



Allusion as an Intertextuality Element in Waray Poetry: A Case Study of Francisco Aurillo's "Diri Ha Tinapay La"

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Abstract

One of the thriving regional literatures in the Philippines is the Waray poetry, and one of the recognized Waray writers is Francisco Aurillo. As commemorative pieces and commentaries on contemporary life in Leyte and Eastern Visayas, Aurillo's depiction of the cultural and social aspects of the region are drawn from references of Biblical characters, historical figures, and mythological heroes. For years, there has been a growing interest in reviving the dying Waray literature. However, very limited studies have been conducted to assess the presence of intertextuality elements, and how these elements impact versification and meaning in Waray literature. Guided by Paul Ricoeur's *Theory of Textual Interpretation* and Julia Kristeva's *Concept of Intertextuality*, this study identified the allusions used in Francisco Aurillo's poem "Diri Ha Tinapay La," and analyzed how the use of allusions impacts the versification and meaning of the poem. The results of this study revealed that the use of allusion increased the degree of literariness, depth of meaning, and stronger connections between the verses in the poem. It was also found that allusions were used as a way to shift the mood of the poem and served as a presaging and explications to the imagery, metaphors and symbolisms used in the text. The use of allusion, as an intertextuality elements served as a rhetorical device driving the poem to its conclusion.

1. INTRODUCTION

Literature is a signifier of life—a reflection of man's manifold experiences. It allows readers to see through the lenses of others, and opens the mind in reminiscing memories, and sharing experiences.

Perhaps, one of the highest forms of literature is poetry. As Samuel Taylor Coleridge describes, poetry is the best words in their best order (qtd. in Crystal and Crystal 241). Poetic words paint images into the readers' minds, creating unforgettable metaphors that pierce the heart and inspire the soul.

One of the thriving regional literatures in the Philippines is the Waray poetry. This poetry of the folks reflects the sweetness of the Waray temperament. Filamor (qtd. in Alunan, *Milestones*) points out what she perceives as common themes in Waray folk poetry:

Filial love, innocence and chastity of women, tall tales, drinking songs, didactic tendencies, sentimentalism, sadness and despair over unrequited love and infidelity, as well as, nature .

One of the recognized vernacular writers of Leyte is Francisco Aurillo. As a journalist writing in the 90s, Aurillo made social commentaries in verse in his weekly column. In this way, Aurillo continued the tradition of the Sanghiran poets who wrote social commentary in verse for the periodicals, the main outlets for poetry during the post-Spanish era. His work in Waray are commemorative pieces and commentaries on contemporary life in Leyte and Eastern Visayas, in particular, and of the country in general. His poetry touch upon the cultural, social, and other aspects of Filipino life (Aurillo, *By the Way* iii).

For many writers like Aurillo, the depiction of these aspects of culture are drawn from references of Biblical characters, historical figures, and mythological heroes. These references are called allusions, a powerful literary device that writers use to make reference to a statement, a person, a place, an event, or a thing that is known from literature, history, religion, myth, politics, sports, science, or the arts (Beers and Odelle 979).

In regional literatures of the Philippines, writer Jose Ma. Sison integrates folklore as a form of allusion in the poem “Angalo, O Angalo!” in portraying a giant hero of Ilocano legend whom he describes as a “Timeless foe of the oppressor” (Remollino). It is also pointed out that new trends in poetry has found new historicity with employment of allusions to Philippine myth and fable, lore and legend (Remoto).

In the case of Waray literature, there is a growing interest in reviving its dying literature. In 1995, Victorio Sugbo, a Waray writer published *Tinipigan*, an anthology that covers Waray writing over the last 100 years. Classic poets of Waray such as Eduardo Makabenta Sr., Iluminado Lucente, and Casiano Trinchera, wrote in rhymed quatrains, while the more contemporary writers, like Voltaire Oyzon, write poetry that abounds with finely nuanced images of place (Alunan, *Latitudes*). However, very limited studies have been conducted to assess the presence of allusions in Waray poetry and how these allusions help enrich the meaning and understanding of this thriving literature.

For this reason, an intertextual analysis of Waray poetry is necessary in order to unfold the hidden meanings behind the allusions used in the poems. By studying allusions, readers can gain manifold interpretations of the literary work, find deeper meanings in the visions expressed, and in a larger sense, a deeper understanding and appreciation of the Waray culture.

Using Paul Ricoeur’s Theory of Textual Interpretation and Julia Kristeva’s Concept of Intertextuality this study aims to identify the allusions used in Francisco Aurillo’s “Diri Ha Tinapay La,” and analyze how the use of allusion impacts the versification and meaning of the poem.

The results of this study will be beneficial for literature teachers, literary majors, and literary researchers as the findings and conclusions of this study can serve as a guide for an in-depth study of Waray poetry, and its research design as a benchmark for future literary research endeavors.

1.1. OBJECTIVES OF THE STUDY

This paper aims to identify allusions, as an intertextuality element, used in Francisco Aurillo's poem "Diri Ha Tinapay La," and to analyze how the use of allusions impacts the versification and meaning of the poem.

Specifically, it answers the following questions:

- 1.1.1. How are the different types of allusions used in the poem "Diri Ha Tinapay La" by Francisco Aurillo?
- 1.1.2. What impact does the use of allusion have in the versification and meaning of "Diri Ha Tinapay La" by Francisco Aurillo?

1.2. SIGNIFICANCE OF THE STUDY

This study benefits literature teachers, literature majors, and the literary researchers:

Literature teachers. This study benefits literature teachers because the results and discussions of this study will be a useful material in their classroom discussion of Waray Poetry, more specifically, "Diri Ha Tinapay La" by Francisco Aurillo.

Literature Majors. Since the scope of this study is focused on the poem "Diri Ha Tinapay La" by Francisco Aurillo, and its limitations are within the parameters of the use of allusions and its impact on the versification and meaning in "Diri Ha Tinapay La" by Francisco Aurillo, the results and discussions of this study will provide them an opportunity for an in-depth study of allusions in Waray poetry.

Literary Researchers. The methodology, findings, and conclusions of the present study will benefit literary researchers such that the research design of the present study can be useful as a benchmark for future literary research endeavors.

1.3. SCOPE AND LIMITATIONS

The scope of the study is focused on the poem "Diri Ha Tinapay La" by Francisco Aurillo, while the limitations of the study are within the parameters of the use of allusions and its impact on the versification and meaning in "Diri Ha Tinapay La" by Francisco Aurillo.

2. THEORETICAL BACKGROUND

This paper argues that the poem "Diri Ha Tinapay La" by Francisco Aurillo used Biblical, literary and historical allusions that greatly impact the versification and meaning of the poem. This argument is supported by the Theory of Textual Interpretation, which claims that writing is based upon a distanciation. According to this theory, a written text, once distant from its author, opens up for multiple reading, which results in plurivocity. This theory recognizes that there is a difference between the objective meaning of the text and the subjective intention of the author. The role of hermeneutics in this gap is to create connections between these two discourses—the discourse of the text and the discourse of the interpretation—in order to achieve the 'fusion of horizons', which occurs when the world of the reader and the world of the text merge into one another (Ricoeur 377-378).

Furthermore, this argument is also supported by Julia Kristeva's Concept of Intertextuality. Intertextuality refers to the communicative interconnections between a text and the other text and context. It contends that texts are not isolated personages, but culturally fashioned discourses. Texts cannot be detached from the social or cultural textuality which is the back drop in which a text is created. The social text and the literary text are inseparably knit together to fabricate a tapestry. Text is an interplay of texts, not as a singular identity. Therefore, intertextuality assumes an examination of interconnections between texts and situates the making of meaning in and through a dialogic process that occurs between the text and readers (Raj 80).

3. METHODOLOGY

This literary research uses descriptive analysis method, which is a qualitative study. The qualitative data analyzed in this study are sourced out from the textuality of the poem "Diri Ha Tinapay La" by Francisco Aurillo.

The analysis of the verbal data follows a systematic procedure of describing, analyzing, interpreting, and evaluating the messages embedded in the text in order to identify the allusions as intertextual elements used and their impact on the versification and meaning of the poem (Frey, et al 229).

The intertextual reading of Francisco Aurillo's poem "Diri Ha Tinapay La" is done in three phases: pre-reading, while-reading, and post-reading phase. During pre-reading phase, the researcher previewed the text in order to familiarize with the content, the vocabulary, and the purpose of the text. Since the data being analyzed is written in Waray language, the researcher, guided by the rules of translation, writes the English translation of the text. For further validation, the English translation was read and approved by locals who are fluent speaker and writers in both Waray and English languages.

Having the translated version, the researcher proceeded to the next phase. In the while-reading phase, the researcher locates words and phrases that contain allusions as intertextual elements, and searches the data sources for such intertextualities. The post-reading phase as the final phase of this intertextual reading delves on the evaluation of the findings and the analysis of the impact of allusions on the versification and meaning of the poem.

4. DISCUSSION

This chapter presents the allusions found in Francisco Aurillo's poem "Diri Ha Tinapay La" and the analysis on how these allusions impact the versification and meaning of the poem.

It is impossible for readers who are aware of the presence of allusions in poetry not to notice the title "Diri Ha Tinapay La" and its repetition in the first stanza as a Biblical allusion to the Book of Matthew which reads: "But Jesus answered, 'It is written, 'Man shall not live by bread alone, but by every word that comes from the mouth of God''" (*New International Version*, Matt. 4:4).

The succeeding lines present an example of literary allusion. Literary allusion is an implied or indirect reference to a person, event, or thing or to a part of another literary work. In the first

stanza, the lines "Salit/ nanmamati ha katamsihan kon an/ hunahuna naglalauy ha balatian"¹ (14-17) is an allusion to John Keats' "Ode to a Nightingale." In Keat's poem, the speaker expressed:

My heart aches, and a drowsy numbness pains
.....
Darkling I listen;...
.....
To cease upon the midnight with no pain,
.....
Perhaps the self-same song that found a path
Through the sad heart of Ruth, when, sick for home,
She stood in tears amid the alien corn. (Keats, *Ode* lines 1, 51, 56, 65-67)

Another allusion to Keat's work is found in the lines "An butang nga/ maanyag kalipayan ha/ kadayunan"² (39-41). It has been found that the given line is a direct translation of the opening line of Keat's Book I from *Endymion* "A thing of beauty is a joy forever" (Keats, *Endymion* line 1).

Traces of Historical allusion can also be revealed in Aurillo's poem. Historical allusion is a reference to people or events that have historical significance. The lines "Salit nanhimugso/ hira Amorsolo, de la Rosa,/ Manansala..."³ (41-43) is a reference to the renowned Filipino painters Fernando Amorsolo, Fabian de la Rosa, and Vicente Manansala.

There is also implied allusion in the succeeding lines: "An awit, kanta, sonata, amon an paningug han kalag"⁴ (48-49). The words "An awit, kanta..." is an indirect allusion to the songs of David in the Book of Psalm, while "sonata" is obviously a literary allusion to the sonnet, a poetic form, that became popular in Italy. The word "kalag" which means "soul" is both a Biblical and mythological allusion. In Greek Mythology, this can be traced from the Greek myth, Orpheus and Eurydice.

The following lines in Aurillo's poem expresses another example of allusion:

Ngan agud
ha kasing-kasing an kalipay diri
mahabulag, nahamugso hira
Beethoven, Caruso, Abelardo, ug Santiago."⁵ (50-53)

This line clearly makes reference to the great composer and musicians Ludwig Van Beethoven, Enrico Caruso, Nicanor Santa Ana Abelardo, and Francisco Santiago.

1 **Salit nanmamati...** When the mind is aching, to the birds it listens.

2 **An butang...** A thing of beauty is a joy forever.

3 **Salit nanhimugso...** And so, Amorsolo, de la Rosa, Manansala were born

4 **An awit...** The hymn, song, sonnet serve as the voice of the soul.

5 **Ngan agud ha kasingkasing...** So that in the heart, joy will never be apart, Beethoven, Caruso, Abelardo and Santiago

In the sixth stanza, the lines “Ano man an siday? Hi/ Andre ha Pransiya nagsering: an/ siday bugto han kasampung”⁶ (59-61) cite an allusion referring to an unknown writer yet to be identified. Nonetheless, the allusion expresses the idea that poetry is the brother of sad thoughts.

In the seventh stanza, Aurillo writes:

Hi
Wordsworth ha Britanya nagsering
liwat: an paniday amo an pagsubwak
hadton nasupoksupok nga mga
pamalandung nga tikang ha pan
hunahuna nga gindumdum
ha kamingawan.”⁷ (66-73)

In this stanza, the mention of Wordsworth in line 67 is a literary allusion to the Romantic poet, William Wordsworth.

The allusion in the last verse of Aurillo’s poem is a repetition of the allusion presented in the title and in the first verse to bring home the theme of the poem emphasizing that, more than food and water, man must find a channel to express his emotions, to appreciate beauty through poetry, in order to survive, because man does not live by bread alone.

Having identified the different Biblical, mythological, historical and literary allusions in Francisco Aurillo’s poem, it is important to delineate how allusion as an intertextuality element was used and its impact on the versification and meaning of the poem.

In using Biblical allusion in the title and in the opening verse of this poem, Aurillo in “Diri Ha Tinapay La” successfully conveyed the assertion that life’s meaning goes beyond satisfying one’s physical needs:

ha
pagkaon ug pag-inom. Diri la ha
pagpahilaba han katanusan, ha pag
katurog ngan pagmata kon aga.”⁸ (4-7)

The allusion to the Book of Matthew, which reads, “But Jesus answered, ‘It is written, ‘Man shall not live by bread alone, but by every word that comes from the mouth of God’” (Matt. 4:4) allows the writer to express his poetic vision with greater depth and literariness.

6 **Ano man an siday...**What is poetry, then? Andre in France once said: poetry is the brother of sad thoughts.

7 **Hi Wordsworth ha Britanya...** Wordsworth in Britain also added: Poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquillity.

8 **...ha pagkaon ug pag-inom...** *by eating or drinking. Not only in prolonging one’s life, in sleeping and in waking up in the morning.*

In the second stanza, Aurillo explored the different facets that add meaning to life—“pagbati:/ kagutom, karapus, kauhaw, kalipay,/ kabidu, kamingaw.”⁹ (8-10). To illustrate this point, the poet argues “Salit,/ nanmamati ha katamsihan kon an/ hunahuna naglalauy ha balatian”¹⁰ (12-14), a subtle allusion to Keat’s “Ode to a Nightingale.” In Keat’s ode, the speaker expressed:

My heart aches, and a drowsy numbness pains
.....
Darkling I listen;...
.....
To cease upon the midnight with no pain,
.....
Perhaps the self-same song that found a path
Through the sad heart of Ruth, when, sick for home,
She stood in tears amid the alien corn. (Keats, *Ode 1*, 51, 56, 65-67)

The use of allusion in this stanza situates the readers and creates an emotional connection with Keat’s speaker—a man aching in pain pleading the Nightingale to sing a song that will soothe his sad heart.

Another allusion to Keat’s work was employed to emphasize a secondary theme in Aurillo’s poem—“Kanunay nga hingyap han/ tawo iton mahusay”¹¹ (29-30). To support this observation, Aurillo alluded Keats by directly translating the opening line of Keat’s Book I from *Endymion*, “A thing of beauty is a joy forever” (Keats, *Endymion* 1). To further strengthen this argument Aurillo employed historical allusion by mentioning three great Filipino visual artists: Amorsolo, de la Rosa, and Manansala.

The Philippines’ first National Artists for Visual Arts is Fernando Amorsolo. He was bestowed the official title “Grand Old Man of Philippine Art” when Manila Hilton inaugurated its arts center on January 23, 1969. Amorsolo’s visual art trademark was the backlighting technique where figures, a cluster of leaves, spill of hair, the swell of breast, are seen aglow on canvas. His years of creative activity have defined and perpetuated a distinct element of the nation’s artistic and cultural heritage (“Fernando Amorsolo”). Fabian Cueto De la Rosa served as a mentor to his nephew, Fernando Amorsolo. De la Rosa is reputed to have produced about 1,000 paintings in his lifetime. After his death, Patnubay ng Sining at Kalinagan award from the City of Manila was posthumously awarded to him in 1968 (“Fabian Cueto De la Rosa”). Another National Artists for Visual Arts in the Philippines is Vicente Manansala. Manansala’s canvases were described as masterpieces that brought the cultures of the barrio and the city together. He developed transparent cubism, wherein the delicate tones, shapes, and patterns of figure and environment are masterfully superimposed. By saying: “...ha pagtan-aw/ hadton mahusay an mabiduon/ magmalipay,”¹² (41-43) Aurillo not only supported his secondary theme, but also

9 **pagbati**...feelings: hunger, lack, thirst, bliss, sorrow and solitude
10 **Salit, nanmamati**... *When the mind is aching, to the birds it listens*
11 **Kanunay**... Man always long for beauty.
12 **Ha pagtan-aw**...in beholding beauty, those in sorrow will be joyful

rationalized the important role of painting and the reason why painting is a thriving art even until today.

Perhaps, the most ingenuous use of allusion in Aurillo's poem can be found in the fifth stanza. The lines "An awit, kanta, sonata, amon an/ paningug han kalag"¹³ (48-49) present Biblical, mythological and literary allusions. The verse, "An awit, kanta..." (48) translated as "the hymn, song" is a Biblical allusion that can be found in the Book of Psalm. The Book of Psalm is a collection of lyrical poems, which also means "songs of praise." In the Book of Psalm, King David sings: "Bless the Lord, O my soul,/ and all that is within me,/ bless His holy name!" (*King James Version*, Ps. 103:1). Here, the psalmist summons all the faculties, and powers of his being—his soul—to sing a song of praise to Jehovah, his God. The word "sonata", which means sonnet, comes from the Italian word *sonnetto* meaning which means little song. The idea of sonnet as the voice of the soul can be alluded to the ending couplet of Shakespeare's Sonnet 18, the speaker expressed "So long as men can breathe and eyes can see,/ So long lives this and this gives life to thee" (Shakespeare, lines 13-14). Through this couplet, the speaker declares his admiration for his love and immortalizes the beloved's beauty through his sonnet. The sonnet serves as a voice to express the speaker's personal mood, feeling or thoughts about his beloved. Another allusion used in Aurillo's verse— "An awit...amo an paningug han kalag" (48-49) can be traced from the Greek myth of Orpheus and Eurydice. Orpheus is one of the mortals who can almost equal the divine performers in the gift of music. His power was limitless; no one and nothing could resist him when he played and sang. When Orpheus and Eurydice were married, their joy was brief. Directly after the wedding, as Eurydice walked in the meadow, a viper stung her and she died. Orpheus was overwhelmed with grief that he determined to go down to the underworld, the place where souls go after death, and try to bring Eurydice back. With his song he charmed Demeter's daughter and the Lord of the Dead, and no one under his spell could refuse him anything (Hamilton, 138-143). All these allusions—Biblical, mythological and literary references—are tools to establish the roots of the poet's vision—that hymn, song, sonnet serve as the voice of the soul,— and to express the theme in a maximum of thought in a minimum of words.

Aurillo's succeeding verses present another example of allusions:

Ngan agud
ha kasing-kasing an kalipay diri
mahabulag, nahamugso hira
Beethoven, Caruso, Abelardo, ug Santiago. (50-53)

Ludwig Van Beethoven is a German pianist and composer who served as the figure that connects the Classical and Romantic Ages of western music. Beethoven's compositions combined vocals and instruments, broadening the scope of sonata, symphony, concerto and quartet. For all his invaluable contribution in the field of music, Beethoven is recognized as one of the greatest, if not the greatest composer of all time (Biography.com Editors). Enrico Caruso, an Italian operatic tenor, sang to great acclaim at the opera houses of Europe and the Americas. He appeared in a variety of roles from the Italian and French repertoires that ranged from the lyric to the dramatic. Caruso made approximately 260 commercially released recordings from

13 **An awit...** The psalm, song, sonnet, serve as the voice of the soul.

1902-1920 making him an international popular entertainment star. During his lifetime, he earned many orders, and honors for his contributions in the recording industry (Wikipedia Contributors). Another Filipino composer is Nicanor Santa Ana Abelardo. Known for his kundiman songs, Nicanor Abelardo, along with Francisco Santiago, redefined the form of Kundiman to art-song status. To date, Abelardo's kundiman songs, and his compositions are regularly played in concerts in the Philippines (Ortiguera). Santiago, on the other hand, blended the "essence" of the nation's past simple music, the best elements of Spanish and American forms, and the traits and peculiarities characteristic of Filipino music in his music edifying the Filipino music and upholding the glory of the national spirit in his compositions (Hila). The allusions to Beethoven, Caruso, Abelardo and Santiago surely enrich the theme presented in lines 48-49, as these great composers and musicians serve as historical figures that personify the idea of hymns, songs and sonnets.

In the sixth stanza, Aurillo cites an allusion referring to an unknown writer, "Hi Andre ha Pransiya" (59-60). By quoting Andre, Aurillo aptly shifts the mood of the poem from positive and hopeful to depressing and mournful. This allusion foretells the imagery and metaphors of the Aurillo's next stanza:

An tawo nga nagtutuok tungod
kay mabiduon, usa nga puweta. An
kada turo han luha usa nga laray; an
kada kasingkasing, usa nga siday."¹⁴ (62-65)

Another literary allusion in a form of quotation has been found in the lines that follow:

Hi
Wordsworth ha Britanya nagsering
liwat: an paniday amo an pagsubwak
hadton nasupoksupok nga mga
pamalandung nga tikang ha pan
hunahuna nga gindumdum ha
kamingawan."¹⁵ (67-73)

This line is a direct translation of paragraph 26 of Wordsworth's Preface to Lyrical Ballads which reads, "poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility (Wordsworth 183). This allusion not only serves as an explication to the imagery and metaphor presented Aurillo's lines 59-61, but also as a rhetorical device bringing home the main theme of this poem: this world is a world of laughter and of tears; amidst the change of seasons and shifts of emotions, it is poetry that quenches man's thirst to express, for man does not live by bread alone.

14 **An tawo nga nagtutuok...**A man who weeps because of sorrow is a poet. Every drop of tears is a verse; every heart is a poem.

15 **Hi Wordsworth...** Wordsworth in Britain also added: Poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquillity (Wordsworth, 183).

In a synthesis, the use of allusion in the poem “Diri Ha Tinapay La” helped the poet convey the major assertions with greater depth and literariness. Allusions were also employed to illustrate a vital theme, to situate the readers, and to create an emotional connection with the speaker being alluded in the text. Moreover, Aurillo used allusions to strengthen his arguments. In using allusions, the writer helped readers to understand and put into perspective the culture of the Waray people. In this work, Aurillo demonstrated how allusions are tools writers can use to establish the Biblical, mythological and literary roots of the poet’s vision. Aurillo utilized allusions to serve as historical figures that personify the idea that the writer aims to emphasize. Remarkably, Aurillo successfully employed allusions as a way to aptly shifts the mood of the poem from positive and hopeful to depressing and mournful. Allusions did not only serve as a presaging and explications to the imagery, metaphors and symbolisms used in the text, they also function as a rhetorical device that led the poem to its conclusion: this world is a world of laughter and of tears; amidst the change of seasons and shifts of emotions, it is poetry that quenches man’s thirst to express, for man does not live by bread alone.

5. CONCLUSION

Based on the analysis, it has been concluded that the use of allusions, as intertextual elements, greatly impacts the versification and meaning of the poem “Diri Ha Tinapay La”.

With the use of allusion, the poem reaches a higher degree of literariness, depth of meaning, and stronger connections between the verses in the poem. Aurillo’s excellent use of allusions helps create vivid imagery, metaphor, and symbolism that piece together the theme of the poem. By creating a reference to a person of history, Biblical and literary significance, Aurillo gives readers a greater sense of connections between different ideas and complex emotions, and allow readers to better understand the significant insights that the poet wants to reveal in this poem.

This also leads to the conclusion that Waray literature holds a high degree of literariness. Aurillo’s use of allusions in his poetry surely reflects his extensive knowledge of literature, and further implies that Aurillo’s assumption that the Waray reading community is capable of understanding the literary allusions that he used in this poem.

6. RECOMMENDATIONS

Relative to the foregoing conclusions, it is recommended for literary teachers to include the teaching of Waray literature in their implemented curriculum. The findings and conclusions of this study can be used as input for discussion of Waray poetry in the classroom. For literature majors, it is suggested that a critical analysis focusing on the other literary elements found in this poem, and in the other poems of Francisco Aurillo and other Waray writers be conducted. Lastly, for literature researchers, it is recommended to conduct multi-critical studies of the different Waray literature. The methodology, discussion, and conclusions of the present study can be used as a benchmark for future literary research endeavors.

NOTES

1. Waray is the language spoken in the provinces of Samar, Leyte (eastern portion), and Biliran, Philippines. In this study, the term Waray is also used as a modifier to writers and poems that originated from this region.

2. Leyte is an island in the Visayas group of islands in the Philippines where Waray is one of the major languages spoken.
3. Sanghiran is a clipped word used as an adjective which originated from "Sanghiran san Binisaya," the Commission of Waray Language, founded in 1909 under the leadership of Norberto Romualdez, Sr. (Alunan, *Milestones*).
4. Intertextuality is the shaping of a text's meaning by another text. Julia Kristeva defines intertextuality as "a mosaic of quotations; any text is the absorption and transformation of another (qtd. in Martin).
5. A nightingale is a reddish-brown bird, noted for the males' melodious songs at night ("Nightingale").
6. Versification is the study and analysis of the composition of a verse ("Versification").

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