

The publication of this volume is not intended to mark some special terminus in Dr. Lopez's life. Rather, it signifies the growing awareness of his students and colleagues of the development of a Filipino tradition in the scientific study of Philippine languages and dialects and their recognition of the pioneering role of Dr. Lopez in the development of this tradition.

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ERNESTO CONSTANTINO

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1 ON THE BOAK TAGALOG OF THE ISLAND OF MARINDUQUE

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I. INTRODUCTION

PROFESSOR Brandstetter, in his 'Tagalen und Madagassen', after pointing out the limited knowledge we possess of the dialects spoken on the island of Madagascar, says: 'In speaking simply of Tagalog one use to refer to the language of the country around Manila; of the dialects of Tagalog we know even less'.

The desire for a more extended knowledge of our language to be inferred from this remark of the eminent Indonesian scholar has been an inducement for me to make one of the provincial forms of Tagalog an object of comparative study, and to present the results of my investigation in the following paper:

Generally speaking, we Tagalog inhabitants of the central part of Luzon do not recognize any special Tagalog 'dialect'. Similar to other peoples all over the world, we distinguish our richly developed literary language, as to be found in such classical works as 'Florante at Laura' by F. Balagtas, 'Wilhelm Tell ni Schiller' by Rizal, 'Pagsusulatan nang dalawang binibini' by P. Modesto Castro, from the plainer forms of our colloquial speech. Even when born or residing in Manila, we look upon the Tagalog used in the Province of Bulakan, north of Manila, as upon the best spoken Tagalog, while we easily recognize certain individuals by their intonation — 'punto' or 'puntillo', as we call it — as belonging to this or that other specific region or locality. Yet we may go pretty far afield in almost all directions where our language is at home, without encountering any real difficulty in conversing with our peasants, mountaineers, or coast dwellers.

With all this, there are found in the Tagalog provinces certain peculiarities of expression, which, while not constituting a special dialect, contrast with what has just been indicated as 'Standard Tagalog', and are worth being investigated by the linguist.

In order, now, to gain for my attempt in that direction the greatest likelihood of peculiar local developments without leaving Tagalog territory, I have gone to the greatest possible distance away from Manila and taken up the study of that form of Tagalog which is spoken in Boac on Marinduque, an island situated at the southernmost confines of our language.

I could have wished to present a more accomplished record of the speech-variety in question than a few months' intercourse with a family from Marinduque now residing in Manila has enabled me to prepare.¹ I intend, however, to expand the preliminary insight here given by a later more comprehensive paper to which the present one, written for the class in Philippine linguistics of the University of the Philippines, will stand in the relation of an advance report.

After some general remarks on the island of Marinduque, I present here, as a foundation for present and further studies, a popular story taken down by me from the mouth of Dr. Alfonso Lecaros, of the College of Veterinary Medicine of our University, and a native of Boac. I accompany this story with a translation into English, designed by me not at all as a model of literary English, but, on the contrary, so as to render the original text as literally as it is at all possible, and with a number of notes helping to a better comprehension of some expressions that seemed to require an explanation. The story is followed by chapters on which I deal with such peculiarities of Boak Tagalog vocabulary, phraseology, phonetics, and grammar as have come so far under my observation during the course of my study.

II. ON THE ISLAND OF MARINDUQUE IN GENERAL

The island of Marinduque, as may be seen from subjoined sketch-map, is situated off the coast of Tayabas province, Luzon,

¹ I gladly avail myself of this opportunity to express to the family of Mrs. Nieva, with whom I have lived, and to Dr. A. Lecaros, my gratitude for the information and help so readily given me during my study of Boak Tagalog.



Sketched by
DAN M. SOLIS
2-24-71

and is separated from it by the Mogpog Pass, while in the west it has the large island of Mindoro for a neighbor. It is round in shape, about 23 miles in diameter, and has a population of 56,876 inhabitants. The island is hilly and covered with evergreen grass and shrubs. The climate is agreeable, and an abundance of rice, coconuts, and abaká ('Manila hemp') is produced. Cattle, firewood, and sinamay (a texture woven of abaká and silk) are exported to Tayabas, while sugar-cane, rice, and corn are raised for local use. Gold, zinc, lead, and copper are found in the island. The chief markets are Boac and Santa Cruz. (Data taken from 'Census of the Philippine Islands', 1918, Vol. I)

As regards the population, this is, with exception of a small number of immigrants from other parts, purely Tagalog as may be gathered from the fact that, according to the Census of 1903, Vol. II, of the five towns on Marinduque four show a predominance of Tagalog of 99%, while the remaining town is 100% Tagalog.

In Vol. 1 of the same Census we find the following account of the general culture of the people of Boac:

"The residents of Bóac and Gazán...are rivals for supremacy in education, agriculture, and commerce, this wish constituting a noble pride, because its final objective point is the distinction of the municipality to which they belong. A genteel but not a luxuriant appearance, even among the lowest country men and women, a life of economy, but not of penury, the proscription of great vices, no gambling or smoking on the part of the women, education above everything — these are the praiseworthy conditions observed among the people of this island.

"It is certainly very pleasing to see towns like those cited where the persons most prominent by reason of their position and degree of education do not attend the cockfights, unfortunately a general vice throughout the country. This is so true that there is no cockpit in Bóac, because it has never been able to do a profitable business, and in Gazán the contractor was obliged to attempt to open his cockpit three times without having been able to give consecutive fights during the course of a year."

A few words may here be said regarding the derivation of the name Marinduque, a word around which the same kind of regrettable, because superficial and erroneous etymology and inventive story-telling has sprung up which is indulged in, nowadays, by only too many of my countrymen who seem to

have allowed themselves to be guided away from that historical sincerity which true patriotism should dictate to them. The name in question has nothing to do with a Mary, and a Spanish duke (*duque*), but can be shown to be derived from the name of a high and particularly steep mountain on the island, called Malindig.

In old chronicles the name of the island occurs in such varying forms as Malinduc, Marinducq, Marindue, Malindic, and Malindig, forms quite evidently to be analyzed into the well-known 'adjectival' prefix *ma-* denoting chiefly existence, and a radical word, or stem, occurring in Tagalog as *lindig*, in Bikol as *lindog* or *lindug*, the second vowel of both forms (i.e. Tag. *i*, Bik. *o* or *u*), going back, in accordance with the so-called 'pepet law', to the indistinct vowel *e*. The change of the first sound of the stem, *l*, to *r* is likewise in consonance with a common Indonesian phonetic law, while the conversion of final *g* into the Spanish ending *que* finds an exact parallel in the case of the town Parañaque on Manila Bay, which in Tagalog is called Palanyag. Note, in this connection, also the fluctuation of the last sound of the name Boac which is given by Buzeta y Bravo (Diccionario geografico de las Islas Filipinas) as 'Boac ó Boag'.

The stem *lindig* occurs, according to Noceda y Sanlucar, in the new obsolete Tagalog word *maglindig*, meaning 'rising up straight so as not be covered by the water', while for the Bikol form *lindog* Marcos de Lisboa states quite clearly that it means '*monte muy alto y derecho*', both forms embodying thus the idea of English 'steep, towering'.

In writing the name of the town Boac I must not deviate from its official spelling with *e*, which follows old Spanish orthography. In giving, on the other hand, a name to the form of Tagalog there spoken, I prefer to follow that genuine Philippine orthography of which the scientific outlines have been laid down by Dr. Pardo de Tavera and Rizal long years ago, and which nevertheless appears to be grievously disregarded by our younger generation. I thus write 'Boak Tagalog'. It may be also remarked here that I use an acute accent to indicate a stressed ultima, and a grave accent to indicate that peculiar abrupt pronunciation which a final vowel receives thru a following glottal check; a circumflex denotes the simultaneous presence of both phenomena here mentioned. Words without accent sign are

usually to be pronounced with an emphasis, or slight lengthening, of the vowel carrying the penultimate.

III. A BOAK TAGALOG TEXT

PAG-IBIG NG BALO

Ulit sa Salitang Boak

Panahón noong bakasión ng¹ manga batang napasok sa eskuela. Nagaka-ípon-ípon isáng gabí bago manghapon ang boong mag-anak namin halos sa salas ng aming bahay. Naroón patí ang kapatíd naming kakâ, na si Manong Colas,² at ang kaniyang asawang tagá Bulacan, si Manang Ilâ, at ang kaniláng tatlong batâ na payák nagaaral na.

Ang manga batâ na may anim ay waláng lagáy at patakbo-takbo sa bukod-bukod na dako ng bahay; naga-laruan. Waláng anó-anó'y nagtigilan at nagdungawan sa bintanâ.

"Oy, tatay", ang sigâw ng bunsô sa manga anak ni Manong, "nairi si Binong sa tapát, ay naga-plahuta".

"Ay anó? Ngayón bagá lamang ninyo nakita si Binong?" ang sagót ng amâ.

"Ay, ay tiñgní pa, at bago wai ang sable".

Hindí namin naasikaso ang manga batâ at may dumating na tao na naga-pataupu sa hagdán.³

"Tulóy pô, mamang Pedro", ang sagót ng aming matandâ.⁴

"Magandang gabí pô", and bati ng dumating, at tulóy pasok at upô.

¹*ñg* standing alone between two words is the conventional abbreviation of *nañg*, the genitive of the definite article *añg*.

²*manoñg*, (from Sp. *hermano*), ang *manañg* (prom Sp. *hermana*) appellations used in certain Tagalog localities for an elder brother, respectively sister, as well as for cousins. Both are used either alone or anteposed to the name.

³*naga-pataupâ*, one saying "*tao, pô*", that is, "person, sir", the ceremonious way of introducing one's self into a Tagalog house as visitor, these words being called out from the door or from the foot of the stair. *Pô* is a respectful address interspersed in speech after the manner of English 'Sir' or 'Madam' as a recognition of the superiority of the person thus addressed.

⁴*mamañg*, that is the ligature *ñg* preceded by the word *mama*, a title originally given to carnal uncles, and other kindred male relatives, and extended also to non-related persons as a respectful treatment: *Mamañg Anó*, Mister What's-the-name; sometimes used to refer to a man whose name is unknown to the speaker: *Añg mama'y...* The gentleman is... *aliñg*, that is, *ali* plus ligature *ñg*, the feminine form corresponding with *mama*: *Aliñg Kuan*, Mrs. (or Miss) What's-the-name. *Ang ali'y...* The lady is...

Si mamang Pedro ay isáng tagá Makabebe na maluat natirá sa Boac. Siyá ng dumating doong una ay sa bahay nakátuloy at maglalakô ng "estampa", ang kaniyang hanap-buhay. Návili ng návili doón ay nagbukás na tuloy ng isáng tindahan ng sarisari, at parang sarili ang tingín sa amin at sa aming mangá kamaganak. Dahil na siyá ay binatà at isá lamang bataan ang kasama sa bahay na malapit sa amin ay kung minsan at natamád yatà ng pagsaing at kung waláng ulam doón na lamang nakain sa amin. Talagáng malaon ng nagalà sa isáng dala-gang aming kaapíd-bahay na si Sidora na kapatíd ni Kwalang balong may anak na isá. Adalawá namán yaón magkapatíd at may kaya din may anak na isá.

"Anó pô, mamang Pedro? Naga-amóy bawang ka na pô warì", ang bating pagalaw ko.⁵

"Yun pô ngani ang aming balitâ. Maga-sabi ka pô muna sa amin at bakâ makakatulong din kami", ang sabi ni nanay.

"Bakit pô bagâ hindi? Hindi pô namán too yun, ay!"

"Naga-bulaan ka yatà lamang, ay. Bakâ ka magsisi kung hindi kami makátulong. Marami din kami makain at maga-linis ng ping-gán".

"Talagáng hindi pô akó naga-lihim sa inyó at kayo ang parang magulang ko dito sa Boac na walâ pá; Akó po'y nagalâ kay Sidora, ay hindi pô akó magka-lugár ng pakiusap at ang naharáp pong palagí sa akin ay si aling Kwala".

"Bakâ namán siyá ang nakakaibig sa iyó! Huág kang magalokoloko sa mangá balo".

"Sa bagay ay may áutusan ka agád, at malakilakí na ang anak. O, anó ang nagawâ mo?"

"Akó po'y nagpadalâ ng sulat; may apat na puô; ay walâ pa akóng natanggáp na sagót. Tatlong patapát ko na pô ay ang nadungaw lamang ay si aling Kwala. Si Sidora pô ay hindi man lamang naga-ibô sa tulugán".

"Bakit mo namán alam? Siguro nasilip mo!"

Hindi na nakuha ni mamang Pedro ang pagsagót, at ang aming matandâ ay nakita ang isá naming bataan na nagaaral sa convento kung bakasiyón na naantók sa labás, ay hiniyawán ng, "Juan magbasábasa daw".⁶

⁵*bawañg*, garlic, a favorite condiment; it is mentioned in the text as a playful allusion to the preparations preceding a marriage feast. A similar reference is made further on by the mention of plates to be washed up, etc.

⁶*daw*, he says, they say; here it is used merely as a particle lending more strength to the order to the servant to read his lesson.

"Alagián ko pô bagâ ng asín," ang tanóng ng batâ.

"Anóng alagián ng asín, Magbasâ ng iyóng leksióon at ng makápa-ngumpisál ka bago maká-La Paz.⁷

"Ah! ay naga-basâ pô mandin namán akó!"

"Marcosa, sandukí na daw ng pagkain ang manga batâ at naantók na. Mátulog na namán iyón ng hindi pa nákain", ang tawag ni nanay sa isá naming bataan.

"Ádayukdukín iyón ay bakâ namán bayá⁸ magkasakit ang naalaala ko," ang dugtong na sabi sa aming lahat.

"Makain na pô bagâ patí kayó?"

"Mabuti pa'y magháin ka na patí sa lahat".

"Dito ka na pô kumain sa amin, mamang Pedro. Walâ ngani lamang kami ulam ay bakâ maga-hanáp ka".

"Kungdi lalò na sa amin! Nakabilí pa akó ng carnéng baboy kaniya ay natuklâs pô ng aso; nakita ko po'y ákapisaso na".

"Hindi pa pô ikáw naga-asawa, ay...!"

Natigil ang salitaan at kami lahat ay dumulóg sa pagkain.

Noóng nakalipas ang iláng araw ay nakasama kami sa pagmurâ sa Parás. Kainaman ang tao; talo pa ang kasalan. At bukúd pa sa murâ ay may lechón at, sús, maraming kakanín — manga sinukmani⁹ bibíngkang kanín,¹⁰ panganang malagkit.¹¹ Maraming binatà at dala-gang tagâ bayan. Patí ang magkapatíd na aming kasiping. Si mamang Pedro ay naroón patí.

Waláng ibáng naga-tingnán ang mangá tao kungdi si mamang Pedro. Ang palaging naharáp ay si Kwala na kaabay ang anak. Si Sidora ay sa ibáng tumpuk nahalò, sa mangá bata-batang naga-aral sa Maynilâ. Nguni't ang matâ ni mamang Pedro ay kay Sidora ang pirming masid.

Ng mapaghiwaláy ang karamihan sa nakároonán ni Kwala at mamang Pedro ay halos nahihiyâ na nagsabi si Kwala na kamukhá daw siyá ng namatáy niyang asawa, mabait patí. Si mamang Pedro ay hindi yatà namán bihasang makiusap ay akalâ ay napuri siyá dahil na nagalâ sa kapatíd.

"Pag ikáw pô ang aking nakikita ay naaálaala ko namán mandín si Sebero, parehong pareho mo pô kung magsihâ, kung nalakad at kung naibô. Parang âisa pô kayó".

⁷*La Paz*, locally used in designation of the Holy Week.

⁸*baya*, emphatic particle implying probability, approval, or disapproval.

⁹*sinukmano*, boiled rice of the sticky variety known as *malagkit*, eaten with sugar and scraped coconut meat.

¹⁰*bibíngkang kanín*, ground rice mixed with sugar and coconut milk, and then fried.

¹¹*pañganañg malagkit*, ground malagkit with banana splits, fried, and mixed with sugar.

Si mamang Pedro ay parang hindi nakikinig sa nasabi ng balo at sa masid ko'y nasa ibang dakò ang isip.

Sa ipunán ng mangá dalaga ay naga-ulitanan si Sidora.

"Dora, anó?" Kailán ang kasál mo?"

"Kanino akó ákasál?"

"Naga-mangamangahan pa irí, ay! Kanino pa kungdì kay mamang Pedro?" Siyáng balitá."

Atí, ah! Sinong naga-pamalitá? Siyá seguro, ha? Nakakaluád.¹² Hindi man lamang nakikiusap iyón!"

Siyáng pagdatingan ng karamihan at ang mangá dalagang mata-tandá ay naga-apurá na at baká daw ágabihin sa daan ay mahirap ang pagtuláy sa ilog.

Lumipas ang iláng araw na hindi nasaglít sa bahay si mamang Pedro. Aming namamasdán na pirming naga-bihis si Kwala at siyá ang naga-tayô na sa palagì sa tindahan. Ang anak ay hindi man lamang natingnán. Si Sidora namán ay doón sa taas naga-tahán. Kung minsan sa manga hapon ay nagatugtóg ng piano.

Minsang gabí ay ang bataan ni mamang Pedro ay hangusán ng pagdating; at walá ng may-magandang gabí tulúy kay tatay sa labás at pahiyáw na sabi: "Napaparón ka pô ni mamang Pedro ay malakí daw pong kailangan".

"Saán? At anó iyón?"

"Doón pô sa bahay ng huwés".

Si tatay sa takot na baká may naghablá kay mamang Pedro ay tulúy panaog; hindi na nakuha ang pag-sombrero. Akó namán dahil din sa takot ay sunúd sa kaniyá. Sa tapát ng bahay at sa hagdanan ay maraming nagatinginang mangá tao. Pagdating namin sa loób ng bahay ay naroón si mamang Pedro na kasama si Kwala at nagtakbó daw doón at naga-pakasál. Kayá palá¹³ pinatawag ni mamang Pedro si Tatay ay siyá ang maga-anák sa kasál.

Hinila ni tatay si mamang Pedro sa isáng tabí at pabulóng na pangaral: "Bakit ka apurado? Hindi ka bagá makapagantáy na magpa-pari? Sangilán na ang tatlong linggóng tawag!"

Walá siyáng malay na nasa likod palá niyá ay si Kwala na siyáng sumagót: "Matagál pa pô ang tatlong linggó at maga-kagastos pa pô ng malakí. Mapakasál din pô lamang kami ay mabuti'y nakákalipas

¹²*nakakaluád*, a nauseous feeling caused by perceiving something untidy, dirty, or vulgar; *luád*, idea of vomiting. Cf. Standard Tag. *ilua*, what is spat out.

¹³*palá*, an interjection denoting astonishment; always postponed as in *Ganón palá!* (Iit. Thus then!) Is that so?

na. Anó ka, Pedro? Naga-antáy ang huwés. Baká habulin pa tayo. Ang asawa na ng huwés ang aking áinahin".

Si mamang Pedro ay kilig ang katawán. Ang tingín ko ay ibig waring umurong ay nagaálangalang. Natulóy din ang kasál. Walá man lamang naghabol noóng gabing iyón sa mangá kamaganak ni Kwala. Makalipas ang iláng araw ay lumipat ang bagong kasál sa bahay ng magulang ng babae.

Ang ulitan ng mangá dalaga't bagong tao ay ang pagkápangyaring iyón. Si Juan na magaláw sa labát ay nakapagsabi tulóy sa karamihan ng dalaga sa handaang sumunód sa kasál uli sa simbahan na,

Ang pagibig ng balo
ay matalim pa sa acero.

At idinugtóng namán ng isá ay, "Talogáng totoo ang sabihin natin na,

Huwág kang maga-seguro,
sa butás na bao,
may lámang kagaykáy
durong kátatakbó.¹⁴

A WIDOW'S LOVE

A story in the Dialect of Boac

It was vacation time for the children who attended school. One evening, before taking supper, almost the whole of our family was assembled in the hall of our house. There was also present our eldest brother, Manong Colas, and his wife from Bulacan. Manang Ila, and their three children who were all going to school already.

The children, to the number of six, were without rest and were running about in different parts of the house; they were playing. Suddenly they stopped and looked out of the window.

"Listen, father," shouted the youngest of Manong's children, "there is Binong in front, playing the flute".

"What of that? Perchance only now you are seeing Binong?" was father's answer.

"As, but look, it seems he has also a new sabre".

¹⁴These rather obscure lines contain a play of words founded on the ambiguous word *bao* meaning as well the hard shell of the coconut as also widow.

We paid no heed to the children for there had arrived a person who was (announcing his presence by) calling out: "Tao po!" at the foot of the stair.

"Pass on, sir, Mister Pedro!" was the answer of our old daddy.

"Good evening, ladies and gentlemen," greeted the newcomer who proceeded to enter and sat down.

Mister Pedro was a native of Makabebe who for a long time had lived in Boac. At the time of his first arrival, he had been asked to stay at our house, and his means of finding his livelihood had been the selling of scapularies. Being very much liked he promptly opened a store for miscellaneous articles, and looked upon us and our relatives as upon his own. Being a bachelor, and having only one servant as companion in his house which was near ours, it came about that, if he once felt perhaps too lazy to cook rice, or if there happened to be no viands, he just took his meal with us. With set purpose he visited for a long time the sister of Kwala, a widow with one child. There were only two, these sisters, and they had moreover some fortune.

"What's that, sir, Mister Pedro? You already smell of garlic" I greeted him jokingly.

"That, in fact, is what we hear. Tell us, sir, all about it first then, maybe, we can also be of some service to you," remarked my mother.

"Why should I not tell you? But that (at which you are hinting) is not true yet, you know".

"You are evidently but feigning, I believe. It may be that you will repent (some day) if you will not allow us to help you. We are many to eat and wash up the plates."

"I am indeed not keeping anything secret from you, for you are here in Boac taking the place of my absent parents. I was visiting Miss Sidora but had no occasion to speak (to her) for the one who receives me, sir, is always Mrs. Kwala".

"It may be that she is the one that is in love with you! Don't you play jokes with widows!"

"In fact you will soon be one to give orders, for the child is already big enough (to carry them out). O, what have you done?"

"I, sir, have been sending letters, about forty of them, yet I have so far not received any answer. I have already had three serenades given, but the one who looked out of the window was only Mrs. Kwala. Miss Sidora did not even stir in her bedroom."

"How, after all, can you know that? You have evidently been prying!"

Before Mr. Pedro was able to make a reply, our old daddy saw one of our servants, who used to study in the convent during vacation, falling asleep outside, so he shouted to him: "Juan, do your reading, do you hear?"

"Should I, sir, add perhaps some salt?" answered the boy (half asleep).

"To what should you add any salt? Read your lesson so that you can confess yourself before the Holy Week passes".

"Ah, sir, fact is I am reading all the time!"

"Marcosa, you must ladle out the food for the children, they are already getting sleepy. They will again go to sleep before they have had the time to eat," called out our mother to another servant of ours. "Being hungry may yet cause those children to fall sick, that's what I fear," she continued speaking to us all. "Perhaps you too would like to eat already?"

"Better get the food ready for all of us too".

"Just eat here with us, Mr. Pedro, altho, it is true, we lack viands which you are perhaps looking for".

"That is even more the case at my own house. A short while ago I was able to purchase some pork which had been found by a dog; when I saw it, it had already been reduced to a small piece (by the dog)".

"You are not yet married, so..."

The conversation came to a stop and we all sat down at the table to eat. Some days having passed, we happened to go together to (a place called) Paras to pick young coconuts. There were a good number of people, surpassing even (the crowd usually found at) a wedding. And besides the young coconuts, there was (to be had most of a) pig roasted whole, and, bless me, no end of eatables such as sinukmani, bibingkang kanin, and panganang malagkit. Many young men and women from the town assembled. Also the sisters, our neighbors, were there, and so was Mr. Pedro.

Nobody was made such an object of observation by the public than Mr. Pedro. The one who always put herself to the front was Mrs. Kwala accompanied by her child. Miss Sidora was in another group mingling with the young students from Manila. But the eyes of Mr. Pedro were steadily fixed upon Sidora.

When the greater part of the people had moved away from the place where Kwala and Mr. Pedro found themselves, Mrs. Kwala said (to him), in a half-bashful way, that he was similar in appearance to her defunct husband, and also was honest. Altho Mr. Pedro was not much used to courting, the suggestion was courteously received by him since he was in love with her sister.

"When I observe you, sir, I am somehow reminded of Severo (my defunct husband), who was quite like you in the way of parting the hair, in walking, and in manner. You (two) are (to me) as only one."

Mr. Pedro did not seem to listen (any longer) to what was said by the widow, for, according to my observation, his thoughts were in another place.

In the group of young girls the subject of conversation was Miss Sidora.

"Say, Dora, when is your wedding to take place?"

"To whom am I to be married?"

"Still pretending to know nothing, is it? To whom else but to Mr. Pedro. That's the news."

"O, pshaw! Who is the news-monger? Maybe he, what? It is apt to make one sick. That person is not even speaking of love to me."

At this time the greater number (of the company) reached (them) the unmarried women somewhat advanced in age being already in a hurry, for the night, they said, might overtake them on the road, and it was difficult to cross the bridge over the river.

Several days passed without Mr. Pedro's frequenting our house. We observed that Mrs. Kwala was always well dressed and that it was she that was staying all the time at the store (of Mr. Pedro). Her child was not even looked at (by her). Miss Sidora, on the other hand, was staying there upstairs. Sometimes in the afternoon the piano was being played.

One evening the servant of Mr. Pedro arrived in a great hurry, and, without any 'Good evening' proceeded to father outside. He almost shouted when he said: "Sir, you are asked to go there by Mr. Pedro who says, sir, that there is great need (of you)."

"Where? And what is it?"

"Over there, sir, in the house of the justice."

Father, fearing that maybe someone had laid a complaint against Mr. Pedro, proceeded to go down without even putting on his hat. I, too, from a similar fear, followed him. In front of the house and at the stair were many onlookers. Upon our arrival in the house (of the justice), there was there present Mr. Pedro in company with Mrs. Kwala, having gone there, it was said, in a hurry to be married. So that then was why father had been called by Mr. Pedro, as he was to be the best man at the wedding.

Father pulled Mr. Pedro aside and whispered by way of advice: "Why are you in a hurry? Can you not perhaps wait until you have

to appear before the Padre to be married? Even the three weeks (required) for the bans are too short (to properly consider this step)."

He did not notice that at his back there was Mrs. Kwala who answered: "Even the three weeks are too long, sir, and they may cause a big expense. We will just be married, sir, anyhow, and get thru with it. What about you, Pedro? The judge is waiting. Is it that we are to sue each other perhaps? The wife of the justice herself is my bridesmaid."

Mr. Pedro was trembling all over his body. It appeared to me that he wanted to withdraw but was giving consideration to courtesy. So the marriage ceremony was actually proceeded with. There was nobody among the relatives of Kwala on that evening who protested. Some days after, the newly-weds removed to the house of the parents of the wife.

The talk of the unmarried young women and young men was how that (whole affair) had come about. Juan, the wittiest of all, when finding himself in the midst of the young girls at the celebration following the repetition of the marriage ceremony at church, had the occurrence to say:

"The love of a widow
Is sharper than steel."

which was continued by another (who said:) "There is much truth in that saying of ours:

"Don't you be very sure
Of punctured coconut-shells
Which contain sea-shells
Running with all might."

IV. LEXICAL PECULIARITIES OF BOAK TAGALOG

The following word-list is designed to bring out the approximate degree to which the two forms of speech here compared are lexically at variance. Containing only vocables that have become under the observation of the writer during his study so far, it can in no way be considered exhaustive.

A. WORDS BELONGING TO BOTH DIALECTS BUT RECEIVING IN BOAK A DIFFERENT SHADE OF MEANING OR MODE OF EMPLOYMENT

Standard Tagalog

Boak Tagalog

1. AKYÁT

to ascend; to mount, as to a tree
or to a ladder — *Umakyát ka
sa punong manggá at pumitás*

Its common use in Boak Tagalog is to go up a house — *Umayát ka muna* — Come up first.

ka ng bunga — Go up the mango tree and pick fruits — it is also employed to mean rise in price of commodities — *Uma-akyat ang halagá ng bigás* — The price of rice is rising.

2. BAHÓG

magbahóg — to mix broth, or water, milk, etc. with rice — *Sa agahan ay nagbabahóg akó ng gatas sa kanin* — At breakfast I mix milk with rice.

3. BILOT

what is wrapped — *Ang pagkain ko'y nabibilot sa dahon* — My good or meal is wrapped in leaves; to tangle — *Ang buhók ni Juana'y nagkabilót-bilót* — Juana's hair is tangled up.

4. BUKÓD

excepted, segregated; also, to separate, exclude — *Bukód pa sa riyán, ay mayroón akong bagong bilí na lalong magandá* — Besides or except that I have a newly bought one which is more beautiful — *Bakit ka bumubukód sa mangá karamihan?* Why do you separate from the majority? It also means singularity, specialty, rarity. *Namumukód ang tinig ni Nena* — Nena's voice is distinguishable from the rest — (either by its particular highness, loudness, or sweetness)

5. DAYA

parayà — deceit, fraud, lure, falsehood — *Ang parayà ay dapat nating limutin* — We ought to forget fraud, or deceit.

6. HINÓG

matured; seasoned; ripe — *Ang saging ay hinóg na* — The ba-

Magbahóg na raw, Pedro — Pedro, (you) feed the pigs. Here, *raw* is not used to indicate a transmitted order, but it functions as a suggestive particle.

Pakanin mo ang bilót — (You feed the puppy. It means puppy, or young dog.

Bukód ang sinasabi mo sa sinasabi ko — What you are telling is different from what I am telling. It means different.

Siyá ay anak ng isáng parayà — He or she is a son or daughter of a witch — meaning here what is called in St. Tag. mangkukulam.

Kumain ka ng hinóg — (You) eat some bananas. In Boak Taga-

nanas are ripe already. In standard Tagalog, *hinóg* applies to any ripe or matured fruit.

7. IMIS

magimis — keep secret; conserve in secrecy — *Ang kaniláng pinag-usapan ay inimis nilá* — They are keeping secret what they have talked about.

8. INAM

kainaman — beauty; prettiness — *May kainaman ang kanyáng damit* — Her dress is pretty, or There is prettiness in her dress; mediocre, sufficient, enough — *kainaman na sa atin ang dami ng bigás na iyán* — That quantity of rice is sufficient for us.

9. KAMANSÍ (or KAMANGSÍ)

Artocarpus kamansi, Blanco — a small fruit with sour juice. I hardly know how to reconcile the entirely different meaning given this term in B. T.

10. LANDI

coquetry; flattery; or one who is a coquette or a flapper — *Ang babaing iyán ay landi* — That woman is a coquette.

11. LAON

malaon — duration — *Malaon na akó dito* — I have been here a long time ago, or for a long time — prolongation of an action, or happening that is complete. *Si Cesar ay malaon ng patáy* — Cesar is dead a long time ago.

log, *hinóg* is exclusively employed to mean ripe bananas.

Si Maria ay nagimimis sa lamesa. Maria is cleaning the table — meaning removing the plates, glasses, knives and forks, together with the food. Remnants from the table after the meal.

Sa kasalan ng aking kapatíd ay kainaman ang tao — In the marriage festival of my brother (or sister), there were too many people. It has a meaning of excessiveness, or superfluity.

In B. T. it means jackfruit (*Artocarpus integrifolia*) — *Ang kamansi ay hinóg na* — The jackfruit is ripe already.

Dahil sa kaniláng paglalandi ay nabasag nilá ang mangá pinggan — Because of their joking each other, they broke the plates. *Malandi namán itóng si Pedro* — Pedro is very much of a joker, or a jester.

Si Maria ay malaong magbihis — It takes a long time for Maria to dress up. In this sense *malaon* is represented in St. T. by *magtagál*.

13. LUSONG

lumusong — to descend to a pit or to a well, or to go down to the river — *Lumusong ka sa balón ó sa ilog* — (You) Go down to the well, or to the river — abate price or merchandise — *Nalusong na ang halagá* — The price is cheaper or lower already — Name of the principal island of the Philippine Archipelago, Lusong, modified by Spaniards into Luzon.

14. NGANI

particle used to express certainty, truth, or total affirmation or negation — *Tutoo ngani ang balitá* — The news is really true.

15. PAÓD

dull; a cutting instrument that will not work is designated as *paód* — *Akó'y nakakuha ng paód na iták* — I have found a dull bolo; it also means yoke.

16. PUNÒ

authority as, emperor, king, president, or governor of a country; the person in charge of a group of men under his command; the commandant of a ship; *Buhat sa punò hanggang dulo* — From beginning to end. *Ang bilang-gó ay nakatali sa punò ng kahoy* — The prisoner is tied to the trunk of a tree.

17. SAÍN KAYÓ?

A question often used in games and gambling in demanding of a person for which side, or rooster, or card he is betting. Answers to such questions may assume such forms as, *Akó'y sa*

To go down stairs, or from an upper to a lower story of a house — *Lumusong ka't kunin mo ang aking sambalilo* — (You) Go down (from) upper to lower floor (of house) and get my hat.

The Boak people use this to express uncertainty, or doubt — *Hindi pa akó ngani huli sa aking klase* — I am not yet probably late for my class.

This word is exclusively used in B. T. to mean yoke — *Ang paód ay nawalá* — The yoke is lost.

Noong punò ay mabuti ang palakad ng aming punong bayan — At the beginning the administration of our president was good. Besides the meaning given in St. Tag. *punò* has the additional meaning of commencement in B. T.

Saán kayó? Where are you going? This question is rendered in St. T. as *Saán kayó paroroon?* The last word is entirely disregarded in B. T. and yet the meaning is the same as in St. T.

Olympics (baseball team), *Akó'y sa puti* (white rooster), or *Akó'y sa hari*.

18. SUKLÓB

coverlet; lid; cover of a pot covercle; *Ang suklób ay nasa ibabaw ng lamesa* — The lid is on (the surface of) the table.

19. TALÓK

sprout; shoot; renovation; renewal — *Ang saging ay nagtatalók na* — The banana (plant) is giving off shoots, or suckers already.

20. TANGIS

to cry with much intensity as manifestation of a deep and grave sorrow — *Tinatangisan ko ang mangá kasaliwadáng palad ng irog kong ináng bayan* — I weep over the miseries of my dear motherland.

21. TUKANG

to be ashamed — *Ikinitutukan niyá ang kaniyang ginawá* — What he has done causes him to be ashamed — *tukang* also means a bird without feathers.

22. ULÍ

pauli-ulí — repeat over and over again — *Pauli-ulí ka namán* — You are much of a repeater — that is, in whatever he says or does — *ulí* also means to re-establish, regenerate, reform, consolidate — *Uli mo ang ilawán sa dating mahusay na kalagayan* — (You) Restore the lamp to its former good condition.

23. ULIT

repetition; iteration — *ulitin*, what is said or done over again —

Suklób in B. T. means a sort of suitcase made of rattan.

Si amá ay nagtatalók sa bukid — Father is planting rice in the field.

Anó't natangis ka? Why are you crying? meaning here tears caused by an insignificant or trivial matter. *Tangis* is said in case of more serious motives in St. T., which for crying over trivial matters has *umiiyák*.

Ang barò ni Petra ay matukang — Petra's camisa is a peacock-like style — that is, Petra's camisa is very stiff that it resembles a peacock's plumage.

Iyang si Pedro ay pauli-ulí sa pagaaral — This means that Pedro has no definite plan in pursuing his studies. He may attend one school, then quit and attend another school, etc.

Iniulit ni Juan ang kaniyang napanoód sa sine — Juan is nar-

ulit also mean obstinacy, persistence, insistence — *Ulitin mo ang iyóng sinabi* — (You) repeat what you have said; *Malit ka namán* — You are too insistent, too persistent.

24. UNGÓS

advantageous; projecting; prominent — *Si Pedro ay ungós sa lahát ng kaniyang mangá kaibigan* — Pedro is prominent among all of his friends-also means tip, or end — *Ang ungós ng manggá ay mapulá* — The tip of the mango (fruit) is red.

25. UWI

umuwi — to go, or return home — *Umuwi na tayo't akó'y napapagod na* — Let us go home for I am tired already.

26. YARI

finished; completed; consummated — *Yari na ang akíng ipinagagawang sapatos* — The shoes which I ordered to be made are already finished.

rating or reproducing what he has seen in the cinematograph.

Akó'y may sugat sa ungós — I have a wound on my lip.

Umuwi tayo — Let us go to town, means that the persons referred to are living in a neighboring hill or mountain and that the speaker is asking that his companions descend (*lumusong*) to town.

Yari ka na ba ng Evangeline? that is, Have you finished reading Evangeline? This would be expressed in St. Tag. as: *Tapás ka na ba ng pagbasa ng Evangeline?*

B. A LIST OF BOAK TAGALOG WORDS NOT FOUND IN STANDARD TAGALOG

1. AMPAY — similar; like; analogous; identical; equal. St. T. *katulad; kawangis; kaparis; kamukhá* — *Ampáy kami ng barò ni Juan* — My camisa, and Juan's are similar.
2. BALAGWIT — what is carried on the shoulder either in bundles, or packages, or suspended at each end of a support made of bamboo or wood — B. T. *Ang kaniyang balagwit ay mabigát* — His burden (or load) is heavy. St. T. *pasán* —
3. BALAYBAYAN — rafter of house — B. T. *Ang balaybayan ng aming bahay ay mulawing lahát* — The rafters of our house are all (made) of molave. St. T., *kilo (ng bahay)*.

4. BANG-I-(MABANG-I) — fetid, mephitical; stinking — St. T., *mabaho* — B. T. *Akó'y nakakaamoy ng mabang-i* — I smell something fetid.

5. BILABILÁ — a general term for butterfly; any kind of butterfly St. T. *paroparó* — B. T. *Ang bilabilá ay dumapò sa bulaklák* — The butterfly alights on the flower.

6. BUTLOG — protruding blind eye — St. T., *matáng usli*.

7. DALIKDIG — this word has double meaning in B. T., either dandruff, St. T. *balakubak*, or it may mean too fast, too rapid, St. T. *napakabilis, napakatulin*.

8. DAYOS — to clean kaingin (St. T.), a site recently fallowed for planting; kaingin system, dry system of highland agriculture carried on a hill or mountainsides as contrasted to lowland culture system— B. T. *Ang magdayós ay di gawáng biro* — To clean a kaingin is not an easy job.

9. HINLOG — brother or sister by baptism, sacrament; or foster brother — St. T. *kinakapatid*.

10. HIPID (MAHIPID) — careful; Sp., *cuidadoso*, St. T., *maingat* — B. T. *Siyá'y mahipid sa kaniyang mga aklat* — He is careful with his books.

11. IGUD — to shift or move sidewise on the rump or buttock; St. T. *ipod, isod*; also *magipod, umipod* in St. T.

12. IMOT (MAIMOT) — stingy; niggardly; two-handled frail; St. T. *kuripot, maramot* — St. T. — *Ang taong maimot ay waláng maraming kaibigan* — A stingy fellow does not have many friends.

13. KAGKÁG (MAKAGKAG) — this is a specialized term used to mean to scratch the head — B. T. — *Bakit ka nagkakagkág?* Why are you scratching your head?

14. KIKI — to jump on one foot, the other being raised up; St. T. *kumandirít*

15. NILABON — anything that has been boiled in water to render soft, with special reference to a particular kind of banana called in St. T. *sabá* (*Musa paradisiaca*, Linn.) which is eaten with sugar and coconut milk. B. T. — *Akó'y hindi pa nakakain ng nilabon* — I have not eaten nilabon yet. Bikol, *nilabon, cocer camates ó almeja*.

16. LAMBAHAN — to wrestle with arms parted, each one of the two contenders embracing the body of his opponent; St. T. *bunô*.

17. LAMPÓS — submerged; immerse; immersed; S. T., *lubóg, tunò*. This term is commonly understood in B. T. to mean overhead (in water). *Ang tubig sa ilog ay lampós* — The water in the river is overhead (in depth).

18. NANGUNGURAY (*ng* perhaps *k*) — to imitate; to copy; to mimic — St. T. *ginagaya*, *pinaparisan*.
19. PAMBIS — (root *bis*?) — fish-hook; St. T. *tagá*; B. T. — *Ang pambis ay natangay ng isda* — The fish escapes (or runs away with) with the hook.
20. PATLO — riddle; conundrum; St. T. *bugtóng* — B. T. — *Akó'y maraming nalalamang patlô* — I know many riddles.
21. SAGHÓY — to touch a person lightly in passing; St. T. *sag*, *saláng* — B. T. — *Siyá'y nagalit dahil sa nasaghóy ko ang bago niyang sam-balilo* — He was angered because I touched (slightly and accidentally in passing) his new hat.
22. SAKAPIN — to catch; grasp; seize; hold; St. T., *sambutin*; Sp. *coger*, *recoger* — B. T. — *Sakapin mo ang bola* — (You) Catch the ball.
23. SAMPI — large spoon made of coconut shell with handle; St. T. *sandók* the "prime minister" of the ordinary Filipino kitchen utensils.
24. SIGAPÓ — lapo-lapo, a very good sized fish common in Philippine waters, delicious and considered one of the best native dishes.
25. TAKUL — to plant entirely a certain lot with rice, or fence entirely around the same; the sense is exclusively for these two particular phenomena — B. T. *Takulan mo ang bukid* — It is understood here to mean either to plant the field completely with rice, or to fence it wholly, and is used in the mandatory mode. *Takulan*, therefore, may mean in St. T. *tamnán*, or *bakuran*; different sense in Bis.
26. TAPLOK — a small fish called in St. T. as *siliñase* or *halubaybay* (Sp. *sardina*) which is often, dried into "*tuyó*" or smoked into "*tinápá*".
27. TOMOTOMO or ESPASÓN — roasted maize, pounded and mixed with coconut and sugar; has different sense in Bisaya.
28. TUBAGIN — to whip; lash; flagellate; hit; strike; beat. St. T. *paluin*; B. T. — *Tubagin mo ang aso* — (You) whip the dog.
29. YANO — equivalent to the St. T. trisyllabic prefix *napaka* meaning very, greatly, most, too — B. T. *Yano ang ingay* — Too much noise.
30. YUBAK — pounded boiled banana (*sabá*) eaten with coconut and sugar.
31. GINARAS — generalized term for St. T. *sinamay*, a very fine fabric made from abaca or piña; Bikol, *tela acabada y cortada del telar*.
32. KUTIMAN — black; St. T., *itim*, *mailim*; Sp. *negro*, *oscuro*.

V. IDIOMATIC BOAK PHRASEOLOGY

There exist in Boak phraseology a few solitary idioms that are apt to be wholly unintelligible to speakers of Standard Tagalog, while some others would call up in the mind of the latter a somewhat vague conception without conveying absolute clarity. A comparison of the following examples will bring this out.

Parito pa is hardly understandable in St. Tag. where the corresponding meaning is expressed by *parito ka muna*, lit. "Come here first". Other peculiar Boak expressions are:

<i>hiyain na</i>	for St. Tag.	<i>hayaan na</i> (never mind)
<i>aywán na</i>	"	<i>aywán</i> (I don't know)
<i>hindi man</i>	"	<i>hindi namán</i> (a disapproving negation)
<i>hindi wari</i>	"	<i>tila hindi</i> (it seems to be not so)
<i>yano bayá</i>	"	<i>napakalabis</i> or <i>napakalampás</i> (excessive, exorbitant)
<i>oo ngani</i>	"	<i>co ngá</i> (yes, sure; an emphatic affirmation)
<i>oo bayá</i>	"	<i>totoóng totoó</i> (absolutely true)
<i>ay agay</i>	expressing disapproval approximately as St. Tag. <i>naká naman</i> .	

Hamos kamó sa paghambó (lit. "let us go you to bathe" i. e. "let us take a bath") for St. Tag. *tayong maligò*. *Paghambó* is formed with stem *hambó* which, according to Dr. Tavera, is from Sanskrit *ambu* (water).

Considering it of interest to give an answer to the question whether idioms like the above are the exclusive property of B. Tag., or whether they are found also in other parts of the Tagalog territory, I have undertaken a corresponding investigation for the results of which I refer the reader to the table following the chapter on grammatical peculiarities of Boak Tagalog.

VI. PHONETIC DIFFERENCES BETWEEN STANDARD TAGALOG AND BOAK TAGALOG

In the introductory chapter the remark was made that even in the remoter districts of the Tagalog territory no very marked differences in speech are found to obstruct oral communication. This remark holds good especially in regard to phonetics. Still, altho sound-changes are comparatively few and not of a kind to disfigure common vocables into unintelligibility, and altho it is, more than anything else, an unwont intonation

that shocks the ear, yet such superficial differences give to our common people sufficient cause to make them their laughing stock, and to look upon them with disapproval, and upon the speakers with a certain disregard, due, perhaps, to a general human inclination to ridicule familiar things being put into an unwont dress.

Examples of the most common sound-changes met with in different localities of the provinces near Manila are:

- l > d : *larô* (idea of game, play) in Rizal Province, becomes *darô* in the provinces of Batangas and Laguna;
- d > r : *dingding* (bamboo partition in nipa houses) in Marikina of Rizal Province, becomes *ringring* in the village of Sta. Teresa, thirteen kilometers distant from the former.

Phonetic changes observed by me in comparing Standard Tagalog to Boak Tagalog (including such as are at the same time grammatical in character) may be summed up as follows:

- A. Derivative forms with suffix *-an* or *-in* show an inclination to replace these suffixes, especially in the imperative, by *-a* or *-i*.
Examples:

St. Tag. *buksán* (open!) becomes B. Tag. *buksá*
 " *pasusuhin* (feed at mother's breast) B. Tag. *pasusuha*
 " *sikaran* (drive away by kicking), B. Tag. *sikari*

- B. The influence of the adjoining Bisayan speech probably accounts for the occasional occurrence in B. Tag. of words showing the pepet vowel in its Bisayan form of *u* or *o* instead of St. Tag. *i*. Example *malilom* (shady, giving plenty of shade), St. Tag. *malilim*, same meaning. (The same influence here pointed out may have led to the prevailing use of the pronoun *kamó* (you), for *kayó* predominating in St. Tag.

- C. Instances of various other phonetic changes which, being found of only sporadic or isolated occurrence in the material at hand, do not lead me to the formulation of anything like strict phonetic laws, are the following:

- (a) metathesis: B. Tag. *kasaubát* (accomplice, cooperator) for St. Tag. *kasabuat*;
- (b) homorganic assimilation: B. Tag. *itlóg* (egg) for St. Tag. *iklóg* (dental + dental for velar + dental);
- (c) progressive assimilation: B. Tag. *panganorin* and *lasahan*, for St. Tag. *panginorin* (clouds), and *lasahin* (object of tasting); the same assimilation of *i* to *a* with additional change of *l* to *r* is observed in B. Tag. *samparongín* for St. Tag. *sampilungín* (diminutive of *sampalín*, what is slapped in the face), which

example shows, besides, the change from *u* to *o* so frequently found in Philippine languages in general;

- (d) regressive assimilation: B. Tag. *talamsik* for St. Tag. *tilamsik* (splashing of mud on clothes); B. Tag. *kalu* for St. Tag. *kalau* (hornbill), probably with intermediate *kalou*;
- (e) elision of the surd velar stop from the middle of a word: B. Tag. *naibô* for St. Tag. *nakibô*, stem *kibô* (action, attitude, position);
- (f) by placing in certain cases two syllabic vowels in direct succession, B. Tag. shows to have in such cases less aversion to the ensuing glottal check than St. Tag. Compare. St. Tag. *hiningán* (object of asking) from stem *hingi* against B. Tag. *hiningián*;
 St. Tag. *iyáng* (a demonstrative used as a hesitation expletive to gain time for reflection) against B. Tag. *yaang*;
- (g) change of initial *t* to *s*: St. Tag. *taghóy* (lamentation, moaning) becomes in B. Tag. *saghóy*;
- (h) B. Tag. shares with St. Tag. those forms by which the latter strives to adjust loanwords from the Spanish to its own phonetic taste; e. g. *relós* for Sp. *reloj*, (clock, watch), *mantikà* for Sp. *manteca* (fat), *sambalilo* for Sp. *sombrero* (hat); a special departure of B. Tag. is in this regard, however, *hamos* for Sp. *vamos* (let us go).

Considering that dialectic differentiation of a given speech group finds its most marked expression, generally speaking, on the field of phonetics, it appears remarkable, indeed, that Boak Tagalog should have preserved in spite of its remoteness from the center of Tagalog life the standard pronunciation with relatively such slight changes.

VII. GRAMMATICAL PECULIARITIES OF BOAK TAGALOG

The most striking grammatical peculiarities of Boak Tagalog that have so far occupied my attention may here be stated as follows:

1. While in St. Tag. the compound prefix *ipina-* is followed, in the formation of the progressive, by the reduplication of the first syllable of the stem, B. Tag. reduplicates in that case the prefix *pa-*.

Examples:

St. Tag. *ipinatatawag* (what is being caused to be called), as in *Ipinatatawag sa akin ni ama aking kapatid*. (Father bids me to call my brother)

B. Tag. *ipinapatawag*
 St. Tag. *ipinagagawâ* (what is being ordered done), as in *Ipinagagawâ ang tulay*. (The bridge is being ordered built)
 B. Tag. *ipinapagawâ*

2. Prefix *naga-*

- (a) Where St. Tag. uses the prefix *nag-* to form the perfect of derivatives with *mag-*, or to form, with reduplicated first syllable of stem, the progressive of such derivatives, there B. Tag. uses a prefix *naga-* for both and progressive.

Examples: Perfect

St. Tag. *nagpagupit* (had hair cut) — B. Tag. *nagapagupit*
 St. Tag. *nagpagupit* (having hair cut) — for both meanings
 St. Tag. *nagpasiyál* (has taken a walk) — B. Tag. *nagapasiyál*
 St. Tag. *nagpásiyal* (is taking a walk) — for both meanings

- (b) B. Tag. uses the same prefix *naga-* under the same circumstances for St. Tag. *na-*.

St. Tag. *naligò* (has taken a bath) — B. Tag. *nagaligò*
 St. Tag. *naliligò* (is taking a bath) — for both meanings

NOTE: In connection with the statements here made under a) and b) it must, however, be pointed out that B. Tag. *naga-* when employed for the perfect is pronounced with the second *a* slurred over, whereas, when used for the progressive the same sound is uttered very distinctly.

3. B. Tag., in imperative speech, shows a generation inclination to the preferable use of prefix *mag-* over other prefixes:

St. Tag. *maligò ka na* (You take a bath!) — B. Tag. *nagaligò ka na*.
 St. Tag. *magbihis ka na* (Change your dress!) — B. Tag. *magbihis ka na*.
 St. Tag. *kumain na tayo* (Let us eat!) — B. Tag. *magkain na tayo*.

4. B. Tag. uses, with progressive meaning, forms obtained by prefixing *na* to an unreduplicated stem, where St. Tag. has *na-* or *nag-* or *-um-* with reduplicated first syllable of stem:

St. Tag. *nagaantók* (getting sleep) B. Tag. *náantók*
 St. Tag. *nagugutom* (feeling hungry) B. Tag. *nágutom*
 St. Tag. *kumakati* (itching) B. Tag. *nákati*
 St. Tag. *lumalaki* (growing bigger) B. Tag. *nálaki*

St. Tag. *tumataas* (growing higher)) B. Tag. *nátaas*
 St. Tag. *sumasakit* (feeling pain) B. Tag. *násakit*

5. In the perfect B. Tag. shows forms that appear, as far as the prefixes are concerned, a reversal of, or deviation from the usages illustrated in the last paragraph: St. Tag. *naparoón* (has gone, has come from), B. Tag. *nagparoón*.

St. Tag. *pumasok sa escuela* (has gone to school) B. Tag. *nagpasok sa escuela*.

6. The disregard of reduplication shown for B. Tag. under 4) finds further expression in such typical examples as the following:

St. Tag. *kakain na akó* (I will eat), B. Tag. *makain na akó*
 St. Tag. *susulat akó* (I will write) B. Tag. *másulat akó*
 St. Tag. *kakain na* (meal is served) B. Tag. *mákain na*
 St. Tag. *matutulog na akó* (I am going to sleep) B. Tag. *mátulog na akó*

In summing up the main points of grammatical difference between Boak and Standard Tagalog shown in the preceding examples, I arrive at the following results:

- (a) that in its derivatives with *naga-*, B. Tag. shows an indifference to discriminate between accomplished and progressive action by anything more substantial than an emphasis on the second *a* of that prefix;
 (b) that reduplication is not used by B. Tag. in an equal degree as by St. Tag., but is rather neglected, especially as a means to express continuing or impending action; that *-um-* is of less frequent use in B. Tag. than in St. Tag., giving place in the former to such prefixes as *nag-*, *mag-*, and *na-*;
 (c) that in imperative speech *mag-* is preferred to other prefixes used in such case by St. Tag. all of which peculiarities tend to constitute for B. Tag. a greater simplicity of forms.

VIII. TABLE SHOWING THE RECURRENCE OF BOAK IDIOMS IN THE FOUR SOUTHERNMOST TAGALOG PROVINCES

Boak Tag.	Batangas (Lipa)	Cavite (Imus)	Laguna (Lilio)	Tayabas (Gumaka)
1. <i>ay agay</i>	not used	not used	not used	not used
2. <i>aycán</i>	not used	not used	not used	not used
3. <i>hamos kamó sa paghambó</i>	not used	not used	not used	paghambo used but

Boak Tag.	Batangas (Lipa)	Cavite (Imus)	Laguna (Lilio)	Tayabas (Gumaka)
				not whole expression
4. <i>hindi man</i>	used	not used	used	used
5. <i>hiyain na</i>	used	not used	not used	not used
6. <i>hindi warì</i>	used	not used	not used	not used
7. <i>kaya pa iyón</i>	used	used	used	not used
8. <i>oo, bayâ</i>	not used	not used	not used	not used
9. <i>oo, nganì</i>	not used	used	not used	not used
10. <i>parito pa</i>	not used	not used	used	not used
11. <i>yano bayâ</i>	not used	not used	not used	not used
12. <i>magkain</i>	not used	not used	not used	not used
13. <i>magligo</i>	not used	not used	not used	used
14. <i>mákain</i>	not used	not used	used	used
15. <i>másulat</i>	not used	not used	not used	used
16. <i>mátulog</i>	not used	not used	not used	used
17. <i>náantók</i>	not used	not used	not used	not used
18. <i>nagaligo</i>	not used	not used	not used	not used
19. <i>nagapagupit</i>	not used	not used	not used	not used
20. <i>nagparoón</i>	used	used	used	used
21. <i>nagapasiyal</i>	not used	not used	used	not used
22. <i>nagpasok</i>	used	used	used	used
23. <i>nágutom</i>	not used	not used	used	not used
24. <i>nákati</i>	used	used	used	used
25. <i>násakit</i>	used	used	used	used
26. <i>nálaki</i>	used	used	used	used
27. <i>nátaas</i>	used	used	used	used

IX. CONCLUSION

At the present stage of my studies it would evidently be premature to attempt a characterization of Boak Tagalog in comparison with Standard Tagalog. I shall limit myself in this advance report to the following remark:

When listening to a conversation between people belonging to the speech-group here in question, a native from the country around Manila is likely to receive the impression that Boak Tagalog is simpler, more imperfect form of his own more highly developed speech, an impression comparable to that experienced under similar circumstances by an Englishman, German, or Frenchman, when listening to one of the different dialects spoken in his country. We should not forget, however, that, altho they have followed a different development, such provincial forms of speech have been originally the roots, or among

the roots, from which modern national forms have sprung, and that in them may, therefore, be found remnants of the more archaic speech of our forefathers, remnants long forgotten by our modern parlance but nevertheless of great interest to the linguist.