A Pragmatic Analysis of Clitics in *Ilonggo* Language

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ABSTRACT

To share the noble objective for a successful transmission and survival of Philippine languages, most especially of the *Ilonggo* language, and to deflect the world's dirge on language loss; this study investigates Ilonggo clitics and their functions or implicatures. It has sought and identified these clitics' instability, dispensability, and other distinct linguistic attributes and behavior as collectively used and understood by its speakers in Koronadal City in South Cotabato.

In this study, the researcher made use of 3, 029 respondents: 1, 339 respondents were from the urban and 1, 690 respondents from rural areas. Rural respondents were randomly sampled from four barangays: Concepcion, Topland, Rotonda, and Esperanza. Moreover, urban respondents hailed from the two most populous zones, Zone 2 and Zone 4. Furthermore, in this paper, the pervasiveness of clitics or the use of clitics in the written literary pieces was also examined—150 literary pieces representing 38 literary genres.

Moreover, this study derived both quantitative and qualitative data; quantitative data based on the frequency and use of clitics in written and spoken Ilonggo was analyzed using descriptive statistics, while the responses to the open ended questions were analyzed using content analysis. The descriptive statistics employed to ascertain the use of clitics in spoken and written Ilonggo is the frequency count, mean and mode; cross tabulation was done to determine which clitics and group of clitics were predominantly used in the Ilonggo language. This study reports that Ilonggo clitics are utilized and spoken extensively across rural and urban areas in Koronadal, South Cotabato, where 32 clitics and 40 clitic combinations that are existing function as emphatic markers and emotional markers. Emotional markers include empathy, care, urgency, downtoning etc. Likewise, the emphasis markers such as urgency, emphasis, exactness, affirmation, etc. are extensively used. These clitics shed light on Ilonggos' strategic communication skills.

Keywords: **Clitic, clitic combination, semiotic, instability, dispensability**

I. INTRODUCTION

Language has always been a major vehicle of any day-to-day human survival--a culturally interactive transmission engine shared by people of a certain group, race, or country. As such, the world languages at present are given assiduous attention as they are faced with the poignant phenomenon of language loss and of an even more distressing fate, language death.

Being one of the 12 major languages in the Philippines, *Ilonggo,* is spoken by roughly seven million people, or about ten percent of the Philippine population, mainly in the islands of Panay and in the province of Negros Occidental, and a number of smaller surrounding islands in the Visayan region of the Philippines. The language is sometimes called *Visayan* (Kaufmann, 1934). Notably, it is a language spoken in Eastern Panay and in Western Negros and by immigrants elsewhere in Mindanao (Frake, 1971).

The present study was conducted in Koronadal City, in the province of South Cotabato. Koronadal City is predominantly populated with Ilonggo speakers, the city is even known as the *Ilonggo City of the South.* The first settlers in the city were Ilonggos of the Visayas, hence, the *dialect* most common in the city is *Ilonggo*, while *Cebuano* and *Ilocano* are said to be the next most widely spoken dialect in the city. However, with the proliferation of diverse cultures and regional affiliations in the city brought about by migration and social mobility, the meshing of languages is inevitable, thus, in order to determine whether Ilonggo is still spoken characteristically with the use of clitics, this was deemed the most appropriate research location for the study.

Clitics generally have grammatical meaning, rather than lexical meaning (word/term meanings). Most belong to closed classes like pronouns, prepositions, auxiliary verbs, and conjunctions. They usually attach to the edges, outside of derivational and inflectional affixes. Moreover, clitics are not recognized immediately in a sentence or phrase whether such is a word or an affix.

With the intricate dissection of clitics, language scholars have paved the way to unveil their features and characteristics in languages (Zwicky 1977). Spencer and Luis (2012) proposed typology of clitics and claimed that clitics, despite their unifying phonological weaknesses,

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differ with respect to their distributional properties and their relations with the full form (if one exists). They, from diverse linguistic traditions, have observed that the behavior of clitics is neither that of an independent word nor that of an affix, but enjoy what Klavan (1982) and Spencer & Luis (2012) describe as 'dual citizenship'. And as characterized by Spencer and Luis (2012), clitics "are elements which behave phonologically like affixes because they have to be attached to some host, but which do not behave morphologically like affixes given that they attach to words of any category. Furthermore, "they have the function and meaning of words and may even correspond to a full word form, but they do not have the autonomy of words."

Thus, this paper is geared towards addressing the need to study and to explore deeper the issue of language vitality and maintenance, and most especially, the distressing plight of a language or the noble mantra of the restoration of language and culture. As the study on Ilonggo is literally scanty, if not extremely insufficient, this study will attempt to document the linguistic characteristics of *Ilonggo clitics* including their form and how they are used by the speakers in order to express stance. Likewise, this study is a critical investigation since the oral and written forms were analyzed in order to transcribe the impact of these clitics in the construction of Ilonggo as a language, particularly the clitics, and the Ilonggo speakers as a people or a community of speakers. The researcher also investigated whether or not there are a sense of awareness and sense of acceptance of respondents regarding their collective use and stance when using clitics as one community of speakers.

There are three theories this paper is anchored on; namely: the Word Grammar Theory, the Social Semiotic Theory and the theory of Ethnopragmatics. This is a theory by Richard Hudson (2007). It is a theory of grammar in which words play an especially central role as the main unit of syntax where language is viewed as a network of rather special kind which is called 'inheritance network' of nodes and links or the so-called three linguistic units—words, forms and sounds—as well as a high hierarchy of relations between linguistic and non-linguistic units.

Greatly inspired by the Paris School of Semiotics and by Roland Barthes, social semiotics is both a theory on and an approach to how different aspects of society combine to create meaning using 'semiotic resources' which include: modes of communication such as language, gesture, images, and music. These resources are viewed as 'signs' both to produce communicative artefacts and events, and to interpret them (Theo van Leeuwen, 2005), specific social situations and practices as 'cultural units' (Eco, 1976 in Scott, 2004) and 'semiotic modes', referring to various human practices by Kress and van Leeuwen (2000) which include visual, verbal, written, gestural and musical resources for communication.

Informed by the theory of Ethnopragmatics, Ilonggo clitics were investigated as to their relationship with other words in language (specifically, Ilonggo) and were studied thoroughly in connection with the communication process, through the creation and interpretation of signs as well as the making of meanings by interlocutors or speakers as to establish pragmatic dependency to be existent or as exhibited by the Ilonggo speakers collectively (Wierzbicka in De Gruyter Mouton, 2006; eBook 2011; Goddard & Ye, 2015; Chandler 2014; Duranti 2011).

II. METHODS AND MATERIALS

The primary data needed in the study were gathered through the use of a questionnaire formulated for that purpose.

This study used a mixed methods approach in the gathering and analysis of the data. The study primarily aimed to determine the presence of clitics in the Ilonggo language and were gathered through verbal interviews with the aid of a survey questionnaire. The said data was then analyzed using quantitative and descriptive statistics. On the other hand, the analysis of clitics in written Ilonggo language found in poems, songs, novels, essays, comic strips, sonnets, novelettes, short stories and short stories were analyzed using content analysis. In order to carry out morphologic, semantic, syntactic and pragmatic analysis, a qualitative analysis was used.

The study of language is said to benefit from a mixed methods approach as it is able to provide empirical evidence and a more in-depth understanding of the intricacies of the use of clitics in a language. The mixed methods approach is able to provide a complete picture of the phenomena under study as it is not limited by a strictly quantitative or qualitative approach. The use of the mixed methods approach also

contributes to the meaning making of the use of clitics in the socio-cultural identity of the Ilonggos, such that the prevalence of the use of a particular clitic is associated with a unique cultural identity brought about by a shared language.

In the survey conducted for this study using structured questionnaires, individual-oral interview, group interview-focused group discussion, purposive survey in the literary forms, the taxonomy of Ilonggo clitics is established. The gathered data showed the clitics in Ilonggo as a language—their vitality and strength in terms of frequency of use identified in specific domains (school, home, workplace, and literature), sex and age levels, the significant differences in the use of clitics and substantial factor analysis of these clitics and their use.

In conformance with research protocol, the researcher wrote a permission letter to the office of the city mayor for clearance and to all the principals and heads of the schools. Likewise, the author of sonnets and short stories in *Hiligaynon/Ilonggo* utilized in this study, a multi-winner and Palanca hall-of-famer, Peter Solis Nery, was also sent a request-permission letter.

With the approval of the dissertation proposal, and the completion of the design of the survey questionnaire, the researcher proceeded to identify the research setting and the sampling procedures. The next procedure was for the researcher to obtain permission from the school principals of the identified zones and barangays included in the study. The researcher with her research assistants fielded the survey questionnaires to the target respondents. The researcher and research assistants provided information regarding the study and had them sign an informed consent form. For the students, the questionnaires were given during class and integrated into the MTB subject, thus an informed consent form was not necessary. After completing the survey questionnaire, the respondents were then interviewed to respond to similar questions. The interview was recorded and transcribed and the frequency of use of clitics was noted. The responses to the survey questionnaire were collated and tabulated and analyzed using descriptive statistics.

In terms of the written poems, songs and short stories, the researcher sought permission from the authors of the said literary materials to be used in the present study. Upon approval, the literary pieces were then analyzed using qualitative methods.

Instruments and Materials

Four questionnaires were designed and developed for use in this study corresponding to the respondent groups of schools, home and workplace. For the school group, a separate questionnaire for grades 1 to 3 pupils and grades 4 to 6 pupils were constructed. For the grades 1 to 3 questionnaire, the respondents were asked a random question that they were asked to answer using Ilonggo and the second question was to indicate whether those who used Ilonggo clitics were Ilonggos. For the grades 4 to 6 questionnaire, the high school questionnaire and the one used in the home and workplace of respondents were similarly constructed. The said questionnaires were composed of three tasks. The first one was a random question about daily activities, the objective of which is to allow the respondents to use the Ilonggo language in explaining their answers. The thematic content of the responses was not considered, only the use of clitics was taken into account.

The second task was for the respondents to identify the different Ilonggo clitics used by the respondents in their spoken and written Ilonggo language or even those that they have heard other people use. The third task asked the respondents whether they believed that *Ilonggo* clitics should still be used in their daily interactions and communications and why it is important to continue using it. For the high school, workplace and home questionnaires, the respondents were asked to construct their own sentences using the Ilonggo clitics identified in the questionnaire. This was to determine whether respondents used a combination of clitics in their written communication.

Aside from the survey questionnaire, a verbal interview was also conducted to validate the written responses; this would ascertain that the use of clitics is in both spoken and written Ilonggo language. The interview questions were the same for all respondents. It was composed of two questions: (1) How is President Duterte as the president of our country? (2) What is it that you want President Duterte to do for the Filipinos or the Philippines?

Printed materials authored by Ilonggo writers and poets such as poems, local songs and short stories were also used in this study. Permission from the authors was sought and secured prior to the conduct of this study.

III. RESULTS AND DISCUSSION

It was contended by Romaine (2000) that a language holds categorized cultural items in making sense of the world. Along this contention, this section presents the quantitative analysis of the number of clitics, and determines whether the presence of Ilonggo clitics is still prevalent among the surveyed respondents in Koronadal City, South Cotabato. This shows the vitality of clitics and their use among speakers of the language and the extent of clitic variants in actual use among the speakers.

Table 1 presents the inventory of Ilonggo clitics while **Table 2** presents the combinations of clitics gathered from the respondents' of their self-constructed sentences, written samples or responses and in oral interview responses. Moreover, these tables show commonalities of use in written responses, in oral responses across domains of school, workplaces, and home and from samples in literary works. Further, it is shown that the clitics *'gid', 'ti', 'bala', 'tani', 'tana', 'a', 'haw', 'sina','ya/iya', 'sini', basi', 'lang', 'gani', 'daw' and 'gali'* are consistently used in these domains. Some are used both in written and in oral responses like clitics *'pay', 'ini/ina', 'ay', 'anay', 'pa', 'ba'*. Clitic combinations are of a number which have shown commonalities in various variants.

The results show that clitics are highly prevalent in both areas: rural and urban areas. As depicted in the tables which, moreover, show the scope and the extent of prevalence and use of Ilonggo clitics as far as the inventory of these is concerned. Furthermore, the results shown through the data manifest a vigorous subsistence of 32 Ilonggo clitics and 40 clitic combinations. Roughly, these clitic and clitic combinations are evidently used and heard being used and have shaped the linguistic landscape of Ilonggo language, particularly, the clitics. Moreover, the existence of clitics in Ilonggo affirmed the contention of Camdzic & Hudson

Table 1 - The Inventory of Ilonggo Clitics in Koronadal, South Cotabato

Clitics in Written Resp.	Clitics Heard and used	Clitics in Oral Resp.	Clitics in Literary Works	Commonalities	Inventory of ILONGGO Clitics	Translation (Rough)/ Transcription in English
Gid	Gid	Gid	Gid	Gid	Gid	Very; extremely; really, completely
Ti	Ti	Ti	Ti	Ti	Ti	So; and then; now
Bala	Bala	Bala	Bala	Bala	Bala	You know; isn't it
Tani	Tani	Tani	Tani	Tani	Tani	I hope/I am hoping; I expect
Tana	Tana	Tana	Tana	Tana	Tana	Actually it is; you know it is; you must know
A	A	A	A	A	A	You must believe, actually this is it
Haw	Haw	Haw	Haw	Haw	Haw	What is it?; what do you think?
Pay	Pay				Pay	You know…
Sina	sina	Sina	Sina	Sina	Sina	That; that way; like that; like that way
Ini/ina	Ina				Ina/na	This; that
Ya/Iya	Ya/iya	Ya/iya	Ya	Ya/Iya	Ya/Iya	That is it; that
Na		Na	Na		Na	That; that's it; done/no more
Basi	Basi	basi	Basi	Basi	Basi	May be; I hope
E	E		E		E	So; now that's it; so be it
Sini	Sini	Sini	Sini	Sini	Sini	This way; this
Pa		Pa	Pa		Pa	Not yet done; on-going act
Ba			Ba		Ba	You know (as being amazed/ fascinated/ realized)
Baya					Baya	You know; understood this way…
Ay	Ay		Ay		Ay	(asking for e.g. attention, request; affirmation)
Anay		Anay	Anay		Anay	Do this first; pay attention to this first; for a moment; at this time
Lang	Lang	Lang	Lang	Lang	Lang	Only; (telling) the actual state
Gani	Gani	Gani	Gani	Gani	Gani	This is what I affirm…; (an affirmation); so
Daw	daw	Daw	Daw	Daw	Daw	Actually it is like this; it was said
Gali	Gali	Gali	Gali	Gali	Gali	(Now I know) This is the actual situation/truth; it is because; because of…
			No		No	What do you think, right?; Isn't it that I am right?; Isn't it?
			Kuno		Kuno	It was said
		Man	Man		Man	Also; it is I think…
			Abi		Abi	Please (proclitic); Actually, this is it (enclitic)
			Hu		Hu	This is like this; it is actually like this
			Ta		Ta	(kita) us
			Mo		Mo	(I say/insist) actually that is it

Table 2 - The Inventory of Ilonggo Clitic Combinations in Koronadal, South Cotabato

Clitics in Written Resp.	Clitics Heard and used	Clitics in Oral Resp.	Clitics in Literary Works	Common-alities	Inventory of ILONGGO Clitics
		Pa gid			Pa gid
Bala haw	Bala haw				Bala haw
	Bala gid				Bala gid
	Basi gid		Basi gid		Basi gid
Basi gid pay					Basi gid pay
			Basi gali		Basi gali
Bala haw	**Bala haw**	**Bala haw**	**Bala haw**	**Bala haw**	**Bala haw**
	Amo gali				Amo gali
Na ya	Na ya				Na ya
		Na gid			Na gid
	Tana haw				Tana haw
Gid bala					Gid bala
Gid tana		Gid tana			Gid tana
			Gid tani		Gid tani
			Gid haw		Gid haw
Gid bala haw					Gid bala haw
	Gid bala tana				Gid bala tana
	Gid bala tana				Gid bala tana haw
	Gid a				Gid a
	Gid pa				Gid pa
		Gid ya			Gid ya
Clitics in Written Resp.	Clitics Heard and used	Clitics in Oral Resp.	Clitics in Literary Works	Common-alities	Inventory of ILONGGO Clitics
Gid bala					Gid bala e
		Gid lang			Gid lang
Gid bala					Gid bala
Lang a				Lang a	Lang a
			Lang bala		Lang bala
	Daw a				Daw a
Ti gali	Ti gali				Ti gali
Ay ti					Ay ti
			Man gali		Man gali
Abaw a					Abaw a
	Ano haw				Ano haw
Amo bala	Amo bala				Amobala
Amo					Amo gani
Amo gali	Amo gali				Amo gali
Amo gid	Amo gid				Amo gid
			Amo gid		Amo gid bala
	Amo na ya				Amona ya
Na ya/ina ya	Na iya				Na ya/na iya
			Kun abi		Kun abi

(2007) in their study on Serbo-Croat-Bosnian clitics that clitics are special since these take the usual 'word-form'. This defied the traditional notion of clitics as a phenomenon of affixation.

The vitality of clitics in Ilonggo further showed that the phenomenon of cliticization among Philippine languages comes in structural boundaries and in instantaneity (Marantz, 1988 in Hudson, 2000) of which they are naturally prolific as they come as monosyllabic and disyllabic, in consonant and vowel combinations as shown in the studies of Dita (24 PACLIC Proceedings) on cliticization among select Philippine languages, Kroeger (1998) on clitics and clause structure in *Tagalog*, and *Tanangkinsing* (2013) on *Cebuano* clitics.

Table 1 presents rough translations in English where following Halliday's contention that there are hard and soft structures of a language—hard structure referring to linguistic system and soft structure referring to the function including abstraction structure (1994; Halliday & Hassan 1989 in Rogers, 2008). Relative to this, clitics in Ilonggo and their meanings are those that comply with what Halliday has emphasized: that there is such a deep organizing principle in the grammars of human language that distinguishes between the functions (soft and hard structures) available in the language, and such language practices are socially situated and have underlying system of meanings.

With the gathered data derived from written responses, oral responses and from literary works, there were 32 clitics found being used by the speakers: *'gid', 'ti', bala', tani', tana', 'a', 'haw', 'pay', 'sina', 'ina/na', 'ya/iya', 'na', 'basi', 'e', 'sini', 'pa', 'ba', 'baya', 'ay', 'anay', 'lang', 'gani', 'daw', 'gali', 'no', 'kuno', 'man', 'abi', 'hu', 'ta', 'mo'*. Further, it is shown that clitics, *'gid', 'ti', 'bala', 'tani', 'tana', 'a', 'haw', 'sina','ya/iya','sini', 'basi', 'lang', 'gani', 'daw' and 'gali'* are consistently used in these domains. Some are used both in written and in oral responses like clitics, *'pay', 'ini/ina', 'ay', 'anay', 'pa', 'ba'*.

The clitic combinations in Ilonggo were 40 in number. Of these combinations, clitic combination 'bala haw' was sparingly used in and was dominantly common among three settings (oral, written and in literary works). However, most of the combinations were common in two settings. The clitic combinations are: *'pa gid', 'bala haw', 'bala gid', 'basi gid', basi gid pay', 'basi gali' 'bala haw', 'amo gali', 'na ya', 'na gid', 'tana haw', 'gid bala', 'gid tana', 'gid tani', 'gid haw', 'gid bala haw', 'gid bala tana',' gid bala tana haw', 'gid a', 'gid pa', 'gid ya', 'gid bala e', 'gid lang', 'gid bala', 'lang a', 'lang bala', 'daw a', 'ti gali', 'ay ti', 'man gali', 'abaw a', 'ano haw', 'amo bala', 'amo gani', 'amo gali', 'amo gid', 'amo gid bala, 'amo na ya', 'na ya/na iya and 'kun abi'*.

The prevalence of Ilonggo Clitics across Settings: School, Home and Workplace Domains-A General View

On the number of actual clitics used in written responses, it is apparent that *'gid'* is the most frequently used clitic in school, home and workplace. Although it can also be observed that there are clitics like *'sini'*, *'pa'*, *'ay'*, *'lang'*, and others were not used by the respondents in school, and generally only the adult respondents used them.

The respondents were given the set of clitics and were asked to identify which clitics they used and or heard being used. The reported mean scores for each identified clitics show that all of the pre-identified clitics have been used by the respondents at almost the same level of frequency since the mean scores are very close to each other. However, it can be observed that the greatest frequency of use of the said clitics is in the home and in school, while use of such is lesser in the workplace.

The respondents were given combination of clitics used and heard by the respondents. The combination of clitics refers to two or more clitics used in a single phrase by the respondents or they might have heard being used by others. In terms of the usage of the combination of clitics, it is evident that per group, the clitics are being used or being heard in the same frequency as the differences in the mean scores is negligible. On the other hand, those in the school and the home reported higher usage or frequency of being heard while all respondents identified *"amo na"*, *"amo gali"*, *"ano haw"*, *"basi gid"*, *"amo sina"*, *"pay"*, and *"tana haw"* as the most frequently used combination of clitics.

As to the respondents in the high school level, those at home and workplace provided sentence examples. The results indicated that for those in school and the workplace *"gid"*, *"haw"*, *"bala"*, *"tana"*, *"ti"* were the most frequently used clitics. On the other hand, respondents in the home reported a larger number of variations of clitics and that *"gid"*, *"haw"*, *"bala"*, *"basi"*, *"tana"*, *"ti"*, *"tani"*, *"a"* and *"gali"* were the most used.

The Pragmatic Structure of Ilonggo Clitics

There are a number of studies conducted as to how or what ways language is used in social contexts-its practical use and events, and the 'who says to whom in specific situations' (Danesi, 2009). Moreover, along with this interest, studies led by Wierzbicka focused on the use of language in context-using 'cultural scripts' and semantic explication techniques like in speech acts (Austin in Oishi, 2006), terms of address, linguistic styles (Tannen, 1995), over-all emotional quality of

interaction (Gudykunst & Kim, 1984 in Lim, 2005), directness and indirectness (Wierzbicka, 1991 in Lim, 2005), individualism or collectivism (Hofstede, 1991; Andersen, 1985 in Andersen et al, 2005); conversational maxims and contextual information (Yoshikawa, 1978 in Andersen et al., 2005); immediacy (Andersen, 1985, 1998 in Andersen et al., 2005); power distance (Gudykunst & Matsumoto, 1996 in Andersen et al., 2005) and a lot more factors contributed by a large number of language studies and investigations.

Being studied closely, clitics in Ilonggo and their uses showed paramount essentiality in the ways languages are perceived to be a 'relay vehicle' of messages in the interlocution, both the encoding and decoding. As largely embraced in day-to-day usage, such convey a certain protocol; the users (Ilonggo speakers) follow a certain format which Whorf (1956 in Lim, 2005) calls the 'inexorable laws of pattern' being used and are unperceived intricate systematization of his own language and the inseparability of language from its distinct cultural value (Andersen, 1998 in Andersen et al., 2005).

Moreover, in the context of ethnography of speaking (Tae-Sop Lim, 2005), competent speakers should be able to not only produce appropriate sentences but also use language pragmatically in specific social and cultural contexts (Hymes, 1971 in Tae-Sop Lim, 2005). The use of clitics among Ilonggos are elements to effect pragmatic implications at their linguistic interaction or communication.

Table 3 presents actual samples of pragmatic implications or implicatures, the varied samples that situate 'who says to whom in specific situations'.

As these Ilonggo clitics are viewed as part of those that are called 'semiotic resources' (Theo van Leeuwen, 2005), these resources then are considered as 'signs' both to produce communicative artefacts and events to interpret them. Consequently, these artefacts and their interpretations are identified by Eco (1976) as 'cultural units that are semantic units'.

Particularly, these Ilonggo clitics as communicative artefacts are shared by Ilonggo speakers. As communicative artefacts, these are used in their disposing or formulation of interpretations which represent as 'semantic units' in varied 'semiotic modes' among Ilonggos, that lead in the constructs of 'semiosis', the so-called 'meaning-making', a social practice of signification and interpretation (Kress and van Leeuwen, 2000). Thereby, one

Table 3 - Samples of Pragmatic Implications or Implicatures of Ilonggo Clitics in Use

CLITIC	SAMPLE SENTENCES WITH CLITICS	SURFACE AND EXPANDED MEANINGS	IMPLICATURES
Gid	Gwapa-gwapa **gid.**	(She) is very beautiful.	One must believe as the speaker intensifies it.
	(Speaker 1) Buot-buot tana iya bana. (Speaker 2) Amo **gid.**	Her husband is very kind. That is true.	1. An assertion that the previous 'talk' (about the husband) is not true. 2. It further implies such to be discarded since it is a false accusation.
Gid and bala	Wala **gid** bala. Kadto **gid** dayon.	There is none. There is really none. Come right away.	A.) Insistence of truthfulness. This use of two clitics 'gid' and 'bala' is to require the one spoken to, to believe what one is saying by using multiple clitics. B.) Urgency is spelled in this use of clitic gid. It tells one of a degree or magnitude of urgency. C.) Instance indicating immediacy/familiarity/Affinity) D.) Urgency is spelled that one's presence is highly appreciated; thus, one must not fail to come. Further, it tells one to never fail to come.
	Duha **gid** ang kinanglan.	Two are really needed. (We) really need two.	It indicates precision, so while no one is told to bring exactly two it should be understood to be the actual need thus, three or more is unnecessary.
Gid and iya.	Lima lang **gid.** Lima lang gid iya.	There are only five. There are (really) only five.	Scenario 1: It proclaims exactness and tells one that after this, there will be none at all. Scenario 2: It proclaims in a specially down toning manner of a ' satirical' comment of inadequacy or discontentment.
	Makadto **gid** ako dira.	I will (really) go there.	Apart from being an assurance, one is telling another to prepare and watch out because one is determined to come to settle business or a matter.
	Tapuson ta **gid.** Tapuson **gid** naton.	We will (really) finish this.	Being an assurance or a sense of determination, it is a command to the listener or one spoken to, to finish and to completely carry out a task; and it is an order not a request.
	Nagtawag **gid** siya dayon.	He (really) called up right away.	Speaking of an urgent act, one sends a message that the "siya" (one who called), is defined to be "caring" or "responsible". It is indirect way of saying a precise judgment.
	Unahon **gid** naton. Unahon ta **gid**	Let's do it (right away). Let's do it (as our first priority).	An instruction that tells one to prioritize a task and not to do anything else. It is also a way of indirectly issuing a warning.
	Nadula **gid** Nadula na **gid** siya.	He/She/IT is (really) lost.	It is a way of telling someone that such loss is already final. Completeness is suggested by clitic 'gid' to be a lock of finality. Moreover, a way of telling someone not to expect and to accept reality.
	Kanami **gid.**	It is really nice/great.	It spells great delight and authority. Like, "take it from me, it is really very good."
	Makatibawas **gid** kita sini nga katalagman.	We can surpass this calamity.	A form of downplaying grief, it suggests to one that this particular state is temporary thus, expressing encouragement. The clitic 'gid' empowers such encouragement as it suggests that a situation will certainly have an end. Moreover, it suggests wisdom/insight from a mature perspective
	Pasensya **gid** sa inyo pero indi na pwede magsulod.	I am sorry to all of you/I am deeply sorry, but entry is not allowed.	It tells one or others that the circumstance (i.e. cutting off further entrance) is final-definitely no one is given a special treatment or authority to defy the advisory. It also speaks of authority. Therefore, one or others are told to leave at this very hour because you will never be entertained or accommodated anymore.
bala	Wala **bala** sila nakakadto diri. Wala sila nakakadto diri **bala.**	They (really) have not come here.	Attaching 'bala' to this statement means one needs to believe the emphasis that the speaker is giving the veracity of the information being given.
	Lima **bala** ang naka-abot? .	There are five that were delivered?	It is intended to tell the listener to confirm his/her declaration as if asking the one spoken to confirm that his previous declaration is one he/can attest to.
	Ano **bala** buot singganon? Ano buot singganon **bala**?	What does it (really) say/mean?	This use of clitic 'bala' expresses being irked and for the listener or one spoken to stop for a while. Clitic 'bala' here is an expression which becomes a marker that the speaker is angry and is already making a stop to confront.
	Palihug ayoha man **bala** ang pag silhig.	Please sweep properly.	Though it still stands that the sentence is asking one to sweep carefully; it evokes a strong dissatisfaction towards somebody about the way he/she sweeps. This statement with clitic 'bala', as with the previous, is used to tell someone who is not doing a good job of sweeping, to do it well or properly this time.
Man and bala	Nami **man bala** ina?	Is that really any good?	The use of clitic combination 'man bala' here is sounding of disgust or a mockery like "*You said it was a very good one.*"
haw	Ano **haw**?	*What is it?* The surface meaning would be asking what it is all about but the embedded meaning would expand to asking with a careful mindfulness of politeness and courtesy.	Scenario 1: Asking with politeness and carefulness Scenario 2: Very angry speaker but tries to apply a calming gear, "*What do you want*?"
Haw	Sin-o **haw**? Makaon ka **haw**?	***Who is it?*** (Asking politely who is asked or being talked about. ***Would you like to eat?*** Asking while it is a signal of hospitable gesture or caring way of offering food to eat. In other words, it is an invitation to eat in a question form— assumed to be accepted by the one who is invited.	Use of the clitic 'haw' here in these statements demonstrate care and accommodation. This implies the statement "May I be of help to you?"
	Tilawan mo **haw**?	***Would you like to try?*** Asking to try but one is asking with a careful politeness an invitation to really try. It does not expect a yes-no answer; but an imperative polite form of gesture to try.	Clitic 'haw' is used as a warning here by the speaker, " Do you want that to happen to you?" /"You know it is already dangerous, why you want to try it?" or in another scenario, "You know that it is like that, why try?"

Continuation of Table 3 - Samples of Pragmatic Implications or Implicatures of Ilonggo Clitics in Use

CLITIC	SAMPLE SENTENCES WITH CLITICS	SURFACE AND EXPANDED MEANINGS	IMPLICATURES
	Ano imo gusto **haw**?	***What do you want?*** In this cliticization of 'haw', the speaker is trying to thinly veil irritation in a form of sarcasm.	'Haw' here is disguises a feeling of annoyance i.e. *"What is it, I am already tired."*
	Sa imo pamati mas maayo maghipos **haw**; *malinong ang tanan kontra sinang magarot.*	***In your opinion to keep quiet is better; everybody/ everything will be peaceful as opposed to chaotic.*** The 'haw' here tries to disguise the other issue of this statement: *"If you would only shut up; then, everything would be at peace."*	The clitic 'haw' is used to euphemize asking someone stop talking in a more humane without embarrassing the one spoken to. "Haw" clitic is a very helpful way to use in order to calm or avoid heated argument of strife.
Gid and haw	*Nami* **gid** *mag-singgit-singgit* **haw**?	***Is it really nice/better to shout?*** Being irritated of someone's speaking loudly to the point of shouting is plainly said in this statement. But, the Ilonggo speakers, the presence of 'haw' is asking one for a reflection of his/her deed.	The use of 'gid' and 'haw' in this statement are used to deliver a reprimand in a toned down manner. These have eased not to bluntly embarrass the one spoken to even the message is "Stop shouting!" and the one has to stop such immediately.
Gali	*Manumbag ka* **gali**?	[(So...) You need to beat (others)?]	Using 'gali' is to mean you have to check out/verify something be it a thing, information, or especially an act. In the sentence given it means, "So why did you need to box one/ others?" Asking the one spoken to, to realize the error in his/her act.
Ti and gali	**Ti** *nami* **gali** *nang manumbag ka?*	[(So) is your (attitude) of beating (others) is good/nice?]	The use of these clitics is to carry the message of disappointment/ disdain towards someone's act especially in this particular sample scenario.
Ti	**Ti**, *nagkaon ko.* **Ti**, *naghalin siya.*	[So], I ate. [So], He/She left.	The clitic 'ti' is to state an aftermath/result, most of the time the speaker expresses regret. Certainty in a result statement or in a "most likely" inference ushering a tinge of regret.
	Ti, *ano malakat ka?*	[So], Are you leaving?	The use of 'Ti' here is as a proclitic, it stands for sending a message, in this particular example, (Now, do you realize? Can you afford? Look back, do you not treasure? Can you decide despite everything...) *Are you leaving?* In here, with clitic *"ti"-this means "Please don't leave. Please don't go."*
Tana	*Wala* **tana** *nagkuha.*	He/She/It didn't get... (something/any)	Regret for an uncompleted task/action. In this sentence with 'tana' It suggests dismay towards someone, and an implied insistence that he/she must do what was asked of him/her. Instead of saying "Please get what I asked you to." It might not be necessarily said directly to the person in question, but can be simply said out loud or in soliloquy; translating thusly, *"Oh he/she did not get it."* But, to an Ilonggo speaker talked to this would be understood as, *"Go, get it for me."*
	Palangga **tana** *siya*	He/She is truly loved/cared for.	Insistence/Assertion/Proclamation of the real status is the matter of this statement. But, particularly " tana' is used to express that the person is cared for. So it goes with a message that, "Please be informed (and don't entertain any other information) that this person is being cared for."
	Nagnami **tana** *iya nga kinabuhi.*	His/Her life becomes better.	Insistence/Proclamation of the real status. This is to relay a message that "Despite anything, or any difficulty one has managed to make his life better." And also the message is "His life is greatly blessed; and you can not do anything about it."
A	*Budlay man abrihan ang pertahan* **a**. *Ano man ni a, budlay i-alsa.*	The door is difficult to open. What is this, it's difficult to carry."	The clitic 'a' here in this statement sounds as an interjection which spells irritability or discomfort. So as an example here, it is trying to let someone, or somebody hear and say, *do it for me, please do this, please help me, etc.* When said to oneself and intentionally said to let someone near hear is sending a message to that person, "I find this difficult; please do give me help here."

can conclude in various examples that these clitics impose significance in the shared semiotic units, semiotic modes and pragmatic constructs.

Pragmatic Implications via Expanded Meanings with the Use of Ilonggo Clitics

Adverbial Function of Ilonggo Clitics
(1)
Mga bata   **gid**   *ang*   *ginimbitar.*
The children   CLI   det.   invited
Surface meaning: *"The children are invited."*
Expanded meaning: *"The children are <u>really</u> invited/"The children <u>are the ones who</u> were really invited."*
Pragmatic implications: The party or occasion is for the children. It goes to say that adults may not

attend.

(2)
Nagakaon   **bala**   *sila*   *karon.*
Are eating   CLI   they   now
Surface meaning: *"They are eating now."*
Expanded meaning: *"They are <u>actually</u> eating right <u>now</u>./"(You know) they are eating right now; what it is they are still eating right now."/"They (might be) are eating now.*
Pragmatic implication: Let us be aware that they are still eating, so that matter might be properly raised or done later, after they're done.
(3)
Makadto   **tani**   *kita sa*   *ila*   *balay*
V. will go   CLI   we to   their   house.
Surface meaning: *"We will go to their house."*
Expanded meaning: *"We will go (hopefully) to their*

house."/"(I hope) we can go to their house."
Pragmatic implication: Please let us go/visit them; I insist that we go visit them.

(4)
Matahom   ya   ang   ila   maestra.
Adj. pretty   CLI   det   their   teacher
Surface meaning: *"Their teacher is pretty."*
Expanded meaning: *"(I insist) their teacher is pretty."/"(You know/In case you don't know/You need to know) their teacher is pretty."*
Pragmatic implication: What you know about is wrong/In case you don't know, their teacher is unquestionably pretty.

(5)
Gamay   lang   ang   nagkadto didto
Few   CLI   det.   went   there
Surface meaning: *"Few went there."*
Expanded meaning: *"(Only/Only very) Few went there."*
Pragmatic implication: There must be something odd/scary in that place because only few go there./ Only few went there; there might be something wrong.

(6)
Nami gali   ang   bayo
Nice CLI   det.   dress
Surface meaning: *"The dress is nice."*
Expanded meaning: *"(I just realized) The dress is nice."/ "(By the way) The dress is nice."*
Pragmatic implication: I actually like the dress.

(7)
Nami   ang   imo   pagsaot   a
Great   det.   Your   dancing   CLI
Surface meaning: *"Your dancing is great."*
Expanded meaning: *"(No worry,) your dancing is great."/ "(You did it, no worry), your dancing is great."*
Pragmatic implication: Stop worrying, your performance was already great. Your performance had passed what is expected. (Meaning, it was not that amazing.)

(8)
Gamay   pa   ang   natipon   ko   nga   kwarta.
Small   CLI   det.   kept   I   det   money.
(amount)
Surface meaning: *"I kept a small (amount) of money."*
Expanded meaning: *"The (amount of) money that I have kept is still small."*
Pragmatic implication: Don't expect to borrow money from me. I only have a little money kept.

(9)
Bug-at   man   ning   balde   a.
Heavy   CLI   this   pail   CLI
Surface meaning: This pail is heavy.

Expanded meaning: Please I find this pail heavy.
Pragmatic implication: Please help me with this heavy pail. (Clitic *'a'* is used and intentionally being said to be heard by listener or other one for him/her to be helped.)

(10)
Namit   na   ang   imo   ginluto   nga   pagkaon.
Delicious CLI   det   your   cooked   Det.   food
Surface meaning: *"Your cooked food is delicious."*
Expanded meaning: *" You cook better now."*
Pragmatic implication: You cook more delicious food now (better than before). Before you didn't know how to cook. You are a better cook now.

(11)
Sadya-sadya   ang   ponsyon   daw,   damo-damo   pagkaon.
Very fun   det.   feast   CLI,   very plenty   food
Surface meaning: *"The feasting was very fun, there are lots of food."*
Expanded meaning: *"The feasting was (extremely) very fun (you should have seen it/believe it); there are lots of food."*
Pragmatic implication: *The food in the feast are more than enough—overflowing. It was such a grand feast; the host is rich."*

(12)
Sadya-*sadya   daw   ang   ponsyon,   damo-damo   daw   pagkaon*
Extremely   CLI   det.   feasting   very plenty   CLI   foods.
fun
Surface meaning: *"The feasting is extremely fun; there are plenty of foods."*
Expanded meaning: *"The feasting is extremely fun (I was told) there plenty of foods (I heard)."*
Pragmatic implication: It was a grand feasting/ party.

The Pragmatic Implications of Use of Combination or Multiple Ilonggo Clitics

As contended in this paper, Ilonggo clitics are free-fixated, free-morphemic and instantaneous in nature. In these characteristics, such clitics behave in a unique hierarchical pattern devoid of fixed sequence or order; thus, is claimed, "non-hierarchical" which is seen in the multiple use of clitics.

Any Ilonggo clitic does not appear in a one-on-one support to the host. Instead, the use of multiple clitics is liberally existent or preponderant. And notably, clitics being unstable are not uniform with respect to linear order; some always precede or follow their hosts (Zwicky and Pullum, 1977, in Spencer & Luis, 2012).

In examples 1 and 2, a combination or use of multiple Ilonggo clitics is shown. Despite the multiple clitics, the final clitic activates its semantic and pragmatic implications. The sentence in number 1 literally means, *"Are we*

going to go?" has that pragmatic implication, *"Are you ready to take any risk or result of our going/travel/walk?"* or *"Are sure going on this trip a wise decision?"* The sentence example number 2 literally means: *"Did they go?"* which has a pragmatic implication, *"Did they take the risk?"*

Example 1:
"Malakat gid kita tana haw?
    Malakat (will walk)
    Gid=clitic
    Kita (we)
    Tana=clitic
        Haw=clitic

Example 2:
Nagkadto bala sila tana gid.
    Nagkadto (went)
    Bala=clitic
    Sila (they)
    Tana=clitic
    Gid=clitic

Pragmatic Implications with the Dormancy State of Previous Multiple Ilonggo Clitics to the Final Clitic in Use

Clitics in Ilonggo complement each other as they do not create semantic ambiguity in a sentence. Instead, the final clitic takes the meaning as other clitics present display "dormancy". This phenomenon among clitics is posited to theorize the dormancy of multiple use of clitics adhering to the final clitic in a sentence the context of sentence meaning. Though rapid use of multiple clitics may expand the semantics of the sentence; this phenomenon idiosyncratically permits the final clitic in a sentence to covertly yield to the latter's meaning.

The sentences in example number 3 and number 4 exemplify this phenomenon. In the third example, the sentence's literal meaning is *"Are we going?"* and its pragmatic *implication is "Is the decision of going a right one?" The final clitic* "haw" overrules the implication for one to assess whether such decision is final and a wise one. The sentence in example 4 literally means, *"Did they go?"* which has a pragmatic implication, *"Did they take the risk and decision to go?"*

Example 3:
Malakat gid bala kita tana gali haw? (5 clitics)
    Malakat (will walk)
    Gid=clitic [definitely]
    Bala= clitic [inquiry]

    kita (we)
    tana=clitic [confirmation marker]
    gali=clitic [confirmation marker]
    haw=clitic [inquiry marker]

Example 4:
Nagkadto bala sila tana gid. (3 clitics)
    Nagkadto (went)
    bala=clitic [informative, proclamative]
    sila (they)
    tana=clitic [informative]
    gid=clitic [really to mean "surely"]

IV. CONCLUSIONS AND RECOMMENDATIONS

Conclusion

It was argued that in the context of ethnography of speaking, competent speakers should be able to not only produce appropriate sentences but also use language pragmatically in specific social and cultural context or situation. The clitics among Ilonggos are elements to effect pragmatic implications at their linguistic interaction or communication. Perlocutionary and illocutionary force come into play. These are the intended and actual effect of an utterance, respectively. Clitics work as signposts indicating how an utterance should be read or interpreted.

It is important to note that sporadically in volume, studies were conducted on how or the ways language is used in social contexts-its practical use and events, and the 'who says to whom in specific situations the focus on the use of language, on context-using 'cultural scripts' and semantic explication techniques as in speech acts, terms of address, linguistic styles, over-all emotional quality of interaction, directness and indirectness, individualism or collectivism; conversational maxims and contextual information; immediacy; power distance and a lot more factors contributed by a large number of language studies and investigations.

Studied closely, clitics in Ilonggo and their uses showed paramount essentiality in the ways languages are perceived to be a 'relay vehicle' of messages in the interlocution, both the encoding and decoding. As largely embraced in day-to-day usage, such conveys a certain protocol the users (Ilonggo speakers) follow, that is, a certain format or laws of pattern being used and are unperceived intricate systematization of their own language and the inseparability of

language from its distinct cultural value. The results of the pragmatic investigation showed the Ilonggo clitics' intricate intertwining of literal and embedded meanings using intensification through adverbial functions, exuberant use of multiple clitics with their automated dormancy and finality, and clitic activation of meaning and their non-fixated positioning which are observed to have imposed their epistemic linguistic protocol and design as to how these elements of a language set as a linguistic network for the use of its speakers, the Ilonggos. Such clitics are used in a number of variation of implicatures, capturing different settings, used in the identified contexts, and in distinct set of interlocutors.

In the bill of results of this study, Ilonggo clitics are found to pragmatically impose and/or to set perception to the interlocutors the following. For clitic *'gid'*, the use for intensification to request trust, assertion, insistence of truthfulness, urgency, instance leading to immediacy/familiarity/affinity, precision, exactness, specificity or clarity, assurance, sense of determination, caring trait's signal and of politeness, emphasis, authority and downtoning are facilitated. The *'gid'* and *'bala'* clitic combination sends the message of urgency. Downtoning is established by clitics, *'gid'* and *'iya'* combination.

On the other hand, care, accommodativeness, warning signal, irritability are conveyed through the use the of clitic *'haw'*. The clitic' *'ti'* commands the request of realization addressed to the co-interlocutor/s, regret, and a proclamation of deed or act/s done. Moreover, the clitic *'bala'* speaks of emphasis, irritability, affirmation and dissatisfaction. Disgust and mockery are spelled by the use of clitic combination, *'man'* and *'bala'*; *'ti'* and *'gali'*, of mockery; and *'gid'* and *'haw'* to reprimand with downtoning. The clitic, *'tana'* conveys regret for an undone act/s, insistence, and of proclamation. Lastly, clitic, *'a'* spells assurance and downtoning and sometimes irritability and discomfort.

The second category of pragmatic portrayal of Ilonggo clitics comes from the syntactic positioning—1.) the multiple use in two or more clitic combinations; 2.) the non-hierarchical and non-fixated traits; and, 3.) the use of clitics as adverbial intensifiers to define implicatures. In the use of multiple clitics as a combination in one setting (e.g.

sentence), the final clitic takes the function of the meaning being conveyed. Other phenomena showed non-fixated order of these clitics as to definite scheme. Likewise, being non-observant of hierarchy, Ilonggo clitics are free-fixated and the final clitic takes the call to function in relaying meaning as the preceding clitic or clitics take dormancy state. Verbose it may seem, but this phenomenon has impacted flexibility as they participate in a network that they compose, such linguistic network; the speakers' linguistic communication acts in the facilitation of meaning and purpose.

Recommendations

The findings and implications garnered in the study point up the following recommendation:

It is highly suggested that a detailed study of Ilonggo clitics in Koronadal City be conducted thereby coming up with an isogloss map of clitics and to a greater and wider scope—the province of South Cotabato. This will help determine the vitality of clitics in the Ilonggo region.

Likewise, a formulation of study centered on the intricate pattern of clitics focusing on the interplay of clitics in clitic combination phenomenon can be studied further. In addition, studies that focused on the following can be initiated: a study of Jacques Derrida's 'absent-present' phenomenon of clitics in other Philippine languages and to determine ways of establishing point of linearity among interlocutors; a study that will establish the finality-dormancy phenomenon among clitics: its pattern and idiosyncrasies; conduct more studies on clitics especially on languages in Mindanao and in the Philippines to be made possible in comparative studies; or a study-documentation of the values system of Ilonggos in the construction of their culture; or the utilization of the instrument used in this study for other studies in the future relating to clitics; or a study with the utilization of deconstructivism in the studies relating to ethnocentrism; and a study on clitics in Ilonggo language in comparison to other languages in the focus of clitics and cultural identity correlation.

It is also suggested for the Department of Education policy makers to make a strong representation in institutionalizing further the use of mother tongue including not only major languages such as Ilonggo but also the languages of the minority like those of the

Lumads.

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