harvesting)

The fifth tud-om is Tud-um tu Pagpatulog nan Bata (Tud-om for Sleeping a Child) approximately ran for 1 minute and 4 seconds. This song was sung by the Babaylan to the crying baby to let the baby sleep. This was also their lullaby.

Transcription of Manobo Tud-om	English Free Translation
<p>Ahhh ... Dinuju kon dabungon Bukeykon tajunbuong Kuna kag abeg tyaho Sukuna ko now pamintud Di ko na panambada Kow kun nyajun kag pangunggu Sige kang pandujungod Ajung-ong kan tulinan Sungkoy kan yuganudan Yan da pamintud ko Yan da panambaja ko Kanunay ka ug tulog Sige ka ug momowgu Madayun das nug kaudsod Akyas nug kayundasay Yuganudano dowju</p>	<p>Ahhh ... My little child Do not cry I do not want to see you cry You will not grow if you always cry You will grow faster if you always sleep So sleep always, for you to grow faster.</p>

Table 5: Tud-Um Tu Pagpatulog Nan Bata (Tud-Om for Sleeping a Child)

3.1. Metaphorical Languages of the Manobo Tud-Om

Aside from documenting the Manobo tud-om, the richness and stylistic feature of this cultural text in terms of its use of metaphorical languages is also explored and identified.

Tud-om	Line	Metaphorical Languages
Tud-om tu Bisita (Tud-om for Visitor)	You were able to visit our lands.	Metonymy
Tud-om tu Paggiya (Tud-om for Guidance)	Protect and secure them in all of their endeavors.	Assonance/ Metonymy
Tud-om tu Pangihay (Tud-om for Courtship)	<p>I want to marry you, I want to be with you forever. Will you accept my love? Will you even let me? I will be so sad if you will not believe me. I will be disheartened. I want to be with you forever. My love for you and this proposal is from the bottom of my heart. I do not like you no matter what you do. I would not accept your proposal, I'm sorry poor you.</p>	<p>Anaphora/ Hyperbole Anaphora Anaphora/ Hyperbole Hyperbole Hyperbole Litotes Assonance</p>
Tud-om tu Pag-ani (Tud-om for Harvesting)	<p>If we will harvest, I hope we can harvest more. Abundance Harvest</p>	<p>Assonance Metonymy Synecdoche</p>
Tud-om tu Pagpatulog nan Bata (Tud-om for Sleeping a Child)	<p>You will not grow if you always cry; you will grow faster if you always sleep. My little child does not cry; I do not want to see you cry. You will grow faster if you always sleep, so sleep always for you to grow faster.</p>	<p>Anaphora Assonance Chiasmus</p>

Table 6: Lines and Names of Metaphorical Languages Found on the Manobo Tud-Om

Figure of Speech	Name of Tud-om					Total
	Tud-om for Visitor	Tud-om for Guidance	Tud-om for Courting	Tud-om for Harvesting	Tud-om for Sleeping a Child	
Anaphora			3		1	4
Assonance		1	1	1	1	4
Chiasmus					1	1
Hyperbole			4			4
Litotes			1			1
Metonymy	1	1		1		3
Synecdoche				1		1
Total	1	2	9	3	3	18

Table 7: Types of Metaphorical Language and Its Frequency on Manobo Tud-om

The table reveals that the five tud-om performed by Manobo in Bitaugan, San Miguel, Surigao del Sur have metaphorical languages. These metaphorical languages consist of eighteen (18) figures of speech classified as Anaphora, Assonance, Chiasmus, Hyperbole, Litotes, Metonymy, and Synecdoche. Since the Anaphora, Assonance, and Hyperbole has the highest frequency, it denotes that the tud-om performed by the baylan was chanted repeatedly using several phrase or verse begin with the same word or words and also with the same rhyme and repetition of the vowel sound. The analysis of repetition of lines also validates Buenconsejo's (2003) study on tud-om of Agusan. He also noted that the singer of tud-om might produce verse lines that form couplets. The researchers figured out that the singer of tud-om used Hyperbole in courtship to express their feelings more. This is followed by metonymy which ranked two. This implies that the singer used a word that can stand in for another word; example in the Tud-om for Visitor, the singer used "lands" instead of using "home," "community" and "tribe".

Lastly, the metaphorical languages found in the Manobos' tud-om are Chiasmus, Litotes, and Synecdoche. These figures of speech were used once. The Chiasmus found in the Tud-om for Sleeping a Child. In a line "You will grow faster if you always sleep, so sleep always for you to grow faster," the verbal pattern in which the second half of an expression is balanced against the first and was also reversed. Litotes was also found out in the Tud-om for Courtship. In a line "I do not like you no matter what you do", the lady employed understatement by using a double negative. Meanwhile, the Synecdoche was found in the Tud-om for Harvest. Since Synecdoche is used when a part represents the whole or the whole is represented by a part, in the line "Lord, here our harvest, we offer this to you", the word harvest which refers to a "vegetable or rice crops" represents as a part of Manobos' harvest.

3.2. Cultural Significations of the Manobo Tud-om Based on Prevalent Themes and Symbols

Tud-om	Prevalent Themes	Prevalent Symbols
<i>Tud-om tu Bisita</i> (Tud-om for Visitors)	Aim for peace Humility Strengthen solidarity Convenience to possess the new generation of life	Land as their pride
<i>Tud-om sa Paglakaw</i> (Tud-om for Farewell)	Guidance and protection to be well-ordered	God as the refuge in times of trouble Belief at the end of the world
<i>Tud-om tu Pangihay</i> (Tud-om for Courtship)	Love sacrifices everything.	Offering a pig as sincere sign of love
<i>Tud-om tu Pag-ani</i> (Tud-om for Harvesting)	Respect as a form of belief	God as provider
<i>Tud-om sa Pagpatulog ng Bata</i> (Tud-om for Lullaby)	Showing love and care as the most precious gift of a mother and affection for children	Tears as a sign of bad luck

Table 8: Prevalent Themes and Symbols on Manobo's Tud-om

Tud-om for Visitors is a way of Manobo to express their feelings and emotions. The Manobo warns the visitor to give respect to them and to their tribe. For they believe that by respecting each other provides peace to everyone. In this tud-om, Manobo also wanted to have a comfortable life like what other people have because some Manobo were already influenced by the modern society. On the other hand, Tud-om for Bidding Farewell reflects a cultural practice of the Manobo people as they come to a Higher Being, asking protection and guidance for their visitors as they go home. This tud-om shows love and care of Manobo to other people.

Likewise, Tud-om for Courtship is an exchange of dialogues between a young man courting a woman and a woman giving her response. This is the Manobos' way of courtship that a man should visit the house of the woman he is interested in and expresses his feelings to the woman through songs. This tud-om is also equivalent in serenade, but this differs in a way that the woman gives her reply in the form of songs too. The man is not allowed to enter the house not unless the woman approves the man's proposal. In this tud-om, it shows that love sacrifices everything because the man offers a pig just to attain what he hoped for Pig is the symbol used in this tud-om because it's a sign that the man is sincere in his love to the woman. Meanwhile, Tud-om for Harvest shows that before Manobo reap their plants, they offer foods to the location of the plants. After how many hours, if they notice that the foods they offered were already eaten, it means that their god allows them to harvest. Tud-om for harvest shows respect and strong faith to their god. Tud-om for Sleeping a Child is a Manobo lullaby. In this tud-om, the mother shows her affection and love to her child. The mother wanted that her child to sleep to grow faster. This tud-om also sang when the child is crying.

Tud-om as oral narratives of the Manobo does not only present the mythical background of the tribe but their traditions as a whole. It is considered as the revered part of the Manobo customs. It is also a way of preserving the edifying unison of the ethnic group. The following are the themes revealed on the tud-om: love and affection, care for fairness, belief, faith, aspiration for quest for peace and harmony of the ethnic group among others. In addition, the symbols found in the tud-om are strong faith that a supreme being grants request, kneeling as a gesture of plea, god as the provider and humility. In the tud-om, it can be deduced why the Manobo's valued their culture. It illustrated the aspiration for quest of peace and harmony of the other ethnic group. It represents a culture that is distinctive of a humble community. It is a way of manifestation in profundity of prayers and communication of the village. Tomaquin (2013) opined that aside from its pious functions, tud-om has socio-cultural importance. It is also a means of transmitting down oral traditions from one age group to another. One of the appealing truths concerning the tud-om is that it is a foundation of semi-historical source of the tribe origin/history. Its storing up is imperative for posterity and a very high-quality reason in decoding the other part of their spoken literature.

4. Conclusion and Recommendations

This paper revolved 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 Bitaugan, San Miguel, Surigao del Sur. 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. Furthermore, the Manobos' tud-om revealed metaphorical languages namely: Anaphora, Assonance, Chiasmus, Hyperbole, Litotes, Metonymy, and Synecdoche. It was found out that the Baylan also used metaphorical languages in performing a Tud-om. The themes presented in this paper were love and affection, care for fairness, belief, faith, aspiration for quest for peace and harmony of the ethnic group. Meanwhile, the symbols found in the five tud-om were strong faith that a supreme being grants request, kneeling as a gesture of plea, god as the provider, humility and more. The theme and symbols they revealed in their study were what also the researchers found out in conducting this study.

From the findings collected in the analysis of the study, it is recommended that further research should be conducted on the literature of Manobo, not just on the Tud-om but also to their other oral literature such as, riddles, folksongs, poems, myths, etc. The studies with the use of literary genres such as poems, stories, and other literary works can be more challenging. Second, conduct more studies regarding to the tribe of Manobo, not just studying their Tud-om and culture but also their language variations. Lastly, language enthusiast supports more studies to stabilize the firmness of Language in Culture field to weight the importance of language not only focus on one tribe but also on the other tribe found in CARAGA Region.

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