An Ecocritical Reading of Selected *Sidays* in Baldesco's Poetic Anthology "*Kawit*"**Erwin Lesbos Purcia**Education Program Supervisor-English, Department of Education
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Received:12/18/2021

Accepted: 2/21/2022

Published: 2/27/2022

Abstract

This paper unpacked and unearthed the ecocritical semantics in the *Sidays* of Filipino writer, Nemesio "Totoy" Baldesco who is widely recognized for his works in *Siday*, a form of Philippine poetry known for its distinct use of the Waray language spoken in the provinces of Samar and Leyte. Anchored on the principles of Ecocritical Theory, this paper sought to explore the ecocritical semantics (i.e. the symbolic lines, images, and symbolisms), and environmental meaning present in the six ecological *Siday* pieces from Baldesco's poetic anthology. Results show that Baldesco's *Siday* pieces contain ecocritical semantics that didactically moralizes people to protect the environment. Furthermore, the *Siday* pieces also moralize how humans should protect, preserve and conserve the environment. This paper concludes with a discussion on the need to promote and expand literary studies involving local literature in the Philippines.

Keywords: Ecocritical semantics, ecocriticism, environment, siday, local literature, Poetic anthology

Cite as: Purcia, E. L.(2022). An Ecocritical Reading of Selected *Sidays* in Baldesco's Poetic Anthology "*Kawit*". *Arab World English Journal for Translation & Literary Studies* 6(1) 117-135. DOI: <http://dx.doi.org/10.24093/awejtls/vol6no1.9>

Introduction

Our world is confronted with various environmental disasters brought by natural or man-made calamities rooted in the enormous emanation of silicon valleys, towering infrastructures, technological breakthroughs, and innovations. Environmental challenges have become common subjects of literature since the onset of industrialization. As a result, establishing ecocriticism as a scholarly field emerged. Ecocriticism is an interdisciplinary study of literature and the environment that examines environmental challenges and the various ways in which literature addresses them. With the emergence of environmental issues from numerous fields, local literature and folk litterateurs created literary works that contribute to ecological advocacies.

In 2013, the Philippines was devastatingly deplorable as it was struck by typhoon Haiyan (locally known as Yolanda). It has killed thousands of Waraynons (people from Samar and Leyte), causing significant emotional, economic, financial, and ecological devastation to the community. However, this disaster gave rise to numerous ways for Waraynons to cope and carve a light at the end of the darkest tunnel by paving the way for literature through its local writers to shed a shelter of hope by painting their stories on a literary canvas. The anthology of local poetry "Kawit," an award-winning compendium of Sidays that depict the stories of nature and experiences of locals during calamities such as Typhoon Haiyan, was written by Nemesio "Totoy" Baldesco, the most celebrated traditional Siday writer in the Visayas region. As the Father of Waray Poetry, Totoy, as he is affectionately known, is a pedicab (three-wheeled motorcycle) driver gifted with extraordinary talent in writing local literature, earning various recognitions such as the Gantimpalang Ani Award for Poetry in 1994 by the Cultural Center of the Philippines and Gawad Parangal of UMPIL (Unyon ng Manunulat na Pilipino/Union of Filipino). His famous works include "Kawit," a poetry anthology of Sidays, and "Sikad," a poem about his experience as a pedicab driver, which earned him his first national literary award. These masterpieces encompass the spirit of resistance among Waraynons, inspiring them to thrive and face adversities with zeal.

Siday, on the one hand, is a kind of poetry in Waray literature written in Waray language (Alunan, 2016). It is mainly an enduring literary form that has survived through the years and continuously evolves. It is a rich collection of poems and stories, both oral and written. It is the most famous literary genre among local writers in Samar and Leyte. Writing in Waray is a vital part of the Waray society as it reflects the identity and culture of its people. Hence, it is essential to integrate Waray literature in raising environmental awareness because it allows a deeper understanding of one's culture through the use of contextualized analysis of local literature.

While certain parts of the world started to recognize the marriage of literature and the environment, academics also from Western Literature Association have commenced creating ecocriticism as a form of literary analysis which conceived nature writing. Glotfelty & Fromm (1996) served as the very first intellectuals to hold academic posts in Literature and the Environment at the University of Nevada, Reno, and maintained their positions even when the Association for the Study of Literature and the Environment (ASLE) emerged into an organization of thousands of US members alone. New branches of ASLE and associated organizations in pioneering countries in ecocriticism have been founded since the late 1990s.

Ecocriticism is not only a study of nature in literature, but also any philosophy dedicated to studying the natural environment's function as embodied in documents contributing to material practices. Because of Baldesco's poetry, which highlights the ecocritical semantics inherent in the texts, and his status as the last living traditional *Siday* writer in the region, he embodies the philosophy of a true advocate of nature. Hence, Baldesco's poetic predilections have dilated the eyes, hearts and minds of local Calbayognons on how important it is to protect the environment. In fact, these literary pieces uphold the dogma that humans do not own these natural resources they enjoy. Instead, they just have borrowed them from their children and their children's children.

It is with this premise that this investigation catapults the cornerstone of identifying and analyzing the *Siday* compositions from Baldesco's poetic anthology. Specifically, this addresses how ecocritical semantics convey Baldesco's environmental message utilizing content analysis as a qualitative method guided by the romanticist-ecocritical guideposts as a literary technique in analyzing Baldesco's *Siday* pieces.

Literature Review

Several studies have been conducted that center on the use of ecocriticism as a literary theory. Primarily, Hadi, Mhana, Talif & Zainal (2019) also analyzed a collection of published poems written by Carol Ann Duffy, Great Britain's very own Poet Laureate. This study unpacked the author's ideologies from becoming a laureate mirroring her personality as a feminist, ecopoet, members of the "lavender" society which have all together configured a kind of nonmaterial environment intertwined with the material world or nature in the textual space through "Politics". In the present investigation however, Baldesco's poems significantly point out only the ecocritical semantics found in the texts, which are also attributed to his being the only living traditional *Siday* writer in the entire locality. His ideologies on human subsistence governed by their desires to effect change to the environment as the primary source of all-natural abundance are unearthed in the selected texts. Duffy accordingly concentrated more on the thoughts, emotions, views, and feelings of the poet that influenced her to signify nature in "Politics" as an odd ecopoetic text from another realm.

Further, Alvi, Majid & Vengadasamy (2019) conducted a study that compared the ecocritical meanings conveyed by the selected poems of nature of both William Wordsworth and Ghulam Sarwar Yousuf. Coming from different places, time, and experiences of writing poems that tackle nature as its primary topic, their poems point out their cognitive development, which allowed them to simulate environmental consciousness birthing three facets of attitudes towards nature: physical, intellectual, and mystical. These facets along with ecocentrism, symbiotic interrelationship and ecological consciousness, examined the linguistic and literary representations of the poems identified. As the present study navigates on the same themes, it however focuses on the writings of Baldesco alone. It amplifies how local literature could be used in order to bring dynamic impact to environmental preservation, especially to local folks. Both papers though, outlined the immense need for scholarly research into nature's underlying themes in environmental language differences perspectives as a way of encouraging environmental awareness and appreciation.

Just like Baldesco, a study on unpacking the ecoethical vision and ecological awareness in the poem-selects of Pablo Neruda. Known to be a Latin-American political poet and Nobel Prize winner, this study unearthed ethics as one of the component of ecopoetry as a new aspect studied in ecocritical poetry investigating human-nature connection. The contribution of this study is to emphasize the value of Pablo Neruda's ecoethical sensitivity against nature. The discussion focuses on poems that reflect the sense of ethics and portray the essential role of modesty in shaping our sense of responsibility towards nature while revealing the philosophy and relationship of Neruda with the non-human world. The same thing with Neruda's poems, the present study underscores the attitude of Baldesco towards nature and obtains insights on how ethical standards can be attributed to understanding the natural world (Khosravi, et.al., 2017).

Meanwhile, Hamoud & Hashim (2016) attempted to analyze literary materials and other forms of reading texts just like any other pieces of literature for the purpose of gaining a semantic understanding of the poetical pieces of Muhammad Haji Salleh elicited from ideas on ecocriticism. The researchers demonstrated the writer's concern about man-made intervention in the realm of nature, resulting in the catastrophic turmoil of the nature and human relationship, using six of his nature poems to show Muhammad's concept of a reciprocal relationship between the worlds of human and nature existent in the ecological balance of the ecosystem.

Moreover, Wordsworth's *The Prelude: A Manifesto of Ecocriticism* was discussed by Sultana & Salem (2016). Their paper explored the importance of the poetry of William Wordsworth to growing man's ecological understanding. In order to prevent the undulating consequences of human life, his thesis was evaluated using the concepts of ecocriticism with an emphasis on preserving natural resources and habitats.

The study on *Ecocritical Approach to Literary Text Interpretation* of Jimmy (2015) expostulates that junior scholars can learn to view literary texts as they do with the rest of the literary devices of age in an ecocritical approach. The ecocritical approach reaches effects that are not different from an environmental defense speech method.

Further, Abbasil, et.al., (2015) examined a paper that focused on William Wordsworth's selected poems via ecocriticism from 1770-1850. As a literary theory, ecocriticism inherently analyzes texts that capture authentic meaning from various literary pieces that navigate on the importance of preserving nature amidst incrementing destructions brought about by the advancements of technology, satiating human's thirst for an easy and comfortable life. However, as they venture on this premise, they tend to neglect their responsibility towards conserving natural resources and ecosystem so to anodyne its drastic effect to ecological homeostasis. The present study focuses on the idea of how ecocritical semantics are put across by Baldesco in some of his poems in his anthology, envisaging the picturesque of how humans interdependently relate with nature and vice versa. Thus, his poems contain images of nature stained by urbanization creating obliterating ecological stances which ruin innocence. Consequently, nature serves as the bidding force that reconciles human frailties into becoming assets.

On the other hand, in the article of Buell, et.al., (2011) on literature and environment, they examined the significance of nature and the evolution of literature-environment studies. Six specific centers of interest were also summarized in depth by the researchers: the imagination of location and place-attachment, the enlistment and critique of academic research frameworks in the study of literature and the arts, the investigation of the relevance of gender bias, and depiction of the environment, the border of ecocritical and poststructuralist education as ecocriticism that stretched its perspectives far beyond current purpose on Anglican creativity, the emerging value of ecocriticism in contemporary cultures and thought, and the no less agile and complex attention of ecocriticism to artistic representation and ethics of social interactions. This premise somehow significantly shares meaning to the poem selected by Baldesco. They give value to nature and how literary texts are used in order to unravel the meaning of environmental protection beneath the tip of an iceberg.

On the other hand, Quinto & Santos (2016) conducted a study that focused on local literature and how this medium was used to voice out local Filipino sentiments and aspirations, just like the present study. They unearthed the various strategies of abrogation and appropriation on selected short stories of Manuel Arquilla. This Filipino contemporary litterateur navigated on the expression of an authentic self, presentation of an exact place, and subtle form of subversion and advancement of Filipino identities and ideologies. This study also analyzed the contemporary poems of Nemesio "Totoy" Baldesco, who is a traditional folk lyricist whose poems navigate on eliciting didactic lessons on environmental protection and preservation.

While the rest of the literature and studies cited above circumnavigated on poems as the basis for the analysis, Jafni, et.al. (2016) explored the portrayal of human-nature connections in Tunku Halim's *Dark Demon Rising*, invoking the relationship between the grotesque and nature which are built with terror and horror. Backed up by the Wolfgang Kayser's notion of grotesque reception, the paper demonstrated that apart from imagery, the role of nature is also evident in channeling the relationship between humans and nature. This premise, however, is non-existent in the selected poems of Baldesco. Although his poems depict cataclysmic damages by humans as reflected in *Pobre nga Mangirisda*, the present study does not coincide with grotesque as an element in the ecocritical analysis. However, since ecocriticism is a dynamic literary theory that cuts across dimensions of understanding certain naturally occurring phenomena, the former study's researchers catapulted a notion on the interconnectedness of nature and grotesque unraveled through this duality.

Methods

Content analysis is used to identify the ecocritical semantics surfacing out the environmental meaning of the *Siday* compositions (Silverman, 2016). The corpora in this study are consist of the selected *Siday* compositions of Baldesco. Semantically, these *Siday* compositions center on the beauty of nature that raises environmental awareness among readers. These *Sidays* are translated and selected to have been identified to explore ecological themes: Calbayog-Syudad san Pan-as (*Calbayog City of Pan-as*); Dugal-ok San Kalibungan (*The Devastation of Nature*); Marmol Nga Bukid (*Marble Mountain*); Pobre Nga Mangirisda (*The Poor Fisherman*); Tugahan An Kabaysay

(*The Grandest Beauty*); and Malimpyo Nga Hangin Kanan Tawo Responsabilidad (*Clean Air, One's Responsibility*).

The translation of the poems from Waray into English is done by the researcher himself employing the procedures used by De La Rosa (1993) in her dissertation on the "20th Century Ninorte Samaranon Siday: A Collection and Translation." The processes include the Addition/Expansion, Contraction/Reduction, Descriptive Equivalent, Elision, Functional Equivalent, Lexical borrowing, Modulation, One to one translation literal translation, Paraphrase and Transposition. Further, the researcher analyzes the texts using Silverman's (2006) qualitative content analysis. This method of analysis identifies, analyzes and records patterns (or "themes") within the content (Saldaña, 2015). It is a relatively simple process of describing and identifying connections and patterns across parts of the data.

Analysis

Based on the analysis of the Sidays of Baldesco, the ecocritical semantics from the images, metaphors and symbolism that are unearthed in pieces are presented below.

Calbayog Siyudad San Pan-as (Calbayog City of Pan-as)

Calbayog Syudad san Pan-as (Calbayog City of Pan-as) highlights images of the City's precious water jewel, Pan-as Falls. The poem captures the breath-taking splendour of the mentioned location. Nature served as the etiology of a lovely Calbayog, assisting the City in becoming what it is now. It is a valuable source of water and forest products, as well as a source of economic activity. At the economic level, tourism is viewed as a main tool for regional growth, but the climate should not be taken for granted. Sustainable tourism necessitates making the optimum use of resources while also maximizing conservation and local community benefits. As a result, nature endowed the City with creations that aided people's way of life.

- (1) Labi nga kaswerte, sinen syudad san Calbayog
- (2) Guinbugnaan sa Taglarang, damo nga tubighog
- (3) Sa lugar kun diin, mga kahoy labi ka baskog
- (4) Kay sa mga Pan-as, kahoy adton taghatag kusog

(How lucky you are, City of Calbayog,
Endowed by the Creator with plenty water resources,
In the place where the trees grow sturdy,
For in waterfalls, trees get strength) (p.23)

Metaphorically, the verse is idyllic because it addresses ecological sustainability: (2) Guinbugnaan sa Taglarang, damo nga tubighog; (3) Sa lugar kun diin, mga kahoy labi ka baskog. It means that if we mistreat nature, its beauty will inevitably vanish, and we will be the ones who suffer as a result. It also depicts a conventionalized image of rural life, with its natural state and innocence contrasted with the realistic world of corruption and urbanization. As the text promotes Calbayog city tourism, it delivers various economic and social benefits, particularly to developing rural communities. Tourism draws travelers, which leads to the creation of jobs and the generation

of additional tax money from businesses, among other things. It also promotes the retention of ancient customs. Tourism encourages the conservation of natural resources because it is regarded as an asset.

This finding disaffirmed the study of Alvi, et.al., (2019) which dismantled the author's ideologies from becoming a laureate, mirroring her personality as a feminist, ecopoet, and member of the "lavender" society, all of which have combined to create a kind of nonmaterial environment intermingled with the material world or nature in the textual space via "Politics." However, in the current analysis, Baldesco's poems emphasize solely the ecocritical semantics discovered in the texts, which are related to his status as the only surviving traditional Siday writer in the whole neighborhood. The selected texts expose his views on human sustenance, which are guided by their wishes to affect change in the environment, which is the basic source of all natural abundance. As a result, Duffy focused more on the poet's ideas, emotions, perspectives, and sentiments, which prompted her to refer to nature in "Politics" as a strange ecopoetic text from another world.

(21) *Kay turo san tubig, daw buhok nga nakalugay*
 (6)) *Landaw hurma kinaiya, daw kutsarang bato*
 (26) *Intrada daw purta mayor, singbahan dayunan*

(Its running water, like a hair
 Of a fairy, hills is like a face resting,
 Hidden incredible view,
 If you'll try to visit look for San Joaquin Village)(p. 23)

The author employed a variety of metaphors to show the readers the natural world. (21) *kay turo san tubig, daw buhok nga nakalugay* simply indicates that the water flows like a straight and lovely hair that falls down freely. (6) *Landaw hurma kinaiya, daw kutsarang bato* is another line that relates the formation of a stone to the formation of a spoon. He basically chooses to offer a detailed description of the location. Finally, the sentence (26) *Intrada daw purta mayor, singbahan dayunan* illustrates the cave opening's resemblance to a church door. It suggests that two things are similar in some sense. Aside from metaphors, the poem includes symbolic depictions of terminology such as (9) Mapaso Spring, (13) Pan-as Falls, (19) Lologayan Falls, (5) Mawacat Slide, (25) Guinoguan, (26) Bangon Bugtong Falls, and (24) Barangay San Joaquin.

These breathtaking waterfalls in Calbayog City not only represent the beauty of nature, but also the global meaning of how God has paved His route for people to achieve sustainable living by creating sanctuaries and ecological niches. These offer immense bounty and graces to Calbayognon, gifted with all of these natural resources to push ecological preservation, conservation, and protection, ensuring that the City remains plentiful and fortunate no matter how many years pass. The magnificent waterfalls are not simply tourist attractions; they are also the principal source of income for the Calbayognons. These symbolic images encased in the aesthetical envelop of natural resources are nothing more than the Calbayognons' own life. They are reminiscent of the joyful and regal struggles of Calbayognons to maintain life and triumph in the face of many barriers. They have thrived to sharpen their minds and strengthen their hearts that

when necessity comes, they can illuminate the light of hope for a greater city of Calbayog exuding its radiance shown in every smile of all Calbayognons.

As with Baldesco, Khosravi, et.al., 2017 affirms the finding above with their research which uncovered ethics as a component of ecopoetry, a new dimension explored in ecocritical poetry that examines the human-nature link. This research makes a contribution by emphasizing the importance of Pablo Neruda's ecoethical sensitivity toward environment. The discussion centers on the poems that exemplify an ethical sensibility and demonstrate the critical function of humility in developing our feeling of duty toward nature, while also illuminating Neruda's philosophy and connection with the non-human world. Similar to Neruda's poetry, this research emphasizes Baldesco's attitude toward nature and elicits insights about how ethical norms might contribute to an understanding of the natural world.

Malimpyo nga Hangin, Kanan Tawo an Responsibilidad (Clean Air, One's Responsibility)

As emblems of the literary piece's symbolic meaning, *Malimpyo nga Hangin, Kanan Tawo a Responsibilidad (Clean Air, One's Responsibility)* is just one of the author's ways of letting readers and people in general know and realize that taking good care of the environment and nature is our responsibility. *Hangin* (wind) gave birth to life. *Kalibungan* literally means "backyard," but in this context, it depicts the world we know today. The environment we are currently live in provides us with more than we could ever imagine; we profit from it, and the entire reason of its existence is for us to subsist.

- (1) Hangin asay naghatag kinabuhi, sa kalibungan,
- (2) Hangin an kasumpay, sadton tawo ginhawaan
- (3) Labis na kun adton mahanggab, harupoy nga amihan,
- (4) Makakabanlas, sadton inaabat nga kapaglanan.

(Air gives us life,
Air that enables human to breathe,
One brought by Northeast monsoon,
Eases pain when we are burnt, p. 24)

It is man's obligation to protect and nurture the environment, yet we tend to wreak havoc the supposedly cared natural resources and we escape reality by ignoring the consequences brought upon us by nature. We have forgotten the reason we exist because of our greed and selfishness. In the second stanza, *kahugaw* signifies a location where our environment should not exist. The third stanza wants the readers to feel the agony that our environment feels and continuously experiences. The unpleasant man-made actions that influenced the place we are currently living caused a lot of damage to it. *Nagngunguyngoy* is a waray-waray term that describes how nature feels because the term itself represents melancholy and grief.

- (9) Aton kagugub-an, daw waray na natindog nga kahot
- (10) Adton kamanampan nagtabuagsa, ngan nagngunguyngoy,...

(In the forest where there were no more trees,
Insects mourned and went away,...)p.24

People have been destroying the environment from the moment they have existed, slowly yet as time passes by they have been doing it faster than before. Some of the acts humans have been doing which caused damage towards our environment is by using chemicals, one of which are pesticides. Humans benefit from this but the environment doesn't, it ruins the fresh air particles. From air to land and from land to sea, all of it were damaged by man's ignorance.

(13) Sa kaumhan, saburak paggamit, kemekal pestisedyo,

(14) Artespyal nga pagpalibsog, komersyal nga abuno,

(Across the farm, there's wide use of pesticide,
Artificial cultivation, commercial fertilizers) (p. 24)

Nagsusunod is a Waray term which means following, the 5th stanza tells a situation that not only man made activities affect the environment but it also affects other humans. The situation being told is that there is vehicle that puffs a dark smoke or should we say emits a black smoke, it'd affect the vehicle which follows that can trigger bad things on the health of the person

(21) Sa kakalsadahan, sauy-saoy adton nga sarakyan,

(22) Daw noos nagbubuga ata, maitom sa kahanginan,

(23) Kairo sadton nagsusunod, mahanggab sa ginhawaan,

(24) Nakakahibang sa бага, nakakaraot sa tiyan.

(In the highways successive cars pass,
Blown smoke as dark as tint of squid,
Pity are those who are next and could breathe
It may damage their lung and may cause stomachache) (p. 24)

The writer, on the other hand, removed self-consciousness from the language used in the poem by utilizing appropriate phrases and metaphorical lines to still make the readers understand the environment's agony. The author also utilized Waray as a type of language because it is predicted that only a few will be able to decipher the meaning concealed inside every line of the siday poem. Instead of utilizing simple Waray phrases, the author used vocabulary that are difficult to understand, causing the reader to take their time reading the text. The Siday named *Malimpyo nga hangin*, *Kanan tawo responsabilidad* generates environmental consciousness from the readers, which can be found within the language of the siday wrapped by its metaphors and imagery used.

(28) Maabot na ba an takna? San aton panamilit.

(Will payback time come of all what we've done?) (p.24)

Since most of the stanzas in the *Sidays* revolve only around the relationship between mankind and its environment, they tend to judge that mankind has been ruining the beauty of nature but was not mentioned in the lines because *Siday* used metaphorical statements to represent an idea but are obvious because instead of pointing out mankind, human actions were mentioned.

Baldesco's *Siday* is pastoral because it offers life lessons, particularly in this piece since it condemns human practices that harm the beauty of nature. It indicates that readers must realize that what people have been doing is not right after all.

- (25) Asay ini an kamatuoran, labi sin kapait,
 (26) Dayuday nakakaplagan na, kahintang nga mapait,
 (27) Adton tawo asay an magpupukan, sini nga dapit,
 (28) Maabot na ba an takna? San aton panamilit.

(This is the bitter reality,
 That what you've sown is what you'll reap,
 Whoever started should be the one to end
 Will payback time come of all what we've done?) (p. 25)

The poem is naturally pastoral that brings two dynamic issues on how environmental consciousness is aroused in every line in the *Siday*. The author wants to let the readers think twice and create situations in his mind of what might happen if he will follow the author's conviction on doing things his own way or otherwise. If the readers still continue their wrongdoings and will disregard the things that the author conveys, then things might just worsen.

The *Siday* of Baldesco used figurative terms like personification specifically on the 2nd line of the 3rd stanza, it states that because of all the damages caused by manmade actions, the environment or the nature is whining in pain. Another figure of speech within the lines of the *Siday* can be found on the 4th stanza specifically the 3rd line which says that because of all the artificial products and chemicals, they caused the air to be polluted, blaming it all to people which exaggerated the action since other causes can trigger air pollution. Hence, hyperbole is therefore used.

These findings support Hamoud & Hashim (2016) findings. They also demonstrated the writer's concern about human intervention in the realm of nature, resulting in the catastrophic breakdown of the nature-human relationship, by examining six of his nature poems. They demonstrated Muhammad's concept of a reciprocal relationship between the human and natural worlds that exists within the ecosystem's ecological balance.

Marmol nga Bukid (Marble Mountain)

The *siday* "Marmol nga Bukid" displays a strong sense of brotherhood among the people of Calbayog in being able to safeguard its City from culprits who attempted to harm the nature and the juxtaposition of, as it was termed, a paradise-like-city. It also describes how people's willpower may work together to create a huge change in the society in which they live. The tale progressed from the opening verse, in which the writer explained how essential the City's location is for fisherman, since it is positioned to escape a sudden change in weather when sailing. On the other side, the second stanza stated how well-cultivated the grounds are, which is why many trees are tall and large.

- (1) Labi nga karanggat, kun adlaw nabulang,
 (2) Sa dagat nga sigad, siya naatubang,

- (3) Sanglit kun sibasko, dire nag-aalang,
(4) Magdaragat guiya, kaburong tagsagang.

(Shimmering as strike by the sun,
As it face the the road and the sea,
Fishermen are confident to aboard
Even at stormy days for it serves as guide light.) (p. 25)

The writer's self-consciousness with his language and words was palpable, especially since he was able to use his mother tongue, Waray, in his piece so that he could relay the story of the beauty of Calbayog and how the people who lived there came together to save and protect themselves from the human destructions that were coming their way. Such an act of the people was clearly shown in the fourth stanza, which highlighted how the people created a way through their faith and camaraderie to be able to stop and conquer what they were dealing with in their City.

Aside from the writer's obvious self-consciousness with the language he used, he was also able to give the readers the opportunity to truly imagine, conceptualize, and put into a concrete picture of how he was attempting to picture out the City and how the people were able to defend it from the significant dilemma that it was facing. Through his play of words, the writer successfully immersed the readers in the natural environmental terms of what was truly going on. This was clear in the third verse, which depicted the readers' predicament.

Overall, this Siday poem is pastorally written, as the poet caters to the notion of how a beautiful city may be rescued by the people from the destructors who want to take advantage of the nature and gain money from it. The poem has a message about how huge things may be accomplished if people work together to complete a task. It demonstrates that in life, if you have the will and faith to accomplish anything or make a difference, you can do it as long as you keep your heart strong and believe in what you believe is right.

This poetry was full with analogies. The poet composed it in a plain manner so that readers could better grasp the poetry and the story it tells. However, there were stanzas where the poet used metaphors to further elaborate and make his piece more appealing to his readers, such as the line, "(1) Labi nga karanggat, kun adlaw nabulang, (2) Sa dagat nga sigad, siya naatubang," which basically meant that when the sun is facing the sea, the sea emits this beautiful shiny light that makes the entire spectrum magical.

Additionally, Sultana & Salem (2016) and Jimmy (2015) share similarities with these findings. They discussed the significance of William Wordsworth's poetry in developing man's ecological awareness. To avert the negative repercussions of human existence, his theory was examined using ecocritical principles, with a focus on natural resource conservation and habitat preservation as they posit that younger scholars may learn to examine literary texts in the same way they see the rest of the literary devices of their generation using an ecocritical lens. The ecocritical approach produces results that are comparable to those of an environmental defense speech.

Dugal-ok San Kalibungan (The Devastation of Nature)

The Siday Dugal-ok san Kalibungan is a striking illustration of the idea that if humans poison nature, the nature will poison humans too. It is revealed in the seventh verse that people create far more than the environment can handle. People's desire to manage the natural environment and ponder the consequences of doing so placed them in a unique position. It is interesting to note that the writer surfaced out self-consciousness from the language used in the poem by using appropriate words that emphasize their enormity to the readers. The author highlighted how humanity cannot escape from the raging torment brought about by the changes in the natural world. The third and fourth lines support the aforementioned in which true enough, people take part in paving a road toward the end of their demise.

- (13) Mangirhat na lunop, bay-og kanaypan nga bug-os,
- (14) Panot nga kapungturan, an hinungdan na hul-os,
- (15) Kay Ormoc, lagadero nanhimulos naglugos,
- (16) Ngan tubo guinbalyo, di' makapugong san buklos.

(Unimmaginable distruction rocked the entire place,
The root cause, denuded forest,
In Ormoc,illegal logger manages to rush,
Planted sugarcane instead, that cannot even absorb flood.) (p. 26)

The author transports the reader powerfully to the natural world as he discusses the truth of how humans live for a long period without regard for the irreversible harm they cause to the ecosystem. Despite drastically enhancing the quality of life, the industrial revolution signaled the end of healthy living. They craved for even more as people grew used to additional conveniences. Only humans have the ability to think and act in order to make substantial advances in the world. A change is possible if everyone makes a concerted effort to consider the impact of their everyday activity towards the environment around them.

- (37) Siton buklos, mga puntod, may kapas pagpatagon,
- (38) Idepisyo ngan istraktura, sadang gubaon,
- (39) Yukot man nga katawhan, may kusog na pukanon,
- (40) Dagul-ok san kalibungan, benggansa laumon.

(Hills were bulldozed and flattened,
Enough to create edifice and structure,
Thousands of people have the power to stop,
Devastation of Nature, expect its revenge.) (p. 26)

On the other hand, the author used his ability to combine reality and poetic language to elicit environmental consciousness from readers. Not only does the piece represent the beauty of nature, but the horrors of its destruction are carried out by forces that are supposed to work for our own good. It also acknowledges that the influence of human activities on the environment, including water, air, soil, and the life with which people share the earth, is almost unmeasurable.

- (29) Tungod kay adton dagat, tugob na sadton hugaw,
 (30) Kay guinhimo hapilan sighot, diri matunaw,
 (31) Lapak plastic, gango, sa hubasan magka;lutaw
 (32) Ug irusyon di' mapugngan, dagat nahamabaw.

(Because of the sea, overflows with dirt,
 Made like a dump site, non-biodegradable,
 Mud, plastic, floats in the seashore
 Errotion could not be stopped, water now) (p. 26)

The text suggests that if people continually wait for the consequences to collapse with one another, then the only conclusion to be reached is that humankind have indeed constructed a suicide machine among them. The exponential success of the human race has started to impact the natural order, as cliché as it is. Have they only thought of subsisting? As they continue to develop and have a greater effect on the natural environment, in order to attain stability for themselves and their families, it is imperative that they discuss their position and relationship with nature.

Likewise, the literary piece bears an incredibly great lesson that when the heedless and destructive actions of people reach the vast cycles of the world, nature will return in time and bring danger to humanity. Along with these are doubts and fears engraved among people for the possible appalling things that will occur due to the continuous threat on the environment done only for one's immediate profits on the brain and own comfort and wellbeing in mind.

Again, human impact on the environment is inevitable. What differentiates human from others is their ability to greatly overburden the environment with very few limits put upon them. And most of the time people get the impression that they could worry a little, dial back any time and solve all the problems but truth is, once they inflict enough damage, the world just shifts into a whole new state and the damage spirals out of control – like killing lives. However, it could still be a natural phenomenon – something not even the highest official could grasp. But no matter where the coin is facing, humans need to spread the word that better solutions do exits and tale actions. Consequently, the author used metaphors to express emotions and images to readers of the natural world in an intrinsically pleasurable manner. In the line “*Adton guba mo Samar, nga daw Eden kabaysay*,” it can be manifested that the land of Samar is perceived to be strikingly beautiful and bountiful as the Paradise of Eden. He was able to give emphasis to what the place had been

The current research examines how Baldesco conveys ecocritical semantics in some of his poems in his anthology, evoking images of how people are inextricably linked to nature and vice versa. Thus, his poems depict nature as tainted by civilization, resulting in obliterating ecological postures that sully the innocent. As a result, nature acts as the reconciling force that transforms human frailties into advantages hence affirming that of the study of Abbasil, et. al (2015) and Buell, et.al., (2011).

Pobre nga Mangingisda (Poor Fisherman)

The *Siday* “*Pobre Nga Mangirisa*” is a reflection of how humans thrive to overcome difficulties in life which is represented by a fisherman who struggles surviving in the most conventional way, disregarding whatever natural circumstance there is. The first two lines in the first stanza of the text reflect the fisherman’s monotonous habit of getting up at the crack of dawn and forcing himself to go fishing despite the disturbances of the natural world. In the second stanza, the first two lines also describe how the hesitant fisherman, gropes in the dark and bears the cold and gloomy environment, as represented in the line (6)*Labis na kun bituon sa langit, waray gud nalutaw*, which points out to a starless and cloudy dawn. Similarly, at some point in our lives, we find ways of surmounting the hardships in the natural selection for our own survival.

- (1) Siyahan nga panuktugaok san manok, takna san maagahon,
- (2) Piret mabuhat, babayaan taklap, kuntra hagkot nga panahon,
- (5) Mangarapkap sa dulom, adton tiil, ruhaduha ipiktaw,
- (6) Labis na kun bisan bituon sa langit, waray gud nalutaw,

(The first crow of the rooster, moment of dawn
Would struggle to leap, let go of the blanket, against the cold weather,
Cold breeze brought by monsoon, kisses the body,
Hurriedly go off the shore for fog is so thick that even silhouette couldn’t be seen.) (p. 27)

The writer surfaced out self-consciousness from the language used in the text by using appropriate and vernacular words that outlines the principle of human survival, therefore allowing the readers undue awareness of the poem. Such survival is embodied in the 5th stanza which describes the worsening situation of the fisherman who tolerates the adversity of the nature of his living.

On the other hand, the writer significantly brought the readers to the natural world of how the persona struggles in the most conventional way of surviving the austerity of nature. The instant by which the persona in the poem chose the unprovocative but laborious way of finding abundance lurking in the depths of the ocean mirrors the reality that humans need to skilled and dedicated enough to profit from the ways of living.

In a nutshell, the text is pastorally written by the writer for it reveals much universal, practical wisdom. Fishing is the metaphor of life. In a way, all their tendencies are catered to by humans based on what in existence appeared feasible and unlikely. Many of their believed-in inadequacies with their opinions on life are being nursed. Life doesn't deliver fish to you. We have to do what is right and what works with each situation in order to catch fish. In your own exploration process, facing natural conditions, we have to be the key player.

The author used series of metaphors all throughout the poem to allow readers to divulge into the vigilance of the natural world. (8)*Labis na kun bisan bituon sa langit, waray gud nalutaw* is regarded as a representation of a starless and cloudy sky in the crack of dawn. In the lines (14)*Layag bubuklaron, kun hangin бага naghawud-hawod*, (15)*Mabugsay paluyo-luyo, kun*

adton hangin labis nga naawod, the wind possesses the embodiment of being forceful and domineering as the fisherman prepares himself for fishing. In the line (24) *Gutiaay la madismayo, kay hugaw iton kawil daw puputsonit* can be inferred that the garbage hooked up by the persona reveal the kind of environment he was dealing with.

These findings disaffirm Jafni, et.al (2016) study. While his poems show human-caused apocalyptic harm, as seen in this text, the current research does not adhere to the grotesque as an aspect of ecocritical analysis. However, since ecocriticism is a dynamic literary theory that spans several dimensions of comprehending specific naturally occurring events, the researchers of the former study launched an idea of nature's interconnection and the grotesque's unraveling via this duality.

Tugahan an Kabaysay (The Grandest Beauty)

The *Siday* “*Tugahan an Kabaysay*” celebrates the beauty of the waterfalls found in Calbayog City. Entitled as the “City of Waterfalls”, the speaker mentioned some of the well-known and most visited waterfalls including the Pan-as Falls, Bangon Bugtong Falls, Tarangban Falls, Busay Falls and also the Mawacat Slide. By reading the title, we could tell that the speaker wants to reveal its beauty and let the readers realize their importance as among locals in Calbayog City. From the first line, Calbayog is mentioned and from that we could say that the *Siday* focuses on the place.

With all the bodies of water in the piece, an identity as to what Calbayog looks like is being established. With the use of imagery, the speaker is able to describe the places very well into the readers’ mind.

In the first two lines of the first stanza, the speaker states how precious Calbayog is because of the abundance of water resources here. The “tubighog” word mentioned which refers to water simply reflects to the source of our life. Water as one of our basic needs, plays an important role in the civilization of our City and had a dramatic impact on humans. Related with the first two lines, the second two lines also discuss how the bodies of water help in having strong trees that is pleasing to the eyes of anyone and which makes our environment greener and richer as one of the sources of livelihood.

- (1) Labi nga kapinalangga, sinen syudad san Calbayog,
- (2) Guinbugnaan san Taglarang, abunda san mga tubighog,
- (3) Sa lugar kun diin adton, mga kahoy labi ka baskog,
- (4) Kay sa mga pan-as kahoy an ginlalauman san kusog.

(The most loved, the City of Calbayog,
Endowed by the Creator, abundance of water resources,
In the area where trees are strong.) (p. 28)

The writer stated the fact that Pan-as Falls is one of the water sources across the whole Calbayog City which is found in an isolated forest and can be accessed with a small boat. In the second stanza, the speaker described the falls as very majestic with its abundant flow of water and

the pureness of the environment can be seen in the piece when the speaker said (8) *taghum nga linaw madadangatan*, which simply dictates the cleanliness of the water.

In the third and fourth stanza, the speaker described the place *Tinaplacan* as a blessed place because of the beauty it hides within like no other. *Bangon Bugtong* Falls is one of the most visited places in Calbayog in the area of *Tinaplacan* and the speaker described the place as indeed a real beauty which seems like it was made to be perfect. How the water could reflect a clear image of yourself when you look into it and how the cold water rushes through the ground from the mountain down through the streams.

- (13) Ine nga Bangon Bugtong Falls, kanan syudad pinalabi,
- (14) Tikang hulog sadton tubig, sa may balitang naagi,
- (15) Ngadto sadton dakon linaw, nga daw saraming ka pwerte,
- (16) Tubig mataghum burabod, sa kakahuyan nag-agi.

The Bangon Bugtong Falls, the City's pride,
From the grounds where the water pass,
And its clearness is like mirror
Unending water flow passes through trees.) (p. 28)

The bodies of water play a vital role in our lives. Not only it gives beauty but also the progress of our City. The "*lamrag*" used by the speaker which is given by these beauties of nature symbolize the energy and power of the City. How these water forms be able to give Calbayog the identity of "City of Waterfalls" and rich in natural resources. And though there are those that have been already abused by the consumers, the speaker wants the readers to be encouraged and that it can be prevented from being totally ruined if we learn how to appreciate and preserve its beauty.

Another falls is being introduced which is the *Tarangban* Falls that could be found just above the *Bangon Bugtong* Falls. The speaker is really indeed great in describing such nature and is able to make readers imagine the place as if they've been there through the imagery. Aside from the fact that it is spectacular, what makes it more it more attractive is because of the mini falls it has like a fountain sprinkling the ground with the cold yet refreshing water it have.

- (21) May naturok pa dalanas, igbaw sadton Bugtong Bangon
- (22) Adton Tarangban Falls nga an tubig turo masaranton,
- (23) Ngan adton tubig daw linaw ka lus-ay kamataghumon,
- (24) Kay banawag sadton adlaw, pagsidlip daw makurion.

(Running water could be heard at the top of Bugtong Bangon ,
That Tarangban Falls when flows scatters,
The pureness of its water,
The rays of the sun could hardly be seen.) (p. 28)

Imagery can be found in the 7th and 8th stanza which is about the beauty of *Mawacat Slide*. It is described as gigantic with a measure of 50pi and in getting there, hiking is the only option you have through the steep mountains of it. But rest assured that it's worth the hike for when you reach it and witness the beauty of it from above and let the water rejuvenate your soul.

This literary piece is an eye-opener not only for Calbayognons but also to everyone that we must encourage our generation to preserve the beauty of our place just like the city of waterfalls which makes the tourist attracted to Calbayog. One of the major things that make Calbayog unique is the waterfalls all around the area, and without it, Calbayog wouldn't be what it is now. Not only it improve the tourism of our place but also it helps Calbayog towards being progressive. And let these natural resources stay untouchable and be far from being polluted and abused by us for once its ruined, we cannot bring their beauty back anymore. The beauty that only nature has and only through preservation and discipline could we maintain its pureness for the generation to see and let them also realize its importance.

Conclusion

This study aimed at unpacking and unearthing the ecocritical semantics in Baldesco's *Sidays* as parts of his Poetic Anthology "Kawit". From the analysis, it was singled out that his *Sidays* have very simple indoctrinations to be imbued in people's hearts and minds- that we should protect the environment at all costs. The poems unravel various ecocritical semantics that didactically moralize people to do this life-changing advocacy. The poems discuss the significance of Mother Nature as a symbol of all human life forms that is responsible for life sustainability and expansion in a meritocratic and non-egalitarianist abode which humans dwell. Furthermore, the *Sidays* enrich the ideals of human nature by emphasizing that as God's creations, it is our job to take care of the other animals who have been gifted and graced with the greatest kind of awareness. Baldesco's literary works are rich in metaphors, imagery, and symbolism, which excavate all of the environmental meanings they all express. The *Sidays* teach many human lifetime/lifelong lessons on how each individual in the world is held accountable for our acts and how they impact nature. They also teach us that when people's careless and destructive actions enter the enormous cycles of the world, nature will eventually return and endanger humanity. Baldesco's literary works are rich in metaphors, imagery, and symbolism, which excavate all of the environmental meanings they all express.

The *Sidays* teach many human lifetime/lifelong lessons on how each individual in the world is held accountable for our acts and how they impact nature. They also teach us that when people's careless and destructive actions enter the enormous cycles of the world, nature will eventually return and endanger humanity. Along with this, individuals have worries and anxieties about the potentially heinous things that may happen as a result of the ongoing damage to the environment done just for one's personal profit, comfort, and well-being. Furthermore, the writings educate every human being on the need of protecting and conserving numerous natural treasures emphasized throughout the works. Humans are the ones that rely on the environment, thus it is our responsibility to take action to protect it. The essential question of existence is how we may value the natural environment such that it will not deteriorate and obliterate right before our eyes.

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