



ILOKANO VS. ENGLISH SHORT STORY TITLES: A CONTRASTIVE ANALYSIS OF THEIR GRAMMATICAL STRUCTURES

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ABSTRACT

This research was conducted to analyze the grammatical structures of Ilokano and English short story titles and discussed the syntactical differences of the languages. This study employed a descriptive qualitative research design where 20 titles of short stories were used as subjects of investigation. The Ilokano titles yielded different deep structures (semantics) while the translated English titles yielded different surface structures (syntax) at a varying degree. It resulted into a word-to-word and word-to-phrase translation. Also, this study found out that Ilokano sentences use the inverted order starting with the VP before the NP while English is the exact opposite. Phrases and words however, may not be good materials for contrastive analysis but in this study, it made a difference. Modifiers, determiners and expletives were given a special place in language study.

KEYWORDS: *grammatical structures, Ilokano titles, English titles, deep structure, surface structure*

INTRODUCTION

To know a number of languages is a worthwhile endeavor but to learn them is a bold attempt considering their complexities and irregularities. But using them in a regular basis plus tracing their latest developments is truly a very scholarly enterprise. However, the quest for learning better a language may define success. Every language, regardless of its nature, is unique in itself and thus, possesses distinct characteristics. Studies show that many attempted to study such in order to understand its peculiarities but along the way, there were only some who became victorious and contributed something to its development. Learning a language indeed, is a very complex venture. It entails mastery of different systems – sound, word formation, word order and meaning, among others.



Still, many continue to search for more distinct characteristics of a given language, not necessarily pertaining to their first language (L1) but their second language (L2) and even some foreign languages. People's enthusiasm to discover more never stops. At times, they translate to discover more. This rationalizes the capability of people to know, to learn and even to use not only a single language but a number of it. This is a manifestation of the innate ability of learners to maximize their potentials in using different languages. Specifically, this is termed as bilingual competence among learners (from Filipino to English, Filipino is the L1 in this case). In fact, this is one of the goals of the Philippine educational system. Learners must be equipped with the necessary skills to communicate in both English and Filipino. Fromkin (2010) strongly supports this claim stating that the communicative situation is dependent upon two basic skills that the participants possess: communicative knowledge and communicative ability. The first refers to the participants' knowledge of the data contained in the language being used; the second refers to their knowledge of the rules governing the linguistic system, morphology, sentence structure, formal relationships between sentences and so on.

Having this mental framework, one cannot enjoy the privileges of this gift though. The language-learning situation is characterized by the disparity between the learner's communicative knowledge and their communicative ability, hence by the unevenness in the degree of competence in the various specific components. This creates a problem if the degree of competence among learners is relatively low. Studies are conducted along this field to discover the degree of competency of learners. Excerpts of literary pieces are beautifully translated from their original sources which are different languages. However, the problem lies when learners are asked to translate them in their L1 because of interference. Surprisingly, translation as a teaching tool can be an effective intervention in the classroom if done properly. This is articulated in the analogy of Stecconi (2004) claiming that translating is like furnishing a new house. You have your favorite picture hanging on the wall and you know that you need something else on the opposite wall, at presently, unbearably bare, something that would go well with it. So, you roam the art galleries you know and ask friends. In the end, you find something nice, you run home, hang it where there was an empty space and consider the two together; you are satisfied.



Interestingly, materials that are usually translated and are used for scholarly purposes are literary pieces. According to language scholars, there is a tendency that literature teachers gloss over the linguistic features of literary texts. Their focus is the analysis of the piece including the style of the writer. This causes loss for words. A linguistic analysis of a literary text dispels a significant part of the mysteries of a writer's style. Such an analysis allows the students to understand exactly how language operates to create certain specific effects. It helps him to appreciate the fact that literary effects are, to a significant extent, the consequences of linguistic features. It makes sense of the standard perception of literature as the "crowning glory" of language.

In this relation, Philippines is gifted with rich literature because of its unique and diversified culture. To add, different invaders inhabited this place leaving a quite different way of life. This place is archipelagic for lands are divided by bodies of water. This resulted into different groups of people with different languages. In the northernmost part of Luzon, there exist Ilocanos. These are industrious and thrifty fellow who are optimistic of the coming of a brighter and better tomorrow. From this group sprung a unique writing called the Ilokano literature. It has the conglomeration of the best minds of Ilocanos celebrating the best and the worst of Ilocano life. Ilocano writers possess a different taste, a different style. Evidently, this is exhibited from the titles of their compositions especially the short stories.

In view of the preceding discussion, the researcher was prompted to translate Ilokano short story titles to English and analyze the differences in their grammatical structures particularly, surface and deep structures. The researcher believes that highlighting the importance of translation from Ilokano to English is imperative for it discusses the differences of L1 and L2 in short story titles and explains the disparity of these two different languages.

LITERATURE REVIEW

Of the many facets of language learning, text comprehension is considered to be the most difficult to teach. This is justified by the poor performance of students in translating texts from their first language to their second language. To present and analyze grammatical



structures of different languages is a noteworthy element in attempting to help them complete their view of language learning. This section then provides a comprehensive picture of the nature of contrastive analysis and its hypotheses, the development of the art of translation, linguistic areas like syntax and semantics.

NATURE OF CONTRASTIVE ANALYSIS

Simply, contrastive analysis (CA) is an inductive investigative approach based on the distinctive elements in a language. It takes some kinds like the analysis of contrastive phonemes, feature analysis of morphosyntactic categories, analysis of morphemes having grammatical meaning, analysis of word order, componential analysis of lexemes, analysis of lexical relations, cross-linguistics, comparative analysis of morphosyntactic systems, comparative analysis of lexical semantics, analysis of translational equivalence, and the study of interference in foreign language learning. In addition, contrastive analysis is geared to the systematic study of a pair of languages with a view to identifying their structural differences and similarities. Historically, it has been used to establish language genealogies(Gassand Selinker, 2008).

This technique was used extensively in the field of Second Language Acquisition (SLA) in the 1960s and early 1970s, as a method of explaining why some features of a Target Language were more difficult to acquire than others. According to the behaviorist theories prevailing at the time, language learning was a question of habit formation, and this could be reinforced or impeded by existing habits. Therefore, the difficulty in mastering certain structures in a second language (L2) depended on the difference between the learners' mother language (L1) and the language they were trying to learn(Lennon, 2008).

The Development of the Art of Translation

Nature of Translation. Etymologically, "translation" is a "carrying across" or "bringing across." The Latin "translatio" derives from the perfect passive participle, "translatum," of "transferre" ("to transfer" — from "trans," "across" + "ferre," "to carry" or "to bring"). The modern Romance, Germanic and Slavic European languages have generally



formed their own equivalent terms for this concept after the Latin model — after "transfere" or after the kindred "traducere" ("to bring across" or "to lead across").

From the etymological meaning of translation, it can be deduced that it is the interpreting of the meaning of a text and the subsequent production of an equivalent text, likewise called a "translation," that communicates the same message in another language. The text to be translated is called the "source text," and the language that it is to be translated into is called the "target language"; the final product is sometimes called the "target text."

Misconceptions about Translation. Newcomers to translation sometimes proceed as if translation were an exact science — as if consistent, one-to-one correlations existed between the words and phrases of different languages, rendering translations fixed and identically reproducible, much as in cryptography. Such novices may assume that all that is needed to translate a text is to "encode" and "decode" equivalents between the two languages, using a translation dictionary as the "codebook."

On the contrary, such a fixed relationship would only exist where a new language synthesized and simultaneously matched to a pre-existing language's scopes of meaning, etymologies, and lexical ecological niches. If the new language were subsequently to take on a life apart from such cryptographic use, each word would spontaneously begin to assume new shades of meaning and cast-off previous associations, thereby vitiating any such artificial synchronization. Henceforth, translation would require the disciplines described in this article.

Another common misconception is that anyone who can speak a second language will make a good translator. In the translation community, it is generally accepted that the best translations are produced by persons who are translating into their own native languages, as it is rare for someone who has learned a second language to have total fluency in that language. A good translator understands the source language well, has specific experience in the subject matter of the text, and is a good writer in the target language. Moreover, he is not only bilingual but bicultural.

Interpreting. This is the intellectual activity that consists of facilitating oral or sign-language communication, either simultaneously or consecutively, between two or among



three or more speakers who are not speaking, or signing, the same language. The words "interpreting" and "interpretation" both can be used to refer to this activity; the word "interpreting" is commonly used in the profession and in the translation-studies field to avoid confusion with other meanings of the word "interpretation." Not all languages employ, as English does, two separate words to denote the activities of written and live-communication (oral or sign-language) translators. Even English does not always make the distinction, frequently using "translation" as a synonym of "interpretation", especially in nontechnical usage.

Equivalence. The question of fidelity vs. transparency has also been formulated in terms of, respectively, "formal equivalence" and "dynamic equivalence." The latter two expressions are associated with the translator Eugene Nida and were originally coined to describe ways of translating the Bible, but the two approaches are applicable to any translation. "Formal equivalence" corresponds to "metaphrase," and "dynamic equivalence", to "paraphrase." "Dynamic equivalence" (or "functional equivalence") conveys the essential thought expressed in a source text — if necessary, at the expense of literality, original sememe and word order, the source text's active vs. passive voice, etc.

By contrast, "formal equivalence" (sought via "literal" translation) attempts to render the text "literally," or "word for word" (the latter expression being itself a word-for-word rendering of the classical Latin "verbum pro verbo") — if necessary, at the expense of features natural to the target language.

Literary translation. Translation of literary works (novels, short stories, plays, poems, etc.) is considered a literary pursuit in its own right. Notable in Canadian literature specifically as translators are figures such as Sheila Fischman, Robert Dickson and Linda Gaboriau, and the Governor General's Awards annually present prizes for the best English-to-French and French-to-English literary translations. Other writers, among many who have made a name for themselves as literary translators, include Vasily Zhukovsky, Tadeusz Boy-Żeleński, Vladimir Nabokov, Jorge Luis Borges, Robert Stiller and Haruki Murakami (Language Network, 2021).



Syntax in language study

In linguistics, syntax is the study of the principles and rules for constructing sentences in natural languages. In addition to referring to the discipline, the term syntax is also used to refer directly to the rules and principles that govern the sentence structure of any individual language. Works on grammar were being written long before modern syntax came about; the *Aṣṭādhyāyī* of Pāṇini is often cited as an example of a pre-modern work that approaches the sophistication of a modern syntactic theory. In the West, the school of thought that came to be known as "traditional grammar" began with the work of Dionysius Thrax. For centuries, work in syntax was dominated by a framework known as *grammaire générale*, first expounded in 1660 by Antoine Arnauld in a book of the same title. This system took as its basic premise the assumption that language is a direct reflection of thought processes and therefore there is a single, most natural way to express a thought. That way, coincidentally, was exactly the way it was expressed in French.

However, in the 19th century, with the development of historical-comparative linguistics, linguists began to realize the sheer diversity of human language, and to question fundamental assumptions about the relationship between language and logic. It became apparent that there was no such thing as a most natural way to express a thought, and therefore logic could no longer be relied upon as a basis for studying the structure of language.

The Port-Royal grammar modeled the study of syntax upon that of logic (indeed, large parts of the Port-Royal Logic were copied or adapted from the *Grammaire générale*). Syntactic categories were identified with logical ones, and all sentences were analyzed in terms of "Subject – Copula – Predicate". Initially, this view was adopted even by the early comparative linguists such as Franz Bopp.

The central role of syntax within theoretical linguistics became clear only in the 20th century, which could reasonably be called the "century of syntactic theory" as far as linguistics is concerned. For a detailed and critical survey of the history of syntax in the last two centuries, see the monumental work by Graffi (2001).

Modern Theories of Syntax. There are a number of theoretical approaches to the discipline of syntax. Many linguists (e.g. Noam Chomsky) see syntax as a branch of biology,



since they conceive of syntax as the study of linguistic knowledge as embodied in the human mind. Others (e.g. Gerald Gazdar) take a more Platonistic view, since they regard syntax to be the study of an abstract formal system. Yet others (e.g. Joseph Greenberg) consider grammar a taxonomical device to reach broad generalizations across languages. Some of the major approaches to the discipline are listed below.

Categorial grammar. This is an approach that attributes the syntactic structure not to rules of grammar, but to the properties of the syntactic categories themselves. For example, rather than asserting that sentences are constructed by a rule that combines a noun phrase (NP) and a verb phrase (VP) (e.g. the phrase structure rule $S \rightarrow NP VP$), in categorial grammar, such principles are embedded in the category of the head word itself. So, the syntactic category for an intransitive verb is a complex formula representing the fact that the verb acts as a functor which requires an NP as an input and produces a sentence level structure as an output. This complex category is notated as $(NP \setminus S)$ instead of V. $NP \setminus S$ is read as "a category that searches to the left (indicated by \setminus) for a NP (the element on the left) and outputs a sentence (the element on the right)". The category of transitive verb is defined as an element that requires two NPs (its subject and its direct object) to form a sentence. This is notated as $(NP / (NP \setminus S))$ which means "a category that searches to the right (indicated by $/$) for an NP (the object), and generates a function (equivalent to the VP) which is $(NP \setminus S)$, which in turn represents a function that searches to the left for an NP and produces a sentence). Tree-adjoining grammar is a categorial grammar that adds in partial tree structures to the categories (Aitchinson, 2010).

Semantics in linguistics

The word *semantics* itself denotes a range of ideas, from the popular to the highly technical. It is often used in ordinary language to denote a problem of understanding that comes down to word selection or connotation. This problem of understanding has been the subject of many formal inquiries, over a long period of time. The word is derived from the Greek word $\sigma\eta\mu\alpha\nu\tau\iota\kappa\acute{o}\varsigma$ (semantikos), "significant", from $\sigma\eta\mu\alpha\acute{\iota}\nu\omega$ (semaino), "to signify, to indicate" and that from $\sigma\acute{\eta}\mu\alpha$ (sema), "sign, mark, token". In linguistics, it is the study of interpretation of signs or symbols as used by agents or communities within particular



circumstances and contexts. Within this view, sounds, facial expressions, body language, proxemics has semantic (meaningful) content, and each has several branches of study. In written language, such things as paragraph structure and punctuation have semantic content; in other forms of language, there is other semantic content.

The formal study of semantics has many subfields, including proxemics, lexicology, syntax pragmatics, etymology and others, although semantics in and of itself is a well-defined field in its own right, often with synthetic properties. In philosophy of language, semantics and reference are related fields. Further related fields include philology, communication and semiotics. The formal study of semantics is therefore complex.

As a result, those who study meaning differ on what constitutes meaning. For example, in the sentence, "John loves a bagel", the word bagel may refer to the object itself, which is its literal meaning or denotation, but it may also refers to many other figurative associations, such as how it meets John's hunger, etc., which may be its connotation. Traditionally, the formal semantic view restricts semantics to its literal meaning, and relegates all figurative associations to pragmatics, but many find this distinction difficult to defend. The degree to which a theorist subscribes to the literal-figurative distinction decreases as one moves from the formal semantic, semiotic, pragmatic, to the cognitive semantic traditions.

In linguistics, semantics is the subfield that is devoted to the study of meaning, as inherent at the levels of words, phrases, sentences, and larger units of discourse (referred to as texts). The basic area of study is the meaning of signs, and the study of relations between different linguistic units: homonymy, synonymy, antonymy, polysemy, paronyms, hypernymy, hyponymy, meronymy, metonymy, holonymy, exocentricity / endocentricity, linguistic compounds. A key concern is how meaning attaches to larger chunks of text, possibly as a result of the composition from smaller units of meaning. Traditionally, semantics has included the study of connotative sense and denotative reference, truth conditions, argument structure, thematic roles, discourse analysis, and the linkage of all of these to syntax.

A concrete example of this phenomenon is semantic under specification – meanings are not complete without some elements of context. To take an example of a single word,



"red", its meaning in a phrase such as red book is similar to many other usages, and can be viewed as compositional. However, the colors implied in phrases such as "red wine" (very dark), and "red hair" (coppery), or "red soil", or "red skin" are very different. Indeed, these colors by themselves would not be called "red" by native speakers. These instances are contrastive, so "red wine" is so called only in comparison with the other kind of wine (which also is not "white" for the same reasons) (Fromkin, 2010).

Finally, it is worth mentioning the terms *deep structure* and *surface structure* introduced by Noam Chomsky as a part of his work on transformational grammar. As per Chomsky, deep structure refers to concepts, thoughts, ideas & feelings whereas surface structure refers to the words / language we use to represent the deep structure.

MATERIALS AND METHOD

This study employed a descriptive qualitative research design where titles of short stories were used as subjects of investigation. Parameters were set to yield the desired data. Out of the numerous outstanding Ilokano literary pieces from the Ilocos region, 20 short stories were considered in this study. The whole texts of the 20 short stories were not the focus of the investigation but rather, only the titles of the short stories. These titles are creatively and strategically created meeting the desired standards of literature. In addition, they are presented in different constructions with an implied meaning. This would yield enough data for this study.

The researcher was inspired by the brilliant minds of Ilokano writers thus, a thorough investigation of some of their works focusing on syntax. It started from the analysis of the Ilokano short story titles discussing the perceived meanings, followed by the analysis of the translated (to English) titles but this time, their surface structures were studied. Finally, the contrastive Analysis of the Ilokano and English short story titles where the construction and differences of each language was investigated and discussed.



RESULTS AND DISCUSSION

The Deep Structures of Ilokano Short Story Titles

In every group of words, there is always a construction formed. Each receives a valuable account in language study. In linguistics, grammatical structures can be best studied using Chomsky's deep and surface structures. In this study, the former would simply mean the semantics or the meaning of the word or text and the latter is the syntax or the arrangement of words in a sentence.

This section exhibits the analysis of Ilokano short story titles. The focus of the analysis is on the deep structures of the titles. These are the perceived meaning or understanding of the researcher essential in the study of the surface structure of the same titles in the succeeding section of this study.

Naalsa (Mauro Guico). This is described as something that changes its physical characteristics. *Naalsa* connotes a thing that has already undergone some changes like a small one to something bigger.

Bisin (Mauro Guico). Literally, this title would mean hunger. If used in a sentence, *mapadpadasan da tibisin*, it would aptly refer to the state of experiencing hunger. If added a prefix *ma-*, it would result to *mabisin* which means hungry.

DagitiBulongti Sab-ok tiAngin (Meliton Brillantes). This sounds so figurative that a number (*dagiti*) of leaves (*bulong*) is described as flying through the wind. What gives it a figurative sense is the use of personification womb (*sab-ok*) that is attributed to the wind (*angin*). Literally, it portrays an imagery of leaves as they fly down to the ground.

NaillettiLubong (Lorenzo Tabin). This describes the world. The use of the word *naillet* completes the picture of the world.

Ditoy Gloria Pagbaludan (Lorenzo Tabin). This is very poetic because of the presence of a figure of speech called irony. *Gloria* which is supposed to be dominated by happiness where people are working harmoniously with one another is described as *pagbaludan* which is dominated by suffering and endless agony.

Paltik (Julio Paredes). This is a kind of a gun used by common people. This is made locally for a certain purpose. This is used to connote either violence or an instrument of peace.



GurruodtiKalgaw (EdilbertoAngco). What makes this title pass the taste of the readers is the use of strong words like thunder (*gurruod*) and summer (*kalgaw*). In summer, it is sunny day so a thunder is far from the picture. This is again using a device that could possibly interplay the possibility of impossible.

Bituenti Rosales (Juan S.P. Hidalgo, Jr.). This pictures one star (*bituen*) in a place called Rosales. Among the many stars, one is shining so brightly and that is in Rosales.

Checkpoint (Pelagio Alcantara). This is not a genuine Ilokanoword, this is borrowed in English. Since there is no counterpart in Ilokano, this is used to mean a place where inspection of soldiers to the passengers of vehicles is done.

TaraondagitiDidiosen (Juan S.P. Hidalgo, Jr.). This exhibits the idea that foods are into different categories. There are those for the common people and for those who are in position. But something is so remarkable, there is also food for the demigods which is projected in the story.

BukeltiPanagbalbaliw (HernelioBaradi). The seed (*bukel*) is used as a catalyst for change (*panagbalbaliw*) and transformation.

Calendario (EdenCacholaBulong). This encapsulates the intricacies of human life. It mirrors every good and bad thing happening everyday.

NadagaangtiAgsipnget (Dionisio Bulong). This displays the atmosphere *nadagaang* when the sun has just set. The life at dusk has just started but to describe it a sultry may mean something else. It signals something to happen which is associated with the threat of destiny or chance.

AgsardengKomatiLubong ta Dumsaagti Tao (Lorenzo Tabin). This is again very poetic thus, very meaningful. The first phrase, *agsardengkomatilubong* personifies the act of the world to stop which is attributed only to human. This is intensified by the next phrase, *ta dumsaagtitao*. The world therefore, in this context is used as a vehicle where people ride.

TiSimutsimutiti Lampara ni Julio Madarang (Rey Duque). This pictures hardwork and patience for it waits for a moth to land on the lamp. This symbolizes more than anything else that brings hope to everyone.



Maysanga Rabii Diay Sta. Marcela (Peter Ian Julian). This is simply describing one night in Sta. Marcela. This title states the setting which is a significant part of the story. Something so important must have happened in Sta Marcela.

Tallo a Tugot (Lorenzo Tabin). This literally is a description of three steps which could be very symbolic. These three steps are revealed in the story.

Sugatti Barucong ti Daga (Rogelio Aquino). Another case of the use of figure of speech is manifested here. *Sugat* is attributed to the *daga* which is only for humans. However, in this title, the wound is specified, that is on the breast of earth.

Kawar Kadagiti Lunod ti Kapututan (Rogelio Aquino). This connotes a metaphorical situation of a chain enveloping the curse of a race. Simply put, the chain has its sole responsibility of either breaking or unbreaking for its unknown intentions.

Ti Pigis a Bandera Natinati Dara (Prodi Gar Padios). This leaves a very heavy feeling for every Filipino for the *bandera* that unites people is torn. It produces a tragic effect for it describes the flag soaked in blood. Having this imagery, readers could wait no more and start turning the pages.

Every writer has his own style in giving titles of his composition. He uses one that encapsulates the totality of the piece regardless of the structure. This yields different deep structures (semantics) from the 20 Ilokano short story titles under study.

These titles in Ilokano are part of a literary text. According to Dean, 2020, literary texts tend to be ambiguous, or at least open to multiple interpretations, along multiple dimensions. To some extent, this ambiguity is a function of the indirectness of literary communication. If most of

the meaning of a text is inferred by the reader, there is no reason for the author to structure the text to preclude multiple interpretations, and considerable reason not to do so, because the power of a literary work depends on its ability to move a wide range of readers who may approach the text from widely varying perspectives.

Following the same line of thought, theorists considered the deep structure a semantic construct that expresses the meaning of a sentence. Psycholinguistic studies demonstrated that texts are indeed mentally represented in a deep structure rather than a surface structure format (Sachs, 1967).



The Surface Structures of the English Translation of the Ilokano Short Story Titles

Translation is an indispensable part of contrastive analysis. This is an effective intervention to bring about important aspects of languages under study. This paper purposely translated the Ilokano short story titles to English to find out the degree of grammatical differences of the two languages. The translation of these titles was patterned from the work of Lumbera, a national artist in literature. The following discussion displays the surface structure of the translated short story titles.

Ejected (Mauro Guico). This title consists of only one word. This word belongs to the grammatical category called verb. A verb in English has three tenses: past, present and future. Incidentally, this title falls under past tense. The present form is 'eject' but it is added with a suffix –ed that signifies some action happened in the past. Undeniably, this title is so catchy that readers may easily remember it even after a period of time.

Hunger (Mauro Guico). Like the first title, this consists of only a word. This word belongs to the content word family because it carries the meaning of the overall composition. With content words, the idea is communicated vividly to the readers that assures its completeness. Using this as a technique of authors is of no question because this is tested by time already.

Leaves in the Womb of the Wind (Meliton Brillantes). This title consists of one phrase, particularly a noun phrase (NP). One distinct feature of this construction is the presence of a headword which is noun. In this case, the headword is the word 'leaves' that is supported by two phrasal modifiers. These are prepositional phrases which are 'in the womb' and 'of the wind.' Both are introduced by prepositions 'in' and 'of' and followed by their objects, 'womb' and 'wind' respectively. These two phrases modify the headword. In this respect, the picture as to what kind of leaves that is being portrayed by the title becomes clear and thus, creates a beautiful imagery to the mind of every reader.

This world is cramped (Lorenzo Tabin). For every sentence, there exists noun phrase and a verb phrase. Without one, a sentence could never be considered syntactically correct. This theory is evident in this title. The noun phrase is 'This world' that consists of a demonstrative adjective 'this' limiting the headword which is 'world.' On the other hand,



the verb phrase is 'is cramped.' This phrase has an auxiliary verb (is) and the main verb (cramp). However, the writer used 'cramped' (past tense of the main verb 'cramp') to intensify the act of cramping of the world which occurred already.

This Earthly Paradise is Prison itself (Lorenzo Tabin). This title is expressed in a complete sentence with the pattern Subject (S) – Linking Verb (LV) – Complement (C). In syntax, the noun phrase is 'This earthly paradise.' This construction is made up of a demonstrative adjective (This) followed by a modifier (earthly), all modifying the headword, paradise. The other side of the coin exhibits the verb phrase which has a linking verb (is), the complement (prison) and the reflexive pronoun (itself). Based on this construction, the subject 'paradise' pertains to the complement 'prison.'

Locally Made Gun (Julio Paredes). This construction makes up a title with only a phrase. The headword of the phrase is 'gun' which is pre-modified by two words 'locally' and 'made.'

Thunder in Summer (EdilbertoAngco). This title yields a construction which is made up of a phrase. This phrase is composed of the headword 'summer' that is post-modified by another phrase called a prepositional phrase. Specifically, this phrase is introduced by the preposition 'by' and followed by its object 'summer.'

Star of Rosales (Juan S.P. Hidalgo, Jr.). Like the previous pattern, this title has one headword 'star' followed by a phrase modifier 'of Rosales.' Again, this phrase modifier is made up of a preposition 'of' and its object 'Rosales.'

Checkpoint (Pelagio Alcantara). Most of the Iloco short stories under investigation are dominated by a single word title. Checkpoint is of no excuse to this. This title is a content word which is a noun. Simply, this is a compound noun with the words 'check' and 'point.' The meaning of this word is taken from the formed compound noun and not from the individual words.

Food of the Demigods (Juan S.P. Hidalgo, Jr.). This is the second creation of Hidalgo. Surprisingly, all his titles have the same pattern. 'Food' is the headword followed by a prepositional phrase 'of the Gods.' Particularly, this phrase is made up of the preposition 'of,' followed by the determiner 'the' and the object of the preposition 'demigods.'



Seed of Change (Hernelio Baradi). Based on this construction, Baradi's creation is a reflection of the works of Hidalgo when it comes to the titles. 'Seed' is the headword (noun) followed by 'of' which is a preposition and 'change' which is the object of the preposition.

Calendar (Eden Cachola Bulong). This title is simply a single word noun 'calendar' that communicates a number of meanings when it comes to life.

It's sultry at dusk (Dionisio Bulong). This title is undoubtedly a sentence. It started with the expletive 'it' which makes up the noun phrase. In syntax, any word taking the place of the subject especially if it is single is automatically the headword. For this reason, 'it' becomes a noun phrase. Along with this is the verb phrase starting with 'is' which is a linking verb. 'Sultry' is the complement of the sentence which is post-modified by the phrase 'at dusk.' This phrase modifier is composed of the preposition 'at' and the object 'dusk.'

Would the world stop so people could come down (Lorenzo Tabin). This title has a complex construction for it is divided into several chunks. 'Would the world stop' is the first then 'so people' followed by 'could come down.' The first chunk is in interrogative construction for it begins with the helping verb 'would' but it was not intended to ask but rather to suggest therefore, it was not properly punctuated. 'the world stop' is an important part of the chunk consisting of a determiner 'the,' noun 'world' and verb 'stop.' The next chunk is made up of the conjunction 'so' then the noun 'people.' Finally, the last chunk started with a modal 'could' then a verb 'come' and an adverb 'down.'

Moth in the Lamp of Julio Madarang (Rey Duque). This title exhibits a phrasal construction starting with the headword 'moth' followed by two prepositional phrases: 'in (preposition) the (determiner) lamp (noun)' and 'of (preposition) Julio Madarang (noun).'

One evening in Sta. Marcela (Peter Ian Julian). This construction demonstrates one headword 'evening' with pre and post modifier. 'One' is a limiting adjective that pertains to evening and 'in Sta. Marcela' is a phrasal post modifier. This includes the preposition 'in' and the object 'Sta. Marcela.'

Three Footsteps (Lorenzo Tabin). This title has only two words: the first is a limiting adjective (three) and a compound noun (footsteps). This noun has two individual words, foot and steps.



Wound on the Breast of the Earth (Rogelio Aquino). Simply, this title is constructed using only one headword (wound) with two phrasal modifiers. The first is ‘on (preposition) the (determiner) breast (object)’ followed by ‘of (preposition) the (determiner) Earth (object).’

Chain of the accursed of the race (Rogelio Aquino). Similarly, the construction of this title follows the format of the previous one. ‘Chain’ is the headword with two phrasal modifiers: ‘of (preposition) the (determiner) accursed (object)’ and ‘of (preposition) the (determiner) race (object).’

A Torn Flag Soaked in Blood (Prodi Gar Padios). This title creates a vivid picture because of the use of different modifiers. ‘Flag’ is the headword which is pre-modified by a determiner (a) and a past participle (torn). Post modifiers are also evident in this title. These are past participle (soaked) and a prepositional phrase ‘in (preposition) blood (object).’

The surface structures of the translated titles are at a varying degree. It resulted into a word-to-word and word-to-phrase translation. Considering the totality of the idea of the source served also as a technique to yielding the best translation. This brought out different surface structures in English.

Notably, text comprehension has received much attention during the last decades. Schnotzin 2014 stated that the surface structure is the outward form of a sentence which is actually spoken and heard (or written and read). It includes phonemic or graphemic features as well as lexical and syntactic characteristics.

Contrastive Analysis of the Syntax of the Ilokano and English Short Story Titles

All languages possess distinct qualities that set their trademark. Surprisingly, there are no two languages that are the same in any respect. With this, this section bares the main differences of the syntax of Ilokano and English short story titles.

Title of the Short Story	Syntax
Naalsa	Prefix (na) + alsa (rootword)
Ejected	Rootword (eject) + suffix (ed)



This table shows the distinction of the Ilokano and English translation. It can be noted that the title has only one word and thus, impossible to identify its structure. However, for every unit of language still, there is a pattern. In this context, it is called morphological syntax that purposely shows the construction of the single word itself. *Naalsa* is composed of the prefix *na-* which signals that the action happened at some past time and the rootword *alsa*. Thus, the pattern of *naalsa* is prefix + rootword. On the other hand, the pattern of *ejected* is the total opposite of *naalsa* hence, rootword first then suffix.

Title of the Short Story	Syntax
Bisin	Noun
Hunger	Noun

This title does not yield any good material for this study because they have the same structure in Ilokano and English. This disproves the idea that there is no one-to-one correspondence of languages. This implies that there are some Ilokano words with a counterpart in English.

Title of the Short Story	Syntax
DagitiBulongti Sab-ok tiAngin	Det. + noun + Prep. Phrase (prep.+ object + prep. Phrase (prep. + object)
Leaves in the Womb of the Wind	Noun + prep.phrase (prep. + det.+ object) + prep.phrase (prep. + det.+ object)

These two titles have some similarity and differences. They both have a noun which is the headword and prepositional phrases. However, it is evident in the Ilokano title that it uses a determiner *dagiti* while in English, there is no determiner anymore. Another quite intriguing difference is the presence of the determiner *the* in the prepositional phrase of the English title which is not used in the Ilokano title.



Title of the Short Story	Syntax
NailettiLubong	Adj. + prep. + noun
The world is cramped	NP (det+noun) + VP (verb+part.)

It can be gleaned from the table the disparity of Ilokano and English sentences. In Ilokano, a complete thought can be expressed even when there are fewer words. It does not begin with a noun phrase. This is the exact opposite of the English sentence for it always starts with a no phrase followed by a verb phrase. Another difference can be made in the use of adjective. In Ilokano, there is no other category or inflection that can be done to describe the noun whereas in English, an adjective has the alternative participle (cramped) to take its place to mean the same thing of that of the adjective.

Title of the Short Story	Syntax
Ditoy Gloria Pagbaludan	Adv + noun + complement
This Earthly Paradise is Prison itself	NP (det+mod+noun) + VP (verb+noun+pronoun)

The table explains that a phrase structure in Ilokano can be a complete sentence in English. This is evident with the pattern of the Ilokano title without any verb at all. In contrast, English has an NP and VP. This always is the case in English that without one, it cannot function as a sentence. It is noteworthy to mention the use of the adverb earthly which functions as adjective because it modifies a noun. This is called inflection. The structure of the word may not necessarily mean that it serves the same function. This is dependent on how it is used in the phrase or a sentence.

Title of the Short Story	Syntax
Paltik	Noun
Locally made gun	Adv+part+noun



These two titles under study are totally different. While the Ilokano title has only one word which is a noun (*paltik*), its translation has three words which are adverb (locally), participle (made) and noun (gun.) In Ilokano, the single word may mean the totality of the whole concept of the word itself but could hardly find its single word counterpart in English thus, locally made gun. This is described by the use of two modifiers which are locally (adverb in structure but adjective in function) and made (verb in structure but participle in function). It can be noted that a participle is a verbal that describes a noun or pronoun and thus, receives the same function of that of the adjective.

Title of the Short Story	Syntax
GurruodtiKalgaw	Noun+prep+object
Thunder in Summer	Noun+prep+object

The table clearly displays the idea that Ilokano phrase can be translated literally in English. No disparity can be traced from the two.

Title of the Short Story	Syntax
Bituenti Rosales	Noun+prep.+object
Star of Rosales	Noun+prep.+object

This translation is done literally considering the two versions. Bituem has its counterpart star while Rosales has not changed for it is a place.

Title of the Short Story	Syntax
Checkpoint	Noun (compound)
Checkpoint	Noun (compound)

The table illustrates that the Ilokano title is a borrowed word from English. This therefore, will not change when translated in English. The word is a compound noun that is one



feature of the nouns of English. The use of this kind of noun best completes the picture for its completeness.

Title of the Short Story	Syntax
Taraon Dagiti Didiosen	Noun+det.noun
Food of the Demigods	Noun+prepositional phrase (prep.+det+object)

It can be gleaned from the table one distinct difference of the two titles. This is the use of the determiner. In Ilokano, *dagitididiosen* implies plurality. Interestingly, this is not carried by the noun *didiosen* but by the determiner *dagiti*. It goes to show that in Ilokano, determiners are carriers of the number of the noun. On the other side of the coin, English determiners are used to specify and make the picture of the noun clearer. It is the noun that dictates the number of it. However, similar case can be deduced if the noun is pre modified by limiting (three boys, one boy) or demonstrative adjectives (these books, this book). These two also help in determining the number of the noun. No case yet that the determiner carries the number of the noun.

Title of the Short Story	Syntax
Bukelti Panagbalbaliw	Noun+prep+noun
Seed of Change	Noun+prep+noun

The table reveals that two titles are identical when it comes to their syntax. The source and the translation have no varying difference.

Title of the Short Story	Syntax
Calendario	Noun
Calendar	Noun



This is again a case of no difference. The Ilokano title is not genuinely an Ilokano word. This is a remnant of the Spanish day leaving not only their culture but also their language. Translating it in English may not mean complexity as evident here.

Title of the Short Story	Syntax
NadagaangtiAgsipnget	Adj.+prep+object
It's Sultry at Dusk	NP (expletive) + VP (verb+adj+prep+object)

The table exhibits a very different case. One is not a sentence because it is syntactically incomplete and the other is syntactically complete. The Ilokano title started with an adjective and with its totality, it expresses complete thought. It is syntactically deficient but semantically complete. The English title however, is both syntactically and semantically correct.

Title of the Short Story	Syntax
Agsardeng Komati Lubong ta Dumsaagti Tao	Verb+modal+prep+noun+conj.+verb+det+noun
Would the World Stop so People Could Come Down	modal+det+noun+verb+conj+noun+modal+verb+prep.

The table shows a complex pattern of the two titles. *Agsardengkomatilubong* has its counterpart, would the world stop. They both started differently, the former with a verb and the latter with a modal. The modal (*koma*) of Ilokano is moved to the beginning of the English translation (*would*). In the second chunk (*dumsaagtitao* and people could come down), the Ilokano title started with a verb and the English title started with a noun. This explains that Ilokano follows an inverted order since it started with a verb and English follows the natural order.



Title of the Short Story	Syntax
TiSimutSimutiti Lampara ni Julio Madarang	Det+noun+prep+object+prep+object
Moth in the lamp of Julio Madarang	Noun+prep+det+object+prep+object

This table is a manifestation of the different construction of languages. In Ilokano, it started with a determiner *ti* while in English, it started with a noun. This implies that there are some cases in Ilokano needing a determiner to complete the picture of what is being described.

Title of the Short Story	Syntax
Mesanga Rabiidiay Sta. Marcela	Adj+det+noun+prep+object
One evening in Sta. Marcela	Adj+noun+prep+object

This table reveals not much difference except the use of the determiner *nga* in the Ilokano title. This quantifies the modifier *mesa* to pertain to the noun *rabii* which is not observed in English. It just required a modifier one before the noun.

Title of the Short Story	Syntax
Tallo A Tugot	Adj+det+noun
Three Footsteps	Adj+noun

This table tells that the only difference of the two constructions is the use of the determiner *a* in the Ilokano title. This determiner is a part of the modifier of the word *tugot*. Unlike in English, there is only one modifier and that is a limiting adjective three.

Title of the Short Story	Syntax
SugattiBarukongtiDaga	Noun+det+object+det+object
Wound on the Breast of the Earth	Noun+prep+det+object+prep+det+object
Kawar KadagitiLunudtiKapututan	Noun+det+object+det+object



Chain of the Accursed of the Race	Noun+prep+det+object+prep+det+object
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This table bares the grammatical construction of the two titles. Significantly, both started with a noun. In Ilokano however, there is no need of a preposition to introduce a phrase. It gets direct to the point. In contradiction, English uses a lot of prepositional phrases and this introduces a new structure. It is also evident that the use of kadagiti signals plurality which does not have a counterpart in the English translation.

Title of the Short Story	Syntax
TiPigis a Bandera Natinati Dara	Det+adj+det+noun+part+prep+object
A Torn Flag Soaked in Blood	Det+Part+noun+part+prep+object

This table shows one difference of the syntax of the two titles. The presence of the determiner a before the noun bandera is evident in the Ilokano title. In contrast, there is no determiner before the flag anymore because of the participle torn.

Remarkably, this study found out that Ilokano sentences use the inverted order starting with the VP before the NP while English is the exact opposite. Phrases and words however, may not be good materials for contrastive analysis but in this study, it made a difference. Modifiers, determiners and expletives were given a special place in language study.

From the analysis, it implies that the deep structure of a text is a theoretical construct which makes the underlying logical and semantic relations explicit and from which the actual form of the text (i.e., its surface structure) is derived. It is now broadly accepted that text comprehension includes the formation of multiple mental representations. Readers are assumed to construct a mental representation of the text surface structure and a representation of its semantic deep structure. The latter, often referred to as the text base, consists of propositions representing the ideas expressed in the text. These propositions serve as a data base for constructing a mental model of the text content (Schnotz, 2014).



CONCLUSION

Based on the findings, it is concluded that the two languages under study show some degree of syntactical disparity. The Ilokano titles yielded different deep structures (semantics) while the translated English titles yielded different surface structures at a varying degree. It resulted into a word-to-word and word-to-phrase translation. Also, this study found out that Ilokano sentences use the inverted order starting with the VP before the NP while English is the exact opposite. Phrases and words however, may not be good materials for contrastive analysis but in this study, it made a difference. Modifiers, determiners and expletives were given a special place in language study. Moreover, the findings could be of help to the pressing problems of both teachers and students in understanding L1 and L2. The use of literary text can motivate students to concentrate more in the pursuit of contrastive analysis. These conclusions therefore assert that the use of short story titles is very appropriate, useful and effective in carrying contrastive analysis of Ilokano and English.

RECOMMENDATIONS

Based on the findings and conclusions, English teachers should always be patient in guiding students to cultivate their love for language. Also, researches along this line are highly encouraged to heighten the awareness of language enthusiasts of the differences of languages particularly, L1 and L2 and they should focus on the other areas of language study like phonology, morphology and even pragmatics not only to further this study but to complete the picture of this endeavor. Deans and other heads should inspire their faculty to conduct researches along this line to help one another in instilling love for language.

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