

INTRODUCTION

Translation Studies emerged only recently as a field of study but Translation has existed since a few decades after the dawn of humankind. Think about the Epic of Gilgamesh and how it had been recovered from its earliest form and how it has been preserved until today. Think about Greek and Roman Mythology stories that have been translated to reach us in our Mythology classes today. Think about the novels of Haruki Murakami, which are originally written in Japanese, that we can read, understand, and appreciate now because we can buy their translated counterparts.

In the advent of Mother Tongue-

Heresy of Paraphrase in Literary Criticism, according to Encyclopedia Britannica, is “that of assuming that the meaning of a work of art (particularly of poetry) can be paraphrased.” On the other hand, Intentional Fallacy is defined in Encyclopedia Britannica as “the term used to describe the problem inherent in trying to judge a work of art by assuming the intent or purpose of the artist who created it.”

In translating poetry, one will discover that one has to find individual word-to-word correspondences and to proceed to finding sense-to-sense correspondences if word-to-word equivalents are not found. However, this is not always the case for poetry because poetry does not use language only in its literal sense and does not require only literal comprehension from its readers. Translating poetry entails more than these.

For Gregory Rabassa, literary translators “often consider that their work is intuitive and that they must listen to their ‘ear’.” For Margaret Sayers Peden, what one should listen to when doing literary translation is the voice of the source text which she defines as “the way something is communicated: the way the tale is told; the way the poem is sung, and it determines ‘all choices of cadence and tone and lexicon and syntax’”. Munday mentions in his section on Literary Translators’ Account of their work about John Felstiner, “who translated Pablo Neruda’s classic poem about Macchu Picchu, went as far as to listen to Neruda reading his poems so as to see the stresses and the emphases.”

If Poetry cannot be technically translated and if there is so much more to it than just word -to-word or sense-to-sense equivalence, what then should be done? Is it impossible to translate Poetry? How about John Keats’ poems? Can they be translated to Chabacano?

Only poetry—where form expresses sense, where ‘phonemic similarity is sensed as semantic relationship’—is considered ‘untranslatable’ by Jakobson (Munday, 2001).

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Dol media ambiente pasencioso y no hay conversada,
El quieto movida del agua
De labada na aplaya de tierra
O mirando con el blando maskara
de celaje na monte y el terreno
No—Firme siempre, hende ta cambia
Acustao na mi pecho que ta ama
Para cinti hasta para cuando el blando cajida y inchada
Despierto para siempre na dulce desorden

loveliness” for parallelism. In the Chabacano translation, I chose to render it as “*el gloria y hermosa*”, not “*el gloria y el hermosura* ” because of ease of utterance. I wanted it to sound smooth because putting “el” before the word “hermosura” obstructs the flow of music compared to when we let it be “*el gloria y hermosa*”.

In the fifth poem by John Keats, “O Solitude! If I must with thee dwell” we find the following lines “Mongst boughs pavillion’d, where the deer’s swift leap, Startles the wild bee from the fox-glove bell” translated into “*Hunto na maga rama ta protege, donde el maga pero ta kore, Para manda bula con el maga mariposa na aire*”. The problem lies in the words “pavilion”, “deer”, “wild bee”, and “fox-glove bell” which do not have equivalent literal translations in Chabacano. This is the greater impasse than the ones that came before. There is no code in Chabacano to mean what deer means to the English people, or for the wild bee or for the fox-glove bell. The phrase “Mongst boughs pavilion’d” has been translated into “*Hunto na maga rama t a protégé*” to mean the same thing—a description of how the persona is amongst tree branches that form a pavilion that protects or shelters him.

“*donde el maga pero ta kore, Para manda bula con el maga mariposa na aire*” is an imagery of a disturbance happening amongst nature as in the ST where the deer’s swift leap startles the wild bee from the fox-glove bell. The dog (“*pero*”) is not an equivalent code for deer. “*Para manda*” does not connote the same nonvolitional action in the original “startle”. “*Mariposa*” does not equal the code of wild bee. “Fox-glove bell” is something I cannot even understand.

These suggest that translation is very much shaped by a translator’s perception of codes across cultures.

Post Translation. Concerns after the structuring stage of translation come in these questions on Form, Language, and Context: How do you tailor the Target Language (TL) to achieve the effect of the Source Text (ST)? Why is equivalent effect important? What is a Chabacano Sonnet? Do we talk about these things in Zamboanga and Basilan? Will the native and nonnative speakers understand these? Will it sound natural?

Translated works lean more on the side of being treated as new works. Jan Muka ovský says that “the literary text has both an autonomous and a communicative character”. Therefore, the literary text cannot be fully translated since it is of and within itself. It can only be interpreted and recreated in another form to try to express similar but not exactly the same meanings.

The gap between the two cultures (English and Chavacano) can be understood through concepts of Linguistic untranslatability and Cultural untranslatability, terms coined and distinctions made by J. C. Catford. There are two types of untranslatability as well according to Anton Popovic: “(a) A situation in which the linguistic elements of the original cannot be replaced adequately in structural, linear, functional or semantic terms in consequence of lack of denotation or connotation. (b) A situation where the relation of expressing the meaning, i.e. the relation between the creative subject and its linguistic expression in the original does not find an adequate linguistic expression in the translation.

REFERENCES

- Auerbach, D. (2015). *The limits of language*. Retrieved September 15, 2016 from: http://www.slate.com/articles/life/classes/2015/09/take_a_wittgenstein_class_he_explains_the_problems_of_translating_language.html.

APPENDIX A

POEMS BY JOHN KEATS

John Keats (1795–1821). *The Poetical Works of John Keats*. 1884.

18. To a Friend who sent me some Roses

AS late I rambled in the happy fields,
What time the sky-lark shakes the tremulous
dew

From his lush clover covert;—when anew
Adventurous knights take up their dinted
shields:

I saw the sweetest flower wild nature yields,
A fresh-blown musk-rose; 'twas the first that
threw

Its sweets upon the summer: graceful it grew
As is the wand that queen Titania wields.

Na tardada diaton caminada na prado
Na hora el pajarito na cielo ya hace pas-pas el
temblar de sereno

Desde su escondido siembra—si otra vez
Maga admirable hombre que ya saka diila
proteccion

Ya puede yo mira con vien dulce flores
Un fresco y oloroso rosas, 'ste el una tiempo
ya buta

Su dulcer na soles: graciosa crisida
Como el majika del reyna Titania

