

A Critical Analysis of the Cebuano Liturgical Songs Composed By Renato E. Madrid: Basis for a Course Guide in Philippine Literature

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Abstract—The purpose of this study is to analyze the style and content of the works of poetry of Renato E. Madrid, specifically the Cebuano Liturgical Songs that he has composed in order to promote among Literature students appreciation of the approaches and beauty of poetry in the works of Renato E. Madrid.

Textual analysis is used in this study, specifically using the textual interpretation of the available printed data.

The following are the findings of the study. The themes of Madrid's Cebuano Liturgical songs are the following: appreciation of God's gifts, acknowledgement of God as the Creator and Provider, expression of man's gratitude to the father through Christ, acknowledgement of the teaching authority of God. The literary techniques used is used to develop the themes are symbolism and allegory, metaphor, simile, personification, and allusion.

From the findings of the study, the researchers concluded that the liturgical songs of Renato E. Madrid provide the readers with a deep understanding and appreciation of the teaching authority, love, and providential care of God's concern to all creatures that have been manifested to man from the time of his existence on earth.

Keywords— Critical Analysis, Cebuano Liturgical Songs, Course Guide, Philippine Literature.

I. INTRODUCTION

Poetry is a literary genre which has never and will never lose its relevance. It has been produced by every civilization and it has shown no sign of losing its effectiveness as a medium of expressing one's feelings and emotion (Altenbernd and Lewis, 1988:1), the remarkable durability of the poetic tradition and the intensification of poetic composition in times of critical transition indicate that poetry is related to man's deepest concerns. Poetry does not only provide a commentary on events but it also helps define man's response to these events. Thus, it may be averred that poetry is a viable literary work.

The enduring quality of poetry lies in its adaptability to the changing circumstances of man's existence. As man's lifestyle changes in response to changing situations, man finds that poetry can still accommodate itself to the changes that take

place through the ages.

The adaptability of poetry to the "elastic shape of life" (Altenbernd and Lewis, 1988:1) makes it an expression of the unchanging and universal essence of human experience. The depths of experience basically traces itself to the universality of varied patterns of actuation springing from the rationality of man. All of these patterns find expression in poetry.

Basically poetry works with rhyme, rhythm, and meter. Most good poetry has meaningful sound as well as musical sound (Kennedy, 1988:16). For this reason, song is equated with poetry and is a form of poetry. The actualization of this principle is found mainly in Renato E. Madrid's (Fr. Rudy E. Villanueva) liturgical songs. For this reason, an in-depth analysis of these liturgical songs is worth undertaking.

The purpose of this study is to analyze the style and content of the works of poetry of Renato E. Madrid, specifically the Cebuano Liturgical Songs that he has composed in order to promote among literature students appreciation of the approaches and beauty of poetry in the works of Renato E. Madrid. The problem sought to answer the following sub-problems:

1. What are the themes of the Cebuano Liturgical songs of Renato E. Madrid?
2. What are the literary techniques used by Renato E. Madrid in the development of his poetic themes?
3. Based on the findings of this study, how may the songs of Renato E. Madrid be integrated in the course guide in Philippine Literature?

The study based on the literary concept that poetry and song can be equated with each other in the sense that both poetry and song can go along with their music and, by making statements, add more meaning (Kennedy, 1988:517). With this juxtaposition of songs and poetry, and poetry as songs, it is necessary to come to a deeper understanding of the nature of poetry. Poetry is a way to use language to mean more than the simple words themselves. It communicates a significant experience shared by many by allowing people to become a part of that experience (Rozakis, 1995:viii).

Poetry often uses an imagined dramatic situation which can be defined by the answers to some or all of these questions. Who is speaking? To Whom? Under what circumstances? What is the speaker's attitude toward the subject of his

discourse? To this audience? Sometimes quotation marks indicate that the poem consists of the words of a fictional speaker but their absence does not mean that the poet has not imagined a character who speaks the lines (Altenbernd and Lewis, 1988:4).

The poet also uses figurative language expressions that conform to particular patterns and arrangements of thought. His aim is to help the reader see the world in a new way, to widen understanding, to transfer their own ideas by the authenticating effects of the vision and perceptions underlying them (Roberts and Jacobs, 1989:610).

The most common figures of speech are metaphor and simile. Metaphors and similes go beyond imagery by introducing comparisons that may be unusual, unpredictable or even surprising. They extend knowledge and awareness by introducing new perspectives that otherwise would even come to light. They are one of the ways in which great literature leads one to see the world originally and freshly (Roberts and Jacobs, 1989:624).

Poetry has also content. Poetry usually has a narrative element, which may be either the main concern in the poem or subordinate to the treatment of an emotion, idea or character portrait. In many cases, however, poetry deals with emotion. The very large body of verse concerned primarily with expressing emotion is called lyric poetry. Emotion can be conveyed by means of the connotation of the diction, lilt or drag or the rhythms, associations surrounding the images and the significance of the events narrated. The reader's experience, learning, and sensitivity are all necessary to detect the emotional quality of the poem (Altenbernd and Lewis, 1989:36). A special aspect of the emotion is the tone of the literary work, which may be defined as the attitude of the author toward the subject matter as it reveals itself in the literary work. Irony is the key to tone.

Another element of poetry is form. The shape or fixed form of a poem is often determined by the way in which the lines are organized into stanzas. A stanza consists of a grouping of lines, set off by a space, which usually has a set pattern of meter and rhyme. This pattern is ordinarily repeated in other stanzas throughout the poem. Among the most striking elements of poetic form are its sound values. Lines of verse are said to have rhyme when the ends of their final words have identical sounds. A number of effects are possible by the use of rhyme. A pattern of rhymes established early in a poem arouses expectation as each successive rhyming word of a new set occurs so that the arrival of the second rhyming word of the pair fulfills that expectation (Roberts and Jacobs, 1989:692).

The theories in the literature which have been reviewed have been helpful in giving the researcher the correct sense of direction for conducting a critical analysis of the Cebuano songs of Renato E. Madrid.

In the course of conducting this study, the researcher has analyzed the works of Renato E. Madrid. Thus, this study is not a duplication of any research work.

The liturgical songs composed by Renato E. Madrid are analyzed in this study. The hymns with music by Renato E. Madrid but the lyrics written by another person are not included in this study.

The researcher analyzes and states the themes of each songs of Renato E. Madrid and the ideas expressed in these songs.

In the course of conducting this study, the researcher cites limitation, which nevertheless, is not a hindrance to the progress of this study. There are songs which have been set to music by Renato E. Madrid. The lyrics have been written by another author. These songs are not included in this study because strictly taking them into consideration, the researcher cannot attribute the poetic elements to Renato E. Madrid.

Furthermore, in the analysis of the liturgical songs, the researcher will not include sound values, versification, rhyme, rhythm and meter. Content analysis will be given more attention than the analysis of form.

The critical analysis is used as the main method in this study. The analysis of theme will be undertaken. The way in which the theme is built from the various literary techniques used by the poet will be expounded. Thus, content and language, so closely interacting in poetry, will be analyzed for their contribution to the theme of the liturgical songs.

A tool of analysis used in this study is explication, or the analytical unfolding of meaning in a literary work.

The analysis will give rise to an output, which is a course guide for Renato E. Madrid's liturgical songs. The course guide is intended for college literature instructors.

The following are the findings of the study:

1. The themes of Renato E. Madrid's Cebuano Liturgical songs are the following: appreciation of God's gifts, acknowledgement of God as the Creator and Provider, expression of man's gratitude to the Father through Christ, acknowledgement of the teaching authority of God, acknowledgement of the Holy Spirit as the Advocate, the Resurrection as the basis for man's rejoicing, recognition of man's gratitude worthiness to face God because of His mercy, expressing man's gratitude to God because of His immeasurable goodness, acknowledgement of Christ as the sacrificial lamb for man's sins, Offering of Christ's Body and Blood to the Father, as a Paschal sacrifice, recognition of God's limitless love for man, God's lamentations on man's ingratitude, acknowledgement of the power of the Holy Rosary, realization that man rejected Christ's kingship by giving him a Crown of Thorns, acceptance of the unifying power of prayer, realization of the vastness of God's vineyard and the scarcity of workers, acknowledgement of God's blessings, acknowledgement of the blessings received by man after the Eucharistic celebration, supplication for the success of marital union, and the acknowledgement of Christ as the Redeemer.

2. Literary techniques used by Renato E. Madrid to develop his themes are symbolism and allegory, metaphor, simile, personification, and allusion.

3. Based on the findings of the study, the researcher

presented the ways to include the liturgical songs of Renato E. Madrid in the course guide for Philippine Literature in English.

In the giving consideration of the study as a major contribution in the addendum of the literature subjects in English, it would recommend that the following must be undertaken:

1. As a mandate of the office of the Commission On Higher Education (CHED Memo No. 59, Series of 1996)) that literature subjects will be added in the curriculum to all students who are going to take baccalaureate courses, Cebuano Liturgical Songs must be given emphasis as part of literature, particularly Philippine Literature. These songs are works of poetry.

2. The teaching of these Cebuano Liturgical Songs must be made interesting by the usage of the so-called socio-cultural competition in the area of:

- a. Writing essays in the understanding of the themes of the liturgical songs
- b. Individual interpretative reading
- c. Scripture writing and dramatization

A Sample of Renato E. Madrid's Cebuano Liturgical Song which was became the "Themesong" of the Canonization of San Pedro Calungsod

"Way Sukod Ang Pagmahal"
 Wa'y sukod man ang pagmahal
 Nga'lang kanako gipakita Mo
 Ang kamatayon walay gahum
 Sa pagbugnaw nianang dakong kalayo
 Hinonoa Siya midaug
 Ug sa kamatayon nakabuntog
 Kon sud'ongon Mong pagmahal
 Nga'lang Kanimo gipakita ko
 Halos Siya pagahisgutan
 Kay kini sinukod ug mabalhinon
 Pakita'on Mo na ako
 Sa hingpit Mong kaayo
 Ug pasabta ako sa pagkamadanihon Mo
 Pun-a kining kasingkasing ko
 Sa gugma alang Kanimo

(English translation)

LOVE THAT NEEDS NO RECOMPENSE.
 LOVE THAT YOU HAVE FOR ME WILL NEVER END.
 A LOVE MORE STRONG THAN DEATH HAD PAIN,
 NOR HAD DEATH ANY POW'R ON YOUR LOVE'S
 SWEET FLAME.
 ONE BRIEF STRUGGLE AND ALL WAS DONE.
 DEATH WAS OVERCOME WITH LOVE
 THE CONQ'RING ONE BUT A LOVE SO IN LOVE

WITH GAIN,

LOVE EVER RISING, EVER ON THE WANE. SUCH
 LOVE AS I SO OFTEN GIVE,
 I'D BE SAD WERE I EXPECTED TO RECEIVE.
 COME AND LET OUR TWO LOVES COMBINE,
 DRAW TO YOURSELF THIS POOR HEART OF MINE.
 FILL ITS EMPTINESS WITH THE LOVE YOU HAVE
 LONGED TO FIND.
 THEN THIS NEW LOVE WILL BE MINE TO GIVE,
 AND GIVE AGAIN AS LONG AS I SHALL LIVE..

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Nota Bene:

Renato E. Madrid a.k.a. Msgr. Rodolfo Escalona Villanueva was once his mentor in English Language, Literature, Poetry, Rhetoric, Drama, , and Music.