THIS TEXT WAS WRITTEN FOR PEACE CORPS VOLUNTEERS WORKING IN AREAS OF PANAY AND THE ROMBOLON ISLANDS IN THE PHILIPPINES. COVERED IN THIS SHORT TEXT ARE "ALL THE DIALECTS OF THE WESTERN VISAYAS" (EXCEPT THE DIALECTS SPOKEN BY THE NEGritos) -- AKLanon, Kinaray-a, Capiznon, Ilongo, Loocnon, Odionganon, and Rombolanon. IN SPITE OF DIFFERENCES AMONG THESE DIALECTS, THEY ARE MUTUALLY INTELLIGIBLE TO SOME DEGREE. THE FORMAT FOLLOWED HERE IS THAT OF -- (1) A BRIEF INTRODUCTION TO THE PURPOSE AND TERMINOLOGY OF THE BOOK, (2) A SERIES OF 12 SHORT DIALOGS WRITTEN IN A PHONETIC TRANSCRIPTION FOR EACH OF THE SIX DIALECTS, (3) GENERAL GRAMMAR NOTES FOLLOWING THE DIALOG SECTIONS DEALING WITH COMMON FEATURES OF THE DIALECTS, (4) ENGLISH TRANSLATIONS FOR THE DIALOGS, AND (5) BRIEF PEDAGOGICAL NOTES ADDRESSED TO THE PEACE CORPS VOLUNTEER LEARNING THE DIALECT IN THE FIELD. (JD)
PEACE CORPS PRIMER FOR THE WESTERN VISAYAS

PHILIPPINES

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE
PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS
STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION
POSITION OR POLICY.

"PERMISSION TO REPRODUCE THIS
MATERIAL HAS BEEN GRANTED
BY PEACE CORPS"

TO ERIC AND ORGANIZATIONS OPERATING
UNDER AGREEMENTS WITH THE U.S. OFFICE OF
EDUCATION. FURTHER REPRODUCTION OUTSIDE
THE ERIC SYSTEM REQUIRES PERMISSION OF
THE OWNER."

Containing dialogs and grammar notes
for the dialects on the islands of:

Negros: Negros Occidental
Panay: Antique
Iloilo
Capiz
Aklan
Romblon: Tablas
Romblon
Sibuyan
Banton

Prepared and edited by:
R. David Zorc, Kalibo, Aklan, XIV

Romblon Field Work:
Hal Murai, Alcantara, Romblon, XIX

Language Consultant
Mike Forman, I

 Derived from materials by:

Independent
Ralph Kemphaus, Bacolod City
Negros Occidental

1967
## Table of Contents

- **Introduction** .................................................. 2
- **Abbreviations as Used in This Text** ....................... 5
- **General Grammatical Survey** ................................ 9
- **Dialog One: The Volunteer Meets His Host**
  - Part 1 .................................................................. 12
  - Ilongo .................................................................. 12
  - Aklanon .............................................................. 13
  - Kinaray-A ........................................................... 14
  - Loocnon .............................................................. 15
  - Odionganon .......................................................... 16
  - Romblomanon ........................................................ 17
  - Grammar Notes: Topic Pronouns .............................. 18
- **Dialog Two: The Volunteer Meets His Host**
  - Part 2 .................................................................. 19
  - Ilongo .................................................................. 19
  - Aklanon .............................................................. 20
  - Kinaray-A ........................................................... 21
  - Loocnon .............................................................. 22
  - Odionganon .......................................................... 23
  - Romblomanon ........................................................ 24
  - Grammar Notes: The Actor Focus ............................ 25
- **Dialog Three: The Volunteer Meets a Stranger**
  - Part 1 .................................................................. 27
  - Ilongo .................................................................. 27
  - Aklanon .............................................................. 28
  - Kinaray-A ........................................................... 29
  - Loocnon .............................................................. 30
  - Odionganon .......................................................... 31
  - Romblomanon ........................................................ 32
  - Grammar Notes: The Subject and Referent Markers .... 33
- **Dialog Four: The Volunteer Meets a Stranger**
  - Part 2 .................................................................. 35
  - Ilongo .................................................................. 35
  - Aklanon .............................................................. 36
  - Kinaray-A ........................................................... 37
  - Loocnon .............................................................. 38
  - Odionganon .......................................................... 39
  - Romblomanon ........................................................ 40
  - Grammar Notes: The Discourse Particles ............... 41
- **Dialog Five: The Volunteer Meets a Stranger**
  - Part 3 .................................................................. 43
  - Ilongo .................................................................. 43
  - Aklanon .............................................................. 44
  - Kinaray-A ........................................................... 45
  - Loocnon .............................................................. 46
  - Odionganon .......................................................... 47
  - Romblomanon ........................................................ 48
  - Grammar Notes: Other classes of Pronouns .......... 49
DIALOG ELEVEN: The Volunteer Talks About
the States, Part 1...87

ILongo

Aklanon

Kinariay-A

Loochon

Odinkanun

Roa-blochon

GRAMMAR NOTES: The Associative and Causative
Focus in verbs...........93

DIALOG TWELVE: The Volunteer Talks About
the States, Part 2...95

ILongo

Aklanon

Kinariay-A

Loochon

Odinkanun

Roa-blochon

GRAMMAR NOTES: The Case of the Missing Links.101

THE ENGLISH TRANSLATIONS OF THE DIALOGS:

Dialog 1 ..........................103
Dialog 2 ................................104
Dialog 3 ................................105
Dialog 4 ................................106
Dialog 5 ................................107
Dialog 6 ................................108
Dialog 7 ................................109
Dialog 8 ................................110
Dialog 9 ................................111
Dialog 10 ................................112
Dialog 11 ................................113
Dialog 12 ................................114

SOME PEDAGOGICAL NOTES: How to use this book to
learn for yourself....115
The purpose of this work is to get some materials relating specifically to your dialect into your hands during training, or at least by your arrival in the Philippines. Previously, materials had been available in the Hiligaynon or Ilongo dialect (spoken in Iloilo, Negros Occidental, and Capiz). However, the dialects in other areas of Panay and all the dialects on the Romblon islands were not available. This present booklet contains all the dialects of the Western Visayas with the exception of dialects spoken by the Negritos (mountain people so far unacquainted with Peace Corps projects). The dialects and their locations are as follows:

Aklanon -- spoken in the province of Aklan on Northwestern Panay.
Kinaray-a -- (also known as "Kinatawa") spoken mainly in the province of Antique on the west coast of Panay.
Capiznon -- identical to the Ilongo dialect except for its intonation; spoken in Capiz province on Panay.
Ilongo -- spoken in Iloilo Province on Panay, in Negros Occidental; it is the "literary language" of the Western Visayas. Most sermons are delivered in it, and most literate people throughout the Western Visayas can and do speak it.
Loocnon -- spoken in the town (and barrios) of Looc, and in Alcantara on the island of Tablas, Romblon. It is the basic dialect of the entire lower section (southern) of Tablas. Certain regular and patterned changes take place (such as the interchange of "L" and "R" in words) but otherwise the dialect is identical in these areas.
Odionganon -- (otherwise known as Bantoanon) is spoken in Odiongan on the island of Tablas, Romblon. The dialect originates (according to folk linguistics) from the island of Banton, and is spoken on this island, as well as on the islands of Corcuera and Sabali. In addition, a slight variation of it is spoken in the barrio Galatres of San Agustin, Tablas, Romblon.
Romblomanon -- spoken on the main island of Romblon, on the island of Sibuyan, and in the town of San Agustin on Tablas, Romblon.

Although you will see a large variety of differences in the six dialects presented, the basic language group remains the same. They all stem from or are influenced by "proto-Hiligaynon", an ideal language formulated by linguists which was spoken some one thousand years ago. They still influence each other today, especially with the introduction of radio. Usually, the people of one province or dialect area can understand and communicate with those of other areas. It is not unusual to find an Ilongo tuned to the Aklanon radio station, or vice versa; and the people of other areas can be found listening to broadcasts emanating from just about any area (or dialect) of the Philippines. Two things specifically unite these dialects: similarity of root words and similarity of grammar.

By similarity of root words is meant that the basic vocabulary of the whole region is centered on certain consistent sound changes. First, this whole region differs from Tagalog in that the basic sound of some Visayan words is "O", whereas the sound in the same position of Tagalog words is "T". Some examples:

<table>
<thead>
<tr>
<th>Tagalog</th>
<th>Visayan</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>BITUIN</td>
<td>BITUON</td>
<td>star</td>
</tr>
<tr>
<td>KAIIT</td>
<td>AHON</td>
<td>to eat</td>
</tr>
<tr>
<td>NGIPON</td>
<td></td>
<td>tooth</td>
</tr>
</tbody>
</table>
Second, the dialects differ among themselves with relationship to the sounds "D, R, L, fricative G, and Y" which become characteristic of each specific dialect. For example, Aklanon favors the fricative 'G', Ilongo the 'L', and Romblomanon the 'Y', while Kinarey-a favors the 'R'. However, this is not necessarily a hard fast rule. Note examples of root words in the different dialects:

<table>
<thead>
<tr>
<th>Aklanon</th>
<th>Ilongo</th>
<th>Romblomanon</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;wait&quot;</td>
<td>&quot;house&quot;</td>
<td>&quot;nothing&quot;</td>
</tr>
<tr>
<td>&quot;bring&quot;</td>
<td></td>
<td>&quot;day&quot;</td>
</tr>
</tbody>
</table>

By similarity of grammar is meant that the basic structure of the sentence is basically the same. Each language has a system of markers which corresponds in both function and meaning to the other. Each has focus in verbs, and each has similar word order. All of these things will be explained in detail in the course of the grammar notes on the dialogs.

The one difficulty of the scope of this work is that you will have no informant available (most probably) who can help you with your specific dialect problems. The one thing that this book makes no attempt at doing, is outlining the intonation patterns of sentences. The work involved in such a project would involve at least a master's thesis in linguistics. Although the dialects of certain regions are the same, the intonation differs from town to town, and even from barrio to barrio. The best you can do is mimic standard Tagalog (or better yet) Ilongo intonation, and then adjust upon arrival in your location. At least you will have the basic patterns down, and experience has shown that volunteers who can lick the basic patterns, phrases, and dialogs before or shortly after their arrival can really become substantially fluent in their dialect.

Another difficulty might be the pronunciation of the dialogs here presented. We have overcome this difficulty by writing these dialogs in phonetic orthography rather than in the script of the area. You can learn to write the dialect, if necessary, upon arrival. What is most important at this stage is your ability to speak it. So keeping in mind the basic dictum of scientific linguists that speaking and writing are not to be confused, the following dialogs are written the way they should be spoken—not the way they are usually written. The following chart is therefore essential, please take note of every letter and the sound it will represent consistently in all of the following dialogs.

All languages here presented contain the following consonantal sounds: (their arrangement is not by alphabetical order, but by where they are pronounced in the mouth)

- **P** - same as in English 'stop' or 'tap'; it is not aspirated (that is, it is not spoken with the puff of air) as in English 'geal'. Hence, it sounds rather like 'a silent "p"'.
- **D** - as in English generally, such as 'boy' or 'bee'.
- **Q** - same as in English generally, such as 'beat' or 'eat'; again, like the 'p', it is not aspirated.
- **K** - as in English 'sick' or 'stack'; it is not aspirated.
- **G** - as in English 'go'.
- **J** - a symbol for the glottal stop; do not pronounce as English 'w'. It is like the sound when we tell a baby "no" as in "uh-uh" which would...
be written as "AQ AQ" in this book; or it is like the sound in the slang word for 'yes', usually written as "uh-huh", but would be written as "AH AQ" in this book. Technically, the glottal stop is the cutting off of the flow of air from the throat by the glottis. It is best to consult a linguist or a Filipino for examples of this in order to better understand it. Its pronunciation is essential to understanding and meaning in Philippine languages. Some examples would illustrate this quite clearly:

"HII" (written as 'ih' by the natives) means 'mainspring of a watch' "HIQ" (also written 'ih' by the natives) means 'urine'.

"AKO" (written as 'amo') means 'lord, master, foreman'

"AKOQ" (also written as 'amo') means 'monkey'

"BANOQ" (written as 'bahu') means 'bass or low of sound'

"BANOQ" (also written as 'bahu') means 'smelly or stinky'.

H - denotes spoken with a puff of breath, such as in English 'home' or 'who'.

S - as in English generally; 'seal' or 'hiss'.

M - as in English generally; 'meel' or 'man'.

N - as in English, though less nasalized, such as 'man' or 'kneel'.

NG - as in English 'singing' or 'thing'. However, the sound is peculiar to Americans since we usually use it at the end of syllables and never at the beginning or in the middle. It is, remember, one sound, but because of the nature of the typewriter we must transcribe it as two letters. Examples of Visayan usage in other positions are:

"NGIFON" which means 'tooth'  "NGILQ" which means 'gum' (as in the mouth, not the chewy stuff).

"SING" which means 'ring'

"SINGGALONG" which is a section of Manila, often mispronounced by Americans as if related to Hitch Miller's 'sing-along'.

"LANGGA" which means 'vinegar'.

L - as in general English usage when pronounced in the front of the mouth, such as 'lap', 'lick', or 'loose'.

R - as in European languages more than English. The 'R' is usually trilled once or twice, though the American pronunciation does not change the meaning; it just sounds funny to Filipinos. In some dialects, not in the Visayas, the pronunciation of 'R' does make a difference in meaning. Those who have taken German, French, or Spanish will be able to make a better 'R', closer to the Visayan sound.

W - as in English "wait" or "bow".

Y - as in English "boy". 'Y' occurs with the vowels 'A,E,O'. 'AY' is pronounced like the 'i' in English 'smile'. 'EY' like the 'ey' of 'they' or the 'ay' of 'say'. 'OY' like the 'oy' of 'Boy' or 'toy'.

The only additional consonant is the voiced velar fricative, or the fricative 'G' (transcribed as 'G' in this booklet) which is used exclusively in the Aklanon dialect. For its pronunciation a linguist or an Aklanon had best be consulted. The Aklanon dialect has the corresponding unvoiced velar fricative (usually transcribed as 'X'), but it only occurs when the 'K' sound occurs before the 'G' sound, such as in the name of the province "AXIVAN" (pronounced and/or transcribed "AXIVAN"; the name of the dialect, "AXIVANNON" (transcription); and the word for 'to open up the eyes', which would be transcribed here as "MIXIVAT".

All languages presented here contain the following vowel sounds:

A - as in English 'ah', 'again', or 'attack'.

The following vowel sounds are present in the Western Visayan Peace Corps Primer.
The only additional vowel is the high-mid front-rounded vowel of Kinaray-a, which is pronounced like the 'eu' of French 'peu' (meaning 'little') or like the 'u'-umlaut of German 'grün' (meaning 'green). Consult a linguist if there are doubts about its pronunciation. The transcription for this sound will be "'∅" throughout this booklet.

Hence, most West Visayan languages have 16 working consonant sounds (Aklanon has 18), and 5 vowel sounds (Kinaray-a has 6).

***

The format of this book is as follows. It is a series of twelve dialogs, some of which are complete in themselves; a few of which are cut into smaller parts in order to avoid excessive length. Each dialog will be followed by either a grammatical explanation of some areas of the dialects in general, or else by suggestions for adapting the dialog into pattern drills for quicker mastery of the dialect upon arrival in the host country. At the end of the book you can find English translations of the dialogs along with a few cultural notes where they are relevant.

Note that each dialog is translated by each of the six dialects, with grammar notes following. Thus, importance is stressed—for those who care to note it—on each dialog and the similarities and differences of translation, rather than on each dialect itself. Those who only wish to study their dialect should proceed to each translation of it and also follow it up by reading the relevant material in the grammar notes that follow.

***

A final note should be added about STRESS. Stress operates in English, but even when it does the basic meaning is usually preserved. Some examples might be the differences between: DE-ser't (a void wasteland) and de-SER'T (to leave behind); PREsent (a gift) and pre-SENT (to give); AD-dress (the place where one lives); ad-DRESS (to call someone by name, or to write down the place where one lives on something).

In West Visayan languages stress is important in this same way, and in other instances even more important to meaning. For example, the root word for 'to play' is HAMPANG. But to say "HAMPANGAN KO IKAW" and "HAMPANGAN KO IKAW" is to say two very different things. The first means 'I will play with you', while the second means 'You are my plaything.' Here, stress and affixation play together to change or give meaning.

But some words, though sounding very much the same, have no relationship of meaning; yet they differ in pronunciation by stress. Some examples of this are the Tagalog: ASO (meaning 'dog') and ASO (meaning 'smoke') which are used in some Visayan languages; the Aklanon: TOBAQ (meaning 'fermented coconut sap') and TOBAQ (meaning 'to cut down bananas'); or the general Visayan: ATOBANGAN (meaning 'the front of' or 'in front of') and ATOBANGAN (meaning 'genitals').

N.B. Unless a word receives an accent in this book, it will be accented on the second last syllable which is most common in Philippine languages.
ABBREVIATIONS AS USED IN THIS TEXT

Languages
AK. (Aklanon)
IL. (Ilongo-Hiligaynon)
KR. (Kinaray-a or Antiquino)
LC. (Loocnon-Alcantaranon)
OD. (Odionganon or Bantoanon)
RM. (Romblomanon)

Grammar Notes
Am (Assosiative Marker)
Dp (Discourse Marker)(Discourse Particle)
Em (Existential Marker)
Lm (Linking Marker)
Om (Object or Goal Marker)
Pm (Plural Marker)
Rm (Referent Marker)
Tm (Topic or Subject Marker)
Vm (Pseudo-verb marker)(Predicate Marker)
GENERAL SURVEY: In the course of the following twelve dialogs you will be exposed to several grammar points. Nonetheless, it is best to have in mind the basic makeup of the Visayan languages. Such an outline as this is imperative for a quick mastery of the basic language patterns of your respective dialect. Hence, the five classes of language units in Visayan are as follows:

1. **ROOT WORDS**, or bases, are the basic units from which other words can grow. In English they are rather hard to discern at times (such as in "food, feed, feast"), what is basic to the entire form. It is usually much simpler in Visayan where a root is found in only one of two ways. (a) simple, such as in BILIN, PAGBILIN, BILINAN, or BIBILIN; or also in TAPUS, PAGKATAPUS, NATAPUS; or TAPUSAN. (b) reduced, where some letter is "left out" or "changed" or even "switched around". Hence, the root words: ADTO, BUKID, BANUMA, INOH when undergoing types of affixation can become: ADTUNAN, KABUKIRAN, DASMANUWA, and INOH. Hence, ADTO-ADTUN, BUKID-BUKIR, BANUMA-BANUMA, INOH-INOH are pairs of simple and reduced root words. However, these reductions take place by very systematic "rules" or patterns, which will be discussed later on. They are not as confusing as they may seem at the present.

2. **AFFIXES** are syllables which can be attached to the front or end of words, or they can be put in the middle. Affixes are the things which make it possible for a root word to fit into the sentence: they give it form, function, and even meaning (beyond its basic root-meaning). A current theory claims that Philippine languages have root words, which are no basic part of speech, they are merely roots which can grow into parts of speech. There is a good deal of truth in this theory, since certain affixes are almost always occurring on nouns or verbs or adjectives: for example, KA--AN affixes usually occur on nouns; NAGA- and GINA- almost always occur on verbs; NA- is the basic prefix for most adjective forms. The following are the basic forms of affixation:
   (a) prefixes, which occur before the root: PAGKATAPUS or KASIMANUWA
   (b) infixes, which are put into the root: BIBILIN, QHADTO, HILINAMBAL from the roots BILIN, QADDTO, and HAMBAL.
   (c) suffixes, which follow the root: ADTUNAN, DIIOHAN, INOH, KASUKIRAN, TAWQI.
   (d) reduplication, which is the repetition of part of the root word, such as in TITURO (from TUBO) or BIBILIN (from BILIN) or TIGSILILAK (from SILAK).

Of course, you can have many forms of affixation occurring at one time on the same word. For example, the word MAYAD in Aklanon means "good"; the word for "betterment" or "improvement" is KAIAYARYAN which contains the prefix KA-, the infix -A-, and the suffix -AN, on the reduced root "EAYR"--all that from the word MAYAD.

3. **PRONOUNS** which are complete in themselves, and have no affixation: words such as IKAY (you), AKO (I), and KITA (you and I) and all of their forms.

4. **PARTICLES** which are idiomatically essential to these dialects. Often you will ask your informant, what does this word mean, and he'll reply: "Oh they're just expressions; they don't mean anything. You can forget all about them." The simplest dialog without them would be stilted, incorrect, and (possibly dangerously) confusing. They are as essential and crucial to the dialect as SIR and politeness are to the culture. Just because equivalents are either hard to find or not found in English doesn't mean "they have no meaning"--it simply means they have no relationship to English. There are two types of particles: (a) the negative particles like INDIQ, WALAQ, etc. and (b) the discourse particles, which color and direct the meaning of every conversation. A relatively small set is here presented (more exist in your region and it will be your job to discover them), and they should be mastered early and quickly. For example, one particle is roughly equivalent to "too, also" in English, but it is used far more frequently. It literally is a marker that means "this is what I say or answer to (that) what you just said." It is "IAB" in AK, IL, KR, and RO; but "DA" in PI, and "RA" in OD. A sample 'English-Visayan' conversation might read:
The above conversation should show how the translation of MAI’DA/RA by "also" or "too" would be far from standard English; yet the Visyans use it in their dialect, and even when speaking English: It is such an essential part of their speaking habits. And yet you might be told or led to believe: "Oh, never mind that 'MAN', it's just an expression."

5. MARKERS are a different sort of particle, they both show and give function to words in sentences, and are also the basic building materials in constructing meaningful sentences. Markers are the things that make a noun a noun in Visayan, and also give it its function in the sentence. For example, look at the markers IT and KU of Aklanon in the following sentences:

RO BAYE GINBAKYAN KU (AKI) ET ISDAQ.
(Tm) (woman) (buy) (Am) (man) (Om) (fish)
which means: "The man bought a fish for the woman" (emphasizing woman)
But if we change the markers and yet retain the same word order:
RO BAYE GINBAKYAN (ET) (AKI) KU ISDAQ.
(Em) (fish) (woman) (Om)
it would mean: "The fish bought a man for the woman." Identical words and word order, but the markers make the meaning clear.

Although they will be explained shortly, it is best to see them in relation to all the dialects at once. (Consult the list of abbreviations if necessary):

<p>| | | | | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Tm</td>
<td>Om</td>
<td>Am</td>
<td>Rm</td>
<td>Lm</td>
<td>Pm</td>
<td>Em</td>
<td>Vm &quot;because&quot; &quot;and&quot;</td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td></td>
</tr>
<tr>
<td>IL</td>
<td>ANG</td>
<td>SING</td>
<td>SANG</td>
<td>SA</td>
<td>NGA,-NG</td>
<td>MGA,KM</td>
<td>MAY</td>
<td>AY</td>
</tr>
<tr>
<td>AK</td>
<td>RO</td>
<td>ET</td>
<td>KU</td>
<td>SA</td>
<td>NGA,-NG</td>
<td>MGA,KM</td>
<td>MAY</td>
<td>HAY</td>
</tr>
<tr>
<td>KR</td>
<td>ANG</td>
<td>ET</td>
<td>KAG</td>
<td>SA</td>
<td>NGA,-NG</td>
<td>MGA,KM</td>
<td>MAY</td>
<td>AY</td>
</tr>
<tr>
<td>LC</td>
<td>ANG</td>
<td>ET</td>
<td>TANG</td>
<td>SA</td>
<td>NGA,-NG</td>
<td>MGA,KM</td>
<td>MAY$</td>
<td>KAY</td>
</tr>
<tr>
<td>OD</td>
<td>KAG*</td>
<td>ET</td>
<td>TONG</td>
<td>SA</td>
<td>NAK,-NG</td>
<td>MGA,KM</td>
<td>MAY$</td>
<td>KAY</td>
</tr>
<tr>
<td>RM</td>
<td>ANG</td>
<td>NING</td>
<td>NANG</td>
<td>SA</td>
<td>NGA,-NG</td>
<td>MGA,KM</td>
<td>MAY$</td>
<td>KAY</td>
</tr>
</tbody>
</table>

* ANG is sometimes used too in Odionganon due to Tagalog influence.
$ MNGWA is also used occasionally in Romblomanon and Loocnon due to Bantoanon language influence.
Form may exist but was not available from existing materials.

In the case of "because, since" and "and" the function would naturally differ. These two markers are used to fuse clauses in the same way that conjunctions do the same job in English. Hence, the 'function' given would be to unite clauses and fit them into the sentence, the same way that the other markers unite nouns and fit them into the sentence.
DIALOG ONE. The Volunteer Meets His Host, Part 1 -- ILONGO TRANSLATION

1. **MAAYO** KA **HAPON.**
   (good)(lm) (afternoon)

2. **MAAYO** KA **HAPON** MAK.
   (lm)

3. **HAGQO** KA **LANG** NAGQABOT.
   (new) (you) (just) (arrive)

4. **HUO. KATINA** LANG.
   (yes) (earlier) (lm)

5. **SANG** KA NAGQABOT **DIRI** SA PILIPINAS?
   (then) (you) (here) (Rn)(Philippines)

6. **SANG** SEPTEMBRE KINSE, PERO **PACKATAPOS** SANG MWA KA AILAW SA
   (Am) (September) (15) (but) (after) (Am) (two) (Pm) (day) (Rn)
   MANILA, NAGKADTO AKO SA POTOTAN.
   (Manila) (go) (I) (Rn) (-a town in Iloilo Province)

7. NAGQANDO KA **HIDIO?**
   (what) (you) (there)

8. **NAGTULOQ** AKO SA **ILA** ESKWELAHAN.
   (teach) (Rn) (their) (school)

9. **DIIN** KA NAGHIGDA?
    (there) (you) (lie down)

10. **SA** **ILA** NI **FRANK** KINSEY, **ANG PIYAS** KOR **NGA TAGA** POTOTAN.
    (Rn)(their)(Om) (Rn) (lm) (from)

11. **SEGUNO** NAKPOY KA. **GUSTO** MO **NA** MACHIGDA?
    (probably) (tired) (you) (liking)(your) (now) (lie down)

12. **HUO. KAPOY** **GID** AKO. **SA** **DEIN** **ANG** KATRI KOT
    (lm) (Rn)(there)(Tm) (bed) (my)

13. **SA** IBABAW.
    (above)

14. **SALAMAT** **GID.**
    (thanks) (lm)

---

3. "**MA**" is the verb prefix denoting past time and emphasizing the actor of the sentence.

5. "**SANG**" means "then" for both past and future time. The verb prefix "**NA**" shows that it refers to the past. This is unlike other dialects which have a separate word for "then" in the past or in the future, and also use an identical verb prefix for each.

6. The marker "**SAN**" is used to show past time in days or months or years; the marker "**SA**" is used to show the future for the same. "**SANG MAYO**" means "during the past May" whereas "**SA MAYO**" means "during this coming May".

10. "**SA ILA NI**" followed by a name is an idiom for "at the house of" or "at...'s place". Less idiomatically it could be: "**SA BALLY NI**", literally "at the house of".
N.B. "&" is the symbol for the fricative 'G' (the voiced velar fricative found in the dialect), which the Aklanons themselves transcribe as the letter "E", since the Spanish introduced it as such when they taught Western transcription. However, the "&" is a common linguistic symbol. "I" is the symbol for the corresponding unvoiced velar fricative. (See the introduction, page 7 for an explanation of their occurrences.)

1. MAYADIATAD NGA HAPON. (beautiful)(lm) (afternoon)

2. MAYAD MAN. (good) (Dp)

3. BAKO KA GANG NAGANABOT. (new) (you)(Dp) (arrive)

4. HUGO, KAGINA GANG. (yes) (earlier) (Dp)

5. KANO KA NAGANACOT, HILA SA PILIPINAS? (when) (you) (arrive) (here)(Rm)(Philippines)

6. KU SEPTEMBRE KINSE, PERO PAKATAPOS ET DAYWANG KA AILAM SA (Am)(September)(fifteen) (but) (after)(Om)(two)(Lm)(Pm)(day) (Rm)

MANILA, NAGADATO AKO SA POTOTAN. (manila) (go) (I) (Rm) (--a town in Iloilo Province)

7. NAGACAN KA HETO? (do) (you)(there)

8. NAGTOBOQ AKO SA ANDANG EKUYADAN, (teach) (I) (Rm)(their)(Lm) (school)

9. SIGIN KA NAGSUBOQ? (where)(you) (lie down)

10. SA ANDAY FRANK KIMBY, NO PIYISKOR NOA TAGA POTOTAN. (Rm)(their) (Em) (from)

11. SIGURU NAGAYOY KA. NAGILAO KA SON GAUBOQ (probably) (tired)(you) (want)(you)(now) (lie down)

12. HUGO, GAGAO CID AKO. SIGIN DO AKONG KATHI (yes) (Dp) (I) (there) (Em) (my)(Lm)(bed)

13. SA IBABAW. (Rm) (above)

14. SAPMAT CID. (thanks) (Dp)

---

3 - "NAG" is the verb prefix denoting past time and emphasizing the actor. "HINUNO" means "then in the future" and takes the same verb prefix "HUNO".

5 - "MAGAO" asks "when in the past" and takes the prefix "MAG-" on the verb. "KAMUNO" means "then in the future" and takes the same verb prefix "MUNO".

6 - "KU" is a marker used for past dating, while "&" is used for future dates. "KU MAGAO" would mean "during the past May" while "SA MAGAO" means "this coming May".

7 - "ALIN" is the word for "to do something." "ALIN" would mean "what can be done with it," such as in "ALIN NAGAON NOO KWARTA" - "we can do with money".

10 - "SA ANDAY" is short for "SA ANDA AT" and is an idiom for "at the home of..."
DIALOG ONE: The Volunteer Meets His Host, Part 1 — KINARAY-A TRANSLATION.

N.B. "U" is a symbol for the high-mid front-rounded vowel of Kinaray-a, equivalent to the German umlaut "ü" or the French "eu" as in "feu." (See Introduction p. 8.)

1. MAYAD NGA HAPON.
   (good) (Lm) (afternoon)

2. MAYAD NGA HAPON MAN.
   (Dp)

3. BAGO KAW LANG MAGABOT?
   (new) (you) (just) (arrive)

4. HMOOD. KARINA LANG.
   (yes) (earlier) (Dp)

5. KAND KAW MAGABOT DUGYA SA PILIPINAS?
   (then) (you)
   (here) (Rm) (Philippines)

6. KANG SETEMBRE KINSE, PED PAKATAPOS KANG DARWA KA AILAW SA MANILA,
   (Am) (September) (fifteen) (but) (after) (Am) (two) (Pm) (day) (Rm) (Manila)
   NAKADTU AKO SA POTOTAN,
   (go) (I) (Rm) (-a town in Iloilo Province)

7. NAGAND KAW DIGTU?
   (do) (you) (there)

8. NASTUULOG AKO SA ESKWELAHAN,
   (teach) (I) (Rm) (school)

9. DEWIN KAW MAGHING/A?
   (where) (you) (lie down)

10. KANDAY FRANK KINSEY, ANG PIYSKOR NGA TAGA POTOTAN,
    (Rm) (I) (Lm) (from)

11. SEGUNO NABUILAY KAM. GUSTO MO NA MAGBATAMBARANTAH?
    (probably) (tired) (you) (liking) (your) (now) (rest a while)

12. HIPOD. NABUILAY CID AKO. DEWIN ANG KATHI KO?
    (yes) (tired) (Dp) (I) (where) (Rm) (bed) (my)

13. SA IBABAW,
    (Rm) (above)

14. SALAMAT CID.
    (thanks) (Dp)

---

3. "BA Guo" is used with the prefix "MAG-" to show literally "new to arrive."
5. "KAND" is used to ask questions about "when in the past." It also takes "MAG" prefix.
6. "KANG" is a marker used to show past dating; "SA" shows the future. "KANG MAD" means "during the past May", whereas "SA MAD" would mean "this coming May."
10. "KANDAY" is an idiom for "at the house of" or "at...'s place."
1. MAYAD NOA HAPON, 
   (good) (Lm) (afternoon)
2. MAYAD NOA HAPON MAN, 
   (Pp)
3. PAGABOT NO PA LANG. 
   (arrival)(your) (Pp)(Pp)
4. HUGO. KATINA LANG. 
   (yes) (earlier)(Pp)
5. KANO KA NAGABOT ON? SA PILIPINAS? 
   (when)(you) (arrive)(here)(Ru)(Philippines)
6. TANG SETYEMBRE KINSE, PERO PAGAUTFUS ET DARANG KA AILAW SA MANILA, 
   (Am) (September) (fifteen)(but) (after) (Om)(two)(Im)(Pm)(day) (Ru)(Manila)
   NAGOT ANY AO? SA POTOTAN, 
   (gs) (I) (Rs) (- a town in Iloilo Province)
7. NAGTUL04 KA IYDA 
   (de) (you) (there)
8. NAGTUL04 AO? SA ANDANG KEWELAHAN. 
   (teach) (I) (Rs) (their)(Im) (school)
9. (SA) HUGH KA NAGHOTAG TANG SA POTOTAN IKAM 
   (Rs) (where)(you) (lie down) (Am) (Rs) (you)
10. SA BALAY NI FRANK KIMBY, ANG PIYSKOR NOA TAGA POTOTAN. 
    (Rs)(house) (Im) (Ts) (Lm)(from)
11. SIGUO BUILAY KA. GUSTO NO BON NAGHODA. 
    (probably)(tired)(you) (liking)(your)(Pp) (lie down)
12. HUGO. BUILAY CID AKO? SA URIN ANG KATRE KOT? 
    (yes) (Pp) (I) (Rs)(where) (Ts) (bed) (my)
13. SA IBABAM. 
    (Rs) (above)
14. SRAMAT. 
    (Thanks)

3 - "PpA" is a prefix making a standard verb root a noun, here meaning 'arrival'. The 
   particles "PpA" and "LANG" give it the sense of Tsit still (PpA) just (LANG) your arrive "KANO" is "when in the past"; another word "SAMBO" means "when in the future."
5 - The marker "TANG" is used to locate an action in past time; "last May" would be "TANG SEG". 
6 - The marker "TANG" is used to locate an action in past time; "last May" would be "TANG SEG". 
9 - MAYAD. Note its use in line 9—"TANG SA POTOTAN IKAM" ("then when you were in Pototan")
10 - The phrase "SA BALAY NI" literally means "at the house of"; the idiomatic phrase "SA ANDAY FRANK KIMB" has the same meaning, hence "SA ANDAY FRANK KIMBY" would also be correct.

Locate the various noun markers: AND, ET, SA, KANO, and NOA er -NG respectively. How are they used?
1. MAIADONG HAPON.
   (good) (afternoon)

2. MAIADONG HAPON RA.
   (Dpá)

3. PAGABOT PA TAMO NIMO?
   (arrive)(Dpá)(Dr.) (your)

4. OHQ. KUMÁN YANG.
   (yes) (earlier)(Dp.)

5. KAGUNO KA OQESTOTT HILÁ SA PILIPINAS?
   (when) (you) (arrive) (here)(Rn)(Philippines)

6. TONI SEPTEMBER KINSE, UGALING PAKATPOS ET RHIÁN AILAW SA MANILA,
   (Am) (September)(fifteen) (but) (after) (Om)(two)(Im) (day) (Im)(Manila)

7. NAGONÓ KA HOTO?
   (go) (Dpá) (I) (Rn) (a town in Ileile Province)

8. NATUROQ AKO SA INRAN? EKUVELAHAN.
   (teach)(I) (Rn)(there)(Im) (school)

9. HAUNIN KA NAHIGRAH HOTO?
   (where)(you) (lie down) (there)

10. HOTO SA BâtÁ NI FRANK KINSE, KATÓ BÁNÁN PIYKOR NAK TAGÁ POTOTAN.
    (there) (Rm)(house)(Am) (then)(Dpá)(Im) (Im)(from)

11. SIGURO INAKILÁY KA, GUSTO MONG NAHIGRAH?
    (probably) (tired) (you)(liking)(your)(Im) (lie down)

12. OHQ. INAKILÁY NAK GADÓ AKO. HAUNIN KAG KATRE NAKO?
    (yes) (tired) (Im) (Dpá) (I) (where)(Rm) (bed) (my)

13. SA ITAS.
    (Im) (high)

14. SALAMAT.
    (thanks)

3 - "PA" is a prefix making a standard verb root a noun, here meaning 'arrival'. The particles "PA" and "LANG" give it the sense of "Is it still (PA) just (LANG) your arrival?"

5 - "KAGUNO" means "when in the past"; the word "SAKUNO" means "when in the future."

6 - The marker "TONI" is used to show past dating, while "SA" means the future: "TONI MAYO" refers to "last May" and "SA MAYO" refers to "this coming May."

9 - "HAUNIN" is the fusion of "SA+ RIGIN", however the "S" is reduced to an "H" in this case. (For reduction see the notes after Dialog 12.)

The linking marker "HE" is used to show the relationship between words or clauses. In most cases it links a noun and an adjective. It is abbreviated "-HE" and becomes a suffix when linking a word ending with a vowel sound, as in MAIADONG and KUMÁN.
DIALOG ONE: The Volunteer Meets His Host, Part 1 -- Rambomanon Translation

1. MAGAYONG HAPON.
   (good)(Lm)(afternoon)

2. MAGAYONG HAPON DA.
   (Dpê)

3. KAGUNO KA NAGABOT?
   (then)(you)(arrive)

4. KATINA PA LANG.
   (earlier)(Dpê)(Rpê)

5. KAGUNO KA NAGABOT III SA PILIPINAS?
   (here)(Rm)(Philippines)

6. NANG SEPTYMBRE KINSE, PERO PAGKATPOS NING IWA KA AILAW SA MANILA;
   (Am)(September)(fifteen)(but)(after)(Om)(two)(Pm)(day)(Rm)(Manila)

   NAGADTO AKO SA POTOTAN.
   (go)(I)(Rm)(-a town in Iloilo Province)

7. NAGGONO KA IEDTO?
   (de)(you)(there)

8. NASTUHOG SA INDA ESKUWELAHAN.
   (teach)(Rm)(their)(school)

9. SA INQIN KA NACHIDAG IEDTO SA POTOTAN.
   (Rm)(where)(you)(lie down)(there)

10. SA BAYAT NI FRANK KIMBY, ANG PIYSKOR NGA TAGA POTOTAN.
    (Rm)(house)(Am)(Tu)(Im)(from)

11. SIGURO GINAKPOY KA. GUSTO MO NA NACHIDAG?
    (probably)(tired)(you)(liking)(your)(Ipê)(lie down)

12. HUGO, KAPOY NA GED AKO. SA INQIN ANG AKON KATREP
    (yes)(Ipê)(Ipê)(I)(Rm)(where)(Tu)(my)(bed)

13. IEDTO SA IBABAW.
    (there)(Rm)(above)

14. SALAMAT GED.
    (thanks)(Ipê)

---

3 - "NAG" is a verb prefix emphasizing the main actor and expressing past time.

3 - "KAGUNO" means "then in the past"; "SAKUNO" means "then in the future." Each takes the appropriate past or future verb prefix. (Note "NAG" as the past.)

6 - "NANG" is a marker used to locate an action in past time; "NANG MAIO" means "last May." "SA" marks the future; "SA MAIO" means "this coming May."

Locate the main noun markers: AKO, SA, NANG, and NGOs; and also the linking marker NGO or its abbreviation "-NG" (suffix).
There are two basic classes of pronouns in the Western Visayan dialects, the first of which are the topic or subject pronouns. In function, they are similar to those of English which function as the topic and subject of the sentence. However, these serve to stand even when the particular pronoun in use may not be the subject, but nevertheless is stressed as the most important word, and, hence, becomes the topic of its sentence. Some examples in English translation would be:

I am your friend.
I will go with you.
She gave the gift to him.
The race was won by him.

If in each case a Visayan wanted to stress the underlined pronoun, he would use a form from the following class of TOPIC PRONOUNS; however, first note that they are not oriented by person as in English (i.e. 'first person', 'second person', and so on), but rather by orientation to the speaker or the person being spoken to. This is due to the peculiarity of both their language and their culture.

<table>
<thead>
<tr>
<th>speaker</th>
<th>spk-list.</th>
<th>listener</th>
<th>other</th>
</tr>
</thead>
<tbody>
<tr>
<td>AK</td>
<td>AKO</td>
<td>KAMI</td>
<td>KITA</td>
</tr>
<tr>
<td>IL</td>
<td>AKO</td>
<td>KAMI</td>
<td>KITA</td>
</tr>
<tr>
<td>KR</td>
<td>AKO</td>
<td>KAMI</td>
<td>KITA</td>
</tr>
<tr>
<td>LC</td>
<td>AKO</td>
<td>KAMI</td>
<td>KITA</td>
</tr>
<tr>
<td>OD</td>
<td>AKO</td>
<td>KAMI</td>
<td>KITA</td>
</tr>
<tr>
<td>RM</td>
<td>AKO</td>
<td>KAMI</td>
<td>KITA</td>
</tr>
</tbody>
</table>

Eng. "I" "we" "you and I" "thou" "you" "he,she" "they" AKO, KITA...

We will discuss focus in the next grammar notes, and we need not go into it here. The simplest rule governing the use of these pronouns is that WHEN THE SPEAKER WANTS TO EMphasize A PRONOUN AS THE MOST IMPORTANT WORD IN HIS SENTENCE, THEN ONE OF THE ABOVE FORMS WILL BE USED. It doesn't matter if that pronoun may have the role of object, indirect object, or associate in its English translation. Keep in mind that the Visayan language works by stress, and these forms function at all times as the topics (or most important words) of their sentences. Some examples from the different dialects to show this:

(CD) "ANONTAN NAKOQ IKAW," - "I will go with you."
(AK) "GINTAWQAN NAKON IKAW IT REGALO." - "I gave him a gift."
(IL) "AKO ANG CARNAL SUBONG." - "I am the one speaking now."
(KR) "MALUYAGAN KO SANDA." - "I like them."
(RM) "NAKITAQ NO NA BA SIYA?" - "Have you seen him yet."
(LC) "MAPATUDLOQ AKO SA INO." - "I will have you teach me."

All this is possible because of some gymnastics with the verb, whereby the verb is made to fit into any situation, thereby letting the speaker emphasize or focus on any other part of the sentence. But all this will come later in the section on FOCUS.
1. **KAGUSTA KAP**
   (be well) (you)

2. **MAAYO MAN, SALWAT. HAO, IAA?**
   (fine) (DP) (thanks) (but) (you)

3. **MAAYO MAN. NAKPOY KA P4?**
   (DP) (tired) (you) (DP)

4. **NASL NA.**
   (none) (DP)

5. **MAAYO KA NAK.**
   (hungry) (you) (DP)

6. **NAAYO MAN, NAYLAG AKO SA KAHIDERYA.**
   (not) (DP) (eat lunch) (I) (RM) (luncheonette)

7. **TAGA HIJIN KA SA AMERIKAT.**
   (from) (where) (RM)

8. **TAGA SHIKAGU ILLINOY.** (phonetic spelling is used here)

9. **PILA KAP MANILATI.**
   (how many) (you) (brothers & sisters)

10. **TALO KAP. ISA ANG BABAKING MANHUB, HAH, AND LALAT.**
    (three) (we) (one) (TM) (girl) (LM) (younger) (two) (TM) (man)

11. **PWEDE KO MBELIN DE ANG MOA DALA KO, KAY NAKATIO PA**
    (may I) (by me) (leave behind) (here) (RM) (BRING) (my) (because) (go) (still)

12. **PWEDE MAN. PWEDE LAD.**
    (sure) (DP) (leave) (DP)

13. **SALWAT. SALWAT NA AKO.**
    (thanks) (leave) (DP) (I)

14. **KINO. SIGE.**
    (yes) (go on)

---

3. "NA" is a prefix for stative verbs or verbs which talk about different conditions or needs of a person, such as being hungry, angry, loving, tired, etc. (See also line 5)

6. "MAAYO" is an abbreviation for "MAAYA" which literally means "not for now".

12. "BILIN* is the root word for "leave behind" (see line 11). The prefix "L." is a polite imperative or focusing on the instrument of an action; hence, it literally reads "just go ahead and be instrumental in leaving them behind" or "just leave them behind."

12. "PWEDE" is a permissive asker and giver with many meanings: "sure, worthy, certainly, may I, can" are only some. It's exact English meaning will be found in context. Locate the different root words (such as QAIO, KADIO, KAPOY, GUTOM), affixes (such as TAGA-, NA-, NA-, or I-), and discourse particles (such as KAN, NA, PA, and LANG).
1. **KOMUSTA KA?**
   (be well) (you)

2. **MAYAd MAN, SAUMAT, HAYO, IKA9T**
   (fine) (Dp.) (thanks) (but) (you)

3. **MAYAd MAN. NAGAYOY KA PAT**
   (Dp.) (tired) (you) (Dp.)

4. **WA? SON**
   (not) (Dp.)

5. **NAGUTOK KA ?ON**
   (hungry) (you) (Dp.)

6. **OWA? MAN. NAGILABAS AKO SA RESTORANTE**
   (not) (Dp.) (eat lunch) (I) (Dp.) (restaurant)

7. **TAGA? SUHIN KA SA AMERIKA?**
   (from) (there) (you) (Dp.)

8. **TAGA? Shikagu Illinoi.** (phonetic spelling is used here)

9. **PILA? KANO MARIANGHOD?**
   (how many) (you) (brothers & sisters)

10. **TAGO MAN. BABAING MANKHOD DO SAMITLOG. DAYWA KAM HAY NAUMAT.**
   (three) (we) (girl) (in) (younger) (in) (one) (two) (we) (in) (man)

11. **PWEDDE KO HABILIN IIMA HO AKONG MGA IIIANGA. AKI MAGADTO PA**
    (may I) (by me) (leave behind) (here) (in) (me) (Dp.) (brought) (since) (go) (Dp.)

    AKO SA BECILAHAY
    (I) (Dp.) (school)

12. **SIGE. PWEDDE.**
    (sure) (all right)

13. **SAUMAT. MANANAY SON AKO.**
    (thanks) (leave) (Dp.) (I)

14. **HUNO. SIGE.**
    (yes) (go on)

---

3. "NA-" is a prefix for 'stative verbs' (verbs which talk about different conditions or moods of a person), such as being hungry, angry, losing, tired, thirsty, etc. (see 5)

4. "WAA-" and "OWA-" (in line 6) are Aklanon for "nothing" or "none" or "not". This particle is used to negate statements of possession and also verbs in past time.

11. "SHIKAGU" means "to leave something behind". "NA-" here emphasizes the object of the action (here, the things which were brought), and indicated possibility "can be left".

12. "PWEDDE" is a permission asker and giver with many meanings: "sure, worthy, certainly, may I, can" are only a few such meanings. Its exact meaning is found in context.

Locate the different root words (such as AXAD, ADTO, GACOY, GUTON, DA9A); the affixes (such as TAGA- and MA- and NA-); and the discourse particles, (such as MAN, SON, PA, MAN).
1. KOHUSTA KAW
   (be well) (you)

2. MAYAD MAN, SALAMAT. HAYQ, IKAW
   (fine) (Dp,) (thanks) (but) (you)

3. MAYAD MAN. NABULAY PA IKAW
   (fine) (Dp,) (tired) (Dp,) (you)

4. WARñ NA.
   (not) (Dp,)

5. NAUOD KAW NAY
   (hungry) (you) (Dp,)

6. WARñ NA. NAUOD AKO SA KARINDERYA.
   (not) (Dp,) (eat lunch) (I) (Rm) (lunchonette)

7. TAGA OPIN KAW SA AMERIKAN
   (from) (where) (Rm)

8. TAGA SHIKAO ILLINOY.
   (Phonetic spelling is used here.)

9. PIRA KAW NGA MABUGTOQ?
   (how many) (you) (Iam) (brothers & sisters)

10. TAYLO KAW. SAMBILOG ANBO BAYE, KAG DARMA KAW MGA LAKI.
    (three) (we) (one) (Tem) (girl) (and) (two) (we) (Iam) (man)

11. SARANG BALA HABILIN KO DUQYA AKONG MGA DARá, HAY
    (can I) (Dp,) (leave behind) (by me) (here) (Tem) (my) (Iam) (Pm) (bring) (because)

    MAAJOTO PA AKO SA ESKWELAHAN
    (go) (Dp,) (I) (Rm) (school)

12. HñOD. SIRE.
    (yes) (go on)

13. SALAMAT. KAPANAN RON AKO.
    (thanks) (leave) (now) (I)

14. HñOD. SIRE.
    (O.K.) (Go on)

---

3. "NA-" is a prefix for stative verbs (verbs which talk about different conditions or
   moods of a person), such as being hungry, angry, loving, tired, thirsty, etc. (See 5)

11. "BILIN" is the root word for "to leave something behind". "MA-" here emphasizes
    the object of the action (the things which were brought), and indicates possibility
    "can be left behind".

   "SARANG", like "PWEDE", is a permission asker and giver with many meanings: "sure,
   worthy, certainly, may I, can" are only a few such meanings. Its exact meaning
   can be found in context.

Locate the different root words (such as AYAD, AITO, BULLAY, DARA); the affixes
(such as TAGA-, MAG-, MA-, and NA-); and the discourse particles (such as MAN, NA,
RON, BALA, and PA).
1. KOMUSTA KAT
   (be well) (you)
2. MAYAD MAN, SALAMAT. TAN, MAN
   (good) (Di) (thanks) (you) (Di)
3. MAYAD MAN, BULAY KA PAT
   (Di) (tired) (you) (Di)
4. WALKA RON,
   (not) (Di)
5. NAYTON KA RONT
   (hungry) (you) (Di)
6. WAG MAN. NAKAGON PA AKO SA RESTAURANT
   (not) (Di) (eat) (Di) (2) (Im) (restaurant)
7. TASA NAYTON KA SA MAKUKA
   (from) (where) (you) (Im)
8. TASA SHIKAGU TILINGY. (Phonetic spelling is used here.)
9. PULA KAO SA INTONG PAWILAY
   (how many) (you) (Im) (your) (Im) (family)
10. TAITO KAT. ISYANG MANKOD NGA BATE, KAG ISYA NGA MAGULANG NGA LAKI.
    (three) (we) (one) (Im) (younger) (Im) (girl) (and) (one) (Im) (elder) (Im) (man)
11. MAGARI KO NAITLIN AKO NGA DAKA, KAY MAGAYAN PA AKO
    (please) (by me) (leave behind) (Im) (my) (Im) (bring) (because) (go) (Di) (Im)
    SA ESKOL?
    (Im) (school)
12. HUGO, BITLINAN LANG.
    (yes) (leave behind) (Di)
13. SALAMAT. MAKANAH RON AKO.
    (thanks) (leave) (now) (Im)
14. HUGO.
    (yes)

---

11 - "BITLIN" is the root for "to leave behind". The "MA-" prefix here puts emphasis on the object of the action (DALA), and illustrates ability ("can be left behind").
12 - The "AN" suffix on BITLIN stresses the place involved in the action ("here" is understood) and illustrates an action not yet begun (like English 'future').
13 - "PAWILAY" means to "leave" or to "depart" and refers to leaving taking.

Pick out the root words (such as AYAD, KONON, KATON, BITLIN); the markers (such as ANG, NGA, SA, MGA or -MA); and the discourse particles (such as RON, MAN, PA, LANG).
IICALOG TAD, The Volunteer Meets His Host, Part 2 -- ODONGADOON TRANSLATION

1. KOKUSTA KA?
   (be well) (you)

2. KAGAD RA. WAK BAGAD
   (fine) (Dp) (you) (Dp)

3. KAGAD RA. INAFILAY KA PAT
   (Dp) (tired) (you) (Dp)

4. OYA RA.
   (not) (Dp)

5. NAGUTOM EY KA?
   (hungry) (Dp) (you)

6. OYA RA. NAGPAMYUTO AKO SA RESTARAN.
   (not) (Dp) (eat lunch) (I) (Rm) (restaurant)

7. TADA HIGTN KA SA AMIKUR.
   (from) (there) (you) (Rm)

8. SA SHIKAGU ILLINK.
   (Phonetic spelling is used here.)

9. PILA KA? SA INONG PAKILN.
   (how many) (you) (Rm) (your) (Im) (family)

10. TATLO YANG. USNG NAKHUR NAK KABADE. AG USANG MAGUYANG NAK KAYAK.
    (three) (Dp) (one) (Im) (younger) (Im) (girl) (and) (one) (Im) (elder) (Im) (man)

11. PWEDE BAGA NAKQ MABILIN DILI KAG AKOQ MGA RAY.
    KAY MAPAGOTO (can) (Dp?) (by me) (leave behind) (here) (Im) (my) (Pm) (bring) (because) (go)
    PA AKO SA ESKULELAHAY
    (Dp?) (I) (Rm) (school)

12. PWEDE. SIGE.
    (sure) (go ahead)

13. SALAMAT. MAPAGOTO RA AKO.
    (thanks) (go) (Dp) (Dp) (I)

14. OHOP. SIGE.
    (yes) (go on)

---
9 - Here "How many in your family?" is literally translated. Another expression calls for the 'brother-sister relationship'.

11 - This sentence focuses on the object of the action (leaving things behind) and, hence, the topic marker "KAG" appears before "RAYA". The "RA.." prefix corresponds to the future passive in English; it is 'future object focus' in Visayan grammar.

12 - "PWEDE and SIGE are words with many possible English translations. The best translation must be found in context.

Locate the various root words (such as QAAD, GUTOM, PAGOTO); the various markers (such as KAG, NAK or -NG, SA); and the discourse particles (such as EY, RA, PA, YANG).
1. **KONISTA KA?** (be well) *(you)*
2. **MLAYO. I KA M DAT?** *(fine) (you) (Dp)*
3. **MLAYO DA, SALAMAT. GINAPPOY KA PAT?** *(thanks) (tired) (you) (Dp)*
4. **WAYA NA.** *(not) (Dp)*
5. **GUTUM KA NA BAY** *(hungry) (Dp) (Dp)*
6. **WAYA DA. NAKAGON PA AKO SA RESTARAN.** *(not) (Dp) (eat) (Dp) (I) (I)*
7. **TAGA DIATN KA SA AMERIKA?** *(from) (there) (you) (I)*
8. **TAGA KA SHIKAGU ILLINY.** *(Phonetic spelling is used here.)*
9. **PILA KA TO SA INDONG PAMILYA** *(how many) (you) (your) (Im) (family)*
10. **TOYO KATT. ANG ISA NAKHUD NOA BABAYE, KAG ANG ISA MAGUIANG NOA LAYAKE.** *(three) (we) (Im) (one) (younger) (Im) (girl) (and) (Im) (one) (older) (Im) (man)*
11. **MAKADO KO BA HABIN. HABIN ANG AKO NOA DALA. KAY MAKADO PA AKO SA ESKOLA.** *(please) (by me) (Dp) (leave behind) (here) (Im) (my) (Dm) (bring) (because) (ge)*
12. **HUGO. BILLIHAN LANG.** *(yes) (leave behind) (Dp)*
13. **SALAMAT. MAKADO NA AKO.** *(thanks) (ge) (Dp) (I)*
14. **HUGO.** *(O.K.)*

---

1. "**GINA.** or "**NA.**" is a prefix used on stative verbs (verbs which show the different needs or conditions of a person), like being angry, happy, hungry, thirsty, etc.
2. Rambomanon, unlike the other West Visayan dialects, almost always uses a question particle in questions. "BA" is most standard, but a special query has "BAGA."
3. "**MAYAK**" is another sign of Tagalog influence; however, the Spanish "**PARE**" is also used.
4. "**MAKADO NA AKO**" is the standard form of leave taking. One does not leave without asking permission from the owner of the house. Another common form: "**I'LL just be going ahead.**"
5. "**BILLIH**" is the root word for "to leave something behind." The "**AN**" suffix here stresses the place where the article is to be left, which is "**here**" (understood) in this case.
6. "**HABIN**" prefix here stresses the object of the action along with possibility: "can be left behind."
WILL IS FOCUS? Focus is perhaps the key element of Philippine languages in general. It is crucial to sentence structure and sentence meaning. Yet it is often underrated by Peace Corps Volunteers and other foreign learners of these dialects. Western thought patterns use stress in sentences; but western stress is usually by intonation or word order, or, in cases, by special words. The Visayan languages have stress built right into the structure; and this is basically what focus means: it refers to the emphasis put into the sentence, though in particular it refers to verbs, which are the kernel of the sentence.

Focus, then, is stress, or emphasis: means of (literally) focusing in on what the speaker thinks his most important idea in the sentence, and orienting the other ideas around this. The verb, working hand in hand with the different markers, is the key in this operation.

Take a look at the following examples, all of which are in Aklanon, but all of which are directly relevant to your dialect.

Preliminary points:

"RO" marks or points out the topic or most important concept in the sentence.
"ET" marks the object of an action in the sentence.
"KU" marks the person or thing directly associated with the action.
"SA" marks an object or thing referred to by the action, but not directly involved in it; hence, it could mark an 'indirect object', a 'place where' the action occurred, and so on.
"MAGA-" is a verb prefix used when the verb focuses on the subject or doer of the action, and the action is going on and not yet complete (roughly equivalent to our 'present tense.')
"GINA-" is a verb prefix used when the verb emphasizes the object of the action and the action is going on and not yet complete.
"NAGA-" and "AN-" are verb affixes used when the verb emphasizes a person or thing referred to, but not directly involved with the action.
"NAGUVANG" means an old person, man or woman.
"ISDAQ" means 'fish.'
"ASAAYA" means 'spouse,' be it husband or wife.
"BAKA-" (along with its reduced root, BAKY-) means 'to buy.'

Examples:

"RO NAGUVANG MAGABAKAYA ET ISDAQ PARA SA ASAAYA."
(The old one is buying a fish for the spouse.)
"RO ISDAQ GINABAKAYA KU NAGUVANG PARA SA ASAAYA."
(The fish is being bought by the old one for the spouse.)
"RO ASAAYA GINABAKAYA KU MAGUVANG IT ISDAQ."
(The spouse is the one for whom the old one is buying a fish.)

These could be translated into your dialect with the same effect. The English translation does not quite grasp the full import and the extreme subtlety of both stress and meaning as changing in the above paradigm (example). Every sentence contains the marker "RO"; each also contains the nouns: "NAGUVANG ISDAQ, ASAAYA", and each contains some form of the verb "BAKA-". But by alternating exactly where the "RO" (topic) marker appears, and by equally alternating the affixes on the verbs, certain stress and meaning changes occurred.

Admittedly, most volunteers learn the actor focus first. It is the easiest and admits of the fewest root changes or reductions. However, some neglect to
ever learn the other forms. In effect, more than half of the language problems may seem reduced; but, in reality, more than twice as many problems ensue. Let me illustrate with a practical example:

We all know the TV image of the buxom lady on the phone who had a run in with someone she never could see I to eye with. She exclaims: "Well, I told her where she was wrong; and she dared to tell me I was crazy. Imagine that, in front of all those people, there I was standing, and she embarrassed me by saying that I was 'crazy.' The thought of it. Me 'crazy'...! and on it runs. Now what if someone mis-learned English intonation and always talked like that? We'd think, if he spoke quite well in other areas, that he was proud. This is precisely the judgment that Filipinos have made of some Volunteers who really could speak the dialect quite well, but spoke primarily with the actor focus.

For example, in this simple dialog: "Do you want to go the the movies...? O.K. Let's go. I'll go with you." that last sentence's translation makes a good bit of psychological difference. If you translate with the stress: "I'll go with you." you are evidently talking down to the person, consider yourself above him; or else it might imply that you didn't want to go, but you would make the effort. However, if you translate with the stress: "I'll go with you." then you are being more polite, using "a little oil" so to speak, and, in general, trying to make the person feel good. It emphasizes him, assures him of your friendship, or of your earnestness in going. It may be a small example, and the world won't end in a day for something like this, but if you repeatedly speak this way, it begins to leave an impression: a bad taste in the mouth, a feeling of inferiority in someone else, or something like that.

A subtitle for these present grammar notes might be:"The Actor Focus--Handle with Care." At any rate, the forms for verbs which will show emphasis are as follows: (Only the affixes are given, they work for all verbs of action--Verbs of feeling, liking, hating, thirst, hunger, etc. take a different form)

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>NAGA/-GA-</td>
<td>NAG-</td>
<td>NAGA/-GA-</td>
<td>NAKA-</td>
<td>NAKA-</td>
<td>NAG-</td>
</tr>
<tr>
<td>GI-</td>
<td>NAG-</td>
<td>MA-(reduplication)</td>
<td>NAKA-</td>
<td>NAKA-</td>
<td></td>
</tr>
</tbody>
</table>

(OD) (The time structure of verbs is not as clear cut as this chart seems to show. Time is not so important as aspect. In other words, present means more or less going on and not completed; past means completed; future means anticipated; ability means able to be done anytime; and perfect means just completed. The past negative refers to the past time when talking about something one did not do.)

**EXAMPLES:**

(LC) BASIQ NAGENTRA IKAW SA PIYS KOR? (Why did you join the Peace Corps?)
(RM) DIQIN KA NAGESTAR DIRI? (Where do you live here?)
(AK) OWAQ AKO MAAKHON ET ILABAS. (I didn't eat lunch)
(OD) KAGUNO KA PILABOT SA PILIPINAS? (When did you arrive?)
(EL) MAKAKAMRAL KA SANG BISAYAQ. (You can speak in Visayan.)
(KR) NAKALAHAO RUN SANDA SA MANILAQ. (They just left for Manila.)
1. HEY, DIO, HE-QUIN KA MA-KADTO?
   (Joe) (there) (you) (go)

2. DIO, SA EKU-MALAI.
   (there) (there) (school)

3. BAQA MA-KBAL KA NA MA-MABAL SAAN HINISAYAQ.
   (now) (know) (Dp) (speak) (An) (Visayan)

4. HUYTAY LANG, KAG ASTA KARON SIEGE PA ANG PAGTUON KO,
   (little) (only) (and) (until) (now) (go on) (still) (Tm) (study) (my)

5. PATYAG KA HANG DIRI?
   (like) (Dp) (here)

6. HUO, PATYAG ACO HANG, KAY MAGAMOHON ANG MGA TALI.
   (yes) (I) (since) (friendly) (Tm) (Pm) (person)

7. PILA KA TING AND PASTEIR NO HANG?
   (how many) (Pm) (year) (Tm) (stay) (your) (here)

8. DUHA KA TING.
   (two) (Pm) (year)

9. MAGUNA NA LANG ACO.
   (go ahead) (Dp) (Dp) (I)

10. SIGE, SALAMAT.
    (O.K.) (thanks)

---

1 - "MA-" is the verb prefix for actions going on but not yet completed.
2 - The word "HIBALO" is used and means "to know how to do something". Watch for the sense of the word "to know"; for example, there is "to know a person" (KILALA) and "to know" in the sense of "to be wise about", which is "ALAI".
3 - "KA-" is short for "HAKA-" and is the verb prefix denoting an ability to do something. It roughly means "can" in English.
4 - "SANG" is the reduction (see Grammar Notes, Dialog Twelve) of "SAM" before the letter "B".
5 - "KA" here is a marker for both enumerations and questions of quantity. It proceeds all nouns which follow either "PILA" or any number of enumeration. It may literally be taken to mean "of", but such a translation would render a stilted English: e.g. "How many of chickens do you have...I have three of them."
DIALOG THREE, The Volunteer Meets a Stranger, Part 1—Adanon Translation

1. HEN DYO, SIATIN KA GALATO?
   ("Joe") (there) (you) (go)

2. IDYO LANG, SA KUKULAHIN.
   (there) (just) (Rm) (school)

3. MAKAHABA KA SON SA INAKANDAH.
   (speak) (you) (Rm) (Adanon)

4. SANKURAY NANG, HASTA MAKON HAY GATON PA AKO.
   (little) (just) (until) (you) (study) (Rm) (I)

5. NAKLAM KA MAN IYAY.
   (like) (you) (Rm) (here)

6. HUGO CID. NAKLAM MAN AKO HITA AX MAKOHON DO KGA TANO.
   (yes) (Rm) (here) (since) (friendly) (Tr) (person)

7. PILA NGA KA DAMON NO PATEMIR NO HITYA?
   (how many) (Tr) (year) (stay) (your)

8. DAYWAI KA DAIMON.
   (two) (Im) (Tr) (year)

9. MINNA SA KI KI KINO.
   (go ahead) (Rm) (I) (you)

10. SIGE, SAGAAT.
    (o.k.) (thanks)

---

1 - "GA" is the verb prefix for an action going on and not yet completed.
2 - Adanon uses both "LANG" and "SAKON".
3 - "MAKAHABA" is the verb prefix denoting ability at doing something; it is used to put emphasis on the doer of the action, and may be considered equivalent to the English "can".
4 - "MAN" may seem to have no referent here, but actually it denotes the continuity of the conversation. We have seen (p. 11) how this particle can mean "this is my answer to what you have just said"; it also can have the use or sense of "by the way" or "on the other hand".
5 - "KIA" is a marker for the plural after "PILA" and any number. It often is a matter of choice as to whether or not it will be used.
6 - "KINO" represents a class of pronouns found in Adanon and Kinaray-a, the referent pronouns. Whereas the other dialects say "SA IYO", Adanon says "KINO". The pronoun class is as follows:

<table>
<thead>
<tr>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>speaker</td>
<td>KAPON (-me)</td>
</tr>
<tr>
<td>speaker-listener</td>
<td>KATON (-me and you)</td>
</tr>
<tr>
<td>listener</td>
<td>KINO (-thee)</td>
</tr>
<tr>
<td>other party</td>
<td>KANA (-him,her)</td>
</tr>
</tbody>
</table>

This may be compared to the indirect object of English or other Western languages, but a fuller treatment can be found on p. 50 under "Associative Usage of Pronouns".
1. HEY DIO, HEIN IKAR NAAGTO?
   ( "Joe"") (there)(you)  (go)

2. DUGTO SA BESWELAH.
   (there) (to)(school)

3. AGAH KA NAAGIK KAW BON MAGABAL KANG KINARAYA.
   (now) (know)(you)(Dp) (speak) (An)(Antiquino)

4. IING PA OED, KAG SIEGE PA GANUG ANG PAGTUQON KO.
   (not) (Dp)(Dp*) (and)(go on)(Dp*)(Dp) (Tm) (study)(my)

5. NAUYAGAN KO ANG LUGAR (RUGYA)?
   (is liked)(by you)(Tm)(place)(here)

6. HIQOD. NAUYAGAN KO ANG LUGAR HAY MAHALAM/ ANG MGA TAGO.
   (yes) (by me)(Tm) (because)(friendly)(Tm)(Pm)(person)

7. PIRA KA TUGIG ANG PAGTEIR KO RUGYA.
   (how many)(Pm) (year) (Tm) (stay)(your)(here)

8. DAHWA KA TUGIG LANG.
   (t.o)(Pm) (Dp*)

9. KADUNA LANG ARO KANO.
   (go ahead)(Dp) (I) (you)

10. SIGE. SALAMAT.
    (O.K.) (thanks)

---

1 - "HA" is a verb prefix for an action going on and not yet completed.
2 - "NA" is a root word for "intelligent, wise, knowing". It is also used in Kinaray-a
   to denote "know how" to do something. There are other words for know depending on
   the sense, such as "to know a person" or "be acquainted" (KIMA).
3 - "LUGA" is the root word for "to like". This construction illustrates the use of FOCUS
   in verbs. The "HA" prefix and "AN" suffix unite to focus on or emphasize the object
   of one's liking rather than the subject of the action. Literally the sentence might
   read: "Is it the place which is liked by you?"
4 - The same 'place' or 'referent focus' is used in this sentence.
5 - "KA" is a plural marker used after statements or questions of quantity. It can occur
   after "PIRA" or after any number. It might be literally taken to mean "of", but
   a translation as such would be stilted: "How many of chickens--Three of them."
6 - "KAN" represents a special class of pronouns, the associative or referent class,
   which is as follows:

<table>
<thead>
<tr>
<th><strong>singular</strong></th>
<th><strong>plural</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>speaker</td>
<td>KANAKON (me)</td>
</tr>
<tr>
<td>speaker-listener</td>
<td>KANAKON (me and you)</td>
</tr>
<tr>
<td>listener</td>
<td>KANI (thou)</td>
</tr>
<tr>
<td>other party</td>
<td>KANANA (him,her)</td>
</tr>
</tbody>
</table>

   This may be compared to the indirect object of English or other Western languages,
   but a fuller treatment can be found on p. 50 under "Associative Usage of Pronouns."
1. "Hey Duo, digin ka nagayam?" (*Joe*) (there) (you) (go)

2. Ito' sa iskwelahan. (there) (there) (school)

3. ABA', antiko ka Ron galing maghain sayaw. (now) (know how) (you) (Dp.) (Dp1) (speak Visayan)

4. Marso, lang, hasta kapat na nagadong pa ako. (little) (just) (until) (now) (study) (Dp#) (I)

5. NAGILAG KA MAN ON? (like) (Dp4) (here)

6. Hugo, magandang han ak ang mga tano. (yes) (friendly) (since) (Tm) (Pm) (person)

7. Pilang tuig ikaw on? (how many) (year) (you) (here)

8. Darwani tuig. (two) (Im) (year)

9. Maguna lang ako. (go ahead) (Dp.)

10. Sigur, salamat. (O.K.) (thanks)

1 - "MA" is a verb prefix for an action going on and not yet completed, emphasizing the actor of the sentence.

2 - "ANTIKO" is the root word for "to know how". There are other words for types of knowing, like "to know or be acquainted with a person" (KILAL) and another for "to know information or facts" (KASAYUD).

3 - Here the general term for Visayan is used instead of the particular name of the dialect.

4 - "NAGA." is the verb prefix for general present time of verbs which emphasize the actor in the sentence.

5 - "MAN" is generally used as a referent to a previous question, meaning "this is my answer to what you just said". However, here it can have the introductory sense of "by the way" or "well, on the other hand".

6 - "AK" is a discourse particle, literally meaning "to give." It has an idiomatic meaning, however, which is hard to capture in English. Some possible connotations might be: "take it from me", "well, after all", "but on the other hand", or "yet."

6 - Note the "MA" prefix for adjective roots.
1. HEY, DYO, HEYIN KA MAFATO. 
   ("Joe") (there) (you) (go)

2. ROTO SA ESKWELAHAN. 
   (there) (school)

3. ABAD MAGAYAN KA HABISAYA T ODIONGANO. 
   (now) (know) (Visayan) (Odiongan dialect)

4. MALSET YANG HASTA NGASING AY NAGTUTUGON PA AKO. 
   (little) (just) (until) (now) (study) (still)

5. GUSTO KINO HILI? 
   (liking) (your) (here)

6. OHOQ, GUSTO MAKO KAG MGA TAW AY MAAMIGOCHO. 
   (yes) (my) (man) (person) (Visayan) (friendly)

7. MGA PILANG TUGIG KA HILI? 
   (about), (how many) (year) (you) (here)

8. RUHANG TUGIG. 
   (two) (Visayan)

9. MAQUNA YANG AKO. 
   (go ahead) (Odionganon)

10. SIGE, SALIMAT. 
    (o.k.) (thanks)

1. "MA-" here is a verb prefix for an action going on and not yet completed, putting emphasis on the actor.

2. "AYAN" is a root word in Visayan for "intelligent, wise, knowing." Here it is used to denote "know how to do something." There are other words for types of knowledge such as to know or be acquainted with a person, to know facts, and to remember.

3. "ABA" is equivalent to the infinitive here. It is used with the general word for Visayan, and has the connotation to speak Visayan. Note also that both the general term for Visayan, and the name of the specific dialect are here used together. 'Visayan' is the verb, and 'Odionganon' is the object of that verb.

4. "NGASING" is the specific word for "now, at this present time" and also means "today". "NGASING" on the other hand is a color or discourse particle referring generally to a point of time.

5. Besides the "NAG-" prefix on the verb, Odionganon here follows Tagalog and reduplicates the first syllable of the root word (PAGON-to study). Hence, "NAG-" + reduplicated first syllable "refers to present and uncompleted actions, and emphasizes the actor.

6. Note the prefix "MA-" here used as an adjective prefix. "MA-" is also the most common adjective prefix for adjectives in the positive degree.
1. **HEY, DID, HERE KA MAKADO?**
   (Here) (you) (go)

2. **HINDI SA ISKWELAAN.**
   (There) (school)

3. **ANTIKO KA NA GALIQ MABINISAYA!**
   (Know) (you) (spoken Visayan)

4. **ANTIKO MAHOT HASTA NILI SISIP ANG PAGTVANG KO.**
   (until) (now) (study) (my)

5. **NALUYAG KA BA DERE?**
   (Like) (you) (here)

6. **HUGO, MABINUGOT ABI DERE ANG MGA TAWO.**
   (Yes) (very kind) (here) (Pm) (person)

7. **PILANG TUGIG IKAW DERE?**
   (How many) (year)

8. **DIHÁ KA TUGIG.**

9. **MAJUNA LANG AKO.**
   (Go ahead) (just)

10. **SIGE, SALAMAT.**
    (O.K.) (thanks)

---

1 - "MA-" is a verb prefix for an action going on and not yet completed, putting emphasis on the main actor.
3 - "ANTIKO" is the root for "to know how". There are other words for various types of knowing such as, "to know or be acquainted with a person", "to know facts", and "to remember".
5 - "MA-" is again used as a marker to show a question.
6 - "AKI" is a discourse particle or color word. It literally means to 'give' and is used in commands; however, it has an idiomatic meaning which might be translated as "well, take it from me", "but, on the other hand", "but since", or "well, after all."
6 - "BOGOT" is the root word. "MA-" is an adjective prefix, and "-AKI-" is an infix which here intensifies or strengthens the meaning of the root word. Thus, though MABUGOT means kind; MABINUGOT means very kind.
MARKERS, in general, are small particles that give function, position, and (some) meaning to words as they occur in the sentence. They orient, so to speak, the words in the sentence, showing the listener what the speaker considers the most important concept and how the other parts are related to it. Hence, they are function, and not content words. This is to say they give meaning and/or assign a function to words, phrases, or sentences without possessing any meaning in or of themselves. In general, it can also be said that the markers transform either roots or any words, phrases, or even clauses that follow them into nouns. (With the exception of the linking marker.)

There are two basic groups of markers, those used with all classes of nouns except names of people; and those only used with the names of people. The former class is given in detail on page 11. The later is as follows for all the dialects here concerned:

Subject marker: SI (singular) SANDAY (plural)
Object marker: **
Referent marker: KAY (singular) KANDAY (plural)
Associative marker: NI (singular) NANDAY (plural)
All other markers (Lm, Em,Vm) are as listed on page 11.

People can generally not be made the direct object of a verb. This is somewhat due to a built in respect mechanism of the language itself. Even to say "I will eat Pedro" one must translate by emphasizing or focusing on "Pedro", and use a construction similar to our passive: "Pedro will be eaten by me." Hence, even if one were to go so far as to eat one's fellow humans, they would have to be the subject or topic of the sentence, even if they might be the object of your action.

Some dialects or areas use different plural markers. Unfortunately, such information is not available from existing materials as to which dialects differ. The force of the plural marker is not to pluralize a name, like "the Johns" in English, but rather to group others around the name mentioned. "SANDAY JUAN" would mean "JUAN AND HIS COMPANIONS"

The Topic Markers.

common: ANG (IL, KR, LC, RH), RO (AK), KAG (OD)
proper name: SI (all, singular) SANDAY (most, plural)

The Topic Markers serve the most important function, for they point out or mark the most important word or concept in the speakers mind. The words or phrases following it will be the topic of the sentence, and the rest of the sentence that falls out of its sphere will contain the predicate or news. Examples:

(IL) "NATAHUII ANG LALAII." (The man is handsome.)
(AK) "GWAPO RO JAYAKI." (Ibid.)
(OD) "GWAPO KAY KAYAKE." (Ibid.)

Note first that the sentence order is reversed and that the predicate is first, and the topic second. The topic (in this case 'man') is shown as the most important word in the speaker's mind. The topic marker can also transform other parts of speech into a noun, serving as the subject of the sentence.

(AK) "NAGPANAW SI TATAY SA MANILAQ." ("Father left for Manila.")

Here, 'father' serves as subject; and 'left for Manila' is predicate. But in

(AK) "SI TATAY RO NAGPANAW SA MANILAQ." (The one who left for Manila was Father.)
Here, the phrase "the one who left for Manila" becomes both topic and noun. Before "napapanaw" ("left") was clearly a verb; now it becomes part of a noun phrase, and could even serve alone as a noun ("RO NAGPANAW"). This is a clear instance of the function-giving power of markers; in this case, a verb is transformed into a noun, or a verb phrase into a noun phrase.

It should be noted again that the topic marker does not always illustrate the subject of the sentence, but rather the topic or most important word or concept. For example,

(IL) "ANG PRESIDENT KANTAYAN SANG MGA BATAQ."
("The children will sing for the president.")
"THE PRESIDENT WILL BE SUNG FOR BY THE CHILDREN."

(AK) "SI MAYOR RO ADTUNAN NI MARIA."
("Mary will go to the Mayor.")
"THE MAYOR WILL BE THE ONE TO WHOM MARY WILL GO."

Here the actual subjects, or doers of the action, are 'children' and 'Mary'; yet the topics of the Visayan sentences are 'president' and 'Mayor' respectively.

THE REFERENT MARKERS: common: SA (all dialects)
proper name: KAY (all, singular) KANDAY (some, plural)

The Referent Markers have the function of marking any or all words which are referred to, but not directly involved in, the main action of the verb. If this sounds sufficiently vague, it is meant to. These markers are used where English and other Western languages have a multitude of forms. The referent markers 'take the place of' the whole system of prepositions, and almost all instances of the 'indirect object' and times or locations of actions. When an act is done, there is a doer and a receiver (subject and object), all other instances are categorized under referents. Look at the following English translations of such situations:

a. He gave a gift to the boy.
b. Throw me the pillow.
c. Sweep the floor.
d. Go home.
e. He likes children.
f. They're looking at the game.
g. We hate their habits.
h. She walked into the door.
i. I am returning home.
j. Wash the dishes.

A reflective study and analysis of the underlined words or phrases will begin to show you the sense of the Visayan referent. Some may at first seem confusing. For examples '0' and '11', aren't "the floor" and "the dishes" the direct receivers of the action? To the Visayan mind, they are indirect receivers and hence referents because one sweeps dust off of floors and washes dirt off of dishes. Hence, 'dust' and 'dirt' are the direct receivers, while 'floor' and 'dishes' are only referred to in the action. In examples, 'd', 'h', and '11' intransitive verbs have no direct object, and hence everything but the subject would be referred to in the action. In "e" and "g", the Visayan mind thinks of liking and hating an indirectly involving the thing mentioned. In fact, if the same verb were used with the object marker, it would imply 'wanting' and 'killing.' Hence, if 'SA' is used, it would mean "He likes children." But if the object marker were used ('ET, SING, NING'), it would mean "He wants (to have) children."

The referent markers are only used when the referent is not made the topic of the sentence. Take the above examples about the 'president' and 'the mayor!'

(IL) "ANG BATAQ NAGAKANTA SA PRESIDENT."
"THE CHILDREN WILL SING FOR THE PRESIDENT."

(AK) "SI MARIA GA-ADUO MAY MAYOR."
"MARY WILL GO TO THE MAYOR."

In this case, the referents remain referents and are not topics as above.
DIALOG FOUR, The Volunteer Meets a Stranger, Part 2—Longo Translation

1. SIR, SIR, MAY KLASE KA SUBONG? (Sir) (class) (you) (new)
2. WAKANG MAN, BAKANT NA AKO. (none) (vacant) (I)
3. PWEDER AKO Maka-Manawot SA IHO? (please) (can) (ask) (you)
4. PWEDER. SIGE.
5. SINGK KI MLAN MO, SIR? (who) (name) (your)
6. SI TOM SIH VEO, IXAM SINGO? (I)
7. AKO SI FIGO ESFINOSA PILA NA AKO HIDAD MO, SIR? (how much) (age) (your)
8. BATUT TRES. (twenty-three)
9. HUBEN KA PA, NOI PERO KATAKAS NA, PILA ANG TAGAS MO? (young) (you) (tag) (but) (very tall) (how much) (height) (your)
10. SIKS WAM.
11. ABI, SIKS JUITR BAT PILA KA NA KA TURIG HERT? (new) (you) (year) (here)
12. ISA LANG KA BULAN. (one) (month)
13. ISA LANG GALIQ. PERO KABALO KA MAGANDAL SANG HISAAYG. (but) (know) (speak) (Visayan)
14. DUTAY LANG, INIQ PA MAGAAD. (little) (month) (yet) (good)

(this dialog is to be continued)

1. "MAI" is an existential or predicate marker. It can be used, as here, with the meaning of 'have, possess'. But it more properly means 'there is', and the pronoun, even if serving as topic of the sentence, might be taken to mean 'for you'.
2. "BAKANT" shows the borrowing from modern American slang, but with Visayan pronunciation.
3. "Maka-" is a verb prefix denoting 'can' or 'may', and emphasizing the actor.
4. "NO" or "AND" are used for a question tag, like "aren't you?"
5. "GALIQ" is a discourse particle expressing surprise. All of the discourse particles 'denote' more than they 'mean.' Yet they are absolutely crucial to conversational meaning. (See Grammar Notes on p. 41 and 42.)
6. Note that "KAI" is two separate phonemes. One is the pronoun abbreviation for IXAM (you), the other is a marker for enumerations.
DIALOGUE FOUR, The Volunteer Meets a Stranger, Part 2—Aklanon Translation

1. SIR, SIR, MAY KLASE KA MAKARON?
   (Em) (class) (you) (now)

2. OWAO GON. BAKANT GON AKO.
   (none)(now) (vacant)(now) (I)

3. PWIDE AKO MAKAPANGOTANAQ KINO?
   (may) (I) (ask question) (to you)

4. PWIDE GID. SIGE.

5. SINGO RING NGOAN SIR?
   (who) (Tm) (you) (name)

6. SI TON SITHI AKO. IKA' BAQA?
   (Tm) (what is it?)

7. SI PIO ESPINOSA AKO. PILA RING EDAD, SIR?
   (Tm) (how many) (age)

8. FYNTE TRES.
   (twenty three)

9. BATAQ PA GALIQ IKA'! PERO KATAAS KA GON. PILA RING KATAAS?
   (young)(yet)(indeed) (but)(very tall) (now)(how much) (height)

10. SIX WUN.

11. ABA! SIX PONYOR, BAQA?
    (wow) (indeed) PILANGO DAGQON GON IKAW RIYA?
    (Pm) (year) (now) (you) (here)

12. SAMBATONG BUJAN GANG.
    (one) (Em) (month) (just)

13. PERO ANTIGO KA GON MAGHAMBAQ SA INAXVANON.
    (but)(know how) (now)(to)(speak)(Rm) (Aklanon)

14. SANGKUROT GANG, BUJON PA ET MAYAD.
    (little) (only) (not) (yet)(Om) (good)

   (this dialog is to be continued)

1 - MAY is an existential or predicate marker. It can be used, as here, with the meaning of 'have'. But it more properly means 'there is', and the pronoun, even if serving as topic of the sentence, might mean 'for you.' A literal translation might read 'there is for you'.

2 - BAKANT shows the borrowing from modern American slang, but the pronunciation is Aklanon.

3 - NAKA is the verb prefix denoting 'can' or 'may', emphasizing the actor.

5 - RING is a contraction for RO INO NGA (the topic marker, the possessive form of the pronoun, and the linking marker). It occurs again in 7 and 9.

6 - BAQA is a discourse marker. It 'denotes' more than it 'means.' Yet it and all other discourse markers are crucial to conversational meaning. BAQA is used to interrogate further or to express surprise (see 11).

9 - KA is seen here as two separate prefixes. The first use is to make an adjective 'very much so'; the second makes it a noun of the root word.

14 - BUKON is used with ET to negate adjectives, as here 'not good'.
1. SIR, SIR, MAY KLAS KA TULAIKADYA?  
(sir) (class)(you) (new)

2. WARO. BAKANT AND TULAIKADYA.  
(none) (vacant) (I)

3. SARANG AKO MAKAPANAHOT KANIMO?  
(Cf.II,11)(I)(can) (ask) (you)

4. HOGOD. SIGH.

5. SINGO ANG NIARAN MO, SIR?  
(who) (I) (name) (your)

6. SI TOH SMITH AKO. IKAW SINGO?  
(I)

7. AKO SI PIO ESPINOSA. PIRA AND EDAD MO?  
((how much)(I)(age)(your)

8. BINTES TREM.  
(20-3)

9. BATA QA GALIQ IKAW, MO? PERO KATNAS KANIMO. AND IKAW KATNAS?  

10. SIKS WUN.

11. ABAY SIKS NOTTR KA. PIRA BERN IKAW KA TUNIG DUGAYAT  
(you) (how many) (new) (you) (Fm)(year) (here)

12. SAMBULAN PA LANG.  
(one)(month)(Dp)(Dp)

13. SAMBULAN PA LANG GALIQ. PERO NAGARAAN KAW RON MAGHAMAL KANU KINARAYAg.  
(Dp)(but) (knew) (you)(Dp) (speak) (Am)(Kinaray-a)

14. TINIL QA LANG. INIIQ GID MAYAD.  
(little)(Dp)(Dp) (not)(very)(good)

(This dialog is to be continued.)

1 - "MAY" is used to show possession in this case. In other cases it might mean 'there is', but here it means 'have' or 'possess'. Literally it could read: 'Is there for you a class now?' but the focus or emphasis is en 'you', and, hence, the topic pronoun is used.

2 - "BAKANT" shows borrowing from modern American, but with the Visayan pronunciation.

3 - "GALIQ" is a verb prefix denoting 'can' or 'may', and stressing the actor.

9 - "NA" or "ANO" are used for a question tag, like "you're going, aren't you?"

11 - "KA" is the separate phonemes (words). One is the pronoun abbreviation for IKAW (you), the other is a marker for enumerations.

12 - "SAMBULAN" is the abbreviation of "SAN" (one) and "BULAN" (month). They are run together, and phonemic reduction (see Grammar Notes, Chapter 12) takes place.
DIALOG FOUR: The Volunteer Meets a Stranger, Part 2—Loocnon Translation

1. SIR, SIR, MAY KLASE RON IKAW?
   (Em) (class) (Dp,) (you)

2. OWAQ. BAKANT AKO.
   (none) (vacant)

3. PWEDE AKO MAKAPAHANGKOT SA IMO?
   (may I) (can) (question) (Rm) (you)

4. HUQO. SIGE.

5. SINQO ANG TMONG NGALAN, SIR?
   (who) (TM) (your) (name)

6. SI TOM SMITH, IKAW MAN BAIL?
   (TM) (you) (Dp,) (Dp?)

7. SI PIO ESPINOSA. ANO ANG TMONG EDAD, SIR?
   (what) (TM) (your) (age)

8. EYNTE TRES.
   (twenty-three)

9. BATAQ KA PA GALIQ, PERO KATAAS RON PILA ANG TAAS NO?
   (young) (Dp#) (Dp,) (but) (very tall) (Dp,) (how many) (TM) (height) (your)

10. SIKS WUN.

11. ABA1 SIKS POTYR KA GALIQ. 'AT BUHAY KA RON ODI?
    (wow) (you) (Dp,) (how) (long) (you) (Dp,) (here)

12. SANG BULAN PA LANG.
    (one) (month) (still) (Dp.)

13. ISYA LANG GALIQ, PERO ANTIGO KA RON MAGBINISAYAQ.
    (one) (Dp,) (Dp,) (but) (know how) (Dp,) (speak Visayan)

14. ANTIGO HAN ET NATISOT. BUKON PA ET MAYAD.
    (know) (Dp,) (Om) (little) (not) (yet) (Om) (well)

   (This dialog is to be continued)

---

1 - MAY is used to show possession in this case. In other cases it might mean 'there is'; here it means 'have' or 'possess'. Literally it means: 'is there for you?' but the focus or emphasis is on you, and, hence, the topic pronoun is used.

3 - PWEDE is a general permission asker like 'please' or 'may I' in English.

6 - BALA is a particle used in asking questions again or in earnestness.

11 - "MA'T is the abbreviation for NANA and ET. "NANA" means, literally, "he said" or "it is said". An extremely literal translation would then read: "what could be said of the length you are now here".

13 - ISYA is the numeral for one; it is used in counting. It's adjective form is SANG (see line 12).

Note and find the various discourse particles: PA, RON, MAN, GALIQ, LANG, and BAGA. Confer with the grammar notes of this chapter.
DIALOG FOUR, The Volunteer Meets a Stranger, Part 2—Odionganon Translation

1. SIR, SIR, MAY KLASE KA NGASING?
   (Em) (class) (now)

2. WAYAQ. BAKANTE AKO.
   (none) (vacant)

3. MAARI BAQA' NAKAPANGOTANAQ AKO' SA IMO?
   (may) (Dp?) (can) (question)

4. OHOQ. SIGE.

5. SINKO KAG IMO NGUYAN, SIR?
   (who) (Tm) (your) (name)

6. SI TOH SMITH, IKAW BAGA?
   (Dp?)

7. SI PIO ESPINOSA AKO. PILA' KAG IMO EDAD NGASING SIR?
   (how many) (Tm) (age) (now)

8. EXYOTE TRES.
   (twenty-three)

9. BATAQ KA PA YAKIQ', PERO ABANG TAAS. PILA' KAG TAAS MO?
   (young) (you) (still) (Dp) (wow) (tall) (Tm) (height) (your)

10. SIX WUN.

11. ABA! SIX FOTYR KA YAKIQ! PILA' TUIQI EY KA DILI?
    (you) (Dp) (year) (Dp) (here)

12. NAY YANG NAK BUYAN.
    (one) (Dp) (month)

13. USA YANG YAKIQ! PERO WAAYAM EY' KA MANGISTAQ ET ODIONGANON.
    (Dp) (Dp) (but) (know) (Dp) (you) (speak) (Om)

14. MAISOT YANG, BUKOQ PA NASYADOK QADO.
    (little) (only) (not) (yet) (very) (good)

    (this dialog is to be continued)

---

1. MAY is used in this instance showing the influence from Tagalog and other Visayan dialects. Normally the marker INGWA would be used: INGWA ET KLASE...

2. MAARI is a permission asker idiomatic to Tagalog (as MAAARI) and could be translated as "may I", "please", "could it be".

3. ABA usually means "wow" or "my goodness". Used here as a modifier it would have the meaning of "very" or "extremely".

Note the use of the various discourse particles:
- BAGA in lines 3 and 6;
- YAKIQ in lines 9, 11, and 13;
- EY in lines 11 and 13;
- PA in 9 and 14;
- YANG in 12 and 13.

4. BUKOQ is a particle used to negate adjectives and other modifying words or phrases. (See XII, line 10)
DIALOG FOUR: The Volunteer Meets a Stranger, Part 2—Romblomanon Translation

1. SIR, SIR, MAY KLASE KA NUNA? (Em) (class) (now)

2. MAYAQ, BAKANT AKO. (none) (vacant)

3. PWEDE BA MAKAPAMANGKOT SA INO? (may I) (question) (Rm) (you)

4. NUNA. SIEGE.

5. SINGO ANG KALAN HO, SIR? (who) (Trm) (name) (your)

6. SI TOH SATIN, IKAW BA? (Trm) (Qm)

7. SI PIO ESTUPINA, PILA ANG EDAD HO, SIR? (how many) (age) (your)

8. BAYITE TRES. (twenty-three)

9. BATAG KA PA GALIQ, PERO KATAAS KA NA. ANO ANG TAAS HO? (young) (yet) (Dp) (but) (very tall) (Dp) (what) (Trm) (height) (your)

10. SINS WUN.

11. ABA! SIKS TOTYR KA GALIQ, PILA KA NA BA KA TUQIG DIRI? (youm) (Dp) (how many) (you) (Dp) (Qm) (Trm) (year) (here)

12. ISA PA LAIG KA BUNAN. (one) (still) (Dp) (Trm)

13. ISA PA LAIG GALIQ, PERO ANTIGO KA NA NAGBINISAYAQ. (Dp) (but) (know how) (you) (Dp) (speak Visayan)

14. ANTIGO KIKING NAISOT, BUKON PA GID KAAYO. (know) (Om) (little) (not) (yet) (very) (good)

(This dialog is to be continued)

1 - MAY is used to show possession in this case. In other cases it might mean 'there is'; here it means 'have, possess'. Literally it means: 'is there for you?' but the focus or emphasis is on you, and hence, the topic pronoun is used.

3 - PWEDE is a permission asker in general use meaning 'may I' or 'please'.

6 - Note the use of the question marker BA throughout this dialog. It is essential to Romblomanon, which is the only Visayan dialect that marks every question with some sort of particle: either BA or BAGA.

11 - Note that the word KA has two uses; it is actually two separate words. The word, KA, is the abbreviation for IKAW (meaning "you"); the other is a plural marker used after enumerations (one, two, etc.) and after questions about enumerations (how much, how many).

14 - NING the object marker can be used to make adverbs or adverbial phrases. ANTIGO KIKING NAISOT (I know a bit); KAGON KIKING NAAYO (eat well). . . Note and find the various discourse particles: BA, GALIQ, PA, LANG, NA, and GID.
The Discourse Particles have, in the past, been the most neglected elements in the study of these Visayan dialects by PCV's; yet, ironically, they are among the most crucial. Of course, the Markers and Focus are the mainstay of every sentence; but there are few sentences without some sort of discourse particles in everyday Visayan speech.

They are little words, usually of only one syllable, which color the sentence and give important cues and information. They differ among themselves in both color and character, yet every dialect has an equivalent marker in at least seven categories as follows in this chart:

<table>
<thead>
<tr>
<th>SYMBOL</th>
<th>AK.</th>
<th>Ilonggo</th>
<th>KR.</th>
<th>LC.</th>
<th>OD.</th>
<th>RM.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. (Dp&amp;)</td>
<td>MAN</td>
<td>MAN</td>
<td>MAN</td>
<td>RA</td>
<td>DA</td>
<td>'also', 'too', 'and'</td>
</tr>
<tr>
<td>2. (Dp,)</td>
<td>NA</td>
<td>RON</td>
<td>RON</td>
<td>EY</td>
<td>NA</td>
<td>'now', 'at this time'</td>
</tr>
<tr>
<td>3. (Dp.)</td>
<td>LANG</td>
<td>LANG</td>
<td>LANG</td>
<td>YANG</td>
<td>LANG</td>
<td>'just', 'only'</td>
</tr>
<tr>
<td>4. (Dp*)</td>
<td>PA</td>
<td>PA</td>
<td>PA</td>
<td>PA</td>
<td>PA</td>
<td>'still', 'yet'</td>
</tr>
<tr>
<td>5. (Dp?)</td>
<td>GID</td>
<td>GID</td>
<td>GID</td>
<td>GADÓR</td>
<td>GID</td>
<td>'very (much so)'</td>
</tr>
<tr>
<td>6. (Dp!)</td>
<td>GAL</td>
<td>GAL</td>
<td>GAL</td>
<td>GAL</td>
<td>GAL</td>
<td>'truly?', 'really?'</td>
</tr>
<tr>
<td>7. (Dp I)</td>
<td>GALIQ</td>
<td>GALIQ</td>
<td>GALIQ</td>
<td>GALIQ</td>
<td>YAKI</td>
<td>'really!', 'wowl'</td>
</tr>
</tbody>
</table>

The symbols are as they occur in the course of this text. We will now discuss them one by one in order to find both the color and character of each.

1. THE ANSWER PARTICLE (MAN, RA, or DA) is almost always used when giving an answer, when expressing information requested or called for, and also when the sense of the "English "also" or "too" are called for. The examples at the top of page 11 give a vivid picture of the frequent use of this particle. It's "meaning" in these cases might be: "what I am saying now is in answer to what you have asked or said." Other examples of its use can be found throughout the dialogs.

2. THE TIME RELATING PARTICLE, (CON, RON, RON, NA, EY in the respective dialects) is used to set an action in a particular point of time. If speaking of the present, it means "now" or "at this time." But if speaking of the past or future it would mean "then" or "at that time." However, it is used most commonly for the present, and certainly more frequently than in English. Some situational translations into English will show this frequent usage: "How old are you now?" "What time is it now?" "How long have you been here in our country now?" "Do you have a girlfriend now?" "When she arrives, then we will leave." "It's three hours ago now since he departed." (Many of these examples occur in and are translated in the dialogs.)

3. (LANG, GANG, YANG) This particle might be called the "limiting" or "definite" particle since its duty or job is to limit in general. It can limit time: "He just arrived," or space: "It's just nearby," or relationships: "You're my only friend." It stays fairly close to the English meanings of "just, only, alone" and is generally used in the same situations. Again, check out the dialogs for its use.

4. "PA" is the one particle that has the same form in all of the dialects here presented. It's rough English equivalent is "still" or "yet" and is used generally in the same situations that its English equivalent occurs. "He still is not here." "There's still three hours to go." "You haven't paid yet."
"It is quite finished." "I love you very much." "She is the most intelligent." "I'm very sleepy." "He's extremely hungry."

6. THE QUESTION PARTICLE is used generally in questions asked in surprise. At times it occurs in statements of great surprise. It's roughly equivalent situation would be instances of our English use of "Oh, really?" or "My goodness, are you sure?" Some further examples beyond those presented in the dialogues are:

(IL) PANGANIB RABA NG AKO NAGHADESTRO SA INYO? (Are you sure that I can teach you.)
(AK) AKO RABA SINTHO? (What did you say? Ruh?)
(OD) SI HENRY RABA KAG PRINSIPAL SA INYO? (Is Henry really the principal at your place?)

7. THE SURPRISE PARTICLE (GALIQ, all but YAKT, OD,) is used in expressions of surprise, admiration, or wonder. It's situational equivalent in English would be in cases when we explain: "wow", "I don't believe you," or "really!" Dialogues four has some good examples of its use; dialog eight also shows a situation into which many of these markers might be put, can you find where and how?

In addition to these above markers, most dialects contain quite a few more. Aklanon for example has about thirteen more, making a total of twenty. The markers in discourse particles to look for in general are as follows:

8. THE "PATIENCE" PARTICLE ("ANAY" in AK, IL, KR, and LC) is used to beg for time: "wait a minute", "just a sec," "hold on", or "o.k. calm it" might be approximate English situational equivalents. It can be used as a matter of fact phrase, almost meaning "please", as in "Please, I'll be with you in a moment." or in "Please sit down" or "Keep quiet, please, while I'm speaking." It can also be used in extreme irritation: "ANAY!" when shouted means "Damn it, calm it!" in almost uncertain terms. Some typical uses are:

(Aki) LINGKO OD ANAY. (Sit down please)
(IL) LULAT ANAY. (Wait a moment please)
(Aki) NIPOS ANAY! (Shut up!)
(LC) DAILI ANAY. (Just a second please)

9. THE "EXCUSE" PARTICLE (ABI in AK, IL, KR, LC; KALING in OD) is used in giving reasons or excuses in almost any situation. It is roughly equivalent to "well", "but", or "after all" in English. Examples:

"Why weren't you at the dance last night?"...
(Aki) NAKASIT ABI RO AINGB KALING TIAN. (Well, I had an upset stomach.)
(OD) KALING NA ABIK AO TIAN. (Same translation)

"What! You can drink tuba. Maybe you'll get sick"...
(IL) ENDIQ. ANAD NA ABIK AO TIAN. (No, my stomach's used to it.)
(OD) ENDIQ. ANAR BY KALING AO TIAN. (Same translation)

10. THE "QUOTING" PARTICLES. Most dialects have them in some form or another since they make it easy to repeat a conversation held previously at rather high speed. In Aklanon, "I say" or "I said" is "MAKON" and "he or she says or said" is "KANA". (Note that these come from the second pronoun forms.) There is also one for "we (you and I) should say" which is used in correcting a person politely, as in: "You spell your name 'S-H-Y-T-H'..." "'S-H-I-I-T-H', MAKON." Or, so often the children tell you "good morning" in the afternoon, and you can answer "good afternoon, anon". 
15. SANO KA MAFALIQ SA STETS?
   (when) (go home) (Rm)(States)

16. SA JUNIO, MIL MWERE SYNOS SIYSENTA MY OTSO.
   (Rm) (june)(1000) (dine) (hundred)(sixty) (and)(eight)

17. HITIN KA NAGASTAR SA LIR?
   (:here)(you) (live) (Rm)(here)

18. SA DALAN LIBERTAD, SA BALAY NI MISTER GONSALES.
   (Rm)(street) (liberty) (Rm)(house)(Am)

19. NOQA NAGENTRA KA SA PIYSKOR?
   (why) (join) (Rm)

20. NAGENTRA AKO SA PIYSKOR KAY DXUTAY LANG ANG NABALAN KO PARTI SA
    (join) (I) (Rm) (because)(little) (Dp)(km)(know) (my)(about) (Rm)

   PANGABUHIC SANG IBAN NOGA SANG GUWA
   (life) (Am)(other)(Lm)(Dm)(man)(Rm)(outside)(Am) (United States) (like)(I)

   NOQA PANGABUHIC UYD SA IBAN PARA MADANO AKO SING KAHIBALAN,
   (live) (together) (so that)(much) (I) (Om) (knowledge)

21. NOQAO MAN. MAY NODYA KA SA INYO?
    (good) (Dp)(Rm)(fiances)(you)(Rm)(your)

22. WALQ CID.
    (none)(Dp)

23. MAY NODYA KA NAA III SA PILPINAS?
    (Rm)

24. WALQ MAN. HAILOK AKO SANG MGA DALAGA KAY BATAK PA AKO.
    (none)(Dp)(afraid) (Am)(Lm)(girls)(since)(young) (Dp)

25. DININ ANG MGA GWAPA, MGA PILIPINA UKON MGA AMERIKANAO?
    (where) (Tm) (Pm)(pretty) (Pm) (or)

26. PARHEO LANG. ANG IBAN MGA KANG GWAPA, ANG IBAN LANG YAY. ANG IBAN MGA
    (same) (just) (Tm) (some) (Lm)(American) (pretty) (ugly)

    PILIPINA GWAPA, ANG IBAN LANG YAY. PERO MAS BOLOT ANG MGA PILIPINA
    (but) (more)(kind) (Tm) (Pm)

    SANG SA MGA AMERIKANAO.
    (than)(Rm)(Pm)

27. ARA NA ANG BEL. MAY KLASE AKO. MAUNA LANG AKO. SALAMAT.
    (that)(Dp),(Tm)(ball)(Rm)(class)(I)(go ahead)(Dp) (thanks)

28. WALQ SING ANO-MAN.
    (none) (Om)(what-again)

16 - Note the Spanish influence in numbers and dates.
26 - BOLOT is a word of many meanings: "kind", "not quarrelsome", "well-mannered" and/or "generous" are but a few. It is as vague as "fine" or "good" in English, with so many shades of meaning or implication.
26 - "SANG", the associative marker, can mean "than" when making a comparison.
27 - "ARA" means "that", but refers to 'that, near both you and me.'
DIALOG FIVE, The Volunteer Meets a Stranger, Part 3--Aklanon Translation

15. **NINGONO** İKĀW MAGULIQ SA AMERIKA?
   (when) (you) (go home)

16. **SA JUNYO,** KIL NWEBE SYNTOS STYSPINTA EY OTSO.
   (-1963)

17. **SIGIN KA GAESTAR RIYA?**
   (where) (live) (here)

18. **SA KALYENG LIBERTAD,** SA ANDAY KISTER GONSALES.
   (street) (liberty) (Rm)(cf.I,10)

19. **HANGAN NAGENTRA KA SA PIYS KOR?**
   (why) (entered)

20. **NAQILAQ AKO HAGTUON HANGUGUD SA HGA TAWO NGA SA GOWAQ**
    (like) (to)(study)(about) (Rm)(Pm) (people)(Lm) (outside)

   **ET ESTADOS UNIDOS.**
   (Om) (United States)

21. **MAYAD MAN, MAY IMO NGA NOBYA IDTO SA IYNO?**
    (good) (Em) (your)(Lm) (fiancéé)(there)(Rm)(your place)

22. **OWAQ GID.**
    (none)(at all)

23. **MAY NOBYA KA QON IYAS PILIPINAS?**
    (Em)
    (now)(here)

24. **OWAQ MAN, HAYUYAQ QON AKO SA HGA BATAQ AY BATAQ PA AKO.**
    (none)(too) (shy) (girls)(because)(young)

25. **SINGO BABA RO KAS GWAPA, HGA PILIPINA O HGA AMERIKANAQ?**
    (who) (tellme) (more)(pretty)

26. **PARENO JANG, RO HGA IBANG HANAQ GWAPA, RO HGA HGA MAIQANGAY.**
    (same) (just) (Tm) (other) (pretty) (ugly)

   **BASI PARENO HAN DO HGA PILIPINA, PERO NAS NABUOT RO HGA PILIPINA.**
   (maybe) (but) (more)(good)

27. **DOYUN QON RO BEL. MAY KLASE AKO. HAUNA JANG AKO. SAQANAT GID.**
    (there) (Em) (go ahead)

28. **OWAQ ET ANO-MAN.**
    (none)(Om)(what-again)

---

15 - Note the use of **NINGONO** as future 'when'. See Dialog One, note 5.
16 - Note the Spanish influence in numbering and dates.
21 - Aklanon has a second use of the existential marker, MAY, here. Note how the pronoun form changes from İKAW to İMO, and that the linking markers are used. This serves to focus on the relationship of possession rather than on the possessor or the thing possessed.
26 - **NABUOT** is a word of many meanings. It means 'kind', 'not quarrelsome', 'well-mannered' and/or 'generous'. It is as vague as our "She is a fine girl" or "He is a good boy." There are many shades in the words "fine" and "good."
27 - **AYUN** is one of four demonstratives. It means 'there near us', not far away.
DIALOG FIVE, The Volunteer Meets a Stranger, Part 3--Kinaray-a Translation

15. SANG0 KAW MAUTIG SA AMEKAT
   (then) (you)(go home)(Rm)

16. SA JUNTO, MIL NWEBE SYNTOS SIYSENTA EN OTSO.

17. DITO KAW NAOSTAR DUGAY
   (where)(you) (live) (here)

18. SA KALLY LIBERTAD, SA BALAY NI MISTER GONSales.
   (Rm)(street)(liberty) (Rm)(house)(Am)

19. ANDUT NAGEBTRA KAW SA PIYSKOR?
   (why) (join) (you)(Rm)

20. HAY IKIG PA LANG ANG NAMANQAN KO PARTI SA PANGABUTHQ KANG IBA MGA
    (since)(little)(Dp)(Dp.) (Tm) (know)(my)(about)(Rm) (life) (Am)(other)(Im)
    MGA TANO SA SAGIN Q KANG AMERIKA. GUSTO KO MAGAPON SA IBA AGUD DORO
    (Pm)(person)(outside)(Am) (like)(by me)(live) (Rm)(other)(see that)(much)
    ANG AKON MANANQAN,
    (Tm)(my)(knowledge)

21. MANGYO MAN. MAY NOBYA IKAW SA INTO?
    (good)(Dp)(M)(fiancee)(you)(Rm)(your)

22. WARA GID.
    (none)(Dp)*

23. MAY NOBYA REN IKAW DUGYA, SA PILIPINAS?
    (Rm) (Dp.) (here)(Rm)

24. WARA MAN. HAIKOK AK SA MGA DARAGA HAY BATAG REN PA AK.
    (none)(Dp)(afraid) (Tm)(Rm)(Pm) (girls)(since)(young)(Dp)(Dp)

25. SIGKA GWAPA ANG MGA PILIPINA KAG ANG MGA AMERIKANA?
    (which)(pretty)(Tm)(Pm) (and)(Tm)

26. PARRO. ANG IBANG KANAG GWAPA, ANG IBA RAVAY. ANG IBANG PILIPINA
    (same) (Tm)(none)(I)(American)(pretty)
    GWAPA, ANG IBA RAVAY MAN. PERO HAS BROOT ANG MGA PILIPINA KA SA MGA AMERIKANA.
    (ugly)(Dp)(out)(more)(kind)(Tm)(Pm) (than)(Rm)

27. MAYAD. NABAGTING REN ANG LINGGAY. MAY KLASAE AKO. MAUNA LANG AKO, HAT
    SALAMAT.
    (good) (ring) (now)(Tm)(bell)(Rm)(class)(go ahead)(Dp.) (O.K?)(thanks)

28. WARA MAN SING AND?
    (none)(Dp)(Om)(what)

---

16 - Note the use of Spanish in numbering and dating.
20 - "MANGAN" is the root for 'to know'. The "NA-" prefix is for stative verbs (see Dialog II note on 3) in the present; "NA-" is the static verb prefix for the future.
25 - "SIGKA" means "which of two". It is used when a choice is to be made; the linker "KAG" ("and") is used instead of the word for "or".
26 - "KA" means "than" here, and is used in comparisons. It comes from "KANG" the ass. marker
28 - Is idiomatic for "Don't mention it" or "You're welcome"; but literally means "without a
    what."
15. **SANQO KA MAQULIQ SA AMERIKA?**
   (when) (you) (go home) (Rm)

16. **SA JUNYO, NIL NAEBE SYINQS SIYEVERA EY OTSO.**

17. **DIQIN KA MAGESTAR ODI?**
   (where) (live) (here)

18. **SA KALYVE LIBERTAD, SA BALAY NI MISTER GONSALES.**
   (Rm) (street) (liberty) (house) (Em)

19. **BASIQ NAGENTRA IKAW SA PIYS KOR?**
   (why) (join) (Rm)

20. **GUSTO KO MAQOSYAN ANG PANGABUIQ ET IBANG mga TAWO SA**
    (desire) (my) (look at) (Tm) (life) (other) (person) (Rm)

21. **GUNWQA SA AMERIKA.**
    (outside) (Rm)

22. **HAYAD MAN, IGWA KA ET NOBYA ITO SA INYO?**
    (good) (Dp & Em) (you) (fiancé) (there)

23. **OWAQ GID.**

24. **MAY KA ODJ SA PILIPINAS?**
    (Em) (here) (Rm)

25. **OWAQ' N T. NAHUYAQ AKO SA HGA DALAGA KAY BATAQ PA AKO.**
    (none) (Dp & Em) (shy) (Rm) (girls) (since) (young) (Dp & Em)

26. **SINGO ANG GWAPA, MGA PILIPINA O ANG MGA AMERIKANAQ?**
    (who) (Tm) (pretty) (Em) (or) (Tm)

27. **PAREHO LANG, MAY MGA AMERIKANAQ NGA SAYOD MAN.**
    (same) (Dp) (Em)

28. **GWAPA KAG ANG IBA SAYOD MAN.**
    (ugly) (Dp) (Em)

29. **KAY SA MGA AMERIKANAQ.**
    (then) (Rm)

30. **HAYAD, NAGABAGTING RON, HAY KLASAE AKO.**
    (fine) (ring) (Dp) (class) (go ahead) (Dp & Em)

31. **WALANG ANO-MAN.**
    (none) (what) (Dp & Em)

- **Note the use of SANQO to ask 'when in the future'. See Dialog I, note 5.**
- **Note the Spanish influence in numbering and dates.**
- **MAQOSYAN comes from the root 'OSOY' which literally means "to look for"; here, however, it means "to look at" or "to observe."**
- **IGWA is used here to show possession ("Do you have...")**
- **NAY is the most common marker for possession or existential statements.**
- **GWABUOT is a word of many meanings: "kind", "generous", "not quarrelsome", "well-mannered or behaved." It is about as vague as our "She is a fine girl" or "He is a good boy."**
- **WALANG ANOHAN is borrowed from the Tagalog and has become idiomatic for "don't mention it."**
DIALOG FIVE, The Volunteer Meets a Stranger, Part 3--Odionganon Translation

15. SAWUNO KA HABALIK SA AMERIKA?
   (when) (return) (Rm)

16. SA JUNYO, MIL NWE RE SYNTOS SIYSENTAY OTSO.

17. SA RIIN KA GIESTAR DILI?
   (Rm) (where) (you) (live) (here)

18. SA DAYAN LIBERTAD SA BAYAY NI MISTER GONSALES.
   (Rm) (street) (liberty) (Rm) (house) (Om)

19. QASIQ HAGIBA KA SA PIYS KOR?
   (why) (join)

20. GUSTO KO RA HAGFANGABUSHIQ KABAHANAN HANG MGA IBA AGUR
    (wish) (my) (Dp&) (live) (companion) (Am) (Pm) (other) (so that)

21. HAGADO RA. INGWA KA ET NOBYA SA INRO?
    (good) (Dp&) (Em) (you) (Om) (fiancée) (your)

22. OYAQ RA.
    (none) (Dp&)

23. INGWA EY KA ET NOBYA DILI SA AKOQ?
    (Em) (Dp) (Om) (here) (Rm) (our)

24. OYAQ RA. NAIUDAQ AKO SA MGA RAYAGA KAY BATAQ PA AKO.
    (none) (Dp&) (shy) (Rm) (Pm) (girls) (since) (young) (Dp#) (I)

25. SINGQO KAG GWAPA, MGA PILIPINA O ANG MGA AMERIKANAQ?
    (who) (Tm) (pretty) (Pm) (or) (Tm)

26. PAREHA YANG RA. ANG IBANG KAHARQ GWAPA AG ANG IBA KAYAYAIN RA.
    (same) (Dp) (Dp&) (Tm) (some) (Tm) (ugly) (Dp&) (Tm)

    ANG IBANG PILIPINA GWAPA AG ANG IBA KAYAYA QIN RA, UBALING KABUOT
    (Tm) (end) (Tm) (but) (kind)

    RA KAG MGA PILIPINA KI SA AMERIKANA.
    (Tm) (Pm) (than) (Rm)

27. HINAQi KAG BEL. MAY KLA SE AKO. MAUNA YANG AKO. SALAMAT.
    (there) (Tm) (Em) (I) (go ahead) (Dp) (I)

28. OYAQ ET ANO PA RA.
    (none) (Om) (what) (Dp#) (Dp&)

15 - Note the use of SAWUNO to ask 'when' in the future. (See 1, note on 5).
16 - Spanish is used in telling time, days, months, and years.
26 - KABUOT is the intensive form of the adjective, KA implying "very much so."
     MABUOT is an adjective with many meanings: "kind, generous, well-mannered" or it can simply mean "not quarrelsome". It is a vague word like our "She
     is a fine girl" or "He is a good boy." Many shades of meaning are implied.
     Note how the topic markers KAG and ANG are interchanged; and also how INGWA and
     MAY are also switched around. Odionganon is a "living language" and undergoing
     much outside influence and change.
DIALOG FIVE, The Volunteer Meets a Stranger, Part 3--Romblomanon Translation

15. SAQONO, KA MAPAULIQ SA AMERIKA?
   (when)(you)(go home)(Rm)
16. SA JUNTO, MIL HEBE LYNTOS LYTSENTA LYT OTSO.
17. DIQIN KA NAGASTAR DIRI?
   (where) (live)(here)
18. SA KALYE LIBERTAD, SA BAYAY NI HISTER GONSALES.
   (Rm)(street)(liberty) (Rm)(house)(Am)
19. BASIQ NAGENTRA KA SA PTYS KOR?
   (why) (enter)(you)
20. GUSTO KO NATUNGAN AG PAANGABUHIQ NING IBAN NGA TAWO
   (desire)(my) (study)(Tm) (life) (Om) (other)(Lm)(Pm) (person)
   SA LUVAS NING AMERIKA.
   (Rm)(outside)(Om)
21. MAAYO DA, MAY NOBYA KA BA DIDTO SA INYO?
   (good)(Dp#)(Em)(fiancée)(you)(Qp)(there)(Rm)
22. WATAQ GIT.
   (none) (Dp#)
23. MAY NOBYA KA NA BA DIRI SA PILIPINAS?
   (Em) (you)(Dp#)(Qp)(here)(Rm)
24. WATAQ PA DA, NAHUYAQ AKO SA MGA DALAGA KAY BATAQ PA AKO.
   (none) (Dp#)(Dp#) (shy) (Rm)(Pm) (girls)(since)(young)
25. SINQO BAGA ANG GWAPA, MGA PILIPINA, O ANG MGA AMERIKANAQ?
   (who) (Dp#) (Tm)(pretty)(Pm) (or)(Tm) (Pm)
26. PAREHO LANG DA, MAY MGA AMERIKANAQ DA NGAA KISADYAQ. MAY MGA
   (same) (Dp#)(Dp#) (Em)(Pm) (Dp#)(Lm) (pretty) (Em)
   PILIPINA NGA KAQA QAYAQAYOQ KAG MAY KISADYAQ DA. FERO MAS
   (Lm) (ugly) (and)(Em) (pretty)(Dp#) (but)(more)
   MABUOT AKO MGA PILIPINA KAY SA AMERIKANAQ. (good)(Tm)(Pm)
   (than)(Rm)
27. MAAYO, NAGABAGTING NA, MAY KLASE AKO. HAUNA LANG AKO SALAMAT.
   (fine) (ring)(Dp#) (Em)(class) (go ahead)(Dp#)
28. WATAQ NING ANO-HAN.
   (none) (Om) (what)(Dp#)

15 - Note the use of SAQONO as 'when in the future.' See Dialog One, note 5.
16 - Note the Spanish influence in numbering and dates.
20 - NATUNGAN comes from the root word "TUQON" which means to 'study.'
21 - MAY is used here to show possession: "do you have..."
26 - MABUOT is a word of many meanings: "kind," "generous," "not quarrelsome," "well-mannered." It is about as vague as our "She is a fine girl." or "He is a good boy."
28 - Literally: 'no what again' or freely: "Don't mention it."
The second basic class of pronouns in the different dialects runs as follows:

<table>
<thead>
<tr>
<th>speaker</th>
<th>listener</th>
<th>spk-list.</th>
<th>other</th>
</tr>
</thead>
<tbody>
<tr>
<td>AK</td>
<td>AKON, KO</td>
<td>INYO</td>
<td>ANON, NA ANDA</td>
</tr>
<tr>
<td>IL</td>
<td>AKON, KO</td>
<td>INYO</td>
<td>ANON, NA IYQ</td>
</tr>
<tr>
<td>ER</td>
<td>AKON, KO</td>
<td>INYO</td>
<td>ANON, NA ANDA</td>
</tr>
<tr>
<td>LG</td>
<td>AKON, KO</td>
<td>INYO</td>
<td>ANON, NA ANDA</td>
</tr>
<tr>
<td>OD</td>
<td>AKON, KO</td>
<td>INYO</td>
<td>TBA, INRA</td>
</tr>
<tr>
<td>RH</td>
<td>AKON, KO</td>
<td>INYO</td>
<td>IYA</td>
</tr>
</tbody>
</table>

Eng. "my" "our" "thy" "your" "yours & "his, hers" "theirs"

"mine" "ours" "thine" "yours" "mine"

---

The above are the basic 'roots' for the other classes of pronouns, but their uses are relative to the other non-topic markers, and are as follows:

1. MODIFYING USAGE. Whenever a pronoun is linked up to a noun (and functioning as an adjective) or linked with a verb (and functioning as the subject of a sentence whose topic is other than the subject—see FOCUS), if it precedes the word it is used as in the above chart. Examples:

   (IL) SA ILAQ ESKUULIN. (at their school)
   (OD) HABILIN DILI TAG AKOQ NGA NAYA. (I'll leave the things I brought right here.)
   (LC) ANO ANG NGOY EDAD? (What is your age?)
   (AK) NAGADTO AKO SA ANDAIG BAYAY. (I went to their house.)

Note that IL, OD, and sometimes RM do not require the use of the linking marker "NGA" (or its abbreviation "NG"); but that you must use the linking marker in AK, KR, and LC.

However, if the pronoun form will follow the noun or verb it is linked to, then the letter "N-" is prefixed to the above mentioned forms. Examples:

   (IL) SA ESKUULIN/NGA ILAQ. (at their school)
   (AK) NAGADTO AKO SA BAYAY NAHANDA. (I went to their house.)
   (KR) GINOBRA NANA AKO BAYAY. (He built the house.)

But if the abbreviated form "KO", "HO", or "NA" are used (when applicable), they follow the word without prefix:

   (AL) ANO AKO GUSTO HO? (What do you want)
   (IL) DIQIN ANG KATRI KO? (Where is my bed?)
   (AK) RO KALIBAIGAN NA HAY GANGGOY. (Swimming is his hobby.)

2. REFERENT USAGE. Whenever the marker "SA" is used to discuss place or position, then the above pronouns can stand alone, with the place being understood from context.

   (IL) GAGULAN SANG YELO DIDTO SA INYO. (Does it snow in your country)
   (AK) HAY AWAY KABICII SA AKON. (There was a fight at our place last night.)
   (LC) HAY BAYLI KARON SA INYO? (Is there a dance at your house?)
3. ASSOCIATIVE USAGE. In all dialects but AK. and KR., companionship or association of people is shown by using "SA" plus the previously listed pronoun forms. Examples:

(1L) ANBOT SA LIO. (It's up to you.)
(2L) MAUNA AKO SA LIO. (I'll go ahead of you.)
(2D) KATAAS PA SIDA KT SA AKOQ. (He is taller than I.)

However, Aklanon and Kinaray-a have special forms. The Aklanon is listed on page 28 and the Kinaray-a on page 29.

(3L) MAUNA AKO KHIQ. (I'll go ahead of you.)
(3R) MAUNA AKO KAHIMO. (I'll go ahead of you.)

4. THE DISCOURSE OR 'QUOTATION' PRONOUNS. Aklanon and perhaps some of the other dialects contain pronoun forms which are abbreviations used for quoting other people. You will have to check on this with your informant upon arrival in-country. The Aklanon class simply has the prefix "SIN-" and is as follows:

<table>
<thead>
<tr>
<th>singular</th>
<th>plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>speaker:</td>
<td>SINAKON</td>
</tr>
<tr>
<td>listener:</td>
<td>SINKIO</td>
</tr>
<tr>
<td>spk-list:</td>
<td>SINATON</td>
</tr>
<tr>
<td>other:</td>
<td>SINATA</td>
</tr>
</tbody>
</table>

Examples:

ANO SINHYO? (What did you say?)
ANO SINAHON KON KAMI IDTO PAGABUT? (What should we say when we arrive there?)
SINAHON HAY MAY PRAKTIS KITA HINDOHAR. (He said that we have practice later on.)
2. Ilongo, like other Philippine dialects, uses both pronouns and demonstratives with reference to the speaker. Hence, the general demonstratives, namely the words for "here" and "there" are four in number, depending upon both speaker and listener.

<table>
<thead>
<tr>
<th>Speaker</th>
<th>DI or MEL (&quot;here&quot;, near me)</th>
<th>ARA (&quot;there&quot;, near you and me)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Listener</td>
<td>INAI (&quot;there&quot;, near you)</td>
<td>INAI (&quot;there&quot;, near you)</td>
</tr>
<tr>
<td>Other</td>
<td>INAI or ATO (&quot;there&quot;, far away from both of us)</td>
<td>INAI or ATO (&quot;there&quot;, far away from both of us)</td>
</tr>
</tbody>
</table>

However, they do not necessarily mean 'here' or 'there' in point of 'space.' They can also refer to 'time', 'social distance', and to 'conversational distance'—in this last point, then, having the meaning of 'the former' and 'the latter'.

3. Note that ARA is used here, not with reference to 'near both of us' in terms of space, but rather to that of 'conversational distance'. It might mean 'the former' or 'that which we both are talking about.' The IINDTO of the previous sentence set the actual distance of space; once understood, either "ARA" or "IINDTO" could have been used here. However, the "ARA" sets up a conversational air here, and tends to be more polite. The use of one or the other depends on the orientation of the speaker. For example, "INAI" could also be used here if the speaker knew that the person he was questioning had just come from the office; then the 'distance' would be somewhat 'social', implying 'there, where you have been in contact with the principal.'

4. "AMBOT" is already the idiom for "I don't know." However, it is common to repeat the expression literally with its full impact, even if it does seem a bit redundant.

5. This expression has the force of "Don't mention it" or "you're welcome" and is used idiomatically throughout in just this sense.
DIALOG SIX, The Volunteer at School, Part 1—Aklanon Translation

1. SIQIN DO OPISINA IT PRINCI PAL?
   (where) (Tm) (office) (Om) (principal)

2. IDTO QANG SA PINA K.
   (there) (other side)

3. UNAQ QON IMAW?
   (there) (he)

4. TAQO. OWAQ AKO KASAYUD.
   (don't know) (not) (know)

5. SAGAMAT, HA?
   (O.k?)

6. OWAQ ET ANO-MAN.
   (none) (Om) (what-again)

2 - Aklanon, like other Philippine dialects, uses both pronouns and demonstratives with reference to the speaker. Hence, the general demonstratives, namely the words for "here" and "there" are four in number, depending upon both speaker and listener.

- IYA (here, near me)
- UNAQ (here, near you and I)
- INAQ (there, near you)
- IDTO (there, far away from both of us)

They do not necessarily mean near in point of 'space'. They can refer to 'time', to 'social distance', and to conversational 'distance'.

3 - Note that UNAQ is used here, not with reference to 'near us' of space, but rather of 'conversational distance'. It might mean 'the former' or 'that which was mentioned by both of us'. Since (or when) both speaker and listener understand what is being spoken about, UNAQ is used. The handling of these various forms is not discernable immediately. One might also use IDTO to refer to the actual distance, rather than the fact that 'the office' has already been mentioned by both. The use of one or the other depends on the orientation of the speaker, or on what he chooses to say. For example, INAQ might be used if the speaker knew that the person he was questioning had just come from the office; then the 'distance' would be somewhat 'social', meaning 'there, where you have been in contact with the principal'.

4 - TAQO is literally the root word for to 'give'. In this idiomatic usage it means 'I give it to you', and, hence, 'I don't know.' The OWAQ AKO KASAYUD is actually redundant, and, in effect, it could be done without. Yet, the people usually repeat the phrase anyway; but the TAQO could also stand alone.

6 - ANO-MAN is written like this to show that it is the composite of ANO (what) and MAN (again). The accent however falls on ANO, and the MAN is without accent. It has the force of: "DON'T MENTION IT."
2 - Kinaray-a, like other Philippine dialects, uses both pronouns and demonstratives with reference to the speaker. Hence, there will be ones for 'here' and 'there' but with orientation to speaker, listener, or another. Usually there are four in number, however, the necessary materials containing such research into Kinaray-a are not available, so that unknown forms will be marked Hi Is. This means that you personally will have to research this upon arrival, to discover if a form exists or not.

speaker: DUGYA/RUGYA ('here', near me)

listener: DUYAN/RUYAN ('here', near you and me)

either: DUGTO/RUGTO ('there', far away from both of us)

However, they do not necessarily mean 'here' or 'there' in terms of actual space; they can also refer to 'time', 'social distance', and/or to 'conversational distance' -- in this last case, having the meaning of 'the former' and 'the latter'.

3 - Note that "DUYAN" is used here, with reference to 'there, near you'. It might be taken to imply that the person being questioned had just come from the office; or it might also be a matter of 'conversational distance', implying that the person spoken to knew what the speaker was asking about, and meaning 'there, concerning that which I have just spoken about.'

4 - "AMBAY" is already the idiom for "I don't know." However, it is common to repeat the expression literally with its full impact, even if it does seem a bit redundant.

6 - This expression has the force of "Don't mention it" or "You're welcome" and is used idiomatically throughout in just this sense after 'thank you'.

---

1. DIQIN ALA OPI & NAK PRENCSIPL? (where) (In) (office) (Principal)

2. RUGTO SA PIKAC. (there) (Am) (other side)

3. DUYAN DON TANAY. (there) (new) (he)

4. AMBAI, INDIQ KO NAMANGAN. (don't know) (not) (by me) (known)

5. SALAMAT CID. (Rp*)

6. WAKA MAN SING AND. (none) (I) (Om) (what)
DIALOG SIX, The Volunteer at School, Part 1 — Leecmen Translation

1. ITO (where) (Tm) (office) (Om) (principal)
2. ITO SA GUNWA (there) (Rm) (outside)
3. IYAN BALA IMAN (there) (Dp?) (he)
4. ILAN. OWAQ AKO KASAYOD (don't know) (net) (know)
5. SALAMAT, HA? (O.K?)
6. WALANG AND MAN. (net) (lm) (what) (Dp)

2 - Leecmen and Alcantaraen, like other Philippine dialects, have both pronominal and demonstrative systems arranged with reference to speaker, listener, or another. Hence, the words for 'here' and 'there' are not usually just two as in English, but three or four. ("OM" means that the form was not available from currently existing materials. It will be up to you to research if the form actually exists or not in the dialect when you arrive.)

speaker: OM ('here', near me)
spk-list: IYAN ('there', near you and me)
listener: ITO ('there', far away from both of us)

However, their meaning is not just restricted to 'here' or 'there' with reference to space; they can also refer to 'time', 'social distance', and/or 'conversational distance—in this last case, having the meaning of 'former' and 'latter'.

3 - Note the use of "IYAN" (a variation of "TYAN") with reference to 'there', near you', having the implication that the person questioned may have just come from the office; or else implying that the person spoken to knew what the speaker was asking about, and meaning: "there, concerning that which I have just spoken about."

4 - "ILAN" is already the idiom for "I don't know." However, it is common to repeat the expression literally with its full impact, even if it does seem a bit redundant.

5 - This expression is borrowed from Tagalog, and is used idiomatically for "Don't mention it" or "You're welcome" after 'thank you'.
DIALOG SIX, The Volunteer at School, Part 1 -- Odionganon Translation

1. HARIQIN KAG OPISINA ET PRENSIPAL?
   (where) (Tm) (office) (Ocm) (principal)

2. ROTO SA KANUDO.
   (there) (Rm) (other side)

3. HARIQIN SIDA?
   (where) (he)

4. ILAN. OYAQ AKO KASADOR.
   (don't know) (know)

5. SALAMAT, HA?
   (o.k?)

6. OYAQ ET ANO PA RA. (Cf. V, 28)

---

2 Odionganon, like other Philippine dialects, uses both pronouns and demonstratives with reference to the speaker. Hence, there will be one for 'here, near me', 'there near you', and 'there, far from both of us'. In addition, some dialects have one for 'here, near both of us.' Unfortunately the necessary materials containing this research into Odionganon are not available, so that unknown forms will be marked \[\] ; this means that you personally will have to research upon arrival there.

   DIL\[\] (here, near me)
   \[\] (here, near you and I)
   \[\] (there, near you)
   ROTO (there, far away from both of us)

   They do not necessarily refer only to distance in point of 'space'; they can also refer to 'time', 'social distance', and to conversational 'distance.' Hence, these same words can also mean 'the former' and 'the later'.

4 ILAN already is the idiom for "I don't know." However, quite often the full phrase is literally repeated: OYAQ AKO KASADOR--"I do not know."

5 Why 'thank' the person? Because of the etiquette when talking to a stranger; it is important to be polite to those people you don't know, just as we always preface an interruption to a stranger with "Pardon me, but..."

6 Although the word for 'what' is INAQO, ANO is here used due to influence from other dialect areas. It's literal meaning, if translated word for word, would be nonsensical in English; but the force of the statement is quite simply: "Don't mention it."
1. **MAGOG SU** (where) **ANP OPISINA** (office) **NING PRINSIPAL?** (principal)

2. **MDT° SA KAPITHAK.** (there) (An) (other side)

3. **YARA BA STET?** (there) (Dp?) (he)

4. **ILAN. WAYAQ AKO KASAXOD.** (don't know) (met) (I) (know)

5. **SALIMAT, HAT** (O.K?)

6. **WAYAQ KING ANO MAN.** (none) (Om) (what) (Dp?)

---

2 - Remelemenen, like other Philippine dialects, have both pronoun and demonstrative systems arranged with reference to speaker, listener, or another. Hence, the words for 'here' and 'there' are not usually just two, as in English, but rather three or four. ("N" means that the form was not available from current existing materials. It will be up to you to research if the form actually exists or not in your dialect when you arrive there.)

   speaker: **DILI** ('here', near me)
   spk-list: **§** ('here', near you and me)
   listener: **YARA** ('there', near you)
   other: **MDT°** ('there', far away from both of us)

However, their meaning is not just restricted to 'here' and 'there' with reference to space; they can also refer to 'time', 'social distance', and/or to 'conversational distance'—in this last case, having the meaning of 'former' and 'latter'.

3 - Note the use of "YARA" with reference to 'there, near you', having the implication that the person questioned may have just come from the office. It also might imply that the person spoken to was included in the conversation as a matter of politeness by the speaker, and hence mean or imply "there, concerning that which I have just spoken about and which you understand".

4 - "ILAN" is already the idiom for "I don't know." However, it is common to repeat the expression literally with its full impact, even if it does seem a bit redundant.

6 - This expression is borrowed from Tagalog, and is used idiomatically for "Don't mention it" or "You're welcome" after 'thank you'. The Tagalog reads: "WALANG AND MAN."
GRAMMAR NOTES: The Object and Associative Markers  

(Refer first to the description of "MARKERS" on page 33.)

THE OBJECT MARKERS.  

common: ET (AK, KR, LC, OD), NING (IL), NING (RM)  

proper name: (none—see ** on page 33)  

Whenever the direct object of an action is not made the topic or most important thought of a sentence, then the object or 'goal' markers are used. Note, however, that people cannot be made the direct object of actions, and, hence, must be made the topic or referent of an action instead. But with common nouns the occurrence of the object marker in sentences is very usual and regular. Examples:

(IL)  "NAGBALKAL STANO LIBRO AKI BATA." (The child bought a book.)  
(AK)  "NAGBALKET Tubunam RO ONAG." (The child bought a book.)  
(OD)  "MAPARAYA SA AKO ET PIO ET BUGAS." (I'll have Pie send me rice.)  
(RM)  "PADANGAN AKO NI PIO NING BUGAS." (I'll have Pie send me rice.)  
(KR)  "ARAM KAW MAGSUSOT ET DVER?" (Do you know how to dance the jerk?)  
(LC)  "ANTIGO IKAW MAGSUSOT ET DVER?" (Do you know how to dance the jerk?)  

There are other uses for these markers, namely to show objective possession and also to make adverbial relationships. Examples:

(AR)  "NAGUTOK AKO ET DO." (I'm very hungry.) (adverbial usage)  
(IL)  "NAGON SING MAGKAYO." (Eat well.) (adverbial usage)  
(KR)  "TUGON ET MAYAD." (Study hard.) (adverbial usage)  
(LC)  "MAARI ET OPTISMA ET PRENSIPAL." (Where is the principal's office?) (possession)  
(RM)  "AAMO NING PRENSIPAL." (The car of the principal.) (possession)  
(OD)  "PELIKULA ET ARTISTA." (The star's movie.) (possession)

THE ASSOCIATIVE MARKERS.  

common: SANG (IL), KU (AK), KANG (KR), TANG (LC), TONG (OD) and NANG (RM)  

proper name: NI (all, singular), NANDAY (most, plural)  

The associative markers are used, in general, to show the instrument, reason, companion, or other factors somehow associated with the acting or doing of an action, but not the direct doer or actor itself. In most dialects, however, the use of the associative markers and the associative focus (shown by the prefix "I-" in the verb) is dying out. Adiong makes frequent use of its marker "KU"; Ilongo, Kinara-y-a, and Rambonnon use the marker as an alternative for their proper object markers; and Loocnon and Odionganon rarely use the associative, except to show past dating (see Dialog I, note on 6 for this use in all dialects). Examples in English for associative focus or marker use in Visayan are as follows:

a. I went with Juan.  
b. I'll accompany you home.  
c. Cut the meat with this knife.  
d. Work in the field for your debt.  
e. Cook the meat in/with this pot.  
f. Work for me because of your debts.  
g. Leave your things here.  
h. Hide the book with this box.  
i. Please sit down with this magazine and wait for me.

An analysis will show the 'mood' of the Visayan associative. Examples, 'a', 'b', and (to some extent) 'g' show COMPARION to an action. Examples 'c', 'e', 'h', and 'i' show the INSTRUMENTS of an action. And examples 'd' and 'f' show the REASON or cause of an action. However, in most instances, except for the names of persons (as in 'a' and 'b'), the various dialects would use another construction instead of the associative, since it seems to be 'dying out'.

However, as noted in all dialects for Dialog I, the associative marker is actively used to date all past events given in terms of days, months, and years.
1. AMIGO, SINGO ANG GINAPAKITAO HO?
   (friend) (she) (to) (looking for) (your)

2. SI MISTY ARRUDO.
   (he)

3. ATO SITIA SA OFISINA. MAGUPOD Ako SA IND.
   (there) (he) (to) (accompany) (you)

4. ANG ANG GINATULOG MO HIKI?
   (what) (to) (teach) (your) (here)

5. MATHEMATICS.
   (mathematics)

6. INDIQ MASABAD ANG MGA ESTUDIANTE HUKI?
   (what) (pupil) (is) (the)

7. INDIQ MAN. KALABAHAN SA ILA KABUGOT KAG KAPISAN.
   (most) (best) (to) (good) (and) (industrious)

8. INDIQ ANG MACABAL MGA ESTUDIANTE. HUKI UKON HUKI SA IND?
   (where) (to) (smart) (to) (there) (or) (to) (your) (place)

9. MAS MABULAY MACTOON HUKI SAN SA AKON, KAY ANG HABAL SA SOLUD
   (there) (difficult) (study) (to) (smart) (to) (inside)

   SANG KLASE INIKIS. PERO SA GUMAK ILONGO.
   (in) (class) (English) (but) (to) (outside) (Ilongo)

10. PILA KA KLASE ANG GINATULOGAN MO?
    (how many) (to) (which) (being taught) (by you)

11. SA AKON, TATLO; PERO GAMOTITA AO SING TATLO MAN.
    (you) (three) (to) (teach) (to) (three) (to)

12. AKI NA GITSA SA OFISINA. MAT KLASE AO. MAUNA NAU LAKI AO SA IND.
    (here) (to) (go ahead) (to) (to) (to) (your)

13. SIGE. SALAMAT CID.
    (OK) (to)

14. WALA SING AIO MAN.

---

1. "GINA:" is a prefix emphasizing the object of one's action and in the present time, somewhat equivalent to the present passive of English. "PANITAO" is the root for "to look for" or "to search."

3. See p. 51, note on 2, for "ATO."

- "UPOD" is the root for "accompany" or "to go with."

- Note the use of the associative marker in comparing qualities, and meaning "than."

9. The prefix "GINA." with the affix "-AN" emphasize the place where the action occurs; in this case 'one's classes'.
1. **PARE, SINQO RING GINAOSOY?**
   (friend) (Tm)(your)(look for)

2. **SI MISTYR ARRUYO.**
   (Tm)

3. **IDTO IMAW SA OPISINA. NAIBA AKO KIMO.**
   (accompany) (Cf.III,9)

4. **ANO GINATUROQ NO IYA?**
   (What) (teach)(by you)(here)

5. **SA MATEMETERS AKO GATUROQ.**
   (Rm)

6. **BUKOT MAGAHUG DO MGA EKUYLA IYA?**
   (not) (noisy) (student)

7. **BUKON MAN. KAABOQAN KANDA HAY MABUOT AG MAHOGUD.**
   (no) (most) (cf.III,9) (V,26)(and)(industrious)

8. **SIQIN RO MGA MAQA0AM NGA ESKUYLA, IYA O IDTO SA INYO?**
   (Tm)(Pm)(wise) (Em)

9. **MAS MABUDLAY MAGTU0N IYA KU SA ANONAY RO HAMBAQ SA SUSUD.**
   (more)(difficult)(study) (Am)(Rm)(ours)(since)(language)(Rm)(inside)
   ET KLASE HAY ININGLES, PERO SA GOWAQ INAX?ANON.
   (Om) (Vm)(English) (but) (out) (Aklanon)

10. **PILANG KA KLASE RO GINATUDQAN MO?**
    (how many)(Pm) (Tm) (teach) (your)

11. **RO AKON MAY TATLO, PERO GAKOTTAS AKO IT TATLO MAN.**
    (Tm)(mine)(Vm)(three) ("co-teach") (Om) (also)

12. **IYA SON KITA SA OPISINA, MAY KLASE AKO. MAUNA GONLANG AKO KIMO.**
    (you and I)(Rm) (Em) (go ahead) (III,9)

13. **SAGAHAT GID NGA ABOQ.**
    (very)(Lm) (much)

14. **OWAQ ET ANOMAN.**

---

1 - **PARE** is a term of address to all males your age or your social equals, it is both familiar and friendly; but must be used carefully within your peer group, and not outside it.

RING is the abbreviation for RO IMO NGA (Cf.Dialog IV, note on 5)

GINA is the prefix emphasizing the object of an action; roughly in the present tense. OSOY is the root word for 'to look for'.

4 - **TUROQ** is the root word for to teach. It is used again in 5 and later in 10 - but notice how the root is reduced to TUD-, while the suffix -QAN is added.

6 - **BUKOT** is an abbreviation for BUKON and ET.

7 - Notice how MAN functions as a discourse marker; here it shows "my 'BUKON' is an answer to your question."

ABOQ is the root word for 'much,many' (see 10 also). The prefix KA- and the suffix -AN denote the superlative 'most' or 'very,very many'.

9 - **KU**, the Associative Marker, serves as 'than' in comparing situations, such as 'harder than in our place'.
1. ANIGO, SINGO ANG GINASAAP MO? (friend) (she) (Tm) (looking for) (your)

2. SI MISTY ARRUYO. (Tm)

3. NUOTO TANA SA OPISENA. IBQAHAN TA IKAM. (there) (he) (Tm) (go with) (we) (you)

4. ANO ANG GINATAULOGAN MO RUGYA? (what) (Tm) (being taught) (you) (here)

5. MATHATIKS. (mathematics)

6. INDOQ MASTI AND MGA ESKWELA RUGYA? (naughty) (Tm) (Pm) (pupil)

7. INDOQ MAN KALABANAN KANANDA MABJOOT KAG MATANDOS. (there) (he) (most) (then) (good) (and) (industrious)

8. SIGCA ARAY MGA ESKWELA, RUGYA KAG DUGTO SA INYO? (which) (smart) (Tm) (Pm) (and) (Rm) (your)

9. MAS MABULAY MAGTUNGAN DUGYA KANG SA AKON, HAY ANG LANGWAI SA SOLUD (more) (difficult) (study) (here) (Am) (Rm) (our) (since) (Tm) (language) (Rm) (inside)

KANG KLASE INGUS, PERO SA GINAG Q. KINARAY. (An) (class) (English) (but) (Rm) (outside) (Kinaray-a)

10. PIKAY KA KLASE ANG GINATAULOGAN MO? (how many) (Pm) (Tm) (being taught) (by you)

11. ANG AKON CID, TATLO; PERO GAKOTITS MAN AKO SA TATLO. (Tm) (my) (Dp*) (three) (but) "teach" (Dp*) (Rm)

12. RUGYA Run KITA SA OPISENA. MAY KLASE AKO. MAUNA LANG AKO KANDO. (Dp*) (we) (Rm) (go ahead) (Dp*) (you)

13. HUPOD. SEMAT CID. (yes) (Dp*)

14. WARAQ MAN SING AND. (nene) (Dp*) (Om) (what)

1. "GINA-" is a prefix emphasizing the object of one's action and is in the present time, somewhat equivalent to the present passive of English. "SAP" is the root for "to look for" or "to search."

2. "EBA" is the root for "to accompany" or "to go with". However, it undergoes reduction (See pp. 101-02) with the addition of the suffix ".HAN". This particular suffix emphasizes the referent of the action (I'll go with you) and is in the future.

3. "TA" (short for "MATON") is idiomatic here, since it means "You and I". Literally it would read, "You and I will go with you". "KO" would also fit, but "TA" is the usual idiomatic form.

4. The prefix "GINA-" and the suffix ".AN" focus on the place (here, understood), and are in the present.

7/12 - For "KANANDA" and "KANDO" see p. 29, note on line 9.

8. For "SIGCA" and associative marker "KANG" see p. 45, notes on lines 23 and 26.
1. **AMIGO, SINGO ANG GINAGOSYO MO?**
   (friend) (she) (Tm)(look for) (your)

2. **SI MISTYR ARROYO.**
   (Tm)

3. **ITO INAW SA OPISINA. MOS, MOMOTAN TA IKAW.**
   (there) (he) (Rm) (let's go) (go with) (we) (you)

4. **AND ANG GINATULUQN MO ODI?**
   (what) (Tm) (being taught) (you)

5. **MATEMATHIKS.**
   (mathematics)

6. **BOKON MALINGAW ANG MGA ESTUDYANTE ODI?**
   (not) (noisy) (Tm) (Pm) (pupil) (here)

7. **BOKON 'A, KALABANAN SA ANDA MABUQT KAG MAHUGOD.**
   (not) (as) (most) (Rm) (them) (good) (and) (industrious)

8. **TIQIN KASARANGAN ANG MGA ONAG, ODI O ITO SA INTO?**
   (there) (smart) (Tm) (Pm) (child) (or) (Rm) (your place)

9. **MAS MAHUGOD ODI MAGTOON KI SA AKON, KAY ANG LANONTES SA SOLUD (more) (difficult) (study) (than) (Rm) (our) (because) (language) (Rm) (inside)
   ET KLAS8 INGLELS, PERO HIKSYA A SA GUIA.**
   (Om) (class) (English) (but) (Visayan) (Rm) (outside)

10. **PILA KA KLAS8 ANG GINATULUQN MO?**
    (how many) (Pm) (Tm) (being taught) (by you)

11. **SA AKON, TATLO. PERO MAGKOTIT AKO ET TATLO PA.**
    (Rm) (my) (three) ("co-teach") (Om) (Dp#)

12. **ON RUN KITA, MAY KLAS8 AKO, MAUNA LANG AKO.**
    (here) (Dp#) (we) (Rm) (go ahead) (Dp.)

13. **SISI, SALAMAT QID, HAY.**
    (O.K.) (Dp#) (O.K)

14. **WALANG AND MAN.**
    (Cf. V, 28)

---

1. "AMIGO" or "TARE" are common terms of address to strangers of the same age or social standing as you. They should not be used with elders or superiors.

2. "QOSY" is the root word for "to look for". "GINA." is a verb prefix emphasizing the object of an action, and is in the present tense.

3. "HUNOT" is the root word for "to go with" or "to accompany". Here it is reduced (see pages 101-02) and the suffix "-AN" is added, to stress the referent (I'll go with you.)

8. "KASARANGAN" literally means "the most worthy" or "the best".

9. The associative is not often used in Loocnon (see p. 57), so "KI" is used for "than" in comparisons. Note also the 'Visayanization' of the English word "language".

3. "TA" (short for "NATON") is idiomatic here since it means "you and I". Literally it would read "You and I will go with you".
DIALOG SEVEN, The Volunteer at School, Part 2 - Edionganon Translation

1. AMIGO, SINGO KAG IMO ING'HANANAP?
   (friend) (who) (Tm) (your) (look for)

2. SI HISTYR ARUYO.
   (Tm)

3. SA OPISINA SIDA. ANONTAN NAKOQ IKAW.
   (he) (accompany)(by me)(you)

4. INAQO KAG ING'TUTUDLOQ DILI?
   (what)(Tm) (teach) (here)

5. MATEMATEKS.

6. BUKOQ HAGULO KAG MGA ESTUDYANEE DILI?
   (not) (naughty)(Tm)(Pm) (student)

7. BUKOQ RA. KARAHUQAN SA INRA MABUOT XXX AG MAHUGOR.
   (most) (Rm)(them) (good) (industrious)

8. SINGO KAG HAAYAM NAK MGA ESTUDYANTE, ANG DILI O ANG ROTO SA INRO?
   (who) (Tm) (smart)(Lm)  (Tm) (or)(Tm) (your)

9. KAHIRAP HAGTUON DILI KI SA AHOQ, KAY ANG LANGWADS SA
   (difficult)(study) (then)(Rm)(our)(because)  (language)(Rm)
   SUYOR ET KLASE INGLIS, OGALING SA LUWAS ODIONGANON.
   (inside)(Om) (inside)(but) (outside)

10. PILANG KLASE KAG ING'TUTUDLOQON?
    (how many) (Tm) (teach)

11. SA AHOQ, TUYOQ, FERO TUYOQ PANG KLASE KAG AHOQ GIKOTITS.
    (my) (three) (but) (Dp)(Lm) (Tm) ("co-teacher")

12. HALI EY KITA. MAY KLASE AKO, MAUNA YANG AKO.
    (here)(Dp) (Em) (go ahead)(Dp)

13. SALAMAT GID, HA?
    (Dp*)(O.K?)

14. OYAQ ET ANO PA RA. (cf. V,28)

1. AMIGO or PARE are common friendly terms to strangers of the same age or
   social standing.
   HANAP is the root word for 'to look for'. The prefix ING- and the first
   syllable of the root word which is reduplicated go together to make a
   verb in the present which emphasizes the object of the action.
   3  ANONTAN is the combination of the reduced root for the word 'accompany'
      (AKONT-) and the suffix -AN which make a verb emphasizing the person in-
      directly involved with the action (the associate), "I'll go with you."
   4  Note the ING- prefix and reduplicated first syllable on TUDLOQ, again
      emphasizing or focusing on the object of the action.
   7  KARAHUQAN comes from the root word MABAMMI (much,many). The KA- prefix and
      the -AN suffix go on the reduced root HAMUQ to show the superlative: "Most".
   10 ING'TUTUDLOQON shows the phenomenon of prefix (ING-), reduplication (-TU-),
       and suffix (-ON), which make the future form emphasizing the object.
1. "AMIGO" or "PARE" are common terms of address to strangers of the same age or social standing as you. They should not be used with elders or superiors.

2. "ANAITA" is the root word for "to look for". "GINA" is a verb prefix emphasizing the object of an action, and is in the present tense, somewhat equivalent to the English present passive.

3. "MUNDA" is the root word for "to go with" or "to accompany". Here it is reduced (see pages 101-02) and the suffix "AN" is added to stress the referent ("I'll go with you.

4. "TA" (short for "NATON") is idiomatic here since it means "you and I". Literally the sentence would read "You and I will go with you.

5. Note the use of the enumerative marker "KA" with the adjective.

6. "HIKL SA INDO". The "SA" has the force of "here" and implies some comparison to another place or something. Stringed together, it means "It is harder here than it is at ours", understood.
The Object Focus is the system of verb affixes whereby a sentence emphasizes or focuses on the direct object or goal of an action. The Topic Marker will occur with the Direct Object (and not the Object Marker) since the object is now made the topic or most important thought of the sentence. It is with this focus, particularly in the future, that reduction of roots take place (letters are left out, switched around, or changed in some way or other), and at least some quick reference should be made to the Grammar Notes of Dialog Twelve (see pages 101-102 on Morphophonemic Reduction).

This object focus is roughly equivalent to the passive voice of English, but a clearcut parallel is by no means possible. It is much easier just to remember that the direct object of the sentence is emphasized, and hence made the topic; and all other elements: namely, subject, associative, and/or referent, take a minor role. (It is obvious that the subject, not being the topic, will receive some other marker within this construction—usually the associative, and sometimes even the object, marker.)

The forms are as follows, corresponding to the forms for the Actor Focus (page 26). The same comment on time held true. Time is not clear cut; and aspect is what is most important in the verb prefix. That is why there is a prefix for 'being able to' and also for a 'past negative' (did not do); while the 'perfect' only expresses an air of nearness to the present—linking past and present rather closely.

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>GIN-</td>
<td>IN3-</td>
<td>IN3-(redup.)</td>
<td>MA-</td>
<td>MA-</td>
<td>PAL-(root) -ON/-A</td>
</tr>
</tbody>
</table>

(Replication in OD implies the repeating of the first syllable of the root word.)

(W) ANO ANG OTANGULOQ MO DITIK? (What are you teaching here?)
(LC) OWA GINATUTUT ANG DIEBOS. (Divorce is not permitted.)
(AR) OWA PACTAKAMA KO ANANG KAKITA. (His wallet was not stolen.)
(IL) BAKUN KO ANG KARHE KON BARATO. (I will buy the meat if it's cheap.)
(KE) GINALIGYAC NANDA ANG MOSITIDAO. (They sold mosquito nets.)
(OD) SINGO ANG AO TINHAYANG. (Who are you looking for?)
(AR) HABAKA KO SON KO BAGONG BAYAY. (I have just bought a new house.)
(IL) PWEDE KO MARILIT III ANG MGA DALA KOT. (Can I please leave my things here?)

As a reminder, the above forms, as these for the Actor Focus, depend upon emphasis for their use. It is not "better" to speak with either the Actor or the Object Focus. Each must be used when and if emphasis is called for. If the speaker is going to emphasize the doer of the action, then the Actor Focus is used; if the object of the action is foremost in his mind, then the Object Focus is used. The dialogs give but a small glimpse of how alternations subtly occur throughout the course of a single conversation. The use of 'focus' is an art that practice and not science will perfect.
1. GUTOM KA NA?
   (hungry)(you)(Dp.)
2. HUGO, GUTOM GID KATMAQ.
   (Dp*) (extremely)
3. DALIQ LANG MAKAGON KITA. KAGUTON KA SANG MGA PAGAKON DIRI?
   (quickly)(Dp.) (eat)(we) (like)(Am)(Fm) (feed)
4. SYMPRE, MANAKIT ANG PAGAKON DI.
   (of course)(delicious)(Tm) (here)
5. KABALO KA MAKAGON KANGOL.
   (know how) (to eat) (cooked rice)
6. HUGO 'E, PAKATAPUS SENG TEYR KO, KON MAKAGULIQ AKO SA AMERIKA,
   (yes)(sh) (after) (Om) (stay) (my) (when) (return) (Fm)
   PADALHAN AKO NT PIO SENG BUGAS KADA BULAN.
   (have send) (Am) (Om)(rice) (every)(month)
7. ANO ANG PASORITO MO NOA SUDQAN
   (what) (Im)(favorite)(your)(Im)(fed served along with rice—viand)
8. KAGUTON AKO TANAN, PERO ANG PASORITO KO, SIGURO, GINAMUS.
   (like) (all) (but) (Im) (my)(probably) (marinated foods, esp. fish)
9. GINAMUS? GAKAGON KA GINAMUS?
   (marinated) (eat)
10. HUGO. KANAMET.
    (delicious)
11. BASI MASQUIT ANG TIAN ANO.
    (maybe) (sick) (Tm)(stomach)(your)
12. INDIQ. MABKUD NA ANG TIAN KO.
    (no) (strong) (Dp.) (Tm)(stomach)(my)
13. SIGA. LUTOQ NA ANG PAGAKON. KAGON NA TA. KAGON ASTA BUSOG.
    Indi
    (ready) (Dp.) (Tm) (food) (eat)(Dp.) (we) (eat) (until)(full) (drink)
    ASTA HUBOG.
    (drunk)

3. "DALIQ" is the root word for 'to be quick', 'fast', or 'to hurry'.
4. "KAGON" is the root word for 'to eat'.
5. "KAGUTON" is the root word for 'to like', 'to cherish', or 'to have a taste for'.
6. "DALA" is to 'bring' or 'carry'. The "PA-" prefix gives the meaning of 'to have it done for you', and is called the "instrumental prefix". The "-MAN" suffix emphasizes the person responsible for the action ('I will have Pie send me rice').
8/9 — Note how Ilongo can have sentences without the object marker "SINQ" or its substitute "SANG".
1. NAGUTOM KA 'ON?
(hungry)

2. HUQ0. NAGUTOM GID AKO IT DORO.
(om)(very much)

3. DALIQ LANG ANAY KITA MAGKAQON. NAQILAQ KA ET NGA PAGKAQON IYA?
(little while) (eat) (like) (om)(pm) (foods)

4. SYEMPRE, KANAMIT RO PAGKAQON IYA.
(of course)(delicious) (here)

5. ANTIQ0 KA MAGKAQON ET HUNAY?
(know how) (om) (cooked rice)

6. HUQ0, RON, PAGKATAPOS ET AKONG PAGTENIR IYA, PADAQHAN KO
(yes indeed) (after) (om) (stay) (have send)(by me)
SI PIO IT BUGAS KADA BUGAN.
(uncooked rice)(every)(month)

7. NANO RING NAGUSTOHAN NGA SUGA?
(what)(tm) (favorite) (food served with rice, viand)

8. NAQILAQ AKO SA TAWAN, PERO RO AKONG NAGUSTOHAN SIGURO HAY GINANUS.
(every) (probably)(tm)(marinated)

9. GINANUS, GAKAQON KA ET GINANUS?
(you)(om)

10. HUQ0, KANAMIT RON, GA1N0H MAN AK0, ET TUBAQ.
(that) (drink) (tuba-fermented coconut sap)

11. BASI HASAKIT RING TITAN.
(sick) (stomach)

12. BUK0N GID, MAQANAD 'ON RANG TITAN.
(no indeed) (used) (tm)

13. SIK0E. MAKAQON 'ON KITA.
KAQON HASTA MABUSOG. TON HASTA MAHILONG.
(eat):until)(full) (drink) (drunk)

3 - DALIQ is the root word for 'to be quick', 'fast', or 'to hurry'
ANAY is a conversation marker meaning 'in a minute', 'please', 'just a second'
KAQON is the root for 'to eat'; the prefix PAG gives the meaning of 'edibles'.

5 - Just as the words for 'here' and 'there' (cf. VI, 2) there are words for
'this' and 'that' which show orientation to speaker and listener.
RAYA, abbreviated RA means "this, near me"
ROYON, abbreviated RON means "this, near both you and me"
RAQAQ, also said ROQAQ means "that, near you"
RATO, abbreviated TO means "that, far away from both you and me"
They also refer to distance of space or time, but also reflect social and
conversational distance. Here RON means "I say 'yes' to that which you said."

6 - PADAQHAN is the combination of the PA instrumental affix; the root DAVA
(which is here reduced to DAV), meaning 'to carry', but with PA meaning
'to send' or 'to have carried'; the AN suffix emphasizes the actor of the
instrumental or causative sentence. Literally: "I'll make Pio send me rice."

12 - RANG, like RING, is a contraction. Here: RO (tm) and AKON (ty) and NGA (lm)
DIALOGUE — The Volunteer is Invited to Dinner — Kinaray-a Translation

1. NAJUTON KAW HUN (hungry)(you)(Dp.)
2. HUNOD. NAJUTON HUN AKO. (yes) (Dp.)
3. DALA QPN LANG KITA MACKAQON. KAGUTON KAW KANG MGA PAKAQON DUGYLA. (quickly)(Dp.)(Dp.) (we) (eat) (like) (Am) (Pm) (Sender) (here)
4. SYMPRE. MANAKIT ANG PAKAQON DUGYLA. (of course)(delicious)(Tm) (food)
5. KAGUTON KAW MAN KANG KANGQON? (like) (Dp.) (Am) (cooked rice)
6. HUNOD. KON MAKAQONAKO SA AVGAIQA, LIHOOON KO SI PID MGA MAKADAR (yes) (when) (return) (Tm) (request)(by me)(Tm) (Im) (have send)
   KAGAIQON KANG BESAS KADA BULAN, (to me) (Am) (rice) (every) (month)
7. ANO ANG PABORTO MO MGA DADIQ. (at)(Tm)(favorite)(your)(Im) (food served along with rice—viand)
8. NAJUTON QAN KO ANG TANAN. PERO ANG PABORTO KO QID.-GINAQUUS. (is liked)(by me)(Tm)(every) (but) (Tm) (my)(Dp*)(marinated foods, esp. fish)
9. GINAIQUS. GAKAQON KAW KANG GINAIQUS. (marinated) (eat) (Am)
10. HUNOD. KAHAMIT KARA. (delicious) (that)
11. BASH MANSKIT ANG BUSONG KO. (maybe) (sick) (Tm)(stomach) (your)
12. INDQ. NAJUTON HUN ANG BUSONG KO. (me) (used to)(Dp.) (Tm) (my)
13. SIQ. MAKAGON HUN KITA. RAHAQ HUN ANG PAKAQON. KAGAQN ASTA MABUSIQ. (e.g.) (eat) (Dp.) (we) (ready) (new) (Tm) (food) (eat)(until) (full)
   INDQ. ASTA MALIKIN. (drink) (drink)

3. "DALIQ" is the root word for 'to be quick', 'fast', or 'to hurry'.
   6. "KANQON" is the root word for 'to eat'.
   9. "QUION" is the root word for 'to like', 'to cherish', or 'to have a taste for'.
   6. "DARA" is the root word for 'to send'; the "PA" prefix is instrumental and gives the meaning of 'to have it done for you'; the "MN=" prefix is future emphasizing the actor.
   8. The "NA=" prefix and the "QAN" suffix emphasize the referent object of one's liking. Another similar phrase could be: "NAJUTONQAN KO IKAW" (I like you). This is not a direct object, since verbs of liking, hating, etc. do not have such direct objects.
   13. "RAHAQ" is used of both cooking and fresh fruits and means either 'cooked' or 'ready' or 'ripe', depending on what is referred to.
DIALOG NIGHT, The Volunteer Is Invited to Dinner -- Locomo Translation

1. NAGUTON KA HUN
   (hungry)
2. HUQO. PWERTI HUN GID.
   (ruined)
3. ANAX MALALIQ LANG. KAGUTON MAN IKAW ET PAGKAAION OMI?
   (please)
4. SYMPRE, MANAAT ANG PAGKAAION OMI.
   (of course)
5. MAKAKAQON KA ET HUMAN?
   (can eat)
6. HUQO 'B. PACQUILIQ KO SA ANSAKA, PADALIQ AKO NI PID ET BUGAS BULANGSULAN.
   (yes)
7. AND ANG PABIRITO KO NIA SURAQ?
   (what)
8. KAGUTON AKO ET TANAN. PERO ANG PABIRITO KO GID ANG GINAMUS.
   (like)
9. GINAMUS. NAGAKAQON IKAW ET GINAMUS?
   (marinated)
10. HUQO. KANAMIT.
    (delicious)
11. BASI KON SAKITAN IKAM ET TITAN.
    (maybe if)
12. INUG. ANAD HUN ANG AKON TITAN.
    (m)
13. SIGE. MALI MAKAKAQON KITA. PAGMUN HUN ANG PAGKAAON. KAGON HASTA MABUSOG.
    (O.K.)

INIM HASTA MAHILON.
    (drink)

3 - "DALIQ" is the root word for 'to be quick', 'fast', or 'to hurry'.
   "KAGON" is the root word for 'to eat'.
   "QUO" is the root word for 'to like' or 'to have a taste for'.
4 - "NAMIT" is the root for 'delicious'. "MA" is the adjective prefix for the positive.
10 - Note the "N.A." prefix for adjectives with the sense of 'very' or 'extremely'.
6 - "DALA" is the root for 'to bring' or 'to carry'. The "PA" prefix is instrumental and gives the meaning of 'to have it done for you'. The "-QAN" suffix emphasizes the one main actor, in this case the one affecting the action ('I will have Pie send me rice').
11 - "SAKIT" is the root word for 'pain', 'hurt', or 'to be sick'. The "-AN" suffix emphasizes the location of the action; a literal translation would read: 'You will be made sick as to your stomach.' The object marker shows the object or relationship of the sickness to the whole (IKAM).
DIALOG EIGHT, The Volunteer Is Invited to Dinner--Edionganon Translation

1. NAGUTOM EY KA?
   (hungry) (Dp.)

2. OHOQ, ABANG GUTOMI
   (very)

3. MADALIQ YANG, KAQUDON KA ET MGA PAGKAQON DILI?
   (quickly) (Dp.) (like) (Om)(Pm)(foods) (here)

4. SYXHRE. HANAMIT AIG PAGKAQON DILI.
   (naturally)(delicious)

5. KAQUDON RA KA ET KANQON?
   (Dp.) (Om)(cooked rice)

6. OHOQ, KUNG HAAGTOY AKO SA AHIQ, HAPARAYA SA AKO A SI PIO
   (if) (leave) (Rm)(our)(have send)(Rm)(me) (Vm)
   ET BUGAS BONA 'T BUYAN.
   (uncooked rice)(every)(Om)(month)

7. INAQO KAG IONG PABORITO SUYAQ?
   (what)(Tm)(your) (favorite)(food served with rice, viand)

8. KAQUDONAN KO ANG TANAH, OGALENG KAG AKONG GADOR PABORITO AY GAMOS.
   (like)(by me) (all) (but) (Vm) (special) (favorite)(Vm)(marinated)

9. GAMOS! KAUDON KA ET GAMOS?
   (Om)

10. OHOQ, ABANG NAHIT. NAHITOM RA AKO ET TUBAQ.
    (very)(delicious) (Vm)(drink)(Dp.) (Om)(fermented coconut sap)

11. SUBALING MAGSALIK KAG INONG TITYAN.
    (perhaps) (sick) (Vm) (your) (stomach)

12. INDIQ, AMAR EY KALING AKO TITYAN.
    (used to)(Dp.) (my)

13. SIGE, DALIQ EY MAAQON KITA. YUTOQ EY KAG PAGKAQON. KAQON
    (let's)(Dp.) (eat) (cooked)
    HASTA NABUSOG. INOM HASTA HAYANGO.
    (until) (full) (drink) (drunk)

3 - DALIQ is the root word for 'to be quick', 'fast,' or 'to hurry'.
   KAQON is the root for 'to eat'; the prefix PAG- gives the meaning of
   'edibles.'

4 - QUDON is the root for the 'to like' or 'to crave for'. Note its recur-
   rence in lines 5, 8, and 9.

5 - note the root RAYA ('to bring') with the instrumental affix PA has the
   meaning of 'to have send'. The NA- prefix here focuses on the actor of
   the causative sentence: 'I'll have Pio send me rice.'

6 - KALING is a particle used to explain an almost evident situation; it
   has the force of "well, after all, I'm used to it."
DIALOG EIGHT, The Volunteer Is Invited to Dinner — Rembolaman Translation

1. GUTOM KA NA BAG
   (hungry) (Dp)(Dp*)

2. HUQO. GUTOM NA CID AKO.
   (Dp) (Dp*)

3. DALIQ NA LANG. KAQUION KA BA NING MGA PAGKAGON ERI?
   (quick) (Dp) (Dp*) (like) (Dp) (Om) (Pm) (food) (here)

4. SYMBRE, MANAMIT ANG PAGKAGON ERI?
   (of course) (delicious) (Tm)

5. MAKAKAQON KA BA NING KANGON?
   (can eat) (Dp) (Om) (cooked rice)

6. HUQO. PAGULIQ KO SA AMUKA. PADAYQA AKO NI PIO NING BUGAS BUYANGYAN.
   (yes) (return) (my) (Pm) (have send) (Am) (Om) (rice) (monthly)

7. AKO ANG PABKITO MO NGA SUYAN?
   (what) (Tm) (favorite) (your) (Lm) (food served with rice, "viand")

8. KAQUION AKO NING TAHAN. PERO PABKITO KO CID ANG GANUS.
   (like) (Om) (every) (but) (favorite) (my) (Dp) (Tm) (marinated foods, esp. fish)

9. GANUS. GAKAQON KA BA NING GAKOS?
   (marinated) (eat) (Dp) (Om)

10. HUQO. KANAMIT.
    (very delicious)

11. BASI KON MAGSARIT ANG IMONG TITAN.
    (maybe if) (sick) (Tm) (your) (Lm) (stomach)

12. INDEQ. ANAD NA NING AKON TITAN.
    (ne) (accustomed) (Om) (my) (stomach)

13. SIGE. LUTOQ NA ANG PAGKAGON. KARI, MAKAKON NA KITA. KAQON HASTA MABUSIQ.
    (O.K.) (ready) (Dp) (Tm) (food) (here) (eat) (Dp) (we) (until) (full)
    IND HASTA MABATONG.
    (drink) (drunk)

---

3. "DALIQ" is the root word for 'to be quick', 'fast', or 'to hurry'.
   "KANGON" is the root word for 'to eat.'
   "GUTOM" is the root word for 'to like' or 'to have a taste for'.
   "NAHIT" is the root word for 'delicious'. "MA." is the common adjective prefix.

4. "NAHIT" is the root word for 'delicious'. "MA." is the common adjective prefix.

5. "DAYA" is the root word for 'to send' or 'to carry'. The "PA." prefix is instrumental
   and gives the meaning 'to have it done for you'. The "QAN" suffix emphasizes
   the main actor, in this case the one effecting the action ('I will have Pie send me rice.');
   "LONQ" suffix emphasizes the main actor, in this case the one effecting the action ('I will have Pie send me rice.')

6. "NING" is used to show the relationship between "accustomed" and "stomach". The actor
   or topic marker is not used here, but rather the object marker (NING). Though this is
   not a very frequent construction, it does occur from time to time, especially with
   adjectives.

8. "LUTOQ" means 'cooked, ready' of foods; and 'ripe, ready' for fruits and vegetables.
There are four BASIC ADJECTIVE PREFIXES common to all of the West Visayan dialects. The first is the standard adjective prefix in the positive degree: "Mt.". The second is an intensifier with the force of 'very', 'quite', or 'extremely': "KA.". The third is a word borrowed from the Spanish used in comparing adjectives, and having the force of 'more': "WAS". The fourth is equivalent to the superlative and is borrowed and understood throughout from Tagalog: "PINAKt.", and has the force of 'most'. Examples are as follows:

(IL) MASAYA AND MLA PANIMALAY. (Their house is a happy one.)

(ER) MAS PANGHUT NAH RU SA ANANG KGMANHUK. (He is kinder than his brother.)

(LC) PINAKABAROH ANG INTONG BALAY. (Your house is the biggest.)

(KR) PANGULAS ANG PAGDALA ET AUTO. (Driving a car is easy.)

(MD) MAS MAFILAY KAO INLANG PUGPARIAT. (Their lives are much harder.)

In addition, the suffixes "...i1N", 'LAM' and "-ON" are used to make basic noun-type roots into adjectives.

(OK,Od) MANGGAD (riches, possessions) MANGGARANON (rich, wealthy)

(IL) KALIPAY (happiness) (MALIPAYON (happy))

(all) SIPON (mucus) SIPONON (having a cold)

(all) BUQOT (one's inner self) BUQOTAN ('having "heart", kind, charitable)

There is also the "TIGL" or "TAGL" prefix in the different dialects which is used to group things together. For example, "FILA" means "how much" or "how many"; while "TIGPILA" or "TAGPILA" means "how much aspice". These same prefixes are used for naming the seasons and various times for doing things, such as (AK) "UGAN" means "rain", and "TIGUGAN" means "rainy season"; (AK) BUNA means "a bunch of fruit", while "TAGBUNA" means "the fruit-bearing season." This prefix can be seen in Dialog Ten.

* * * * * * * * * *

Most dialects have a great number of prefixes which most commonly occur on words which are used as nouns or substantives. Some dialects, such as Aklanon and Ilongo, have as many as 32 or 36 respectively. However, the most common ones as occur in all dialects here presented are as follows:

(1) The "PAO." prefix is used to make a commonly used verb root into a noun. Examples:

ABOT (to arrive) PAGABOT (arrival)
KAQON (to eat) PACKAQN (food, edibles)
SULAT (to write) PAGSULAT (writing)
BASA (to read) PAGBASA (reading)

(2) The "KA." prefix is probably the most commonly used noun prefix. This prefix also occurs with the variations of including the suffix "...AN" after the root, and also as the form "KINA." (namely, the "...IN." infix on the "KA." prefix). Each one of these gives a certain characteristic type of meaning to the basic root. For example, the "KINA." prefix means 'the basic outgrowth of', 'the climax of', or 'the culmination of' what the root implies. Examples:

TAGIS (sweet) KATAQIS (sweetness)
HABA (long) KAHABA (length)
PUTOQ (white) KAPUTQON (whiteness)
BUQAY (hard, difficult) KABUQAYAN (misery, hardship)
BUQAY (hard, difficult) KINABUQAYAN (the fruit of one's labors)
ANAD (accustomed, used to) KINANARAN (one's habits and customs)
TAHQ (person, one who is born) KINATQHAN (birthday)
(3) The "PA." prefix denotes 'instrumentality', allowing something implied in the root word to happen, or having something or somebody else do what the root implies. Examples:

- SULOD (to enter) → PASULOD (an entrance)
- SAYOD (to know) → PAYSAYOD (a notification)
- GUIWAG (to go out, leave) → PAGUIWAG (an exit)
- HANONGUD (because of) → PAHANONGUD (a dedication)
- SWERTE (luck, fate) → PASWERTE ("potluck", taking what comes)

(4) The "PAE.-" prefix denotes a particular habitual involvement with what the root word implies. The nouns formed from this prefix are subject to rules of morphophonemic reduction, and one must be aware of these observations as made on pp. 101-102.

- MIA SAAN (name) → PANSAAN (one's personal name)
- SIGOD (to tell) → PANSIGOD (a story)
- SULAY (to comb hair) → PANULAY (combing hair)
- TINDAHAN (market place) → PANINDAHAN (to go to market)
- DUMDH (to think) → PANUMDH (a thought)
- ADYE (to pray) → PANADYE (a prayer)
- DAKOQ (to dream) → PANAKOQ (a dream)

(5) Nouns with the "MANOG.-" prefix show the occupation or profession of a person, while nouns with the "INDO.-" prefix show the use of a thing.

- SULAT (to write) → MANOSULAT (a writer) → INOSULAT (a writing instrument)
- BUNUT (to fish) → MANOBUNUT (fisherman) → INOBUNUT (a fishing string)
- TUILOG (teach) → MANUTUILOG (a teacher) → INOTUILOG (a teaching aid)

The linking marker "NIP (all but OD), "NEC" (OD), and its abbreviation, the suffix "-My is used to link or unite two different parts of speech and relate them grammatically to each other. It is also called a ligature; and it even can be used as a conjunction or conjunctive (see p. 79). Its most common function is to link nouns with adjectives, and on occasion, verbs with adverbs. Examples:

- "OD) INAPILAY NAK GADOR AKO. (I'm very tired.)
- (AK) NADOBRA IMAW ET MAYADAYAD NGA BALAY. (He made a beautiful house.)
- (IL) MA'AYOD AGA. (Good morning.)
- (RM) MAY BALIKAYA KANG NGA MOSKITERO? (Do you have mosquito nets for sale?)
- (LC) PIYSKOR NGA TAGA LOGIC AKO. (I'm the Peace Corps from Looo.)
- (KR) MAGARASON NGA ARTISTA TANAY. (He is a rich actor.)
- (IL) SA MIQUIN NGA LUGAR AKO EKSWELAHAN? (In what place is the school?)
- (AK) PWEDEN AKO MAGMAESTRO KINUT? (Can I really teach you well?)
1. **Hello, did you see anything?** (Joe) (anything)

2. **Hello. Pendo ang malan ko si Rits, indin si Dito.** (but) (Tm) (name) (my) (Tm) (not) (Tm)

3. **Abaw, kabalo ka mahirapal sang biysayag, and ang baklon mo, stib?** (now) (knew) (speak) (An) (Visayan) (what) (Tm) (buy) (your) (Steve)

4. **Karne tank, kon barato.** (meat) (hopefully) (if) (cheap)

5. **tres byente ang isa ka kilo. Gusto mo?** (three-twenty) (Tm) (one) (Fm) (want) (your)

6. **Hello. Pendo salapi lang.** (50 cents) (Ip.)

7. **Baw, maimut ka.** (wew) (stingy)

8. **Hello, kat diutay lang and kwarta ko.** (because) (little) (Ip.) (Tm) (money) (my)

9. **Indin ko maimatq, pilá ang sweldo mo dito?** (not) (T) (believe) (how much) (Tm) (salary)

10. **Dos syntos kwarenta be senku pendo ang bulan.** (two hundred forty and five) (Tm) (month)

11. **Pla nga kon dollars?** (or)

12. **Pendo lang.**

13. **Abaw, sakripis kay and pa ang baklon mo?** (sacrifice) (huh?) (what) (buy)

14. **Walq na, salamat. Malakat na ako.** (leave) (Ip.)

---

3 - "Bakl" is the root for to buy, but its reduced root is "BAKL-" with the "-ON" object focus future suffix (see Grammar Notes, p. 64).

4 - "Tanuin" is a particle expressing hope or desire, like "if only".

6 - "Salapiq" is the nickname for 'fifty cents'. The term originally meant 'money in general'.

13 - "Ev" is a particle thrown in to show surprise. It generally signified a statement of fact: either assertion of fact or agreement with it. The particle "KH" is thrown in to show disagreement with a statement. The particle "OH" is used to assert and asserts either the wish to comply with or to be complied with.

7 - If the "MAL-" adjective prefix is used, the topic form or pronoun is used as here. But if the "KA-" adjective prefix is used, the referent marker or form is used. Examples: "Maimut ka", but "Kamut sa IMO". "Matalum ka" (you are handsome), but "Katalum sa IMO" (you are very handsome). "Mabuqot ang bataq" (the child is good), but "Kabuqot sa bataq" (the child is very good).
DIALOG NINE, The Volunteer at Market, Part 1--Aklanon Translation

1. HEY DYO, NANO RO IMO?
   (Joe) (what) (Tm) (yours)

2. BASI MAY AKON NGA GINABAK, PERO RANG NOAGAN SI STIV,
   (maybe) (Em) (my) (Lm) (buy) (but) (VIII,12) (name) (Tm)
   BUKON SI DYO.
   (not) (Tm)

3. ABAW, ANTICO KA MASHAMBA SA BINISAYAQ, NANO RING BAKON, STIB.
   (wow) (know) (speak) (Rm) (Visayan) (want) (buy) (Steve)

4. KARNE KONTAQ, KON BARATO.
   (meat) (hopefully) (if) (cheap)

5. TRES BYENTE RO SANG KA KILO, NAQILAQ KA?
   (three-twenty) (Tm) (one) (Pm) (like)

6. HUQO. PERO SALAPIQ GANG.
   (50 cents) (just)

7. ABA, DIMUT KA.
   (well) (cheap)

8. HUQO, AY SANGKUROT GANG RANG KWARPA.
   (because) (little) (only) (Tm) (my) (money)

9. INDIQ TANG MAGPATIQ. PILA RO SWELDO MO TYN?
   (not) (Om) (my) (believe) (how much) (salary) (your) (here)

10. DOS SYNTOS K'WARENTA EY SINIKU PESOS SANG BUGAN.
   (two hundred forty and fifty) (one) (month)

11. PESOS 0 DOLARS?
    (or)

12. PESOS, GANG.

13. SAKRIPISYO GALIQ. ANO PA RING BAKON?
    (sacrifice) (indeed) (yet) (Tm) (cf. 3 above)

14. OWAQ GON, SAGANAT. HAPANAW GON AKO.
    (cf. IV,13 and English translation, note 'd')

2 - BAKON is the root word for 'to buy'; GINA the prefix emphasizing the goal
    or object of an action.

3 - BAKON is the reduced root of BAKON, namely 'BAK-' plus the suffix -ON
    which is the future form for verbs emphasizing the object of an action.

4 - KONTAQ is a particle expressing hope or desire, like 'if only'.

5 - SALAPIQ is the nickname for 50 cents; BAKOD is 5 cents; PESEYTAS is 20 cents.

6 - TANG is the abbreviation for ET AKON NGA. An alternative for the above ex-
    pression would also be: INDIQ AKO MAGPATIQ.

10 - ISAGA is the numeral for 'one'. SANG or ISANG is the adjective form. How-
    ever the usual form is SAMBAKO (enumerating things) and SAMBILOG (enumerat-
    ing people). (Check dialog IV, the note on line 12 for use of SAMBAKO.)

13 - GALIQ is another discourse particle used to express surprise at what was
    just said, especially when it was unexpected. The butcher above expected
to hear (dollars) for the answer. He gave his comment (sacrifice) and also
interjected the surprise particle, GALIQ.
1. 'Hello Dyo. AM ANO DIO? (Joe) (what) (2m)(your)

2. MAY BALIKN AKO, PERO ANG MGARAN KO SI SITIB, INMIQ SI DIO. (Eh) (buy) (but) (2m) (name) (my)(2m) (not)

3. ABAN, MGARAN KAW MACHABAL KAN KINARATQA. ANG ANG BALN MO, SIND? (wow) (know) (spoke) (2m)

4. KARNE RQAD, KON BARATO, (next)(hopefuly)(if)(cheap)

5. TRES BYENTE ANG KILO. GUSTO NO? (three-twenty) (2m) (want)(your)

6. HPQOD. PERO BALIQ SALAPIQ LANG, (yes) (worth) (50 cents)(2p)

7. ABAN, KAGMUT KAMIO. (very stingy)(you)

8. HPQOD, HAY IIIQ LANG ANG KWARA KO. (because)(little)(2p) (money)(my)

9. INDIQ AKO MAGAPIUQ. PIRA ANG SWELO MO NUYAY? (not) (believe)(how much) (2m)(salary)(your)(here)

10. DOS SYMOS KWARANTA 'Y SENGKU PELOS ANG BULAN. (two hundred forty and five) (2m)(month)

11. PEOS UKON DOLLARS? (or)

12. PEOS LANG.


14. WAPQ EFIN, SALAMAT. MAGAHAN EFIN AKO. (none) (new) (leave)(2p)

---

1. "BA1CAL" is the root word for 'to buy', but its reduced root is "BAKL-" with the "-ON" object focus future suffix (see Grammar Notes, p. 64).

2. "RQAD" is a particle expressing hope or desire, like "if only".

3. The "AM" marker is sometimes omitted as here in "BALIQ (AKO) SALAPIQ LANG."

4. "SALAPIQ" is the nickname for 50 centavos. The word originally means "money in general."

5. "EFIN" is a discourse particle thrown in to show surprise, or agreement with a statement. Another particle "ET" is thrown in to show disagreement. The particle "OF" is one used for exhortation, and asserts either the wish to comply with or to be complied with.

6. When the "KA-" adjective prefix is used, the referent (and not the topic) form or marker is used. Examples: "GAFO IKAW", but "KAGWPO KAMIO". "MABUQOT ANG BATAQ", but "MABUQOT SA BATAQ" (The child is good; the child is very good.)
1. **HELLO** Dito, **MAY BAKION?**
   (see) (Im) (buy)

2. **HUGO. PERO SI STIB AKO, BUKON SI DITO.**
   (but) (Tm) (not) (Tm)

3. **ABA, ANTIGO KA RUN MAGHINISAYAR. ANG ANG BAKION MO, STIB?**
   (know how) (Ip) (speak Visayan) (what) (Im) (buy) (your)

4. **KARNE, KONTAR, KON BARATO.**
   (meat) (hopelessly) (if) (cheap)

5. **TRES BIENTE ANG ISANG KILO. GUSTO MO?**
   (three-twenty) (Im) (ene) (Im) (want) (you)

6. **HUGO. PERO SALAPIQ LANG.**
   (but) (50 centavos) (Ip)

7. **ABA, BARAT IKAW, AH.**
   (now) (stingy) (Ruh?)

8. **HUGO. KAY IST LANG ANG AKONG KWARTA.**
   (since) (little) (Ip) (Im) (money)

9. **HINDIO AKO MAAPATIG, PILA ANG IYONG SWeldo?**
   (not) (believe) (how much) (Im) (your) (Im) (salary)

10. **PESOS SYNTOS KWARENTA 'T SIKNU PESOS ANG BULAN.**
    (two hundred forty and five) (Im) (month)

11. **PESOS O DILYAR.**
    (or) (only)

12. **PELOS LANG.**
    (Im)

13. **ABA. SAHIPISTO GALIQ. ANG PA AKO BAKION MO?**
    (sacrifice) (Ip) (what) (Tm) (Im) (buy) (your)

14. **OWA, RUN, SALamat. MARAHAN RUN AKO.**
    (none) (now) (leave) (Ip)

---

1. **"BAKION" is the root word for 'to buy'. However it is seen throughout this dialog as its reduced root "BAKI" with the object focus future suffix "LOM". (See Notes, p.64)**

2. **"KONTAR" is a discourse particle expressing hope or desire, like 'if only' or 'I hope.'**

3. **"SALAPIQ" is the nickname for fifty centavos.**

4. **"AH" is a particle thrown in to show disagreement. "AY" is another particle often used to show assertion of a statement or agreement. "OH" is used also to show exhortation.**
DIALOG NINE, The Volunteer at Market, Part 1--Odionganon Translation

1. HEY DYO, INGWa KA ET BAKYON?
   (Joe) (Em) (you(0m) (buy)

2. INGWa. PERO ANG MGAYAN KO SI STIV, BUKOQ SI DYO.
   (Em) (but)(Tm) (name)(my) (Tm) (not) (Tm)

3. ABA!, HAAYAM ET KA ET BINISAYAQI INAQO KAG IMo BAKYON?
   (wow) (know) (Dp,) (Om)(Visayan) (what) (Tm) (your) (buy)

4. KARNE, TANQa, KUNG BUKOQ ET NAHAY.
   (meat) (hopefully) (if) (not) (Om)(expensive)

5. TRES BYENTE KAG USANG KILO. GUSTO MO?
   (three-twenty) (Tm) (one) (want) (by you)

6. CHOQ. PIRO SALAPIQ YANG.
   (but) (50cents)(just)

7. SOQAY RA1 KORIPUT KAQADO KA, AH?
   (gosh1)(Dp&)(stingy) (very) (you)

8. BHOQ, KAY Kaisot ANG KWARTA NAKOQ.
   (since)(little)(Tm)(money) (my)

9. MATUQOR? INDIQ AKOQ PATIQ. PILA KAG IMO SWELDO.
   (true) (not) (my) (belief)(howmuch)(Tm)(your)(salary)

10. DOS SYNTOS KWARENTAY SINGKU PESOS ANG BUYAN.
    (two hundred forty-five) (Tm) (month)

11. PESOS UKOQ DOLARS?
    (or)

12. PESOS YANG.

13. ABA!: GASAKRIPISYO YAKQ KA? INAQO PA KAG IMo BAKYON?
    (Dp1) (what) (Dp#)(Tm)

14. OYAQ. EY RA. SALAMAT. HAPAGOY AKO.
    (none)(Dp1)(Dp2) (leave)

1 - BAKAY is the root word for 'to buy.' However it is seen throughout this
dialog in its reduced form (BAKY-) with the suffix -ON, making it a verb
which emphasizes on the object, the thing bought. Note lines 3 and 13.

4 - TANQa is a particle expressing hope or desire: 'if only' or 'I hope.'

7 - SOQAY is a very common expression throughout the Visayas; it is used in
many situations of surprise, and might be equivalent to our "get a load
of this."

KAQADO is the intensifying prefix KA- with the root QADO, meaning 'good'.
Here it has the effect of "you're good and stingy."

10 - Note that money, as well as dates, is counted in Spanish.

14 - HAPAGOY. See dialog two, note on 13.
DIALOG NINE, The Volunteer at Market, Part 1 — Romblomanon Translation

1. HELLO JOE, MAY BAKYON? (Joe) (Buy)
2. HUQO, PERO SI STIB AKO, BUKON SI DYO. (but) (not) (you)
3. ABA, ANTEG KA NA GALIQ MACHINISAYAQ. AKO ANG BAKYON MO? (now) (know) (what) (buy) (your)
4. KARNE KONTAQ, KON BARATO. (nest) (cheap)
5. TRES BYENTE ANG ISA KA KILO. GUSTO MO? (three-twenty) (one) (want) (your)
6. HUQO. PERO SALAPIQ LANG. (but) (50 cents) (you)
7. ABA, KAKORIPUT SA IMO, AI (very stingy) (you)
8. HUQO. KIKORTPUT LANANG AKONG KWARTA. (very little) (only) (money)
9. INDIQ AKO MAPATTIQ. PILA ANG IMONG SWELD? (not) (believe) (how much) (your) (salary)
10. DOS SYNTOS KWARENTA EX SINGI PESOS ANG BUTAN. (two hundred forty and five) (month)
11. PESOS O MGA TOLYAR? (or) (you)
12. PESOS LANG.
13. ABAI, SAKORIPUT GALAQ. ANI PA ANG BAKYON MO? (sacrifice) (what) (buy) (your)
14. WAYAQ NA, SALAMAT. MAKADTO NA AKO. (none) (now) (you)

1. "BAK" is the root for 'to buy', but its reduced root is "BAY" with the "ON" object focus future suffix (see Grammar Notes, p. 64).
4. "KONTAQ" is a particle expressing hope or desire, like "if only" or "I hope."
6. "SALAPIQ" is the nickname for 'fifty centavos'.
7. If the "KA" adjective prefix is used to show stress, then the referent marker or form is called for, as here: "KORIPUT SA IMO". However, if the "MA" adjective prefix were used it would simply be: "KORIPUT KA". Other examples: "HABUQT ANG TINDER" (the saleslady is kind), but "KABUQT ANG TINDER" (the saleslady is very kind).
8. "QIQT" is the root word for 'little' or 'small'.
7. "LANANG" is the slur of "LANG + ANG".
GRAMMAR NOTES: The Basic Interrogatives

Various question words can be outlined for the different dialects and are as follows. Their use can be seen scattered throughout the twelve dialogs:

<table>
<thead>
<tr>
<th>Adlamen</th>
<th>Ilonggo</th>
<th>Odiangasan</th>
<th>Leesman</th>
<th>Kinaray-a</th>
<th>Rimblamam</th>
<th>Ramblamam</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;who&quot;</td>
<td>SINGO</td>
<td>SINGO</td>
<td>SINGO</td>
<td>SINGO</td>
<td>SINGO</td>
<td>SINGO</td>
</tr>
<tr>
<td>&quot;why&quot;</td>
<td>HAMAN</td>
<td>JISQA</td>
<td>GASIQA</td>
<td>BASIQ</td>
<td>ANDIQT</td>
<td>BASIQ</td>
</tr>
<tr>
<td>&quot;what&quot;</td>
<td>AND</td>
<td>AND</td>
<td>INAQO</td>
<td>AND</td>
<td>AND</td>
<td>AND</td>
</tr>
<tr>
<td>&quot;where&quot;</td>
<td>SIKIN</td>
<td>KININ</td>
<td>ROGIN</td>
<td>ROGIN</td>
<td>ROGIN</td>
<td>ROGIN</td>
</tr>
<tr>
<td>&quot;when&quot;</td>
<td>(past)</td>
<td>KANOQ</td>
<td>SANGUHO</td>
<td>KANOQ</td>
<td>KAND</td>
<td>SANGUHO</td>
</tr>
<tr>
<td></td>
<td>(future)</td>
<td>KINHONDO</td>
<td>SANGUHO</td>
<td>SANGO</td>
<td>SANGO</td>
<td>SANGUHO</td>
</tr>
<tr>
<td>&quot;which&quot;</td>
<td>ANDING</td>
<td>ANDING</td>
<td>INAQO NAK</td>
<td>ANDING</td>
<td>ANDING</td>
<td>ANDING</td>
</tr>
<tr>
<td>&quot;how much&quot;</td>
<td>PILA</td>
<td>PILA</td>
<td>PILA</td>
<td>PILA</td>
<td>PILA</td>
<td>PILA</td>
</tr>
<tr>
<td>&quot;how many&quot;</td>
<td>PILA</td>
<td>PILA</td>
<td>PILA</td>
<td>PILA</td>
<td>PILA</td>
<td>PILA</td>
</tr>
</tbody>
</table>

* * * * * * * *

GRAMMAR NOTES: The Conjunctive Markers

There are a few common construction markers that are translated as and serve roughly the same function as the conjunctions in English. The most common is the Linking Marker, discussed on page 72, which also can be the translation for the English conjunctives: "which" or "that". Examples:

"The man that left for Manila was my father."  
(AK) ET DAO NGA NAK PANAWI SA MANILA SI TATA KO.  
(IL) ET DAO NGA NAG LAKIER SA MANILA SI TATA KO.

"The money which was stolen was returned to me."  
(AK) GINTILIC LEON DO KWARTA NSA TINEAW KAD.

The fact that Adlamen and Ilonggo illustrate the examples does not limit them to these dialects. All dialects bear these same words and constructions, except that Odiangasan uses the word "NDA" instead of "NGA".

Other common conjunctive markers are as follows:  
(dialects are as ordered above)

<table>
<thead>
<tr>
<th>&quot;and&quot;</th>
<th>AG</th>
<th>KAG</th>
<th>AG</th>
<th>KAG</th>
<th>KAG</th>
<th>KAG</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;or&quot;</td>
<td>O</td>
<td>O</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>&quot;par&quot;</td>
<td>UKON</td>
<td>UKON</td>
<td>UKON</td>
<td>UKON</td>
<td>UKON</td>
<td>UKON</td>
</tr>
<tr>
<td>&quot;because&quot;</td>
<td>AY</td>
<td>KAY</td>
<td>KAY</td>
<td>KAY</td>
<td>KAY</td>
<td>KAY</td>
</tr>
<tr>
<td>&quot;if&quot;</td>
<td>KON</td>
<td>KON</td>
<td>KON</td>
<td>KON</td>
<td>KON</td>
<td>KON</td>
</tr>
</tbody>
</table>

The use of these above conjunctive markers can also be found throughout the twelve dialogs.
DAY, GABALIGYA KAMO SANG MOSKITERO?
(miss) (sell) (you) (Am)(mosquito net)

HUGO. MAY ARA MAN.
(Ba)(here)(Dp)

PILA INI?
(how much)(this)

SINGKO SINGKWENTIA.
(five - fifty)

ABA KAMAH. KAWERO LANG.
(very dear) (four) (Dp)

INDIQA PWEDER SINGKO LANG.
(net) (possible) (five) (only)

SIGE. MAY ARA MAN KAMO SANG BUTONES?
(Ba) (here)(Dp) (Am)

TAGPILA
(how much apiece)

TAGLO IYES.
(three) (ten)

BA, DUHA SINGKO LANG.
(huh)(two) (five) (Dp)

MAPERDE AKO.
(lose)

PITO PESEITAS, PWEDER
(seven)(20 cents)(all right)

SIGE. SINGKO BYENTE TANAH
(five - twenty)(everything)

HILLOG HGA IYES PESOS INI, MAY SENSILTO KAMO?
(solid) (Im) (ten) (this)(Ba) (change)

HUGO. . . . SALAMAT.

1 - "DAY" is the standard term of address for girls or ladies below your status. Such
public nicknames are quite common. See English translation of Dialog Three, note 'a'.
2 - "BALIGYA" is the root for 'to sell'.
3 - "SANG" the associative marker is often used in place of the object marker (SING).
4 - "KA.." is the prefix for adjectives, denoting 'very much so'.
5 - "TAG" is a prefix denoting 'apiece', 'at a time', generally putting things into a
group. For example, "TAGULAN" means 'rainy season' from 'rain' (ULAN).
DIALOG TEN, The Volunteer at Market, Part 2—Aklanon Translation

1. **DAY, GABALIGYAq KAHO IT HOSKITERO?**
   (miss) (sell) (you)(Om) (mosquito net)

2. **HUO, NAY IYA KAN.**
   (Em)(hero)(also-discourse marker used in answers)

3. **PILA RA?**
   (how much)(this)(Cf.VIII,6)

4. **SINGKO SINGKENTAN.**
   (five fifty)

5. **SUS! HAMALAG. KWATRO SANG.**
   (Jesus)(expensive)(four)

6. **INDIA PUEDE. SINGKO SANG.**
   (not) (O.K.) (five)

7. **BUWON KO, NAY UNAQ HAN KAHO MOA PAKOT.**
   (take)(by me) (Em)(VI,2) (Em) (button)

8. **TIGPILA?**
   (how much apiece)

9. **TATLO DIYS.**
   (three)(ten)

10. **BA. DAYNA SINGKO SANG.**
    (huh) (two) (five)

11. **HAPERDE AKO.**
    (lose)

12. **PITO PESETAS, PUEDE?**
    (seven)(20cents) (O.K.?)

13. **SIGE. SINGKO BYENTE SA TANAN.**
    (five twenty) (Rm) (everything)

14. **BILUG MOA DIYS PESOS RA. NAY SENSILKO KAMO?**
    (solid)(Rm) (ten) (this) (Em)(change)

15. **HUO...SAQAHAT.

---

1 - **DAY** is the standard term of address for girls or ladies below your status. Such public nicknames are quite common. See English translation of Dialog Three, note 'a'.

2 - **BALIGYAq** is the root for 'to sell'.

5 - **KA-** here is the prefix for adjective roots denoting 'very much so'.

7 - **BUWON** is the reduced root of **BUO** (namely, **BU-**) along with the suffix -ON for future verbs emphasizing the goal or object of an action. Here the subject is taken for granted, it would be **BUWON KO RO HOSKITERO** if stated completely.

8 - **TIG** is a prefix denoting 'apiece', 'at a time', generally putting things into a group. **TIGPILA** (how much apiece); **TIGTATLO** (three by three); **TISISABATO** (one by one). It also can denote seasons: **UVAN** (rain)-- **TIGUVAN** (rainy season); **SILAK** (sunlight)-- **TIGSILILAK** (summer season).
ESALOG TEN, The Volunteer at Market, Part 2 -- Kinaray-a Translation

1. NIQ, MAY GINABALIGYA KAO NGA MOSKITERO?
   (miss) (Em) (sell) (you) (Im) (mosquito net)

2. HJOQD. MAY GUAYA MAN.
   (Em) (here) (Dp)

3. PIRA MAY.
   (how much) (this)

4. SINGKO SINGKWENTA.
   (five - fifty)

5. ABON, KAMAHAL OID. KWATRO PESOS LANG.
   (most dear) (four) (Dp)

6. INDQ PWEDEN. SINGKO OID LANG.
   (not) (possible) (five) (Dp) (Dp)

7. SIGE. MAY BUTONES KAO NGA BALIGYA?
   (how much) (this) (Im) (buttons) (Im) (sell)

8. TAGPIRA?
   (how much apiece)

9. TAYO IYES.
   (three) (ten)

10. BAW, DARWA SINGKO LANG.
    (two) (five) (Dp)

11. MAPERDEY AKO.
    (less)

12. PITI PESETAS, PWEDEN
    (seven) (20 cents) (all right)

13. SIGE. SINGKO BYENTE TANAN,
    (five-twenty) (everything)

14. HLOG NGA IYES PESOS IKA. MAY SINSILKO KAO?
    (solid) (Im) (ten) (this) (Em) (change)

15. HJOQD....SALAMAT.

---

1 - "NIQ" is the standard term of address for girls or ladies below your status. Such public nicknames are quite common. See English translation of Dialog Three, note 'a'.

2 - "NIQ" links MOSKITERO with GINABALIGYA (mosquito nets which are sold)

3 - "BALIGYA" is the root for 'to sell'; "GINA." the present object focus prefix.

4 - "KA." here is the prefix for adjective roots denoting 'very much so'.

5 - "TAG-" is a prefix denoting 'apiece', 'at a time', generally putting things into a group. For example, "TAGULAH" means 'rainy season' from 'rain' (ULAN).
1. **MIQ, MAY BALIGYA KANO NOA MOSKITEO?**
   (miss) (Em) (sell) (you) (Em) (mesquite net)

2. **IGWA MAN.**
   (Em) (Dbp)

3. **PILO ANA**
   (how much) (this)

4. **SINGO SINGWENTO.**
   (five) (fifty)

5. **ABO, MAHALMHAL. KWATHO LANG.**
   (new) (somewhat dear) (four) (Dbp)

6. **AH, INING PWEDER SINGO LANG.**
   (me) (not) (possible) (five) (only)

7. **BULGAH KO. MAY BUTONES KAN?**
   (take) (by me) (Em) (buttons)

8. **TIGPIANO**
   (how much apiece)

9. **TATLO NIYES.**
   (three) (ten)

10. **AH, DALWA SINGO LANG.**
    (me) (two) (five) (Dbp)

11. **PYERDE ABO.**
    (lose)

12. **PITO PESETAS, PWEDER**
    (seven) (20 cents) (all right)

13. **SIOKE SINGO BYENTE TAN.**
    (O.K.) (five - twenty) (everything)

14. **BULIG NOA NIYES NIYA. MAY SINSILKO KAN?**
    (solid) (Em) (ten) (this) (Em) (change)

15. **HUQO SALAMAT GOD.**
    (Dbp)

---

1. "MIQ" is a standard term of address for girls or ladies below your status. Such public nicknames are quite common.
2. "BALIGYA" is the root for 'te sell'.
3. The "NOA" links MOSKITEO with BALIGYA (mesquite nets which are sold).
4. Note the reduplication of the root "MAHAL." (dear, expensive), meaning 'a bit expensive'.
5. "BULIG" is the root for 'get' or 'take'. Its reduced root is "BULO." along with the future object focus suffix "ON." (see p. 64).
6. "TIAL" is a prefix denoting "spice" or "at a time", generally growing things together. "TIGATANO" would mean 'three at a time'. Together with reduplications in the root word, it can denote temporal units or seasons: TIGATILAK (many seasone; 'v'), from SILAK. TIGULOLAN (rainy season), from ULAN (rain).
1. NIQ, INGWA KA ET BALIGYANG MOSKITERO?
   (miss) (Em) (you) (Col) (sell) (Nm) (mosquito net)

2. OHQ. MAY INGWA.
   (Em)

3. TIGPILA?
   (how much apiece)

4. SINGKO SINGKWENTA.
   (five fifty)

5. ABA, KAMAHAY. KWATRO YANG?
   (very dear) (four) (only)

6. SINGKO YANG. AH?
   (five) (Dp.)

7. SIGE. INGWA RA KAMO ET BUTONES?
   (OK) (Em) (Dp&.) (Om) (buttons)

8. TAGPILA?

9. TUYOQ DIYS.
   (three) (ten)

10. ABA, RUHA SINGKO YANG.
    (two) (five) (Dp.)

11. MALULUGI AKO.
    (lose)

12. PITÓ PESEYTAS, YANG EY?
    (7) (20cents) (Dp.) (Dp.)

13. SIGE. SINGKO BYENTE TANAN.
    (twenty) (everything)

14. BILÓG NAK DIYS KEYQI. INGWA KA ET SINSILYO?
    (solid) (Im) (ten) (this) (Em) (Om) (change)

15. OHQ. SALAMAT.

---

1 - NIQ is a colloquial term of address for girls or ladies below your status level. Such public nicknames are quite common. See English translation of Dialog Three, note 'a'.

2 - BALIGYANG is the root for 'to sell'. The glottal is dropped with the addition of the linking marker -NG.

3 - Note the idiomatic usage of two existential markers at the same time. This again reflects the nature of the living and changing dialect.

4 - TIG- is a prefix denoting 'apiece' or generally putting things into a group. TIGTUYOQ would mean 'three at a time' or 'three by three'.

5 - TAG- here is an alternate form of TIG- (see 3 above)

6 - Note the prefix MA- along with the duplication of the first syllable of the root word. MA- could stand alone, but the reduplication here shows a little more emphasis: "I really would lose out."
1. "NIQ, MAY BALIGAYA BA KAMO NGA MOSITTEMO?
(miss) (Hn) (sell) (Dpf) (you) (Im) (mesquite net)

2. HUGO, IGWA DA.
(Hn) (Dpf)

3. PILA INT?
(how much) (this)

4. SINKO SINKWENTA.
(five fifty)

5. AG, KAMAHAYAYI. KWATRO LANG.
(now) (quite dear) (four) (Dp.)

6. AG, INDIG MAGARI. SINKO LANG.
(not) (not) (possible) (five) (only)

7. BUTQON KO. MAY BUTONES BA KAMOT?
(take) (by me) (Hn) (buttons) (Dpf)

8. TIGPILA
(how much apiece)

9. TOYO MYS.
(three) (ten)

10. AH, UWA SINKO LANG.
(me) (two) (five) (Dp.)

11. PERDE H.
(lose) (See IX, note on 7, page 78)

12. PITO PESETAS, PWEDER
(seven) (20 cents) (all right)

13. SIGE, SINKO BYENTE TANAN.
(O.K.) (five-twenty) (everything)

14. HYES PEDOS INT. MAY SINSILYO KAMOT
(ten) (this) (Hn) (change)

15. HUGO.... SALAMAT.

---

1 - "NIQ" is a standard term of address for girls or ladies below your status. Such public nicknames are quite common. See English translation of Dialog Three, note 'a'.

2 - "BALIGAYA" is the root word for 'to sell'.

3 - "KAMAHAYAYI" shows reduplication of the root "MAHAY" (dear, expensive) and the adjective prefix "KA.", giving the meaning "a little bit too expensive". The initial reduplication lessens the meaning (a little expensive), but the "KA." strengthens it again (too).

4 - "BUYA" is the root for 'get' or 'fetch'. Its reduced root is "BUYA." along with the future object focus suffix "ON".

5 - "TIG-" is a prefix denoting 'apiece' or 'at a time', generally grouping things together. TIGHTOTO would mean 'three at a time'.

---

1. NIO, MAY BALIGAYA. BA KAMO NGA MOSITTEM? (miss) (Hn) (sell) (Dpf) (you) (Im) (mesquite net)
2. HUGO, IGWA DA. (Hn) (Dpf)
3. PILA INT? (how much) (this)
4. SINKO SINKWENTA. (five fifty) 
5. AG, KAMAHAYAYI. KWATRO LANG. (now) (quite dear) (four) (Dp.)
6. AG, INDIG MAGARI. SINKO LANG. (not) (not) (possible) (five) (only)
7. BUTQON KO. MAY BUTONES BA KAMOT? (take) (by me) (Hn) (buttons) (Dpf)
8. TIGPILA (how much apiece)
9. TOYO MYS. (three) (ten)
10. AH, UWA SINKO LANG. (me) (two) (five) (Dp.)
11. PERDE H. (lose) (See IX, note on 7, page 78)
12. PITO PESETAS, PWEDER (seven) (20 cents) (all right)
13. SIGE, SINKO BYENTE TANAN. (O.K.) (five-twenty) (everything)
14. HYES PEDOS INT. MAY SINSILYO KAMOT? (ten) (this) (Hn) (change)
15. HUGO.... SALAMAT.
The Referent Focus is the system of verb affixes that occur in a sentence which emphasizes or focuses on the referent of the action of a verb. (Please see page 34 for an explanation of what 'referent' entails.)

The mechanics of the sentences in this case is that instead of a word receiving "SA" or "KAY" it will receive the appropriate topic marker (ANG, NO, KAP and/or SI/SANDAY), the verb focus will receive the Referent Focus affixes, and the rest of the sentence will remain basically intact, except that the Subject or Deer of the Action will usually receive the Object or Associative marker. For example, the sentences—

(IL) ANG MGA BATAG MAGAKANTA SA PRESIDENT.
(The children will sing for the president.)

(AC) SI MARIA GAGADTO KAY MAYOR.
(Mary is going to the Mayor.)

are in the standard Actor Focus. If we wish to change them to the Referent Focus, they would read as follows:

(IL) ANG PRESIDENT KANTAHAN SANG MGA BATAG.
(The president will be sung for by the children.)

(AC) SI MAYOR NO ADTUNAN NI MARIA.
(The Mayor is the one to whom Maria will be going.)

Both 'president' and 'Mayor' remain referents of the action. However, in the first set of examples, each is just the simple referent; but in the second set, each is now both Referent and Topic (not Subject!) of the sentence. In all sentences, the subjects remain 'children' and 'Maria' respectively. However in the first set, they are both Subject and Topic; but in the second set, they are subject only and marked with the Associative Markers. This decided change of markers and focus illustrates that there is a definite change in meaning which the English translation cannot quite capture. In the above paradigm, simple referents becomes topics; and topic subjects become associatives. Though it may seem confusing, it can best be seen by only concentrating on the fact that a matter of emphasis (with decided shades of meaning) is in effect, with certain consistent grammatical or pattern changes. The fact that they are so consistent is what in the long run will make this focus easy to grasp, but only after considerable deal of practice in order to 'get the feel' of Visayan sentence construction.

All the forms are identical to the forms for the Object Focus as stated on page 64 with the exception that they all have the suffix "-AN" occurring after the root word; and this is consistent with the future—instead of the object focus "-ON" suffix, there will be the "-AN" suffix. It is precisely this "-AN" suffix which typifies the Referent Focus.

**EXAMPLES:**

(EM) SI MGA ANG GINATULOGAN MO DIRI? (Are you teaching here?)

(LC) OWOD AKO GINASUGOTAN. (I am not permitted.) (from "SUGOT", to permit)

(AC) OWOD AKO PACHITUMHOTAN NINO KAMINA. (You didn't smile at me earlier today.)

(IL) SIKAY ANG BACAN KO SING KARNE. (I will buy meat for him.)

(KR) MANDUDUCAN AKO NANDA ET MOSKIRA. (They sold me a mosquito net.)

(OD) MANAYATAN MO SIDA SA SINE. (Did you see him in the movie?)

(IL) ILLINAN III SING DALAN MO. (Leave your things here with me.)
1. TAGA ILOG N KA SA STEITS 
   (from) (there) (Rm) (States) (Cf. II, 7)

2. TAGA ILOG AKO

3. DAKOQ, AKO INDONG BALAT
   (large) (Rm) (your) (Rm) (house)

4. INDOQ DAKOQ, PERO ILOG SANG SA INTO, KAY KATUGHAN TOQ KAGAYAT
   (not) (large) (different) (Am) (Rm) (your) (since) (cold) (there) (good)
   KON WINTER.
   (if) (winter)

5. GAULAN SANG TELO DITO SA INTO?
   (rain) (Am) (ice) (there) (Rm)

6. HUGO. KON WINTER.

7. MAY AUTO IKA?
   (Rm) (auto)

8. MAY ARA AKO SANG UMA,
   PERO GINBALIGYAO KO.
   (Rm) (that) (Am) (once) (but) (sold) (by me)

9. KABALO KA MAGDALO
   (know) (drive)

10. SYPRE, KAHPOS, IKA\ V KABALO KAT
    (of course) (easy) (dp?) (know)

11. INDOQ PA. MATAUILOQ AKO SA IMO?
    (not) (yet) (have teach) (I) (Rm) (you)

12. PWEDE, PERO WAGAY KITA SING DITUP.
    (not have) (we) (Om) (jeep)

13. SIGE NA LANG. ANG SAKAYAN KO PACKADTO MO IMI?
    (oh well) (what) (Rm) (ride) (your) (come) (here)

14. ENPLANO NIA MAGHALO 11A SHIKA00.
    (airplane) (Im) (come from) (Am) (Chicago)

---

4. "SANG" again is used here for comparison, "different from".
   "KAGAYO" is used idiomatically here much the same as 'good' is in English: it's good
   and cold in the States during Winter.

5. There is no word for "snow" in the dialect, so they speak of "raining ice."

6. "SANG", the associative marker, is again used to show past dating: here, "once
   upon a time, I used to have a car..."

8. The "KA." prefix here shows 'very much so', "very easy".

10. Here the instrumental prefix and the "MA." object focus prefix give the sense of:
    "I will have you teach me" with the focus or emphasis on 'me'.

13. "SAKAY" is the root for 'to ride a vehicle'. The "LA" infix is used to stress some-
    thing which is always used as a vehicle. The "-AN" prefix shows the location of the
    action: a thing which is ridden.
1. **TAGA SIQIN KA SA AMERIKAY?** *(Cf. II,?)*
2. **TAGA ILINOY.** *(cf. II,?)*
3. **MABAHOF RO INYONG BAKAY IDTO?**
   *(large) (Tm) (your) (house)*
4. **BUKOT MABAHOF, PERQ GACWIN MAN SA INYO AY NAAMIG ET MAYAD**
   *(different) (cold) (Om) (good)*
   *IDTO KON WINTER.*
   *(if)*
5. **GACWIN ET YELO IDTO SA INYO?** *(rain) (Om) (ice)*
6. **HUQ0, KON WINTER.**
7. **MAY AWTO KA?** *(Em) (car)*
8. **MAY AKON KATO, PERQ GINBALIGYAQ MAKon,**
   *(Em) (then) (but) (was sold) (by me)*
9. **ANTIGO KA MAGDAVA?** *(know how)* *(tarry; in this case it means 'drive')*
10. **SYEMIRNE, MAGURO. MAW BAKA? KAANTIGO?** *(of course) (easy)* *(IV,6) (know)*
11. **OWAQ PA. TUNQI AKO, HA?** *(teach) (O.K)*
12. **PWEDE, PERQ OWAQ KITA ET DIYIP.**
    *(sure) (but) (without) (Om)*
13. **SIGE NA LANG. NANO RING GINSAKYAN PAGADTO RITA (SA PILIPINAS).**
    *(oh well) (what) (Tm) (ride) (come)* *(Rm)*
14. **EROPLANO NGA NAGHAYN SA SHIKAGO.** *(airplane) (Im) (come from) (Chicago)*

To be continued.

---

4. The phrase *ET MAYAD* is used here as an intensifier meaning "very". Other uses might be: *NAGUTON AKO IT MAYAD* (I'm very hungry) or *BARATO IT MAYAD* *(very cheap)*. It is idiomatically equivalent to the "but good" or "good and..." of American English, such as "good and cold", "I hit him a good one", or "good and cheap".

11. **TUNQI** comes from the root word **TUON** ('teach'), which is reduced to **TUNQ-**. The suffix **-I** is the imperative form, emphasizing the receiver of the action: that is, "teach me".

12. **OWAQ** is a negative particle, negating *(usually)* statements of possession along with the marker **ET**. It is also used to negate past actions along with the verb prefix **MAG-**. Examples: **OWAQ AKO MAGNAQON** *(I didn't eat)* or **OWAQ IMAW MAGHAYKAY SA EROPLANO** *(He hasn't ridden an airplane).*

13. **SAKAY** is reduced to **SAKY-**. The **GIN** prefix and **AN** suffix emphasize a verb action in the past, putting focus on the place involved in the action: "ride on an airplane."
1. **TAGA ILQIN KAW SA AMERIKAN**
   (from)(there) (E4) (cf. II,7)

2. **TAGA ILINDAY KO.**

3. **BAHOL ANG INING BALAY**
   (large) (Ta)(your)(Im)(house)

4. **INDIQ BAHOL, PENDO LAIN KA SA INYO, KAY TANAN KARATIG RUUTO**
   (not) (large) (but)(different)(A-Pm)(your)(since)(very)(cold)(there)
   KON WENTER,
   (if)(winter)

5. **MAGAHAN KANG YEO RUUTO SA INY0?**
   (rain) (An) (ice)

6. **HAGOD. KON WENTER.**

7. **MAY AWTO IKAW**
   (E4) (auto)

8. **HAGOD. MAY AWTO AKO KABUNA, PENDO GINBALIGYA KO.**
   (E4) (then) (but) (cold) (by me)

9. **MAQARM KAW MAQARAN**
   (know) (drive)

10. **SREPRE. MAHALAS. IKAN. MAQARM KAW.**
    (of course) (easy) (you) (know)

11. **INDIQ PA. MAPATUULOG KO KAMINO.**
    (not) (yet) (have teach) (I) (you)

12. **SARANG. PENDO WARAK KITA ET DEIP.**
    (possible)(but) (none) (we) (Om)(jeep)

13. **SIGE LANG. AKO ANG GINSAYAN MO PAGGATO KO RUUGYA.**
    (oh well) (what)(Ta)(ride)(your)(come)(here)

14. **BOLAND NGA MACHALIN SA SHIKAG.**
    (airplane)(Im)(come from)(E4)(Chicago)

---

4. "MA SA" is short for the associative and referent marker combination "KANG SA" and is used here to show the comparison, "different from your place".

5. "TANAN" is used idiomatically here as 'very much so', with some of the sense of our own English 'good and cold'. Literally TANAN means 'right, proper'.

7. There is no word for "snow" in the dialect, so they speak of "raining ice."

8. "DARA" literally means to 'carry' or 'lead on' or 'bring.'

9. "DAKA" literally means to 'ride a vehicle', but here it is reduced to 'SKY-'. The "-AN" prefix shows the location of the action: 'a thing which is ridden'.

11. Here the instrumental prefix (PA) and the object focus ability prefix (MA) give the sense of "I will have you teach me" with the emphasis or focus on 'me'.
1. TAO' ZEMIN IKAIW SA AMERIKAP (Cf. II.7)

2. ILLINOI.
(Illinois)

3. MABAROL ANG INYONG BALAT
(large) (Th)(your)(Lm)(house)

4. BUKON MABAROL, PERO IBA', KIKI. SA INYO KAY MARAMIQ ITO KON WINTER.
(not (large) (different) (than) (Rm)(your)(since)(cold)(there)(if)

5. GAURAN YEMO ITO SA INYO?
(rain)(ice)

6. HUAO, KON WINTER.

7. MAY ANTO KAY
(Rm) (auto)

8. HANGUNA IGWA AKO, PERO EPHALIOYAR KO.
(then) (Rm) (but) (cold) (by me)

9. ANTIGO IKAIW MAADRE.
(know) (drive)

10. SYMPRE, KADAIQ LANG. IKAIW, ANTIGO MANN
(of course) (quick) (Dp.) (Dp.)

11. INDIO PA. MAFATOLOQ AKO SA INYO.
(not) (yet) (have teach)(I) (Rm)(you)

12. PWEDE, PERO OWA'a KITA ET DXP.
(possible) (none) (we) (Om)(besp)

13. MILAN. ANO ANO SAKAY MA OPAITAN ONI?
(never mind)(what)(Th)(ride) (your) (go) (here)

14. EROPLAIN NGA MACHALIN SA SHIKADO.
(airplana)(Lm)(come from)(Rm)(Chicago)

4. "KI SA" is used in comparisons with the force of 'than', here: 'different from'.
5. "There is no word for snow in the dialect, so they speak of 'raining ice.'
11. Here the instrumental prefix (PA) and the object focus ability prefix (MA) give the sense of 'I will have you teach me' with the emphasis or focus on 'me'.
13. "BILAN" is an abbreviation for "EHON\M LANG" or "PABIQ NA LANG" (let it be).
13. "SAKAY" is the root for 'to ride on'. "SAYL" is the reduced root, with the "-AN" suffix referring to the location of the action: 'a thing which is ridden'.
1. HARIQIN KA SA AMERIKA?
   (where)

2. SA ILINOY.

3. RAKOQ KAG INRO BAYAY?
   (large)(Tm)(your)(house)

4. BUKOQ RA RAKOQ, PERO IBA KI SA BILI KAY NAYAMIG ROTO
   (not)(Dp&)(but)(diff)(V,26)(since)(cold)(there)

   KON WINTER.
   (if)

5. NAGAQUYAQ ET YELO SA INRO?
   (rain)(Om)(ice)

6. OIOQ, KUNG WINTER.

7. INGWA KA ET AWTO?
   (Em)(Om)(car)

8. INGWA TONG UNAQ AKO, O GALING INGBALIGYAQ NAKOQ.
   (Em)(Am)(there)(I)(but)(sell)(by me)

9. MAAYAN KA MAGHANEUQ?
   (know)(you)(drive)

10. SYENPRE, KARALI YANG. IKAW MAAYAH RA?
   (of course)(easy)(Dp.)

11. INDIQ PA. MAPATUROQ AKO SA IHO?
    (not)(yet)(teach)

12. MAARI RA. O GALING OYNO KITA ET DYIP.
    (sure)(Dp&)(but)(none)(Om)(jeep)

13. BAD YANG, INAQO KAG IMONG SINAKYAN PAPALI DILI?
    (never mind)(what)(Em)(your)(ride)(come)

14. EROPLANO NAK NAGHALIN SA SUIKAGO,
    (airplane)(Lm)(come from)(Chicago)

    (continued)

---

4. IBA, as we have seen (V,26) means "some, other"; it can also have the meaning of "different", as it does here.

8. KI SA is the idiom for comparisons with "than" or "from"—"different from".

---

Note the use of the Associative Marker to show the past tense (see I,6).

- ING- (without reduplication) is somewhat equivalent to the past tense, emphasizing the object of the action: "the car was sold by me."
1. **TALI DUKIN KA SA AMERIKAI**
   (Cf. II,?)

2. **ILIMAY.**
   (Illinois)

3. **MABAHOY ANG INDING BALAK?**
   (large)(Im) (your)(Im) (house)

4. **BUKON MABAHOY, PERO IBKI SA INDO, KAY MALAMIG TOQ KON WINTER.**
   (not) (large) (but)(different from)(your)(since)(cold)(there) (if)

5. **MAGAIYAN ET YELO INDO?**
   (rain) (Om)(ice) (there)

6. **HUGO. KON WINTER.**

7. **MAY ANTO KAT?**
   (Em)(ante)

8. **IGWA AKO NING UNA, PERO GINBALIGYA KO NA.**
   (Em) (Om)(before) (sold) (by me)(Dp.)

9. **ANTIGO IKAW MAGDIB?**
   (know) (drive)

10. **SIPRE, KADALICI LANG. IKAW MAN, ANTIGO?**
    (of course) (quick) (Dp.) (Dpá)

11. **INDIQ PA. MAkatulog AKO SA INDQ.**
    (not yet) (have teach)(I) (Em)(you)

12. **PWEDE. PERO WAY KITA NING DP.**
    (possible) (none) (we) (Om)(jeep)

13. **MAQUO. AKO ANG GINSAKYAN KO PAKAR LINT?**
    (never mind)(what)(Im) (ride) (your) (come)(here)

14. **EROPLAN MIA MAHALIN SA SHIKAGO.**
    (airplane)(Im) (come from)(Om)(Chicago)

---

4. "KI SA" is used in comparisons with the force of 'than', but here "different from".
5. There is no word for "snow" in the dialect, so they speak of "raining ice."
8. "NING UNA" is the idiom for "beforehand" or even "once upon a time".
10. "KADALICI" is used here in the sense of "very easy".
11. Here the instrumental prefix (PA) and the object focus ability prefix (MA) give the sense of "Can I have you teach me?" with the emphasis on 'me'.
13. "SAKY" is the root word for 'to ride on'. "SAKY" is the reduced root, with the "AN" suffix showing the location of the action: 'a thing which is ridden'.
The Associative Focus is the system of verb affixes which emphasize or focus on the instrument, reason, companion, or other factors somehow associated with the action of the verb, but neither the direct actor nor action itself. Unfortunately most uses of this type of focus have all but died out in the West Visayan dialects. Ilongo and Loom= have only rare uses for it; while Aklanon has a full system still in practice, but with even some mutations of the original affixes.

The forms as once existed for all the West Visayan dialects are as follows:

- **present:**
  - IG- (very rare), now transformed to GINA-
  - IN- (used, but quite rare)
- **past, positive:**
  - I- (quite frequently used, especially as imperative)
  - IKA- (also quite frequent)
- **ability:**
  - IG- (infrequent)
- **perfect:**
  - IG- (infrequent)(but used)
- **causative:**
  - IPA- (frequent)

Let us now look at a paradigm or chart which will show the use of both the associative and the associative focus, and how they work:

(AK) GASTQAD AKO ET KARNE KU SIYAW SA DAPAN.
   (cut) (I) (Om) (meat) (Am) (knife) (Rm) (cutting board)
   ("I will cut the meat with a knife on the cutting board.")

This shows the associative marker being used in a sentence where the actor of the sentence ('I') is the Topic ("AKO"). However, the associative can be made the topic of the sentence, and hence, the Associative Focus will be used:

(AK) NO SIYAW - ISTQAD KO ET KARNE SA DAPAN.
   (Om)(knife) (cut) (I) (Om) (meat) (Rm) (cutting board)
   ("The knife will be what I cut the meat with on the cutting board.")

Now the associative, that is the instrument in the action ("the knife") is made the Topic of the sentence ("NO SIYAN"). Some other examples of the associative focus are as follows: (Aklanon)

- OWAQ NAKON IGSTQAD NO ET KARNE NO SIYAN.
  (not) by me) (did cut) (Om) (meat) (Om) (knife)
  ("The knife was not what I cut the meat with.")
- NO ANWANG HAY IKAARAD ET GAPAN.
  (The carabao can be used to plough the rice fields)
- IGANON NO NO KARNE SA KUPON.
  ("Cook the meat in the pot")—Here the associative is used with what might normally be taken to be object, that is 'cook the meat'. But in effect, the meat is only associated with the action of cooking, and when it is emphasized the associative and not the object focus is called for.
- RONDAYANG KUARTA HAY IPABAYAD NAKON PARA SA UNIFORM.
  ("This money is what I will use for payment for the uniform.")
This is by way of introduction only to the Associative Focus, so that when you arrive you will be able to "fish out" the forms existing and used in your dialect. The focus was very active in the proto-language some thousands of years ago, but it is used with varying degrees of frequency in each dialect; but, unfortunately, sufficient research hasn't been done on it yet.

The CAUSATIVE FOCUS, which is obtained with almost all other focuses by the simple addition of the prefix "PA-" (occurring after the other prefixes, however), is very frequent and common. It has been jokingly called "the lazy man's focus" since it is used to show that you caused or were instrumental in an action, but that you personally did not do the work. For example,

(ak) GENDRA NAKON HO BAY. (The house was made by me.)
   (make) (by me) (house) (I built the house.)
(ak) GENDRA NAKON HO BAY. (I had the house built.)
   (The house was had built by me.)

The simple addition of this prefix changes the whole focus of the sentence in all of the dialects. (See Dialog Eight, line 6 for use of the prefix; as also Dialog Eleven, line 11.) Instead of having an actor who acts, the prefix shows that the actor only influences or causes, but does not really act himself.

As a summary of the many types of focus, and to show how the "PA-" prefix works, let us look at the following paradigm. Even if the examples here given are in Aklanon, verbatim translations into the other five dialects are directly possible, but would be too space consuming.

(a) NAHLINGKOD HO TAO SI BARKOQ. (The person sat down on the bench.)
   (sit) (Tm)(man) (Am) (bench)
(b) GINLINGKOD RO TAO KU BARKOQ. (The bench was sat on by the person.)
   (sit) (Tm)(bench)(Am)(man)

These above two sentences show two focus possibilities. The first illustrates the Actor Focus, with the Topic of the sentence being the actor, the one who sat down. The second illustrates the Referent Focus, with the Topic of the sentence being the Referent of the Action, or the place where the action occurred. Note how the subject of the sentence when it is not topic is made the Associative. (Some dialects which do not have an active associative marker use the Object Marker, but in the same way.)

Now look at how the Causative Focus changes the whole tenor of the sentence.

(a) NAHLINGKOD HO TAO IT BISTTA SA BARKOQ.
   (sit) (Tm)(man) (Am)(visitor)(Tm) (bench)
   ("The person had the visitor sit down on the bench.")
(b) GINLINGKOD RO BISTTA KU TAO SA BARKOQ.
   (sit) (Tm)(visitor) (Am)(man) (Tm) (bench)
   ("The visitor was made to sit down on the bench by the person.")
(c) GINPAILINGKOD RO BARKOQ KU TAO SA BISTTA.
   (sit) (Tm)(bench) (Am)(man) (Am)(visitor)
   ("The bench was where the person had the visitor sit down.")

Note, in particular, how the third example has the special variation: normally (in 'a') BISTTA is the object of the verb; but in 'c' it is made the referent. Such changes as this follow a pattern which, once more, will take much time and effort in learning as you progress in ability at your own particular dialect.
1. **MATANQAW KITA SA SINE, MIGS.** (see) (we) (Rm)(movie)(friend)

2. **SIGE. MAQAND TAY MASAKAY O YALAKAT?** (OK) (do) (we) (walk)

3. **AMBOT, SA lNO.** (Cf. VI, (4)

4. **LAKAT LANG, KAY MALAPIT MAN.** (walk) (Dp.) (since) (close)(Dp.)

5. **SINGO ANG PABORITO MONG ARTISTAT** (who) (Tm) (favorite)(your(Im) (actor)

6. **AMBOT. SI BAHIS PRESLY SUGUNO.** (Tm) (probably)

7. **NAKITIQA, NO NA SITA SA PERSONALI.** (see) (by you)(Dp.) (he) (in person)

8. **INDIQA PA, PERO PEREKO GINATANQAW ANG IYA PELIKULA, KAY PERMI** (not) (yet) (always)(me) (see)(Tm)(his)(films) (and)(always)

9. **ANG KAGAPAMATIG SANG IYA MGA KANTA.** (hear) (Am)(his)(Fm)(song)

10. **HUGO. MANGARANDON, PERO INDIQA SILA MALAPATNON.** (not)(they)(happy)

11. **MANGARANDON.**

12. **KAY MABUILAY ANG SILAQ, PANGABULTIQ.** (since) (difficult)(Tm)(their)(Im) (life)

13. **HUGO. PERMI MAN SILA GINAMAIBORS, HDI** (Dp.) (they)(divorce)(aren't they?)

14. **HUGO. SI EISHABET TEHLOR MAY APQAT KA BANA.** (Tm) (Rm)(four)(Pm)(husband)

15. **SA AMON DIRI, GINAMAIBORS*1** (Rm)(ours)(here) (forbid)

16. **MAS MARGATO PARA SA MGA BATANG WALANG Hibors.** (more)(good)(for)(Rm)(Pm)(child)(if)(no)

17. **AKI IN KITA SA SINE. AKO LANG ANG MABAYAD.** (this)(here)(we)(Rm)(movie)(Dp.)(Tm)(pay)

18. **AKI SALAMAT QID.** (Goal)(thanks)(Dp.)

---

7. "NAKITIQA" is here a stative verb emphasizing the object or referent of the action.

9/13 - "NO" or "AND" are used as tag question markers.
DIALOG TWELVE, The Volunteer Talks About the States, Part 2--Aklanon Trans.

1. HOS KITA' MATANQAW SA SINE.
   (do (see) (movie)

2. SINE GAALIN KITA'. HASAAYO O PABAGTAS?
   (do (ride) (hike)

3. TAYO. KITA'. (cf. VI, 4 and III, 9)

4. NAGAS LANG, AY PABAGT LANG.
   (near)

5. SINGO RO PABORITO RO ANG mga ARTISTA?
   (who) (favorite) (actor)

6. TAYO. SI BLEIS PRESLI GIATO.
   (maybe)

7. HAYITDAH RO (by you) (now) (he) (I'm)
   (seen)

8. OMQA PA, PERO PERET RO GINATANQAY RO ANANG mga SINE AG PERET
   (always) (by me) (his) (and)

ako nagapatatiq sa anang mga manta.
   (near)

9. MANGANAYON RO ABA ARTISTA, ANQ?
   (rich)
   (tag question marker)

10. "MOQ, MANGANAYON SANDA, PERO BUJON GID ET KALIPAYON.
    (they) (happy)

11. "MOQ?
    (why)

12. HABUDLAY ABI DO ANDANG PANGABUHILQ.
    (hard) (since) (their) (life)

13. "MOQ. PERET HAN SANDA GINADIBORS, ANQ?
    (they) (divorce)

14. "MOQ. SI ELISABET TEYOR HAY APAT KA ASAYA.
    (the) (four) (husband)

15. SA AOH TLA, BAJAQ NO DIBORS.
    (ours) (yours) (forbid) (divorce)

16. M.S HAYAQ PABA SA IBA UNGAQ KON OMQA ET DIBORS.
    (child) (if) (no)

17. TIA QON KITA SA SINE. ABO GABAYAD.
    (pay)

18. SUSI: KABUOT KA. SAHIVAT GID IGA ABOQ.
    (Jesus) (kind)

7 - HAYITDAH contains the reduction of KITA' (to see), KITA'. The prefix HA and the suffix AN show the past form of the verb emphasizing the person seen.
1. **MATANAW KITÁ SA SINE?**
   (see) (we) (fn) (movie)

2. **SINE. HAY KITÁ. MASAKAY UKON MAPANAW.**
   (ok) (de) (we) (ride) (walk)

3. **AMBAY, KAMINO.**
   (don't know) (up to you) (Cf. VI, 4)

4. **MAPANAW LANG KITÁ. HAY MARAPIT MANLANG.**
   (walk) (Dp.) (since) (nearby) (Dp.) (Dp.)

5. **SINO ANG PABORITO MONG ARTISTA?**
   (who) (Tm) (favorite) (your) (Im) (star)

6. **AMBAY. ST ELABIS PRESLEY SIGURO,**
   (Im) (probably)

7. **NAKITÀ MO TANA SA PERSONAL?**
   (see) (you) (he) (fn) (in person)

8. **WARÁ PA. PERO PERMI AKO NAGAMÁNONG KANG ANANG SINE, KAG PERMI AKO.**
   (not) (yet) (always) (watch) (Am) (his) (Im) (and)

9. **HÁOD. MANGARANON, ANG MGA ARTISTA, AND?**
   (rich) (Tm) (Pm) (star) (aren't they?)

10. **HÁOD. MANGARANON, PERO INI EG SANDA MASADYA.**
    (but) (not) (they) (happy)

11. **WANHÁTT?**
    (why)

12. **HAY MASÚDÁY MONG ANDÁNG PAMABELIQ.**
    (since) (difficult) (their) (Im) (life)

13. **HÁOD. PERMI LANG SANDA GINABORS, AND?**
    (always) (Dp.) (they) (divorce) (aren't they?)

14. **HÁOD. ST ELISABET TELOR KAPÓAT RÚN KAMANA.**
    (Tm) (fourth) (Dp.) (have/marry a husband)

15. **DUYYA SA AMON, WARÁ PÍ DEBORS.**
    (here) (fn) (ours) (no) (Om)

16. **MAS HAYÁD PARA SA MGA KABATAAN KON WARÁ ET DEBORS.**
    (much) (good) (for) (fn) (Pm) (children) (if) (no) (Om)

17. **DUYYA RÚN KITÁ SA SINE. AKO LANG ANG HAYÁD.**
    (Dp.) (fn) (Dp.) (Tm) (pay)

18. **SALAMAT.**

---

7 - "NAKITÁ" is here a stative verb emphasizing the object or referent of the action.
15 - "TI" is here used as a phonetic variant of "IT".
DIALOG TWELVE, The Volunteer Talks about the States, Part 2 -- Locnon Translation

1. MOS, MATANQAW KITA ET SINE.
   (go) (see) (we) (Om) (movie)

2. SIGA, MOS. MAKAW KITA O MAPANAW LANG?
   (ride) (or) (walk) (Ip.)

3. ILAM BAY.
   (don't know) (Cf. VI, 4)

4. MAPANAW LANG KITA, MALAPIT MANLANG.
   (walk) (Ip.) (nearby) (Dp.) (Dp.)

5. SENGO ANG PASOKIT0 MO MGA ARTISTA?
   (who) (Th) (favorite) (your) (Im) (actor)

6. ILAM. SI HEIS PRESLY SIGURO.
   (Tm) (probably)

7. NABITA O R1. RUN IMAW SA PERSONAL?
   (seen) (by you) (Ip.) (he) (Om) ("in person")

8. ONG PA. PERO PESJ KI CINATANGAW ANG AMANG PELIKULA, KAG GINAPAMATFAN
   (not yet) (but) (always) (see) (Tm) (his) (Im) (film) (and) (listen to)
   ANY ANANG KANTA.
   (Ip.) (song)

9. MANGARANDN: ANC MGA ARTISTA, NO?
   (rich) (aren't they?)

10. HUGO. MANGARONON, PERO BUKON SANDA MALIPAYON.
    (rich) (not) (they) (happy)

11. BASIQ HAM?
    (why) (that)

12. MABULAY AKI ANG ANDANG PANGAEUHIQ.
    (difficult) (since) (their) (Im) (life)

13. HUGO. PERNI SANDA GINANIBORS, NO?
    (always) (divorce) (aren't they?)

14. HUGO. SI ELISABET TEKOR AX MAKAPAT ET ASAWA.
    (Tm) (have four) (Om) (spouse--husband)

15. OHII, ONG CINATUGOT ANG HIBOR.
    (here) (not) (permit) (Tm)

16. MAS MAYAD PARA SA MGA ONGQ ANG ONG ET HIBORS.
    (much) (good) (for) (Rm) (Pm) (child) (Tm) (mona) (Om)

17. OHII RUN KITA SA SINENIAN. AKO LANG ANG MABAYAD.
    (Ip.) (Rm) (theatre) (Ip.) (pay)

18. SALAMAT CID.
    (Ip*)

---

[3] - "NABITA" is here a stative verb emphasizing the object-referent of the action.
1. MANUYAT KITA ET SIHE.
   (see) (Om)(movie)
2. SIGE. MAQONO KITA, NASAKAY O HAPANAW?
   (do) (ride) (walk)
3. ILAM, SAIMO.
   (not know)
4. HAPANAW YANG KAY HAYURUT RA.
   (since) (close)
5. SINQO KAG PABORITO HONG ARTISTA?
   (who) (Tm)(favorite)(your) (actor)
6. ILAM. SI ELBIS PRESLI SIGURO.
   (Tm) (probably)
7. NAHUYATAN KO SIDA SA PERSONAL?
   (seen) (by you) (he) (Rm)
8. OYAQ PA. PERO PERI KO SIDA NAHUYATAN SA PELIKULA.
   (by me)(they) (see) (Rm)(movie)
9. MANGARANON KAG ANGA ARTISTA, NO?
   (rich) (Tm)(Pm) (star) (tag question marker)
10. OHOQ, MANGARANON, OGAING BUKOQ RA SIURA HALIPAY.
    (but) (not) (happy)
11. ASI?
    (why)
12. MAPILAY RA KAG INHAING PANGITAQ.
    (hard) (Tm)(their) (life)
13. OHOQ. PERHI SIURA HAGADIBORSYO.
14. OHOQ. SI ELISABET TAYLOR HAILUPAT EY.
    (four)(now)
15. SA AHOQ, BAWAL KAG ANGA DIBORSYO.
    (Rm)(ours) (forbidden)(Tm) (divorce)
16. BINTAHA SA HGA ANAK KUNG OYAQ ET DIBORSYO.
    (good) (child)(if) (none)(Om)
17. HALI EY KITA SA SINEKAN. AKO YANG ET HABADAR.
    (here) (theatre) (Om) (pay)
18. SALAYAT. HA?

7 - NAHUYATAN is the combination of AKUYAT ('to see'), and the affixes NA- and
   -AN which denote past ability 'have you been able to' and focus on or
   stress the referent (indirect object) of the verb: 'see him'.
14 - MAKA- is the prefix meaning 'able to'; UPAT is the root word for 'four'.
    The literal translations reads: 'she was able to reach four'.
16 - BINTAHA SA has the force of 'it is better for'
1. ROY AMIGO, KAPIT. MASIKO KITA NGING SINE.
   (my friend) (see) (we) (movie)

2. SI GE MASAKAT KITA O MAPANAW LANG?
   (ride) (or) (walk) (Dp.)

3. ILAM BAY.
   (don't know)

4. MAPANAW NA LANG KITA / MALAPIT LAM DA.
   (nearby) (Dp.) (Dp.)

5. SINGO ANG TOONG PABORITO MOO ARTISTA?
   (the) (your) (Lm) (favorite) (Lm) (actor)

6. ILAM. SI EHRIS PRESLY SIGURD.
   (probably)

7. NAKITA/ NO NA BA SIYA SA PERSONAL?
   (seen) (by you) (Dp.) (Dp.) (he) (Rm) ("in person")

8. WAY PA, PERO PERMI KO GINASTRO ANG IYA MGA PELIKULA, KAG GINAPAMATIQAN
   (not yet) (but) (always) (see) (his) (his) (film) (and) (listen to)
   ANG IYA MGA KANTA,
   (his) (song)

9. MANGARANDON ANG MGA ARTISTA, NO?
   (rich) (Rm) (aren't they?)

10. HUGO. MANGARANDON, PERO BUKON SANDA MALIPAXON.
    (rich) (not) (they) (happy)

11. BASTO HAW?
    (why is that)

12. MALIBUG ANG ANDANG PANLABUKING.
    (hard) (their) (life)

13. HUGO. PERNYE DA SANDA MAGAHIBOS, NO?
    (always) (Dp.) (they) (don't they?)

14. HUGO. SI EHRIS BET TEKOR MAY AKAT NA KA ASAMA.
    (his) (four) (Dp.) (spouse-husband)

15. WAY GENATUGOT ANG HIBORS HIKI.
    (not) (permit) (Dp.) (divorce) (here)

16. MAS MAGAKO SA MGA UNAG ANG WAY A HIBORS.
    (much) (good) (child) (no) (divorce)

17. TAKI NA KITA SA SINISHA, AKO LANG ANG DABAYAD.
    (here) (Dp.) (theatre) (I) (Dp.) (Rm) (pay)

18. SALAMAT, HAY

7 - "NAKITA/" is here a stative verb emphasizing the object-referent of the action.
One of the most important facts about language in general, and language learning in specific, is that LANGUAGE IS ORAL AND NOT BASICALLY WRITTEN. We often feel more secure if we see a word written, and we get out of everyday problems in language by spelling: "I mean 'r-e-d', not 'a-e-d'". Yet, actually the invention of writing came quite late in the whole history of man; and many, many people on the face of the earth have little or no knowledge of any form of script or writing. Language is basically speech; and the science of language is linguistics. Most of us, including the present author, feel formal linguistics with its big terminology. Yet there is much that the linguist can offer to help us learn the Visayan dialects quicker. Hence, fear of 'big names' in linguistics is unwarranted if what we can learn will not only assist us generally, but give us chances to make big strides in both speed and efficiency.

The title of this section should be "MORPHOPHONEMIC REDUCTION", something which we have spoken about quite a bit. It probably is scary—a big word with little content to most. Yet the process is occurrent throughout the Visayan grammar and vocabulary and is important. We even have it in English; and sometimes the confusion of writing makes it worse. (Take the case of "woman" and its plural, "women"). In spelling we change the 'a' of "woman" to 'e' in "women". Yet there is the real change? The true change is one of sound and occurs in the first syllable: /waman/ becomes /weman/.

The various instances of morphophonemic reduction, or "sound changes" (NOT letter changes!), or even "missing links" of sound or 'letters' are rather few and simple in Visayan, and can be outlined here. But they are only outlined; as you go about learning your dialect, and various words or sounds puzzle you, if you can grasp these rules, you will also be able to understand just what happened to words. For example, can you see the similarities and the changes in the following word pairs?

**BUILD** - **BUKIRAN**
**KAYAD** - **KAMABAYAN**
**ADTO** - **ADTUNAN**
**INOM** - **INANA**
**KGO** - **KAGA**
**SILAK** - **TIGSILAK**

The following rules and their instances should prepare you and make you aware of the possibilities occurring within your dialect. (Actually, these are not 'rules', but rather 'observations'.)

1. **STRESS CHANGE.** Stress will usually move over one or even more syllables when various suffixes are added to the root word. This is most normal since, as we have noted, the second last syllable is stressed. Hence, with additional syllables added, the stress will have to move at least the number of syllables over equivalent to those which were added. Examples:
   - **MANGGAD** (wealth) - **MANGGARAD** (rich)
   - **SNEA** (worship) - **SNEBAAN** (church)
   - **ESKELA** (student) - **ESKELAHAN** (school)

   Sometimes it is important to note that some suffixes, which may appear identical, are really different. Like the "AN", which can be used to make a noun or verb. The verb suffix "-AN" carries (usually) the accent to the final syllable; whereas the noun suffix "-AN" accents the penultimate (second last syllable). Examples: (as stated on p. 8)
   - **HANGAAN** (will be played with), a verb, or **PAKAO** (having eaten)
   - **HANGAAN** (a toy), a noun, or **PAKAAN** (food, edibles)

2. **VOWEL LOSS, CHANGE, OR REDUCTION** usually occurs when a weak or unstressed vowel is "upstaged" by accent or addition within a different syllable in the word. Hence, when there is a major stress on the last syllable (ultimate), usually the primary syllable receives a secondary stress, and the penultimate is dropped. However, when the first syllable is stressed, and suffixes are added, the vowel in the penultimate is usually changed.
   - **ASANA** (mice) - **ASANGAN** (will be married)
   - **ATON** (go) - **ADTONAN** (will be gone to)
   - **NGGOG** (coconut) - **KANGGAN** (coconut plantation)
GRAMMAR NOTES: The Case of the Missing Links (Morphophonemic reduction)

OBUS (low) - KAPAINUBSAND (humble)
AH (pass by) - HACAN (will be passed by)
HUGOD (industrious) - HINUGDAN (in the mood to work)
SAYOD (knew) - NASAYRAN (is to be known)
TUB (sugar cane) - KATUBWAN (sugar plantation)

(3) ASSIMILATION is the process whereby the sound 'NG' is changed to either 'M' or 'N' or else remains 'NG' due to the articulation of the following consonant. We might say 'it is easier to pronounce' if the sound is 'changed' or articulated in a different position of the mouth, depending on where the next consonant is to be articulated. Hence, if the sound 'NG' occurs before the following letters, the following changes will take place:

(a) before 'B' or 'P' sound, 'NG' assimilates to 'M'. Examples:

SANG BILOG becomes SAMBILOG
SANG BULAN SAM BULAN
SANG BATO SAM BATO
KASING BANWA KASINGANWA
PANG + BALITAWAN PAMBALITAWAN
SANG + BISAYA SAM BISAYA

(b) before 'DI', 'IT', 'IS', 'L', 'R', or 'Y' sound, 'NG' assimilates to 'N'. Examples, in this case, are a matter of 'quick conversation' since most words in this category have gone a step further in morphophonemic reduction and also have consonant reduction (which will be #4 in this present discussion).

SANG DAKQ is pronounced SAN DAKO (one catch)
SANG TIQQ SAN TIQQ (one finger full)
SANG SOPUT SAN SOPUT (one bag full)
SANG SITQ SAN SITQ (one kick)
SANG Libo SAN LIBO (one thousand)

(c) before 'G', 'H', 'K', 'L', or 'W' sound, the 'NG' is usually retained. Examples:

SAHKURIT (a little bit) PANGHUNAS (becoming low tide)
SANG GANTA (one ganta) PANGWANGUT (to be peped at)
PANGKADAK (one large step) SANG GATOS (one hundred)

(4) CONSONANT REDUCTION is the loss of a consonant due to previous assimilation. It corresponds directly to the rules as stated above for assimilation. Examples:

KASING + BANWA becomes KASINGANWA (fellow citizen)
PANG + BISAYA PANGSAWA, (phrase)
PANG + TUNDAHAN PANGINDAHAN (go marketing)
PANG + TIMQ PANGIQ (to take by small handfuls)
PANG + DIMIM PANGHUNA (to think or reflect)
PANG + SHIITAN PANGTUNA (to tell a tale)
KANG + TANKAN KANTAN (a thief)
PANG + RILIS, PANGLIS (a railroad)
PANG + KALISUD PANGALLSUD (to suffer)

Note how each of the above examples follows the rules for assimilation, but then the first consonant of the root word is dropped. Hence, both ASSIMILATION and CONSONANT REDUCTION take place.

(5) CONSONANT GEMINATION IS A MATTER OF SPEAKING AND NOT OF WRITING. It is simply the process where a sound is repeated in the pronunciation of a word, especially when affixation takes place. BUG = BUGAO B = APQ = APQAN

P. 101 B
GRAMMAR NOTES: The Case of the Missing Links (Morphophonemic reduction)

(6) METAMESIS is the changing of the positions of sounds. Again, this is most
courant when the process of affixation (especially suffixes) takes place on a word.

In the first example, notice how the 'IM' and the 'N' "switch positions" and, in the
second, how the 'N' and the glottal stop also "switch".

(7) CONSONANT CHANGE is the most frequent form of reduction, and the following
instances can be noted.

(a) The 'D' sound changes to 'R' (or sometimes 'L') in the presence of affixation.
Examples:
- BUKID becomes KABUKID
- SUGID becomes SUGID
- HANGAD becomes HANGAD

(b) The fricative 'G' of Aklanon changes to 'L' in the presence of an 'I' sound
(whether preceding or following); and changes to 'Y' if it is first in a word which follows
another word ending in 'D', 'T', 'S', 'L', 'R' or 'Y'. Examples:
- AGUH becomes LINAHUG (to be naughty)
- AKANGAS becomes LINAHANGAS (to be noisy)
- AGLA becomes LINGA (to boil in water)
- KASAYUD KON is said as KASAYUD YUN (know now)
- TAPUS KON becomes TAPUS YUN (finished now)
- MAGSAYSAY KON becomes MAGSAYSAY YUN (tell now)

(8) REDUPLICATION is the process of repeating part of a word or even the entire
word itself. Various types of reduplication are always courant, and involve various
types of change in meaning.

(a) Total reduplication of a word usually involves a meaning of artificiality,
or in some way lessens its quality. Examples:
- TAO (a person) becomes TAO-TAO (a puppet)
- BALAY (a house) becomes BALAY-BALAY (a doll house)
- KAGON (to eat) becomes KAGON-KAGON (to nibble a bit at a time)
- BUKOS (to replace) becomes BUKOS-BUKOS (to alternate back and forth)
- TIXOG (to turn) becomes TIXOG-TIXOG (a man about town)
- MALHAM (cool) becomes MALHAM-MALHAM (cool)
- MAKNIT (warm) becomes MAKNIT-MAKNIT (warm)

(b) Partial reduplication of the first syllable of a word usually denotes extension,
either of time or quality.
- TULOG (sleep) becomes TUTULOG (will sleep) (OD)
- BUCOT (one's psyche) becomes BUCOT-BUCOT (God, the all powerful force)
- SILK (sunshine) becomes SILK-SILK (summertime, the sunny season)
- ULAN (rain) becomes ULAN-ULAAN (the rainy season)
- TAKHI (to sea) becomes TAKHI-TAKHI (a taller) (also #3 and #4 above)
- HILAW (raw, uncooked) becomes HILAW-HILAW (a cannibal, one who always eats raw)

The last four examples here show various sorts of reduplication. The last two show the "MKAN-
prefix, assimilation and reduction, and a reduplication of the nasal sound plus the first
vowel of the root word. The previous two show reduplication of the first vowel plus addition
of the letter 'L' (in Aklanon it would be 'G').
THE VOLUNTEER MEETS HIS HOST, Part 1.

1. Good afternoon.
2. Good afternoon.
3. Have you just arrived.
4. Yes. Just a little while ago.
5. When did you arrive in the Philippines?
6. On September 15. But after two days in Manila, I went to Pototan.
7. What did you do there?
8. I taught at their school.
9. Where did you stay? a
10. I stayed with Frank Quimby, who is the Peace Corps in Pototan.
11. You're probably tired. b Would you like to lie down?
12. Yes, I'm very tired. Where is my bed?
13. Upstairs. c
14. Thanks a lot.

---

a - The word "stay" in English is idiomatic. Filipinos ask where you slept or where you lied down.

b - As in English, there are two words—one for tired (meaning physically or mentally worn out) and one for sleepy (meaning quite ready to fall asleep). They should not be confused, since one can be tired, but not very sleepy at the same time.

c - Literally, in Visayan, it would be "on top" or "above", or in Odiongan, "on high".
DIALOG TWO

THE VOLUNTEER MEETS HIS HOST, Part 2.

1. How are you? a
2. Fine, thanks. And you?
3. Just fine. Are you still tired?
4. Not any more.
5. Are you hungry?
6. Not now. I ate at the restaurant for lunch.
7. Where do you come from in the States?
9. How many are there in your family? b
10. There are three of us. One younger sister, and one older brother.
11. Can I leave my things here since I have to go to school?
13. Thanks. I'll be going now. d
14. All right.

Notes:

a - Filipinos usually ask "Where are you going?", "Where are you coming from?", or "What are you doing?" as their most frequent questions. To us Americans these seem very personal; yet, to Filipinos, "How are you?" is equally personal. Nonetheless, due to American influence, they are beginning to use this expression with friends and close acquaintances.

b - Filipinos actually ask "How many are you in brotherhood?" (literally) The above is an idiomatic American translation.

c - Filipinos do not actually say "I have to" do something, they just say "I will..."

d - This is the most frequent form of leave taking. They rarely just say goodbye, except when going on long journeys. They just inform you that they are going, returning home, going ahead, and so on.
THE VOLUNTEER MEETS A STRANGER: PART 1

1. Hey, Joe, a Where are you going?
2. Just to school.
3. Wow! You already know how to speak Visayan. b
4. Just a little. I'm still studying now.
5. Do you like it here?
6. Yes, I like it here because the people are friendly.
7. How many years will you be here?
8. Two years.
9. Well, I'll just be going ahead. c
10. O.K. Thanks.

a. Of course, ever since the war, all Americans are Joe. It is the people's pet name for you, and it is not meant to be insulting. Pet names for whole classes are common; they even have one for themselves: "PINOY." Also, in public address, every boy is "TOQ," every girl is "DAY," every elder man is either "FARE" or "NONG," and every elder lady is "HANG" or "COMMARE".

b. Even if these dialects differ among themselves, each still calls itself "Visayan." In some cases, the translation will read in the particular dialect itself; however, in mind the point that they consider themselves one dialect.

c. Another of the most common forms of leave taking.
THE VOLUNTEER MEETS A STRANGER, PART 2

1. Sir, sir, do you have a class now?
2. No, I don't. I'm vacant.
3. May I please ask you some questions?
4. Sure, go right ahead.
5. What's your name, sir?
6. I'm Tom Smith. What's yours?
7. I'm Pio Espinosa. How old are you, sir?
8. Twenty-three.
9. Well, you're still young. But you're very tall. What's your height?
10. Six one.
11. Wow, a six footer, ha? How long have you been here?
12. Just one month. Yet you can speak Visayan.
13. Just a little, I'm still not very good.

This dialog constitutes some of the basic questions you will be asked again and again. The form of questioning sometimes changes, but the basic questions remain the same. Volunteers should get used to these questions from the very beginning, and the better your endurance to repeated exposures, the less strained you'll be. It must be admitted that times of the so-called 'culture shock' make it difficult to answer something for the thousandth time; yet remember that part of the culture is highly contingent on one's ability to be pleasant in public, particularly with strangers. The observation has been made that Filipinos are frank and open with their closest friends, and worst enemies; but with that wide middle range of new acquaintances and the general public body, they have a specific code of hospitality and formality heavily filled with 'SIR' or makikisama. The same sort of response is expected of foreigners, though many Filipinos are understanding of cultural differences.
DIALOG FIVE

THE VOLUNTEER MEETS A STRANGER, PART 3

(continued from previous dialog)

15 22. When will you return to the States?
18 25. On Liberty Street at Mr. Gonzales' house.
19 26. Why did you join the Peace Corps?
20 27. I wanted to learn about the lives of people outside the United States.
21 28. Fine. Do you have a girl back home?
22 29. No. Not at all.
23 30. Do you have a girl friend here in the Philippines?
24 31. No. I'm shy towards girls since I'm still young yet.
25 32. Tell me, which girls are prettier: Filipinas or Americans?
26 33. Just the same. Some Americans are pretty, so are some Filipinas. Some are also ugly. But Filipinas are more modest and mannerly.
27 34. There's the bell. I'll just go ahead. Thanks a lot.
28 35. You're welcome.
DIALOG SIX

THE VOLUNTEER AT SCHOOL, Part 1

1. Where is the principal's office?
2. Just over there.
3. Is he in?
4. Sorry, I don't know?
5. Thank you.
6. You're welcome.
DIALOG SEVEN

THE VOLUNTEER AT SCHOOL, Part 2

1. Who are you looking for?
2. Mr. Arroyo.
3. He's over there in the office. I'll go over with you.
4. What are you teaching here?
5. Mathematics.
6. Aren't the students noisy around here?
7. Not really. Most of them are good and industrious.
8. Where are they brighter here or in your place?
9. That's hard to say, since English is the language in the classroom; yet Visayan is spoken outside.
10. How many classes are you teaching?
11. I have three of my own, but I'm also co-teaching in two others.
12. Well, here we are. I have a class now, so I'll go ahead.
13. Thank you a lot.
14. You're welcome.
THE VOLUNTEER IS INVITED TO DINNER

1. Hungry?
2. Yes, I'm starving!
3. Just a minute, please. Do you like our food here?
4. Of course, it's delicious.
5. Can you eat rice?
6. Yes. In fact, after I return home, I'll have Pio send me rice every month.a
7. What's your favorite dish?
8. Just about anything. But my favorite is 'ginamus'.b
9. Oh yes, it's delicious. I even drink tuba.c
10. You might have an upset stomach.
11. No, I have a strong stomach.
12. O.K. Let's eat. Eat until you're full and drink 'til you're drunk.

a - Pio in this case is the houseboy of the volunteer. "I'll have...send" is a rough English translation of the CAUSATIVE AFFIX which will be put into the verb root.
b - "Ginamus", literally meaning 'marinated' is a type of cooking, usually of fish, in which the food is marinated in vinegar and/or other strong flavorants for quite some time. Usually it is served raw, or only briefly cooked. The above volunteer may very well be making a great stab at PR, or else his stomach is quite strong.
c - 'TUBA?' (with a glottal at the end) is a native drink favored by the common tao. It is made by catching fresh coconut sap in vessels and letting it ferment. It is mildly alcoholic; if fresh, it is sweet, but when old it is very sour, and is even used as a substitute for vinegar.
DIALOGUE NINE

THE VOLUNTEER AT MARKET, Part 1

1. Hello, Joe, will you buy anything? a
2. Yes, but my name's Steve, not Joe. b
3. Gee, you know how to speak Visayan already! What'll you buy Steve?
4. Meat—if it's cheap. How much is it?
5. Three twenty a kilo. Want any?
6. Yes, but if it's only fifty centavos worth.
7. Ah, what a cheapskate!
8. Yes, since I don't have much money.
9. I don't believe you. How much do you get?
10. Two hundred forty five a month.
11. Pesos or dollars? c
13. Well it's really a sacrifice. What else will you buy?
14. That's all. Thanks. I'll be going now.

a—Again we find the American as "Joe". Remember that it is a sort of pet name, and no offense is meant.

b—One sensible reaction is to correct the person by giving your correct name. However, intonation should be watched. If done properly, it will not only be polite, it will also be interpreted as extremely friendly of you. It is best, in fact, to introduce yourself to people whom you suspect you will be dealing with, since they will help establish you through the ever-present 'grape vine'. By the next day, everyone in the market will know Steve is Steve, and not "Joe."

c—To the Filipinos, all Americans are rich. They take it for granted you are receiving cash directly from the States, in dollars—and plenty of them. The Peace Corps idealizes the establishment of our 'counterpart agreement' (the feeling that all volunteers should live like their foreign country peers), but it is up to the volunteer to instruct the peers of this. No matter how poorly you dress or live, the natives will still think you're rich. The poor appearance will be interpreted as 'humility' and not 'poverty.' The universal belief of the richness of Americans is difficult, if not impassible, to change.
THE VOLUNTEER AT MARKET, Part 2

1. Miss, are you selling mosquito nets?
2. Yes, we are.
3. How much?
4. Five-fifty.
5. Gads, that very expensive. How about four.
6. I'm sorry, I couldn't do that. Make it five.
7. I'll take it. Do you have any buttons?
8. How much are they apiece?
9. Three for ten centavos.
10. How about two for five.
12. Seven for twenty, o.k?
13. All right. That'll be five-twenty for everything.
14. I only have a ten peso bill. Do you have change?
15. We do....Thank you.

This dialog shows you some of the standard bargaining techniques. If at first bargaining seems a bother; after a while it becomes a great deal of fun, both in learning the dialect, meeting people, and learning mannerisms. After a while, you may even get to dislike the fixed prices you find at some stores in Manila when you're on vacation.
DIALOG ELEVEN

THE VOLUNTEER TALKS ABOUT THE STATES, Part 1

1. Where are you from in the States?
2. From [illegible] Illinois.
3. Do you have a big house there?
4. It's not very big, but it's different from yours because it's very cold during the winter time.
5. Does it snow where you live.
6. Yes, during the winter time.
7. Do you have a car?
8. I used to, but I sold it.
9. Do you know how to drive?
10. Of course, it's easy. Do you drive?
11. Not yet. Maybe I'll have you teach me?
12. Sure. But we don't have a jeep.
13. Oh well, that's all right. How did you get here (to the Philippines)? What was your transportation?
14. Airplane, all the way from Chicago.

(to be continued)
DIALOG TWELVE

THE VOLUNTEER TALKS ABOUT THE STATES, Part 2

1. Let's go see a movie?
2. Shall we walk or ride?  
   Don't know, it's up to you.
3. O.K. Let's walk. It's nearby anyway.
4. Who's your favorite actor?
5. Don't know. Perhaps Elvis Presley.
6. Have you ever seen him in person?
7. Not yet, but I always see his pictures and hear him sing.
8. The actors are rich, aren't they?
9. Yes, they're rich, but not very happy.
10. Why's that?
11. They have a hard life.
12. Yes. They're always getting divorces too, aren't they?
13. Elizabeth Taylor has had four husbands already.
14. We don't allow divorces here.
15. It's much better for the children when divorce isn't allowed.
16. Well, here we are already. Let me pay.
17. Well, thanks a lot!

---

a - Another very common expression in the dialect. Filipinos usually come up with this response far more than Americans do; and sometimes it's very peevish. We Americans like to guess, even if we're not sure. Unless someone has a definite opinion, they seem to always shrug it off with 'don't know.' Yet there are instances when they really stick their necks out. I guess it's cultural—and it's hard to pinpoint.

b - This is one way the dialog could run. The author doesn't personally agree with an answer leaving the topic like that. My own personal answer is: 'Divorce is actually a law helping the wife and children receive money and stay alive if the parents can no longer stay together. It's much better to have divorce than have the husband or wife just run away and leave the rest of the family to starve.' Filipinos seem to condone divorce without thinking of it as a law; they think it rather a license for adultery. And on that point, they can act rather blind to the great deal of open adultery in their own country. The double-standard is a living reality.
Although this book may seem of formidable size, your concern is with roughly 39 or 40 pages, exclusive of the English translations. There are 12 dialogs relating to your particular dialect of one page each; there are 7 pages of introduction; and some 20 pages of Grammar Notes.

Hence, for the several weeks of work you have, the task is not so formidable as it may seem. In addition, it is best to explain that the main purpose of the work is to show you 'what your dialect is like'. The ideal thing to get into your hands, of course, would be a grammar and a dictionary, and a very comprehensive series of dialogs; not to mention a first class linguist and informant from your particular area. Unfortunately you may have none of these; you may only have this small booklet—a primer, a first book at a most elementary level.

It was because of the shortcomings you yourself may face in training and upon arrival that phonetic script was used. Once you learn the writing of the dialect you may growl at the use of '4, for glottal stops, and ' and 'I' for the unique sounds of Aklanon and Kinaray-a. But for now, this phonetic script is the only authoritative pronunciation guide, at least, which we can be sure to give you.

The gloss underneath the words is also subject to criticism, but if it bothers you or makes it more difficult for you to memorize the meaning of words, then simply cover it up with cardboard or paper as you read each line. In fact, such a process will eventually be necessary so that you will have only the dialect and its sound before your mind's eye and ear. After all, the local people will not speak to you with marginal gloss.

For the more industrious, they can begin their language notebook now by recording words (roots) and their meanings, and various grammar points as they learn then. Some can also make flash cards with the dialect word on one side and its meaning in English on the other. All of these methods are invaluable for quicker and more thorough learning.

A suggested course of study in steps and stages would be as follows:

1. Read and understand the Introduction, especially the notes on just how each letter must be pronounced. Pronunciation is essential. (pp. 5-9)
2. Browse over the "GENERAL GRAMMATICAL SURVEY" keeping in mind only the different categories of words. (pp. 10-11)
3. Have the first dialog read to you. Just listen to the words and try to note the intonation and general breakup of vocabulary.
4. Repeat the dialog line by line, emphasizing first the sound—don't worry too much about the meaning of the dialect words or the constructions.
5. Note both word meaning and sentence construction.
6. Memorize the dialog and play it with other friends or instructors. If you find memorization distasteful, at least understand it and be able to respond to parts of it and to questions about its structure.
7. Move on to the next dialog after reading the grammar notes at the end of the previous dialog. Be sure to memorize the "in-dialect" materials that specifically relate to your dialect.
8. Repeat steps 3-7 for each separate dialog.
9. Check with the English translations only if necessary; or you may read them first, but do not refer too often. You must begin thinking in idiomatic Visayan, and try not to get English idioms or sticky-literal translations into your learning processes.

Good luck!