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**DEVELOPMENT AND VALIDATION OF A
TRILINGUAL
(TAGALOG – TUWALI – ENGLISH)
GLOSSARY OF TERMS IN
WOODCARVING INDUSTRY**

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ABSTRACT

The study is a descriptive- developmental type of research which aimed to produce a trilingual glossary of terms in woodcarving industry. Paete, Laguna, and Barangay Tartaria, Silang, Cavite are the settings of the study.

The first part of the study describes the historical development of Tagalog and Tuwali terms used in the industry. In this part of the study, the researcher traced the development of lexemes in woodcarving industry.

The second part is the validation of the acceptability and usability of the trilingual glossary to determine the final entries for inclusion. It can be noted that in terms of usability, teacher-raters have the highest weighted mean of 2.57 which implies that they find the glossary a useful reference or teaching support material for the K to 12 curriculum. For the validation of the acceptability of the glossary, all the validators rated the glossary as highly acceptable with a rated mean of 3.68 which indicates that the raters find the glossary not only a reference for appreciation of the craft but for economic reason as well.

The final part of the study is the production of the target output which is a trilingual glossary of terms used in woodcarving industry.

Keywords: lexicography, translation, glossary making

INTRODUCTION

Language, culture, and the speakers of the language excite life in the world of words. A language is best understood through its culture and social values and culture through its language of communication (Sibayan and Newell, 1994).

Various studies on languages suffice to connect a diverse world. It engages on exploring sources which coheres language and ways of life or culture of the people (Bassnett, 2008). It then becomes indispensable that a course of action be done in order to connect the diverse world particularly within a community of countries in order to bear upon the trends of transactions between and among people towards greater aspects of social, intellectual, and economic understanding that are needed to foster goodwill. The area of translation provides not only opportunity for greater understanding but also of inputs that can be used to understand the nature and future of languages towards their further intelligibility, nationally and internationally.

The Philippines is a founding member of the Association of Southeast Asian Nations (ASEAN) created for the purpose of connecting a fragmentary or diverse world. This covers not only in business or trade

but also in the mobility of people who use different languages. The country's economy is on the rise and it cannot afford to lose itself in the efforts of its neighboring countries to install their countries on the advantageous side of the growing competition in the international market of goods and services. Protecting the country's interests, concerted efforts of different sectors need to be directed towards promoting greater intelligibility of languages that govern the industries.

Of particular concern to this undertaking is the woodcarving industry which is a potential area of Filipinos' competitiveness. The trade has long been established but studies on language that control the trade are rare. It would be a danger to claim that there was none, although the available literature declares that somehow someone may have written about it, but the work was not published. Moreover, Newell (1994), claimed that among the oldest in existence, perhaps as old as 3000 B.C. are dictionaries for translation purposes. According to him, there had been no model bilingual dictionary developed for translation purposes that has yet been printed.

The town of Paete in the province of Laguna has been hailed as the Woodcarving Capital of the Philippines, but very little is written about it.

On the other hand, the Ifugao or Itogon woodcarvers' village located in Baguio City showcases the workmanship of native Ifugaos' woodcraft. This known trade of woodcarving in Baguio started in the town of Hungduan in Ifugao province, in the barrio of Hapao (WikiPilipinas.Philippine Encyclopedia). These woodcarvers who migrated to Baguio for this trade speak Tawali, the receptor language of this study. Aside from Baguio City, woodcarving industry is also known in Barangay Tartaria, Silang, Cavite, with migrant Tawali- speaking woodcarvers engaged in the trade.

The present undertaking is a humble attempt to bring into the fore the language of woodcarving as a potent source of items material toward the intellectualization of Filipino language as it endeavors to provide a glossary of terms used in woodcarving shared and understood by peoples coming from different parts of the world that speak English, especially the members of ASEAN.

The ten countries that make up the Association of Southeast Asian Nations (ASEAN) present a diverse or fragmentary world as each has its own identity as a nation, its own language, and culture. However, these ten countries (Brunei, Cambodia, Indonesia, Laos, Malaysia, Myanmar, Philippines, Singapore, Thailand, and Vietnam) share one vision for an ASEAN Economic Community come 2015 (thus, ASEAN 2015), which according to Valente, in Manila Times, October 26, 2013 issue that integration of the ten countries' economies will be established through a highly competitive single market and production. Such economic integration among these ten countries requires the use of a common language that is understood by the key players in the ASEAN economic integration, which is the English language. This language plays a pivotal and crucial role in promoting internationalization, globalization, and cross-border transactions in various fields.

Towards this end, translation would be a significant consideration of languages in ASEAN 2015. Translation etymologically means the "to bring across" or "to render across", and in the context of economic integration, it would mean not only the "bringing or rendering across" of consumer goods and industrial products to the ten

countries but also the use of a language, where translation comes to effect competence and adeptness in business and industries. According to Lugtu, the Philippines has its prime advantage because it is the largest English speaking country in Asia and businesses can be realized and proceed smoothly through the presence of talented English-speaking workers needed to translate major and lesser-known languages of these participating ASEAN countries.

The current study is also an attempt to help the implementation of the country's new curriculum in relation to TVET (Technical-Vocational Education Trainings) under Technical Education and Skills Development Authority (TESDA).

In consonance to the vision of ASEAN 2015, the Philippines has seen in recent years great educational milestones, including the institutionalization of the Enhanced Basic Education Act of 2013, pursuant to Section 16 of Republic Act No. 10533, entitled "An Act Enhancing the Philippine Basic Education System by Strengthening its Curriculum and Increasing the Number of Years for Basic Education", or the K to 12 Curriculum. The K to 12 Basic Education Program aims to provide every Filipino child with the education it needs to compete in a

global context. The curriculum has added a mandatory kindergarten year and two additional senior high school years in addition to what was a ten- year education curriculum to make a basic education of twelve years. The goal of the new curriculum is to provide Filipino students enough time for mastery of skills and concepts so that they are prepared for tertiary education when the time comes. This has seen the need for introducing vocational and technical education in high schools, which has been designed to give the Filipino students practical skills to gain employment even after graduation from high school, in case that they will not proceed to college or university courses, which is a remarkable factor for tracing the high youth unemployment rate in the Philippines (ICEF Monitor, August 9, 2013).

Apparently, by year 2015, the ten member- countries of ASEAN 2015 will also work towards Asian- wide coverage and standards in various fields and to be at par with the other participating countries, the Philippines is now structuring its educational program/ curriculum in the trifocal agencies namely the Department of Education (DepEd), Commission on Higher Education (CHED), and Technical and Educational Skills Development Authority (TESDA).

Summarily, this study is deemed as a response to the changing demands of integration and the new curriculum just discussed in connection to woodcarving.

This study was conducted in Paete, laguna and in Barangay Tartaria, Silang, Cavite who represented the woodcarvers from Barangay Hapao, hungduan, Ifugao province. At present, the tourists and foreign investors who visit the localities are having difficulties in doing business transactions because of lack or absence of glossary of woodcarving terms that will help them translate the Tagalog and Tuwali terms in English. To address this challenge, the study developed a trilingual glossary of these languages or glossary of woodcarving lexicons to facilitate the translation of woodcarving terms for common understanding from Tagalog and Tuwali to English. The glossary also aimed to prevent confusion in miscommunication by clarifying the meaning of the same terms used by the two languages. This research project reveals glossary terms that are endemic to the locales of the respondents of this study.

The output or product of the study is also beneficial to the member countries of ASEAN 2015 for they will freely be the new participants in the country's business or industrial community. According to Lugtu (2013), single production base for the ten member-countries and a single market with duty free imports are the targets of ASEAN Economic Community (AEC) in year 2015.

The present study aims to produce a trilingual (Tagalog- Tuwali-English) glossary of terms in carving that would help facilitate transactions between and among people involved in woodcarving industry in response to the demands of TVET and to the thrusts of K to 12 curriculum, and of the ASEAN 2015 integration.

Theoretical/ Conceptual Framework

The present study is anchored on the Skopos theory introduced by Vermeer in 1989 and Reiss in 2000; on the principles of Lexicography espoused by Newell (1994); and on the Theories on Glossary Making and Translation elucidated by Larson (1984).

Skopos Theory of Translation

Skopos theory is focused on the purpose by which translation is aimed. The purpose determines the translation methods and strategies to be employed in order to produce a functionally adequate result, called as the *translatum* (Vermeer, 1989; 2004).

Vermeer (1989, 2004) pointed out that purposes, functions, and intentions are considered in the Skopos theory. This differs from other translation theories which focus on products or outputs where the research process examines the existing translations, and with process- oriented translation which focuses on what transpires in the mind of a translator.

In this study, the goal is to develop and validate a trilingual glossary for the purpose and function of using it as reference in understanding terms in woodcarving industry. The historical and linguistic developments of the woodcarving lexicons are considered in the research process. It traces how the woodcarving lexicons evolved over time as the study traverses the past to the current usage of terms.

Lexicography

According to Newell (1994), dictionary making is both a science and an art. The lexicon of a given language which is based on certain theoretical principles is studied scientifically in Lexicology. Matters of etymology or studying the derivation of word are the concerns in Lexicology.

Newell (1994) further cited that the art of recording the results of lexicological research in the form of a glossary is an output of Lexicography. The listing of lexicons is in alphabetical order and involves the lexical forms of semantic units of the language. A definition or explanation of its meaning is included for each semantic unit related to a lexical form, or a gloss in a second language, collocation with other meaning units, some information of its meaning variation within semantic and pragmatic contexts, and identification of its grammatical category. The relationships among lexical units are described through charts, matrices, and lists of various kinds.

In this research, it is the alphabetical listing of the woodcarving lexicons categorized into three stages of woodcarving, which include preparation stage, production stage and marketing stage. These terms

are identified according to word classes and their corresponding meaning based on how the terms are used by the respondents in the woodcarving industry. They are indicated by symbols representing word class as *pn* or “pangngalan”, (pronoun), *pu* or “pang-uri”, (adjective), *pa* or “pang-abay” (adverb) and *pd* or “pandiwa” (verb). It also includes the meaning of the lexicon and the explanation to the meanings written in English and the translated term and meaning of the lexicon in Tuwali. Drawings of some lexicons were captured for reference and understanding of the terms. This composed the glossary of the three languages under study.

This research presents the diachronic description of the language as it deals with the phenomena on which language and culture occur or change over a period of time that is from Spanish and American colonization up to present.

According to Newell (1994), lexical descriptions include four major levels or stages. Lexical compilations and descriptions range from simple to more complex, namely: 1) Word List, 2) Glossary, 3) Vocabulary and 4) Dictionary. The proposed study dealt with glossary making of terms in woodcarving industry translating the terms from

Tagalog to Tuwali and English. Customarily, a glossary contains vocabulary words used in specific texts which are arranged alphabetically as exemplified in language learning books or published texts, usually appearing at the end of the material. Included in the glossary are the terms by which the compiler is randomly aware of but are commonly restricted to senses occurring in the material for which the glossary is prepared.

Translation

The term translation may refer to the general subject field (product), or the act of producing the translation (process). On linguistic aspects of translation, Jakobson's (2004) categories of translation are intralingual translation or "rewording", which is 'an interpretation of verbal signs by means of other signs of the same language'; interlingual translation or 'translation proper', which is an interpretation of verbal signs by means of other language; and intersemiotic translation or 'transmutation', which is an interpretation of verbal signs by means of signs of non-verbal sign systems'.

The abovementioned theories and principles on the Skopos theory and Translation:, Lexicography and Glossary Making serve as the

theoretical underpinnings of the present study. These theories guided the researcher in this descriptive research project to develop a Trilingual (Tagalog- Tuwali - English) glossary of terms of woodcarving industry.

Reiss and Vermeer's Skopos Theory of Translation (1984) focused above all on the aim or purpose of the translation is further described by Munday (2008) as function-oriented descriptive translation study.

This research is aimed primarily at producing a trilingual glossary of woodcarving industry that would serve the function as reference in understanding technical jargons of the trade. Nord (2005), supports this by pointing out that the output to be produced known as *translatum*, would be 'instrumental' to serve the function of the trilingual glossary. The transactions in the translation process are area-restricted in which they are only confined to Tagalog and Tuwali languages, two local languages in the country used in woodcarving industry and English being a global language. The list of entries is culture-specific, as the researcher looked into the historical and linguistic developments of the languages being studied. There are

entries which are retained so as to preserve the local color and identity of the settings of the study.

Terms were gathered following the lexicographic procedures from the collection of terms to the arrangement of entries. The first two lexicographic procedures, that is, the collection of materials and analysis and selection of entries constitute the preparation stage in glossary making. The third, fourth, and fifth lexicographic procedures which include discovering meanings/ definitions; search for equivalent; and translation of entries' meanings/ definitions make up the actual translation stage. The validation stage of translation is the final stage in which the trilingual glossary of terms in carving industry is validated by determining the acceptability and usability of the lexicons listed in the glossary.

Statement of the Problem

The general objective of the study is to develop and validate a trilingual Tagalog- Tuwali-English glossary of terms in woodcarving industry.

Specifically, the study aims to:

1. Trace the historical and linguistic developments of Tagalog and Tuwali terms used in woodcarving industry based on:

- a. Influences of colonization in the development of words
- b. Formation of words through derivation of morphemes by the use of affixes
- c. Concepts of words included in the trilingual glossary of woodcarving terms;

2. Develop and validate the usability and acceptability of Tagalog- Tuwali- English glossary of terms in woodcarving industry; and

3. Create a model of Tagalog- Tuwali- English trilingual glossary.

4. This chapter presents the review of relevant literature and studies significant to the topic of the current research.

Conceptual Literature

On Lexicography

Lexicography is divided into two related disciplines: Practical lexicography and Theoretical Lexicography. The art or craft of compiling,

writing, and editing dictionaries are covered in Practical Lexicography. On the other hand, the scholarly discipline of analyzing and describing the semantic, syntagmatic, and paradigmatic relationships within the lexicon (vocabulary) of a language are covered in Theoretical Lexicography. It involves the theoretical development of the components and structures linking the data in dictionaries; how the users in specific types of situation can derive the needed information and may best access in the printed and electronic dictionaries those data which are incorporated in the dictionaries (Nielsen,2009).

Lexicography, Zgusta (1971) claims, is a costly and a very difficult sphere of linguistic activity. On this linguistic activity, the lexicographers immerse themselves in the sociocultural world of the language (Newell, 1995). The reason for this is that the demand today is for dictionaries that reflect the 'real' language – the live, dynamic language as it is used in oral and written texts. It is a description of this language, not some abstract ideal of what language should be, that the lexicographer analyzes and compiles into a dictionary.

Since lexicographers deal with lexemes, developing a dictionary helps in vocabulary building. The dictionary becomes a database for storing information, however tentative it may be, of the vocabulary

observed and worked on. It is also a primary stimulus for the study of the meaning of lexemes which is obviously important for language learning. The work of lexicographers further elaborate and draw them into a study of grammar, at least through the sentence level, and of all major socio-cultural areas of the object language.

According to Newell (1994), there are four major levels or stages of lexical description that include: (1). Word list, which refers to list of words of one language and the equivalent or parallel words in the object language; (2). Glossary, pertaining to the vocabulary words of a specific text or field that are arranged alphabetically. The usual glossary is placed at back of the text, however, in this study, it is a stand-alone glossary, typically titled as Glossary of Woodcarving Terms, being the specific field of study. This is in contrast with an embedded glossary, which is a glossary within an article that usually starts with a heading with the title, 'Glossary'(The American Heritage Dictionary of the English Language).The third level of lexical description is the Vocabulary which according to Newell (1994), refers to a small dictionary. It contains two to four thousand citation forms. Finally, the dictionary is described to follow a comprehensive presentation of the lexemes by including in the entry of terms the phonetic, grammatical, and semantic value of each

word, often with the explanation on how the word is derived, the citations and usage guidance. Included also in the dictionary, as Newell cited (1994), are lexical features such as synonyms, antonyms and other word relationships.

Dictionary differs from a glossary in terms of coverage. Whereas a dictionary is more general in scope, a glossary is a listing of special terms in a particular field or job. This study is classified under glossary level of lexical description not because of its number of entries, which is 197 glossary terms, but was based on the entries featured. Usually, a glossary is placed at the back of the text to give meanings to the terms used in a specified field. Only the term and its definition are included. However, in this research, aside from the term and meaning, it also includes part of speech or word class, the translated term and meaning in Tawali and English, and for some terms their corresponding drawing making the output encyclopedic.

Additionally, as mentioned, as part of the significance and relevance of the study in connection to ASEAN Integration and K-12 curriculum, the target users are those who would be needing the terms in relation to the field of woodcarving; hence, not a dictionary, but a glossary is the intended output of the study.

On Translation

Meanwhile, the present study puts into the fore that translation is basically a change of form. When one speaks of the form of a language, s/he is referring to the actual words, phrases clauses, sentences, and paragraphs which are spoken or written. These are referred to as the surface structure of a language. It is the structural part of language which is actually seen in print or heard in speech. In translation the forms of the source language are replaced by the form of the receptor (target) language.

According to Larson (1984), translation consists of transferring the meaning of the source language into the receptor language. This is done by going from the form of the first language to the form of a second language by way of semantic structure. It is meaning which is being transferred and must be constant; hence, only the form changes. The form from which translation is made is called the source language and the form into which it is to be changed is referred to as the receptor language.

Furthermore, translation as described by Larson (1984) is a process of substituting a text in one language for a text in another, specifically an operation performed on languages. It transpires by

converting the meaning of any utterance of any source language to the target language. In a translation process, the meaning is the variable of greatest importance that is being transferred and must be held constant.

Theories of Translation

Even- Zohar (1978, 2004) revealed that translation is no longer a phenomenon where nature and borders are given. Rather, translation in the object language is a linguistic activity that is part of the cultural, literary, and historical system of the object language.

Nida's dynamic-equivalence theory studies translation from a totally new perspective, deviating from the traditional source text-centered theories, and shifting the focus to the function of translation to make certain that the receptor understands accurately the message carried by the source text. In this sense, it is a big step forward in translation studies. Nida bases his dynamic equivalence theory on some linguistic achievements made by Jakobson and Chomsky who claimed that a dynamic dimension can be added to language structure through the use of transformation. Nida thus categorizes the kernel sentences of a language into seven types. In other words, the surface structure of any language is but the logic organization of those kernel sentences, which

justifies the possibility of dynamic equivalence between different ways of expression within one language. He concludes that all languages have the same capability of expressing by saying, "Anything that can be said in one language can certainly be said in another language...", with reasonable accuracy by establishing equivalent points of reference in the receptor's culture and matching his /her cognitive framework by restructuring the constitutive elements of the message (Nida, 1984: 13).

Another concept on translation used in the study is that of Bell (1991) who defined translation as a process which transforms "a text originally in one language into an equivalent text in a different language retaining as far as possible, the content of the message and the formal features and functional roles of the original text". From this definition, translation involves language to a greater extent in its process.

This study conforms with Bell's theory of translation and similarly with the theory expounded by Nida because in the translation process, the message which is conveyed by the source language is maintained in the object language. In this study, although separated by distance in terms of geography, the gathered terms as expressed in three languages, Tagalog, Tuwali, and English hold the consistency of meanings.

Additionally, Newmark considers two types of translation: semantic and communicative, although he states that the majority of texts require communicative rather than semantic translation. Communicative translation is strictly functional and usually the work of a team. In contrast, semantic translation is linguistic and encyclopedic and is generally the work of one translator.

Research Literature

This part of the paper contains the lexicographic studies that support the outcome of this study and have great relevance in the present study on developing and validating a Tagalog- Tuwali- English glossary of terms.

According to Zgusta (1971), as cited by Ballena (2005) in his study, the basic purpose of a dictionary is to coordinate with the lexical units of one language those lexical units of another language which are equivalent in their lexical meaning. There are two basic decisions the lexicographer has to consider in making a dictionary: the intention to make a dictionary and the purpose.

With reference to the above claim, this study is similar to Mendoza (2001), in terms of dictionary type as trilingual glossary. It features relevance of the terms to the existing garment technology

practices of the Pampangos, whereas this study is focused in carving industry. Both consider relevance of these terms to the present thrust and programs of TESDA, especially this time that the country is on its transition in the educational system of adding two more years , Grades 11 and 12 highlighting the career paths or life skills of the students. However, while this study treats English as the receptor or target language, Mendoza (2001) treats English as the source language. The basic reference used by Mendoza on her trilingual glossary were the gathered terminologies in garment technology raised from documents and unstructured interview whereas the present study made use of the historical and linguistic developments of the words and concepts in woodcarving as the springboard to the trilingual glossary of woodcarving terms.

Moreover, as regards the methodology, Ballena (2005) in his dissertation followed these steps in the bilingual dictionary of philosophy: (1) Collection of materials via documentary survey,(2) Analysis, (3) Search for the entries' etymology, (4) Discovering the meanings and definitions of the entries, (5) Search for the equivalents, (6) Translation of the entries' definitions, (7) Arrangement of the entries which is the initial draft of the dictionary, (8) Evaluation of the

initial draft which was done through the readability and comprehension checks by the researcher, (9) Reworking of the initial draft,(10)Evaluation of the second draft through comparison, comprehension, naturalness and readability test,(11) Reworking of the third draft, and (12) Evaluation of the final draft where consistency check and proofreading were employed.

Ballena's study aims to develop a methodology for the preparation of a bilingual dictionary on philosophical terms.

The present study did not pursue a methodology in dictionary making but followed some steps Ballena (2005) used. This study listed down entries in alphabetical order classified according to the terms used in each phase or stage in the carving industry. This makes this study different from the studies conducted by other researchers: Ballena (2005), on English- Filipino dictionary on philosophical terms, Mendoza (2001) on English- Pampango- Filipino glossary of terms in garment technology, and Cassanova (1998) on Filipino dictionary of drama and theater arts.

However, the present study is parallel to the abovementioned researchers and the works of Oñas (1985) on English- Aklanon glossary of terms in rice production; Ibarra (1989) on English-Iloko dictionary of

tobacco production; and Eviña (1991) on English- Tagbanua glossary of agricultural terms using technical lexicons as type of entries. These and the present study are all considered technical lexicographic in nature which are in accordance with the specific areas of study. Likewise, expert evaluation on the entries was done to ensure the accuracy and naturalness of the translation.

However, the studies of Oñas (1985), Ibarra (1989), Eviña (1991), Mendoza (2001), Estareja (2003), and Ballena (2005) all used English as the source language, whereas the present study treated it as the object or receptor language and not as source language. The entries were determined by the beneficiaries of this research, the nonnative speakers of Tagalog in case of carvers in Ifugao, and nonnative speakers of Tualala in the case of carvers in Paete, Laguna.

The source language in this study is Tagalog on which Filipino, the Philippine national language, was based. It is a Tagalog- Laguna variety in particular.

Another study which has a keen influence on the present research is the dissertation of Mendoza (2001). In her study, she considered the following steps in arriving at her Trilingual Glossary (English- Pampango- Filipino) of terms in garment technology: Collecting

/ Gathering of the English terms in garment technology; Discovering English meanings; and Translating the English terms in Pampango and Filipino by trilingual speakers . In this study, translation covers Tagalog to Tuwali and English, also done by trilingual speakers of these languages; Evaluation of the glossary; Polishing and revising of the glossary; Evaluating the glossary by the target users; Final proofreading; and Preparing the final glossary.

The study of San Juan (1974) aimed to develop a bilingual dictionary of Filipino and Cuyanon words. Similarly, this study also aimed to discover the counterparts of Tagalog terms in another Philippine language, the Tuwali language, a mother tongue to the Tuwali pupils who would experience the k to 12 curriculum.

The study was also parallel with Andrada's (1984) who spoke with the informants on the equivalents of Filipino terms to Waray and Waray to Filipino, though the study was on Tagalog to Tuwali.

As this study can be a reference material for TVET under the K to 12 curriculum, so was Oñas' study (1987) who developed a bilingual dictionary of agricultural terms in English and Aklanon, but the reverse was done by the current study in a way that English served as the receptor or target language.

So far, the present study is the only glossary that has Tagalog as the source language. It uses more or less the same techniques as what the other researchers used in their glossary or dictionary making, though different in applying minor steps and other considerations to attain the goal set.

METHODOLOGY

Research Design

The study is a descriptive-developmental type of research which aimed to produce a trilingual glossary of terms in woodcarving industry. According to Fraenkel and Wallen (1994), descriptive-developmental type of research is a design that captures the description of a phenomenon so that this could lead to an output or an outcome which is the offshoot of the study.

The first part of the study traces and describes the empirical and systematic development of Tagalog and Tuvuli terms used in the industry. The second part is the validation of the acceptability and usability of the trilingual glossary to determine the final entries for inclusion. The final part is the production of the target output of the study which is the trilingual glossary in woodcarving.

People Involved in the Study

Eighty-five people were consulted and served as informants, translators, validators, and raters of the acceptability of the trilingual glossary.

Their length of exposure and experience in woodcarving industry compensate the criterion for educational attainment. They were chosen according to their involvement in woodcarving industry practicing the trade in Paete, Laguna and Barangay Tartaria, Silang, Cavite, representing the Ifugao woodcarvers who were from Barangay Hapao, Hungduan, Ifugao. These are the settings of the study which are the two localities that are identified in the country to have this insight of craftsmanship.

Informants

Ten (10) informants who are all from Paete, Laguna were purposively selected based on the set of criteria: tenure or length of work experiences in the industry, highest educational attainment, nature of work, length of experience in woodcarving, and dialect or languages spoken at home. When they gave their consent to take part in the study, they were interviewed individually and separately to gather the Tagalog terms used in the carving industry.

All the informants had been immersed to woodcarving for a long period of time. The educational attainment does not justify their knowledge and skill in woodcarving but their exposure to it.

Translators

Five translators were again purposively chosen based on two criteria: they speak Tuwali as mother tongue and they also speak and understand English, Tagalog and Iloko well. They are all natives of Ifugao in which Tuwali is their mother tongue. The five translators are all presently working in the woodcarving industry in the Tagalog region, in Barangay Tartaria, Silang, Cavite where Ifugao woodcrafts are very popular. They all have the ability to speak and understand Tagalog, and English. In short, the translators all speak four languages – Tagalog, Iloko, Tuwali, and English.

The translators afforded the researcher with the corresponding Tuwali terms and meanings of the Tagalog entries as understood by actual users themselves.

Validators

Two sets of validators were involved in this study, categorized as Tagalog and Tuvuli; and woodcarvers and nonwoodcarvers. The Tagalog and Tuvuli woodcarvers have been in the woodcarving industry for several years already and are working full time as this is their family's source of income. The non-Tagalog woodcarver-validators teach in a Department of Education- supervised institution, and one validator is a professor- consultant in Thai Nguyen University of Agriculture and Forestry, in the Socialist Republic of Vietnam. The four respondent-nonwoodcarver validators are from Paete, Laguna while the other one among the five is from Siniloan, Laguna which is almost seven kilometers away from Paete.

Meanwhile, the nonwoodcarver Tuvuli validators are also professionals who are teaching in state universities, while one is in a private elementary/ secondary school.

The validators participated in this study by determining the acceptability of the trilingual glossary.

The first set of respondents in the study included the 30 high school students, and 4 teachers of Poton and Eliseo M. Quesada Memorial National High School. This school was chosen because it is being prepared as a pilot school in the Division of Laguna for

woodcarving under the Technical- Vocational strand of the K to 12 curriculum.

Included also in this set are 16 full time woodcarvers in Paete, Laguna whose source of income for their families is woodcarving. The 16 woodcarver-respondents were purposively chosen based on their length of experience or exposure in woodcarving. They represent the population of woodcarvers in Paete, Laguna.

Total or complete enumeration was done for the 4 teachers because they are the only teachers who are natives of Paete. Although woodcarving is not their profession, they are very much familiar with the industry because they also belong to the family of woodcarvers or with woodcraft store business. To reiterate, all of the respondents are from Paete, Laguna. This was considered by the researcher so as to establish a common socio-cultural background of the language, as proposed by Newell (1994).

The total number of raters purposively chosen in determining the usability of the woodcarving terms is 50 composed of 30 students, 4 teachers, and 16 woodcarvers. These are the individuals who are technically knowledgeable of the lexicons used in woodcarving industry.

Raters for the Acceptability of Woodcarving Lexicons

The second set of raters constituted the raters of acceptability of the glossary. There were five Tagalog woodcarvers and five Tagalog nonwoodcarvers. Correspondingly, there were also five Tuwali and Ifugao woodcarvers and non woodcarvers totaling to twenty raters all. The nonwoodcarver-validators were not experts in the study of language, particularly in the field of translation and lexicography, but they are experts of their own respective fields who understand the language and culture of Paete and Ifugao. Notably, this was considered by the researcher so as to bring out the relationship of language to the cultural patterns of woodcarving industry in the culture of Paete and Ifugao. There were twenty people involved in the acceptability rating of this study, following Larson's (1984) idea that translation would be of good quality if several people are involved in the evaluation or validation phase.

Instruments of Data Collection

A self-made questionnaire titled Frequency of Use Rating Scale was developed and employed to determine the usability of terms included in the draft glossary. The numerical value of the rating and its descriptive interpretation is shown below:

3 – Most Frequently Used Terms

2 – Frequently Used Terms

1 – Not Frequently Used Terms

The ranges below serve as basis for the outputs of the responses.

1.0 – 1.55	Not Frequently Used
1.56 – 2.55	Frequently Used
2.56 – 3.0	Most Frequently Used

As regards the acceptability of entries and their respective definitions which were translated into Tswali and English, a four- point Acceptability Rating Scale adapted from Ballena’s research project on Bilingual Dictionary of Philosophy. Ballena’s instrument was validated and modified for use in this study. The instrument has psychometric properties as its validity and reliability. The descriptive interpretation of the numbers is shown below:

4 – Very Much Acceptable : The expression is accurate, clear, and natural in Tagalog, Tswali, and English ; hence, I would allow for its use at all times.

3 – Much Acceptable: The expression does not conform much to the natural use of Tagalog, Tswali, and English; yet, I would allow for its use often.

2 – Not Much Acceptable: The expressions sound unnatural; yet, I would allow for its use in few instances.

1 – Not Acceptable: the expression is just too unnatural; hence, I would not allow for its use at all.

The ranges below serve as basis for interpretation of the scores for acceptability.

1 – 1.50	Not Acceptable
1.51 – 2.50	Not Much Acceptable
2.51 -3.50	Much Acceptable
3.51 – 4.0	Very Much Acceptable

Data Gathering Procedure

Seventeen lexicographic and translation procedures were followed in this research project in developing a trilingual glossary of terms of woodcarving industry. Figure 6 draws forth these lexicographic procedures. As shown in the figure, there are three phases in glossary making that were followed, the Preparation Stage, the Translation Stage, and the Validation Stage. Each stage has corresponding lexicographic procedures.

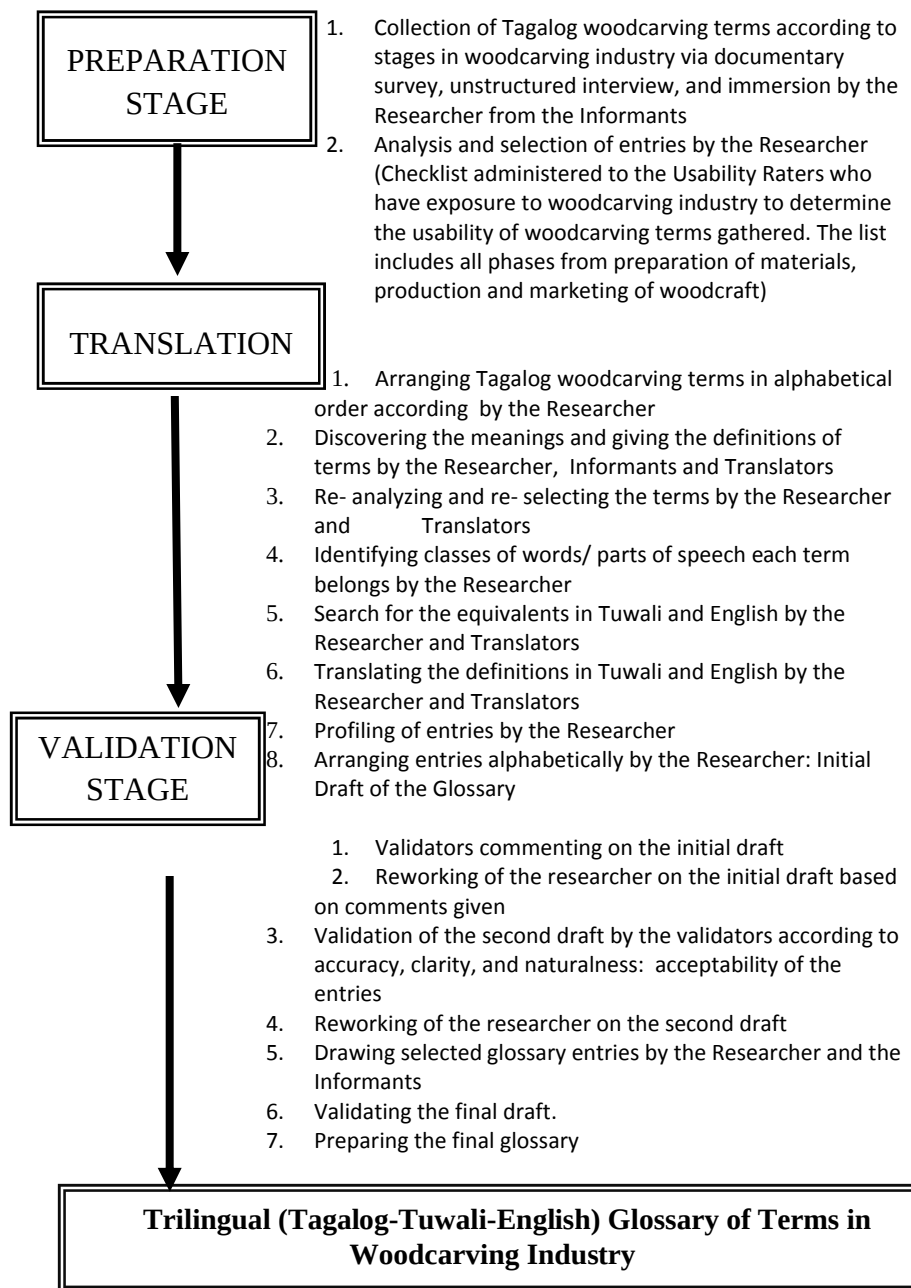


Figure 6: Lexicographic Procedures of the Research Project

Data Collection Process

This focused on documentary survey, unstructured interview, and immersion. The souvenir book of Paete, entitled the Paete Memorabilia 2004 published by Paetenians International- Northeast Chapter (2005) and the book, “ Ang Inukit Na Kaalamang Bayan Ng Paete” (Fajardo, 2005) were the printed materials used as primary sources of data. There were no dictionaries available as reference for Tagalog woodcarving lexicons, confirming that no woodcarving dictionary or glossary in Tagalog has yet been produced.

Another approach in collecting materials for research was immersion. In this, the researcher observed the day-to-day situation in a woodcarving shop to be able to capture the ‘real” language in woodcarving (Newell, 1994). The researcher was given a space in the shop to do the recording of data; however, she did not stay in one place only to be able to gather the needed terms from different people and places.

At first, the carvers were hesitant to talk with each other even during break time however, they were able to overcome their shyness as they got used to the presence of the researcher such that they were not bothered by her presence anymore. The researcher also stayed with

them after working hours so as to be able to capture the normal flow of their conversation.

As observed, there were terms which one could say are endemic Paete terms because they are used only in this town. Examples are 'pagbabagbag', 'dispatso', 'bangayngay', 'inkarna', 'plantilla', 'lamay' among others. To illustrate, the term "dispatso" means to dispatch; however in Paete, it means rushing of work to meet a target date or schedule of delivery of the products. "Lamay" would mean attending to a wake but in Paete it means 'working overtime'.

The third approach was the unstructured interview with ten informants conducted separately to gather from them the glossary terms needed for this project. There were more lexical items gathered from the interview than from the documentary survey perhaps because of the very limited written document or published work on the topic.

The collected terms from the approaches followed include lexicons in the stages of woodcarving which are preparation of woodcarving materials, production, and marketing aspects or stages.

Data Analysis

Weighted Mean was used to interpret the perceptions of raters on both the usability and acceptability of the developed glossary, the operational formula being:

$$\bar{X}_w = \frac{\sum fx}{n}$$

where

$\bar{X}_w$	=	weighted mean
$\sum$	=	summation sign
f	=	frequency of observation
x	=	variable being observed
n	=	number of cases observe

RESULTS AND DISCUSSION

Figure 1 shows the conceptual framework of the study which sketches the theoretical underpinnings as how they relate to each other.

Reiss and Vermeer's Skopos Theory of Translation (1984) focused above all on the aim or purpose of the translation is further described by Munday (2008) as function-oriented descriptive translation study.

This research is aimed primarily at producing a trilingual glossary of woodcarving industry that would serve the function as

reference in understanding technical jargons of the trade. Nord (2005), supports this by pointing out that the output to be produced known as *translatum*, would be 'instrumental' to serve the function of the trilingual glossary. The transactions in the translation process are area-restricted in which they are only confined to Tagalog and Tawali languages, two local languages in the country used in woodcarving industry and English being a global language. The list of entries is culture-specific, as the researcher looked into the historical and linguistic developments of the languages being studied. There are entries which are retained so as to preserve the local color and identity of the settings of the study.

Terms were gathered following the lexicographic procedures from the collection of terms to the arrangement of entries. The first two lexicographic procedures, that is, the collection of materials and analysis and selection of entries constitute the preparation stage in glossary making. The third, fourth, and fifth lexicographic procedures which include discovering meanings/ definitions; search for equivalent; and translation of entries' meanings/ definitions make up the actual translation stage. The validation stage of translation is the final stage in which the trilingual glossary of terms in carving industry is validated by

determining the acceptability and usability of the lexicons listed in the glossary.

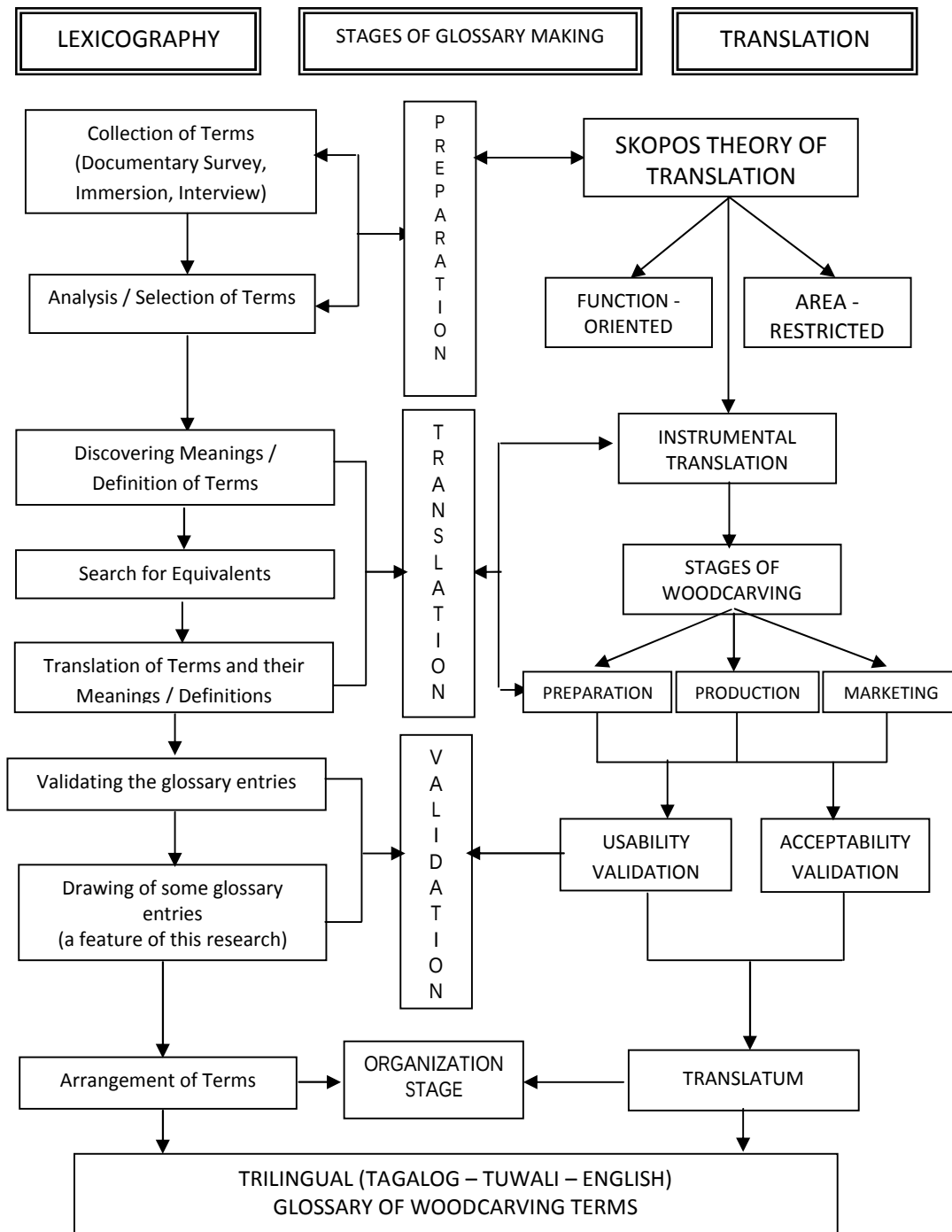


Figure 1. Conceptual Framework of the Study

This includes the presentation of data, results and discussion of the essential features of the trilingual glossary as the output of the study.

On tracing the historical and linguistic developments of Tagalog and Tuwali glossary of terms used in woodcarving industry based on:

Influences of colonization in the development of glossary of terms. The period of Spanish rule brought many borrowed words into the register of many Philippine languages, particularly Tagalog-the language of the country's capital where the colonial government was seated and had thrived for three centuries. It is not surprising to find that many vocabularies in the modern day register of Tagalog speakers; one can find a great number of borrowings from other languages particularly Spanish and American English.

The Tuwali speakers however have little borrowings from Spanish. As noted earlier, they were not heavily colonized by Spaniards as the Tagalogs were. The Tualis had more contact with the Americans who eventually built the now Baguio City. The growth of commerce in the area has caused great migration of Tualis from Ifugao to Baguio City in search of better life than the rugged mountains of Ifugao could offer them. The large influx of both local and international tourists have

provided the Tualis a market for their woodcarving products which are taken home as souvenirs or gift items. The continued growth of commerce has likewise provided a venue for which the craft of Tualis can prosper and further develop. The institutionalization of Filipino, a Tagalog- based language, as the national language of the Philippines has made possible the entry of Tagalog vocabularies in the register of speakers of other Philippine languages including the minority group Tuali. Nevertheless, Tuali has more adaptations from Iloko, the dominant language of Northern Philippines which extends influence and patronage in most parts of Regions I and II including the Cordillera Autonomous Region.

Being a major language of the Philippines, Iloko is widely spoken throughout the country and has likewise manifested the adoption of Spanish words in the register. Thus, the Tualis have to learn Iloko, Tagalog, and English in order for them to become competitive in woodcarving, a trade in which they are hailed best in the area especially of native art. Though woodcarving industry was a pre-colonial trade, foreign if not colonial influence in the trade and practice of craft is extant. Early in history Spanish friars had their way to reach the Paeteños and Ifugao natives even through a simple matter of

cultural contacts or through meeting people as teachers, acquaintance, and traders, for instance. Such fact explains the entry of many Spanish vocabularies in the lexicon of the languages under present consideration. Although the Tualis have limited contact with the Spaniards, the dominance of Tagalog in Filipino has made it possible for Tualis to assimilate woodcarving terms from Paete; otherwise, English is the source of their borrowings.

The specific terms or words resulting from assimilation of Tagalog to Tualis language are shown in Table 8.

Table 8. Terms Assimilated to Tualis from Tagalog

Term	Meaning	Origin	English Gloss
abstrak	Woodcarving that is symbolic denoting emotions emphasizing line, color and nonrepresentational form	Abstracto	Abstract
Arkila	To engage in the temporary use of vehicle, usually a jeepney to deliver the woodcraft to a buyer or a shop at a set fee	Alquiler	hire; rental
Bale	a special favor of giving advance pay to the woodcarver by the investor even though the woodcarving is not yet completed	Vale	cash advance
Bener	hard substance of wood	Vena	vener
debuho	a sketch or plan	Debujo	design
dispatso	speed of wood carving to meet the delivery schedule	Despacho	rush

estofado	coloring of super imposed carving designs	Estofado	colorful wood design
lamination	mixing together of sawdust, chicken wire, and epoxy for carving instead of wood	Laminacion	lamination

To mention, there are Tagalog terms in Paete that did not flourish during Spanish colonization. To exemplify, the word ‘bangayngay’ or miniature carvings, was used even before the coming of the Spaniards as the trade existed before Spanish colonization in the country. Its Spanish term, ‘variado’ was not used by the Paeteños hence, it did not flourish and was not registered in the Paete woodcarving lexicons. At present, it is called as ‘mini’ in Paete, derived from the English word ‘miniature’. Another Spanish term, ‘despacho’ which refers to ‘an office’ in Spanish, means differently in Tagalog, Twali and English which these three languages referred to as ‘rush work’. The term ‘hiraya’ , which stands for the direct carving of wood without any pattern was also used before the coming of the Spaniards, however because these colonizers introduced the use of a pattern, the term ‘padron’ was considered and that ‘hiraya’ had just been a byword in woodcarving.

The discussion above confirms the findings in this study that the fate of a language, on whether it will flourish or not, depends on the language user.

The American colonization of 1900's was by no means neutral to the trade. The contact that the townsfolk both carvers, non-carvers, and patrons have had with these foreign people have brought with it additions to the expanding vocabulary of the trade. Table 9 shows these examples.

Table 9. English Words Used in Woodcarving Industry

Term	Meaning
air freight	transportation of woodcraft by airline
deal	a trade or to do business in woodcarving
deliver	to carry and hand over woodcarvings to the concessionaire or buyer
drawing	a picture or design used as pattern for woodcarving
full size	enlarged sample picture for the woodcarver's clear understanding of the image
Italian finished	The entire woodcraft is painted including the skin of the image and then further coated with silhouette effect

Table 10 shows the list of words with Spanish terms as reference and how these words evolved in the Tagalog and Tuwali languages.

Table 10. Spanish Words Used in Woodcarving Industry

Spanish Words (Source)	Tagalog (Paete)	Tuwali (Ifugao)	English
abstracta; abstracto	Abstract	Abstract	Abstract
pintar con aerografo	air brush	air brush	air brush
alquilar; alquilado	Arkila	Arkila	rent; rental
bale/ vale	Bale	Bale	advance pay
Barena	Barena	Barena	Drill
Barniz	Barnis	Barnis	Varnish
Circular	Circular	Circular	Circular
Compressor	compressor	Compressor	Compressor
Diseño	desayn	Desayn	Design
Despacho	dispatso	Dispatso	Rush
Detalle	detalye	Detalye	Detail
imagen/imahe	imahen	Imahen	Image
Imaginerio	imahinero	Imahinero	concept maker
tabla; tablon	cable	Table	Board
ajedrez; tablero de ajedrez	chessboard	Chessboard	Chessboard
Moda	uso	Uso	Fashion
obra-maestra	obra-maestra	obra- maestro	Masterpiece
Calcar	paglalapat	Bakat	Trace
Papel	papel	Papel	Paper
papel de lija	leha	Leha	sand paper
Religioso	relihiyoso	Relihiyoso	Religious
Torno	torno	Torno	to turn
tipo del pais; pais	view	View	view of a country

Vista	view	View	View
cola/cola de carpintero	epoxy	Cola	wood glue
Descuento	tawad	Tawad	Discount
entregar (verb)	bagsak	i ek wah pustu	Deliver
entrega (noun)	bagsakan	Pustu	factory shop (outlet)
Modelo	pardon	Pattern	Pattern
Diseño	desayn	Desayn	Design
negocio; trato	deal	Deal	Deal
Dibujo	drowing	Drowing	Drawing
Polvo	gabok	tapuk	Dust
Ideya	ideya	ideya	Idea
Estofado	estofado	estofado	Stew
rechazar (v)	reject	reject	Reject
Brocha	paint brush	paint brush	Paintbrush
Muestra	sample	sample	Sample
Labor	labor	no equivalent term	Decoration
Cuadro	kwadro	frame	Frame
Elaboracion	elaborasyon	elaborasyon	Elaboration
Estilo	istayl	Style	Style
Busto	busto	no equivalent term	Bust
Canbas	kanbas	no equivalent term	Canvass
Raffia	no equivalent term	no equivalent term	no equivalent term
Kalo	pulley	pulley	Pulley
de – kalo	de- kalo	no equivalent term	Mechanized
Secular	sekyular	secular	Secular
Bulto	bulto	gulpi	Bulk
Capitalista	kapitalista	kapitalista	Capitalist

Laminacion	laminasyon	lamination	Lamination
Encarna	pagpinta	agpinta	Paint
Encarnadores	magpipinta	agpinta	Painter
Elaboracion	elaborasyon	elaborasyon	Elaboration
Ecce homo	"ecce homo"	no equivalent term	"Image of Christ" carved on wood
Tipo del pais	native	native	Native
Cancel	paet	paot	Chisel
Gubia	lukob	Paot	Gouge
Gubia	landay	Paot	fishtail gouge
Metro	metro	Metro	Meter
Mulehon	mulehon	Grinder	Grinder
vender/venta al por menor	tingi	Retail	Retail
Bloquear	blocking	no equivalent term	Blocking
Detallar	pagdedetalye	no equivalent term	Detailing
vender/venta al mayor	bulto	Gulpihan	buying by bulk/ wholesale

In the list of words used in woodcarving industry during pre-colonial up to the present time, Spanish words that are still being used today with some consideration with their spellings are the following : abstracta/ abstracto, arquila, bale/ vale, barreno, barniz, brocha, busto, contrata, cuadro, detalle, dibujo ,entrega, imagen, imaginero, moda, negocio, tablon, torno, vista, among others.

However, one difference noted was the linguistic influence on the Philippine language. While Tagalog woodcarving terms in Paete was greatly influenced by Spanish as the jargons flourished into the coming of the Spaniards, Tuwali was not by the Spaniards but by the Americans. In Paete, even the Americans came, English was not as influential as the Spaniards. Nevertheless, because of migration of woodcarvers to these places, terms were assimilated and had been added to their respective glossaries. Spanish had assimilated in the Tagalog language and eventually this Tagalog variety with Spanish influence had assimilated into Tuwali language

Tracing the origin and evolution of any language, or of Tagalog and Tuwali for this research, reveals the kinds of relationships within the Tagalog or Ifugao culture. It is not colonialism alone but also linguistic borrowings which can shed light to what life was like among the Tagalogs and the Tuwalis. Theirs are cosmopolitan languages where there are extensive borrowings, especially with Tagalog language in particular, "Filipino language is not just Tagalog. It is a combination of Tagalog plus Spanish words termed as Spanish loan or borrowed words (www.alsintl.com/resources/languages/Filipino).

An enormous number of Spanish language loanwords had gained in Tagalog. Informal Tagalog vocabulary used in common speech consists of Spanish loanwords or derived from Spanish origins are estimated to be of 40 %.

(www.alsintl.com/resources/languages/Filipino/).

As illustrated above, languages are living organisms, their vigor is coming from the interactions with other languages. English, itself, as an object language in this study, is a hybrid language filled with loan words from all over the world, reflecting how original English speakers explored and colonized the world.

Formation of words through derivation of morphemes by use of affixes

Tagalog and Tuvuli are two distinct languages that together with other languages in the Philippines are considered adjuncts of Filipino. The work of Malcolm and Ross (1993) and extending the concept in Wouk, Fay, Ross and Malcolm (2002), declare that their origins can be traced along with 232 others in the Austronesian language family. The comparative method, which dates back to its first introduction in linguistics by the German Linguist Otto Dempwolff in 1934 with subsequent publications in 1937 and 1938 all exploring the

Austronesian languages in support of the proto language theory, has been a useful technique in identifying languages and classifying them along with their relatives by way of cognates. The more recent work of Ross and Malcolm (2002) has affirmed the long-held theory on the relations of languages within the Austronesian language family.

One of the most striking typological features of such languages is the morphological and syntactic pattern referred to traditionally as “the focus system,” or more recently “the voice system.” What is involved is a form of agreement in a given clause holding between the verb and one of the associated noun phrases (NPs) of the clause, characterized formally and granting prominence to the NP in question (Summer Institute of Linguistics).

In contrast with Tuvuli which has been used in Bible Translation since 2005, Tagalog has been studied widely. Its workings are no longer a mystery to vast Philippine populace as compared to other languages specifically those considered “minor languages” or “lesser known languages”. Efforts at SIL (Summer Institute of Linguistics) Philippines are on their way to bringing Tuvuli language into the fore of documented languages in the Philippines for its further intelligibility.

In Hohulin and Burquest (2011), one can find evidences that link the language with the rest of Philippine Languages. The morphosyntax of the language is relatively the same as that of Ilokano- the lingua franca of the Ifugao area today. Both Ilokano and Northern Cordillera are divisions of the Northern Luzon languages of the Philippine type of Austronesian Languages. The "voice system" (replacing the "focus system") of Tagalog, Ilokano, and other Philippine languages are also present in Tuvuli. The general structure of the morphology of the two languages being considered is identical. This information having been supported by scholarly evidence has led the researcher to eventually work with the Tuvuli language-the language of the woodcarvers of Ifugao and Baguio instead of the lingua franca of the area-Iloko, as this study includes linguistics.

Corollary to this is the linguistic term, mutual intelligibility. People who speak certain languages sometimes have no trouble speaking to others or understanding others who speak similar languages. Mutual intelligibility is when speakers can understand each other without having to study or make an overly human effort. There are entries in this study that are similar or common between Tagalog and Tuvuli in which although not of close geographic origin to each

other, they were able to display similarities leading to mutual intelligibility.

Table 11 shows words that are present or similarly being used in both Tagalog and Tuwali.

Table 11. Woodcarving Terms that have Similar Pronunciation

TAGALOG	TUWALI
abstrak	abstrak
air brush	air brush
air freight	air freight
Arkila	arkila
Bale	bale
bar clamp	bar clamp
Barnis	barnis
Tistis	tistis
boring clamp	boring clamp
brown paper	brown paper
Brush	brush
bukbok	bukbok
C-clamp	C-clamp
chainsaw	chainsaw
circular saw	circular saw
compressor	compressor
Deal	Deal

dealer	Dealer
kapitalista	capitalista
kiln dried	kiln dried
drowing	Drawing
hasaan/asaan	Hasaan
Kabig	kabig
kontrata	kontrata
lamination	lamination
Lapis	lapis
leha/liha	leha/ liha
Lugi	lugi
mahogany	mahogany
mangga	mangga
martilyo	martilyo
Maso	maso
Order	order
paet/paot	paet
pagkikikil	pagkikikil
pagpipinta	pagpipinta
planer	plane
Reject	reject
sawmill	sawmill
Scuala	scuala
santol	santol

ship freight	ship freight
spray gun	spray gun
Swerte	swerte
Tablon	tablon
Tawad	tawad
Torno	torno

Furthermore, an obvious similarity can be cited in the formation of word classes which take place through derivational morphology in Tagalog and Tuwali. The example cited in this study was the Tagalog word “bulto” (n) or bulk, which can be transformed into an adjective or adverb as “bultohan”. This has a counterpart in Tuwali with the term “gulpi” (n), that could be transformed to “gulpihan” to mean the same. Another example is Tuwali word, takup (n) which refers to ‘a patch’. Its verb form is done by the addition also of –an, takupan (v), hence referred to as patching the wood. The morphemes in both Tagalog and Tuwali lend themselves easily to derivation as such can take place anywhere in the base morpheme. This one word equivalent in Tagalog and English is equivalent into adverbial prepositional phrase in English that is, by the bulk.

The study contains a collection of 197 terms across three grammatical categories. The terms have been classified grammatically as illustrated in Table 12.

Table 12. Grammatical Categories of Entries

Categories	Distribution	Percentage
Noun (<i>pn.</i>)	169	85.79 %
Adjective (<i>pu.</i>)	18	9.14 %
Verb (<i>pd.</i>)	8	4.06 %
Adverb (<i>pa.</i>)	2	1.01 %
Total	197	100.00%

The predominance of nouns is natural. In Philippine languages, Tagalog in particular, majority of the base morphemes are nouns. Formation of other word classes takes place through derivational morphology. The following terms are examples:

<i>Tag. bulto.(n)</i>	<i>Eng. bulk(n)</i>
<i>bultuhan (adv)</i>	<i>by the bulk (adv prep phrase)</i>

The illustration above shows the problem of equivalence between languages. The word *bultuhan* finds a one word equivalent in Tuwali, ‘*gulpihan*’, but has to be turned into an adverbial prepositional

phrase in English. This is because Philippine languages have fewer prepositions as opposed to English. The morphology of Philippine languages is highly derivational. This explains why nouns dominate the word classes because Philippine morphemes are primarily names of concepts and objects. These morphemes lend themselves easily to derivation, as such can take place anywhere in the base morpheme. In fact, the idea of a morpheme as an indivisible meaning unit finds it a problem in Philippine languages where infixes are usual. Take the following for example;

Tagalog

Bayo.(n). 'instrument for pounding'

binayo (v) 'pounded'
'buy'

Tuwali

gulpi.(n) 'to buy'

gultiphan.(v.,imper)

Because of this, morphemes in Philippine languages are transformational. These morphemes can easily be converted into another grammatical category. This is the reason why entries in this glossary have to include base morphemes and their derivations, treated separately. In most cases, when derivations happen, a new semantic attribute is added to the governing concept held by the base. The case below is an example.

Tagalog

bagsak. (adj) 'have fallen', (v, imper) 'fall'

bagsakan. (noun) 'a common market area for commodities that are sold and delivered

by the bulk'

(adj). very low price

The example cited makes the derived morpheme dual, a noun and an adjective. But they cannot be considered as different morphemes or sememes for the context will determine the grammatical class to which it belongs as in the case of;

Case 1. Tag. “Malayo ang *bagsakan* ng ukit sa mga pagawaan.”

Eng. “The *common market* for wood carving products is far from the shops.

Case 2. Tag. “*Bagsakan* ang presyo ng mga ukit ngayon.

Eng. “The prices of woodcarving products *have fallen* now.”

The incidents cited above have made it imperative for the researcher to exercise prudence in collecting terms and liberalize the process by accepting the words and not just the base morphemes.

Initially, a list of 202 words was included in the glossary. However, with further understanding as to their relevance and usability in woodcarving industry, fifteen words were deleted, reducing the list

to 187 words. These words include *almohaderas* (where we put pile of pillows), *balustrada* (railings of the stairs), *Baroque and Gothic* (these are elaborated designs from Europe being imitated by Paete woodcarvers), *butaka* for “muwebles” (or furnitures), *cupola* (ceiling in the church near the altar), *entrepanyo* (a panel of a frame), *grabado* (pictures or designs made of metal), *ingkilino* (a Spanish term for a business partner or associate), *inlay* (putting of shells and seeds as accessories of woodcraft), *kilay* for the eyebrow, *labradores* (a person who decorates the furnitures), *mahanhan* (cannot stay in one place; bothered), *media naranja* (half of a circle), and *pilik* (eyelashes of the image).

Additionally, there were ten words that were recommended by the woodcarvers to be added in the list.

This instance occurred where words have to be added though they were not included in the initial survey. This was done because of the respondents' persistence that such be included for the terms are particular to the craft and trade that mark their area.

The Paete Memorabilia was a useful reference for documenting the language of woodcarving in the area. The literature was used to surface the ten terms which were not originally on the list but because

of their relevance to the history and development of the craft and trade, were eventually added to the present glossary. The Tuwali respondents were likewise asked of their equivalents but because no such term is present in their trade, the Paete terms were retained and corresponding definitions were made in Tuwali. The same procedure was also used in the English translation.

To mention, this part of the research process made this study evolved the linguistic development of words and concepts in woodcarving industry and not linear development of the glossary list that simply lists down the terms. The study confirms the claim of Sibayan and Newell (1994) that study of the world of words are made exciting if we consider the language, the culture and the people speaking the language.

This also proves that no specialist can ever impose a language for language users will eventually decide the fate of their language. In the matter of translation and glossary making, it is of essence that the language users are inquired in order that the desirability of the output is established. The addition of the ten woodcarving terms have helped refined the final output. Language exists out of a need- primarily to

communicate thoughts. The development of jargons in the glossary list, whether to add or to delete, as what happened in this study is a natural phenomenon of a language. This substantiates the researcher's idea of a language as part of identity shaped by culture.

Table 13. Ten Words Recommended for Adding in the List

Tagalog	Tuwali	English
<i>Almasin.</i> (n)kaluban na wangis kutsilyong gamit pang-ukit.	Kudip- uhalon an munpaot nga kay katiwang di porma na.	A case that is knife-like shape used for woodcarving
<i>Alsado.</i> (adj) pigurang nakausli sa ibabaw ng tabla	Itsura an ni-pat-tuk wah table	A carving technique where figures are embossed or protrude out of the wood's surface.
<i>Bloke.</i> (n) piraso ng kahoy na uukitin	Pirason di kaiw an paotan	A non-processed volume of wood for carving. This is the cut prior to splitting.
<i>Busto.</i> (n)pigurang ukit na hanggang beywang lamang.	Itsura nga ingana wah gitang	A figure in the round carved until the waist level; referred to as bust
<i>Diorama.</i> (n) ukit na nagpapakita ng tagpo o pangyayari	Napaotan an mangipatgo hinan ma maat	Woodcarving that depicts scenes or events.
<i>Ecce homo.</i> (n)tawag sa ukit na Kristo sa kapisang kahoy.	Pangali hin napaotan an pinaotan da hin kitang an kaiw	The image of Christ carved on a piece of wood.
<i>Idealismo.</i> (n) isang paniniwala o saloobin ng mang-uukit na ipinapakita sa kanyang ukit.	Oha nga pammati winnu rikman han pumapaot	Beliefs and emotions of a carver revealed in his woodcraft
<i>Paksa</i> (n).tema ng mga likha ng Paete katulad ng pamumuhay sa kanayunan.	planun di mapaoan hin nun bablayan	The theme of Paete artworks, e.g. way of life of people in the rural areas.
<i>Tipo del pais.</i> (n).ukit na may tipong tumutukoy sa	Napaotan an mangipatngo hi nunbabayan an waday mun	Woodcarving that depicts rural life like pounding of

kanayunan tulad ng nagbabayo ng palay, mga kalabaw, mga tao sa araw-araw na buhay.	bayu page waday nuwang yan han mamaat hin biyag di tagu inalgo.	palay, carabaos in the farm or people in their daily lives.
<i>Vista (n)</i> .ukit pabilog na may larawang alsado na may katutubong disenyo. Sa kasalukuyan, ang tawag dito ay 'native'na disenyo.	Napaotan an namulimug an kay pikhul an nitagge an i-ih amman ya kaliaan day in amman di tagu nabayag.	Round-shaped woodcarving with view that is embossed or just out from the wood basically of 'native design'.

These terms have been surfaced by Tagalog woodcarvers due to their familiarity with their practice, to borrow Newmark's (1998) words "taking care mainly of the functional relevant meaning". The term 'ecce homo' (behold the man) for example, is a traditional Catholic Art term in painting that has been included because of its significance to the woodcarving trade. This has been relegated as a particular type of woodcarving where the face of Jesus Christ is carved on free standing base which became a trend in the 1980s. The term 'vista' is also of particular significance to the trade since it represents a period in the history of art and trade of wood carving where popular carvings are round and images are introduced by branches of plants or trees. This should not be confused with the term 'tipo del pais' which is equivalent to bucolic art in which a scene is taken from the beauty of the countryside, particularly depicting the blissful pastoral life of the people.

The final list now includes 197 words, including the 10 added words as shown in Table 13.

Concepts of Words included in Trilingual Glossary of Woodcarving Terms

The descriptive- developmental approach to translation is the humble contribution of the present study to the practice. This approach is guided in theory by the works of Snell-Hornby (1990) who approached the work of translation from the viewpoint of purpose and Toury (1995) who held that translation should be preoccupied with general values and ideas shared by a community. Towards this end, Holmes' (2004) model was adapted for its function -oriented approach to descriptive translation. It must be emphasized that the Skopos Theory of Reiss and Vermeer (1984) is likewise at work since the material at hand is concerned with providing a reference for making the language of woodcarving intelligible to non-members of the trade.

Guided by the emanating concepts and principles thereon, the present study attempted at completing the task by observing the following.

The usability of a word is case specific. A word that does not surface in the everyday affairs of life loses relevance. A word that helps unite the trade or commercial viability of a person eventually becomes idiolectical; and when such satisfies a community, it becomes dialectical; and when it satisfies a field of practice, it becomes a jargon. This is a ramification of the idea of coherence and fidelity as espoused in the Skopos Theory of Reiss and Vermeer.

There are several instances in which the study was faced with problems of context. For example, a translation had already been made initially; but after verifying with respondents, a different equivalent was given by the respondent which led to the decision to include as entry and therefore was imperative to be added. To support this, the following examples from the list of Tagalog entries are cited.

Initial Version	Revised Version
<i>bagsakan.(n)</i> a common place for the dispatch of merchandise where clients generally buy by the bulk.	bagsakan.Tag(n) a common place for the dispatch of merchandise where clients generally buy by the bulk. (adj) a condition in the market where prices go very low generally when there is greater supply as opposed to very limited need or in some cases merchandise need to be sold before they further devalue.
<i>paglalapat. (v)</i> to trace or sketch a pattern on wood.	bakat Tag (v) to trace or sketch a pattern on wood.

<i>sabat.</i> (n) old kind of planer with belt	<i>sabat.</i> Tag (n) a peg of wood, without a distinct head used to hold the structure of a woodcarving, especially an image.
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It must be noted that both coherence and fidelity rules require the translated text to become intelligible to the receiver's situation without circumventing the meaning in the source text. It is with caution that measures were done in order to offer to the receiver information that is irreversible and internally coherent. By irreversibility, the study promotes providing equivalence with meaning that accounts for the possibilities of range of interpretation in the source text.

The introduction of a word into the registry of people is of various ways. People would always have varying perceptions on the relevance and usability of a word. However, a functional concept will always require a name to identify it with. The functionality of a word is only established when target users agree on it and use it. Several terms in the glossary are actually local names of trees utilized for carving. Due to lack of close equivalent in the Target Language, the local names were retained to give the respondents a sense of familiarity and homeliness. Substituting terms with terms from general lexicon has

been met with disapproval by informants and carver validators. To these people, giving the concept a new name is making the concept ambiguous instead of concrete or specific. Such principle is what coherence and fidelity rules are all about. Therefore, in adherence to the superimposed theory of the work, the terms were adapted. This measure is likewise acceptable in reference to the direct translation procedures articulated in the work of Vinay and Darbelnet (1995).

Table 14 lists the entries endemic to the culture of respondents.

Table 14. Glossary Entries Endemic to the Culture of the Respondents

Entries
Bangayngay(Tag) <i>n.</i> maliliit na piraso ng ukit.
Banhay (Tag) <i>n.</i> modelo na pagtutularan ng ukit.
Batikuling(Tag) <i>n.</i> –'batik ng uling', uri ng kahoy na angkop para sa baguhang mag-uukit dahil hindi ito matigas; pronounced as bitukling
Butik (Tuw) <i>n.</i> uri ng kahoy na partikular lamang sa Ifugao
Cola (Tuw) <i>n.</i> pandikit sa mga ukit, kung sa Ingles ay epoxy.
Gutgot (Tag) <i>n.</i> hibla ng pinya na ginawang wig. para sa ukit na ulo ng Poon.
Hangis(Tag) <i>n.</i> –kanto ng kahoy sa ukit.
Haspi(Tag) <i>n.</i> –hibla ng kahoy o dereksyon ng hilatsa ng kahoy.
Hiraya(Tag) <i>n.</i> –deretsong pag-uukit sa kahoy; hindi gumagamit ng padron.
Hiwas(Tag) <i>n.</i> anyong patagilid na paet.
Inggarna(Tag) <i>n.</i> pagpipinta sa ukit upang ito ay maging animo'y buhay.
Labor(Tag) <i>n.</i> –mga arte o disenyo na inilalapat sa kahoy, hal. iba't ibang prutas sa gilid ng mesa.

Katigasan (Tag) <i>n.</i> malambot na bahagi ng kahoy na inuukit.
Lamay(Tag) <i>v.</i> –pag-uukit bago at lampas sa oras ng trabaho para matapos sa napagkasunduang petsa. ang mga ukit ay binibigyan ng dagdag na upa.
Pahinas(Tag) <i>n.</i> manipis na kulay na litaw ang balat ng kahoy.
Yaon(Tag) <i>n.</i> pagbibiyahe o pagluluwas ng mga ukit sa isang lugar.

Language is part of identity. The things people do shape their identity. Despite efforts at establishing common grounds, concerns and directions, people will always work to create their individual identities amidst the sea of similarities. This identity will look for similar identities to build a cohesive community working with similar aspirations. This is a survival need. The emergence of jargons and registers support the evolutionary nature of language and thus, documenting a language becomes a necessary task.

In view of the foregoing, the present study endeavored to develop trilingual (Tagalog- Tuwali- English) glossary of terms in the woodcarving Industry. Composing these were 117 entries or 59.39% gathered from unstructured interview with the informants; 75 entries or 38.07% from the documentary survey using Paete Memorabilia 2004 and “ Ang Inukit na Kaalamang Bayan ng Paete” by Fajardo (2005); and 5 entries or 2.54% from immersion.

Table 15 summarizes the sources of entries in the glossary.

Table 15. Sources of Entries in Tagalog

Source of Entries	Number of Entries	Percentage of Entries
Interview	117	59.39%
Documentary Survey	75	38.07%
Immersion	5	2.54%
Total	197	100.00%

To further proceed in the classification of entries, the researcher endeavored to analyze the entries according to the stages or phases involved in woodcarving industry as shown in Table 16.

Table 16. Stages in Woodcarving Industry

Stages in Woodcarving Industry	Distribution of Entries	Percentage of Entries
Preparation	91	46.19 %
Production	80	40.61 %
Marketing	26	13.20 %
Total	197	100 %

The preparation stage includes the tools used and the steps followed during the production stage. Regarding the tools used in woodcarving, greater number were derived from Tagalog woodcarvers

because according to a Tawali woodcarver, traditionally they were only using their feet as clamp of wood being carved, and a bolo or ax to give the wood its shape or form. Paete woodcarvers have varied tools to meticulously reveal the figure being shaped. For examples are the gouges and the parting tools of ascending sizes to give the wood its sharp points and angles.

Production stage includes the ways by which the woodcarver follows to produce woodcraft

Marketing stage includes the buying- selling transactions of the woodcraft in the woodcarving industry.

Usability Validation of the Trilingual Glossary of Woodcarving Terms

A rating scale was administered to groups of people for validating the usability of the glossary. Table 17 presents the results of the survey fielded to students, teachers, and woodcarvers in Paete, Laguna.

Table 17. Respondents' Rating on the Usability of Woodcarving Terms

Respondents	Weighted Mean	Verbal Interpretation
Woodcarvers	1.87	Frequently Used
Students	2.14	Frequently Used
Teachers	2.57	Most Frequently Used
<i>Average Weighted Mean</i>	2.01	Frequently Used

Teachers rated the glossary list as most frequently used, while the students and the woodcarvers gave it a frequently used rating. Overall, the glossary was found frequently used by the validators.

It could be that the teachers found the glossary useful as a kind of reference or teaching support material for use in the TVET thrust of the K to 12 curriculum. The rating they gave could reveal an interest in making it available for teaching junior and senior high school students.

The rating of frequently used given by the validators could be an indication that the glossary still has room for improvement and that it might need to undergo actual use in the classroom context for trial run and continuous development. This could be possible since Paete

considers introducing woodcarving as a potential study area in the implementation of Senior High School Curriculum come 2016, to be pilot tested in 2015.

Also, an interview among the validators was done to gather insights for improving the glossary.

Acceptability Validation of the Woodcarving Terms

The developed glossary aims to be user-friendly and self-explanatory. The definitions provided are generally functional and illustrative. Where available images were present, they have been used to concretize the term in the target user's mind in an attempt to be consistent to the the Skopos Theory of translation which requires coherence and fidelity.

Table 18. Respondents' Rating on the Acceptability of the Glossary

Respondents	Weighted Mean	Verbal Interpretation
Tagalog Woodcarvers	3.64	Very Much Acceptable
Tagalog Validators	3.64	Very Much Acceptable
Tuwali Woodcarvers	3.87	Very Much Acceptable
Tuwali Validators	3.58	Very Much Acceptable
<i>Average Weighted Mean</i>	<i>3.68</i>	<i>Very Much Acceptable</i>

Again, involvement of groups of people in the woodcarving terms to include in the glossary list was needed for acceptability validation- Tagalog woodcarvers and validators, and Tswali woodcarvers and validators. Their perceptions on the acceptability of the items acceptable translated were noted and were made reference for improving the entries further.

On a positive note, the raters gave the glossary a very much rating with a mean of 3.68. This rating was better and higher than the usability validation result, and this was a good indication that with an improvement on usability, the glossary could well be reaching the hands of those who are into the woodcarving industry or the hobbyists/supporters of the craft not only for appreciation but for economic reason.

On Creating a model of a trilingual glossary

Lexicography is a complicated and a very difficult sphere of linguistic activity (Zgusta, 1971). It involves collecting and analyzing terms for the purpose of compiling, in this study, a glossary which includes lexemes as the unit of description. The terms are translated from the source language to the receptor language. Although the

practice of translating as task in lexicography is long established, the discipline of translation studies is new (Munday, 2001). Before, translation had been relegated to just a language learning- activity but translation, as part of glossary- making has expanded hugely that it is now often considered as an interdiscipline (Holmes, 1971).

The wealth of work on glossary making and number of scholars in this field are testimonies for the growth of glossary making. However, issues on theoretical or linguistic model for glossary making are still being constantly revisited and continue to be challenged (Chesterman, 2002).

This study attempted to create a model for a trilingual glossary, at least in the context of three languages that include Tagalog, Tswali and English on glossary of terms used in woodcarving industry.

This is the humble contribution of this research in the field of linguistic study and a new idea that was developed in this dissertation.

Figure 8 shows a linguistic model on how a trilingual glossary was arrived at in this study. The linguistic model shows how woodcarving glossary lexemes were sought through documentary survey, interview and immersion. These terms have the descriptions

based on the Skopos Theory which are function- oriented, area-restricted and follows instrumental translation from the source language, which is Tagalog and translated to the receptor language, Tuwali. The collected terms were further described through tracing its historical development focused on the background of influences of colonization to the terms. The foreign languages discussed in this study were Spanish and English as a result of Spanish and American colonizations respectively.

These words were developed through borrowings and assimilation which are pivotal factors in the process of linguistic development arriving at the formation of words. These words were further elaborated by discussing also the concepts that were included in the process of word formation.

Translation is a vital activity in the preparation of a trilingual glossary. The proposed Tagalog-Tuwali-English glossary of woodcarving terms has 197 entries that had been derived from interview (59.39%), documentary survey (38.07%) and immersion (2.54%).

This research follows the meaning-based translation, as espoused by Larson (1984). Meaning-based translation reconciles with

the claim of Nord (1988/2005), that successful translation is attained if the receptor language user is not conscious or does not recognize that what he/she is hearing or reading is in a different form. This is also called idiomatic translation (Larson, 1984).

The process of translation in this research transpired with the researcher reading the Tagalog woodcarving terms and their meanings. The translator captured the lexical items which seemed were the key words of the glossary terms and through thinking aloud tried to give a good lexical equivalent for the term. The researcher observed that the Tawali translator first focused on the important words of the terms and the corresponding meaning in smaller units, before he proceeded to the complete translation of the text.

The source language and the receptor language were translated to the object language which is English aimed for the purpose of developing a reference text for woodcarving industry transactions in ASEAN integration and as a reference material for K to 12 curriculum.

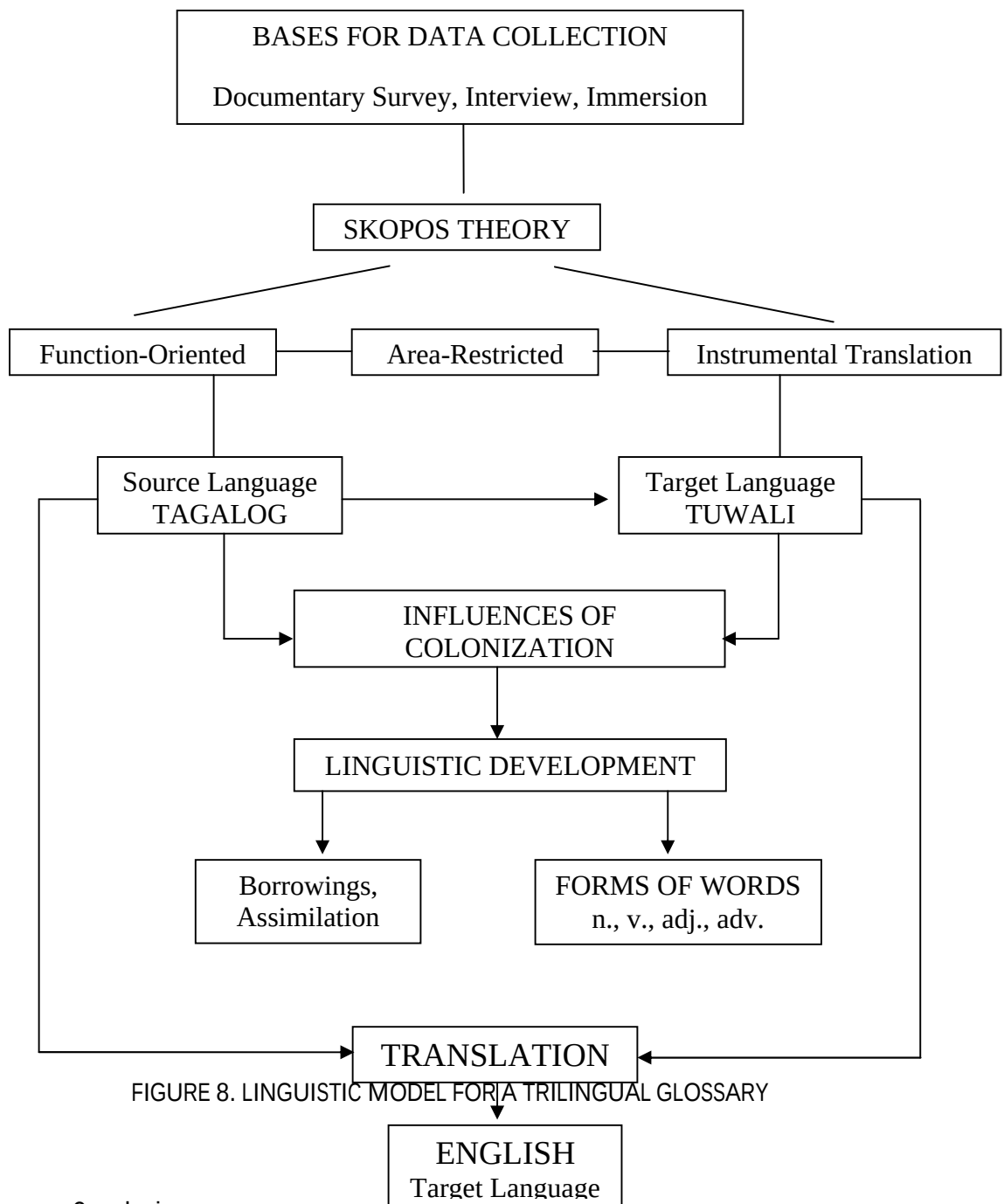


FIGURE 8. LINGUISTIC MODEL FOR A TRILINGUAL GLOSSARY

Conclusions

On the basis of the findings gathered from the current undertaking, the study forwards the following conclusions:

1. Linguistic influence by way of colonization is a significant part of lexicography because it prepares the connection of the structures of language from the past to the present time. Assimilation is seen as the process by which Tagalog language comes to resemble with the Tuvuli language through colonialism and linguistic borrowings from Spanish and English.
2. The developmental - descriptive approach on how words are formed and concepts are developed is a useful method in lexicography making native terms more intelligible to users of other language. The findings of the study confirmed the claim of linguists that language changes with time. The findings also support the claim that language change is universal, that is also true to lesser known languages as exemplified by the Tuvuli language, and it is continuous encompassing several historical periods and encounters with colonialism.
3. The fate of a language rests upon the language users. There may be deletion or inclusion of entries on the glossary as they,

the language users referee or serve as arbiters in the translation work. Their insights are indispensable in the revision of translations in order that such become more intelligible.

4. The high involvement of trade practitioners in the arbitration of the translation provided the work with an ascertained level of confidence in the usability and acceptability of the output and in creating a model for trilingual glossary.
5. The development of a glossary becomes more comprehensive when there is delineation to the usual giving of meanings but also on looking at the function, the area where the terms are used and for what purpose, as emphasized in the skopos theory.

Recommendations

The present study considers itself as far from being encompassing. Being one among the few if not the first attempt to translate woodcarving terms into three languages, it recognizes that there are more opportunities that exist for the standardization and intellectualization of languages and registers.

In light of the results and conclusions drawn from the study, it is recommended that:

1. Another trilingual glossary focusing on the in- depth study of the etymology of words which have not been included in this study, be developed.
2. Trilingual glossaries in other domains that are included in the choices of career path or life skills in the technical- vocational tract of K to 12 curriculum to promote not only the development of mother tongue but also Filipino and English preparing the country towards ASEAN integration, be prepared.
3. Consider a process that involves a more intensive checking of the words to be included in the glossary as this is essential to establishing the verity and confidence of the work. Whenever conflicts arise with equivalence and their purported meaning, elaboration with the concerned parties on how meanings and concepts evolved will help solve and provide a common ground.
4. Involve experts in the field of Lexicography and Translation as integral component of the process as these people can professionally and academically dispense information material

to the evaluation not only of the work's acceptability and usability on the glossary entries but likewise of the work's accuracy in the development of a trilingual glossary.

5. Conduct research studies that would further validate the effectiveness of the translation of the glossary terms. This study may serve as an off-shoot for an in-depth research of a related topic on how translators verbalize their thought processes referred to as think-aloud protocols.
6. Endeavor multi-lingual translation of terms in other prominent trade areas such as weaving industry, embroidery industry, etc., where communities derive identity and prominence in order that the language base expands providing potent information necessary to the intellectualization and standardization of a language without compromising the nuances of language that mark the identity of its community of users.
7. A more comprehensive validation can be done with a larger sample that cuts across strata and disciplines in order to gather more insights.

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