

TRANSLATION AND ADAPTATION

Translation is the rendition of a work in one language, whereas adaptation is the retelling of a work that does not necessarily involve a change in language. When a work is adapted, it is modified to fit into certain conditions or conventions different from those in which the original work appears. Settings, for example, may be localized; and plots, rearranged, condensed, or extended to appeal to a target audience, such as children.

Generally, translation is a matter of language, adaptation, or form. Thus, Gerardo Chanco's *Sa Gitna ng Lusak* (Wallowing in Mud), 1918, would be a Tagalog translation of the Spanish version of Alexandre Dumas's *Camille*, 1882; Corazon Generoso-Iñigo's *Sisa*, being made for dance, would be an adaptation. In the Philippine experience, however, translations and adaptations are not always mutually exclusive. Ruperto Cristobal's *Bulaklak ng Kabaret* (Flower of the Cabaret), 1920, for example, is both a translation into Filipino and, with its Filipinized setting, an adaptation of Dumas' novel. Moreover, a translation may be more than one step away from its source. For instance, Joaquin Tuason's *Ang Bagong Robinson, Historiang Nagtuturo nang Mabuting Caugalian, na Ginauang Tanungan* (The New Robinson Story That Teaches Good Conduct That Comes in Primer Form), 1897, is a Tagalog translation of a Spanish translation of a German adaptation of the English novel, *Robinson Crusoe*, 1719, by Daniel Defoe.

Translation and adaptation are done for various purposes. They may be done to aid proselytization and moral edification. The Philippine Bible Society (BAP), the Translator's Association of the Philippines (TAP), and the Summer Institute of Linguistics (SIL), for instance, have translated the Bible into the different Philippine languages—Tagalog, Cebuano, Pampango, Pangasinan, Waray, Ilongo, Ilocano, Bicol, and Tboli to evangelize rural and tribal communities.

Other translations or adaptations are done to foster nationalism or spread political propaganda. During the 19th century, translations of revolutionary literature, such as Jose Rizal's essay "El amor patrio" (Love of Country), 1882, helped to spur the local folks to overthrow the Spanish colonial government. The contents of these translations advocate the love of freedom and forward a strong nationalist sentiment.

Some translations or adaptations serve to heighten one's consciousness of other cultures, to explore one's own culture, and to exhibit it to foreign audiences. *Mga Piling Akda Buhat sa Panitikang Aleman* (Selected Works From German Literature), 1970, by B. S. Medina makes German literature available to non-German readers. Conversely, *Hiligaynon Literature: Texts and Contexts*, 1992, edited by Lucila Hosillos, and *Gaddang Literature*, 1984, edited by Ma. Luisa Lumicao-Lora, allow foreign readers to enjoy local literatures. Translation societies, such as the Linangan ng mga Wika sa Pilipinas, the National Committee

on Languages and Translation, the Pambansang Samahan sa Pagsasalang Wika, and Panday Salin, pursue the twin tasks of preserving national literature and conscientizing local and foreign audience by translating works from the different vernaculars either into other vernaculars or into English. Aklat Adarna translates works geared for children.

Still other translations or adaptations, specially those of the Western classics during the early decades of American rule, serve as literary models. Local writers received pointers in writing and in experimenting with form. Other translations function primarily to provide escape, such as N.B. Bacalso's translation of *Captain Blood* and of the comics series *Siegfred*, and Piux Kabahar's translation of *Bertoldo, Bartolino y Cacaseno* (Bertoldo, Bartolino, and Cacaseno) by Giulio Cesare della Croce.

Discursive Prose

Translations of this form date to the coming of the Spaniards, whose desire to Christianize led to the translation of many religious texts into the local tongues. To do this, missionaries learned the local languages first and codified these in *artes* (grammar books) and *vocabularios* (dictionaries). Then, the friars used their printing presses to publish the translations of European religious literature from the 16th to the 19th century.

The first product of these presses was *Doctrina cristiana en lengua española y tagala* (Christian Doctrine in the Spanish and Tagalog Languages), 1593, by Fr. Domingo de Nieva, in which the original Spanish text appeared first, followed by the Tagalog text in Roman alphabet and a translation in the *baybayin*, the local syllabary. *Doctrina cristiana en lengua y letra china* (Christian Doctrine in the Chinese Language and Characters), 1593, by Keng Yong or Eng Kang, although not a complete Chinese translation of the *Doctrina*, does have a section in Chinese and a Tagalog translation of this Chinese section.

Some other translations of catechisms, or books which expound on Catholic doctrines and guide believers in such practices as praying and confessing, were Fr. Francisco Blancas de San Jose's *Memorial de la vida cristiana en lengua tagala* (Guidelines of Christian Life in the Tagalog Language), 1605, which was translated into Chinese as *Memorial de la vida cristiana en lengua china* (Guidelines of Christian Life in the Chinese Language) in 1605, and *Librong Pinagpapalamnan Yto nang Aalisin nang Tauong Cristiano sa Pagcoconfesar at sa Pagcocomulgar* (Book Containing the Things That Should be Removed by Confession and Communion), 1608; *Explicacion de la doctrina cristiana en lengua tagala* (Explication of the Christian Doctrine in the Tagalog Language), 1628, by Fr. Alonso de Santa Ana; and *Mga Aral na Mahal* (Sacred Lessons) by Fr. Pedro Lopez, based on Fr. Juan Eusebio's *Practica del catecismo romano* (Practice of the Roman Catechism).

Among the catechisms translated later were *Catecismo na Pinagpapalamnan nang manga Pangadyi at Maicling Casaysayan na Dapat Pagaralan ng Tauong Cristiano* (Catechism Containing Prayers and Short Narratives That Should Be Studied by Christians), 1868, by Fr. Luis de Amesquita, based on the original by Geronimo Ripalda; *Pagpapaonaua na Parang Tanongan sa Caocolang Dapat na Gagawin nang manga Batang Bagong Mageocompisal* (Catechism on the Prerequisites To Be Fulfilled by Youths Before Confession), based on a Spanish original by Fr. Miguel de la Madre de Dios.

Other religious materials such as prayer books, meditations, and novenas were also translated. Among them were *Meditaciones cun manga Mahal na Pagninilay na Sadia sa Santong Pag ejercicios* (Meditations or Holy Reflections Proper to the Spiritual Exercises), 1645, by Fr. Pedro de Herrera, based on the Spanish *Meditaciones*, a retreat manual by Fr. de Salazar; *Manga Panalanging Pagtatagobilin sa Calolua nang Tauong Naghihingalo* (Prayers Recommended for the Soul of a Dying Person), 1760, by Gaspar Aquino de Belen, based on Thomas de Villacastin's *Recomendacion de las almas*, in turn a translation of *Ordo commendationis animarum*; and *Pagsisiyam at Maicling Casaysayan Ucol sa Larauang Mapaghimala nang Mahal na Virgen nang Capayapaan at Mabuting Paglalayag, at nang manga Cababalaghang Gaua Niya, na Sinasamba sa Bayan ng Antipolo* (Novenas and Short Narratives About the Miraculous Portrait of the Blessed Virgin of Peace and Good Voyage and Miracles Made by Her, Who is Worshipped by the Townspeople of Antipolo), 1835, by Mariano Pilapil, based on a Spanish original.

Although the bulk of discursive prose translated during the Spanish period was religious, translations of secular prose also existed, flourishing during the 19th century. An emergent Filipino middle class created a demand for translations of such works, and opportunities for publishing were opening up with the establishment of commercial printing presses in Manila, such as the *Imprenta de Amigos de Pais*, then available to the wealthy, literate members of the middle class.

Whereas the translation of religious discursive writings might have colonial underpinnings, the translation of secular prose often had an opposite function. The rise of translations of nationalistic works in the 1800s paralleled the growing sense of discontent with Spanish rule. Wealthy Filipinos, educated in Europe and exposed to liberal ideas, clamored for reforms; poor Filipinos, weary of oppression, were calling for revolution.

Discursive writings that helped to animate the nationalist spirit include Jose Rizal's translation of *The Rights of Man*, 1789, into Tagalog as *Ang mga Karapatan ng Tao*, 1891, which spread in Manila in pamphlet form; and Marcelo H. del Pilar's translation of Rizal's essay "El amor patrio" into Tagalog, which appeared together with the original Spanish text in *Diariong Tagalog* on 22 August 1882.

In the 20th century, the translation of discursive prose, imbued with nationalism, continued. Apolinario Mabini's *El verdadero decalogo* (The True Decalogue) was translated into Tagalog as *Ang Sampung Aral ni Mabini* (The Decalogue of Mabini), 1921, by Albino Dimayuga from the Spanish. Leon Ma. Guerrero translated *La revolucion filipina, con otros documentos de la epoca* (The Philippine Revolution, With Other Documents of the Epoch), 1931, also by Mabini, into English as *The Philippine Revolution*, 1969. Teodoro M. Kalaw translated his own memoirs entitled *La revolucion filipina*, 1924, from Spanish to English as *The Philippine Revolution*, 1925, which Virgilio S. Almario would later translate into Filipino as *Ang Himagsikang Pilipino*, 1989.

During World War II, the translation of discursive prose served to benefit the Japanese. Through it, the Japanese tried to obtain the support of the Filipinos against the West. Essays extolling Japanese benevolence and promising independence to the Philippines in the near future were rendered into the local languages or into English. Examples include *Premier Tozjo's Visit Brings the Philippines Closer to Independence*, 1943, and *Peace and Freedom*, translated into English, Filipino, Cebuano, Ilongo, Tagalog, and Bicol. *One Nation, One Heart, One Republic*, 1943, by Jose P. Laurel, was likewise translated into Ilocano, Tagalog, Bicol, Spanish, Waray, and Cebuano.

Books translated from the Japanese into English and Tagalog were *The Flowering of Racial Spirit*, 1942, translated by Kazi-o Nisina; *Kautusang Panloob ng mga Manggagawa sa Arsenal* (Internal Rules for the Workers of the Arsenal), and *Nippon at Bushido* (Nippon and Bushido), 1943, translated by General Artemio Ricarte. A book that helped propagate the Japanese language was *Mga Salitaan sa Nippongo Ukol sa mga Pilipino* (Conversations in Nippongo For the Filipinos) by Swadi Kiyoshi, which featured typical conversations in Japanese for various occasions, accompanied by their Tagalog translation.

Newspapers and magazines produced under Japanese supervision carried propaganda and, to some extent, Nippongo lessons. Some newspapers were *La Vanguardia*, whose contents were mostly Spanish translations of the news given out in the *Tribune*; and *Panay Times*, also known as *Panay Shu-ho*, published in English and Ilongo. *Shin Seiki*, 1942-44, and *Ang Kapitbahay*, 1944, are magazines that featured articles in English and Tagalog.

Translations aimed to uplift the political consciousness of the Filipinos continued to be produced in the 1970s. Among such works were *Edukasyong Mapagpalaya* (A Liberating Education), a chapter from Paolo Freire's *Pedagogy of the Oppressed*; *Mga Talumpati sa Palitang-Kuro sa Yen-an Tungkol sa Panitikan at Sining* (Talks at the Yen-an Forum on Literature and Art) by Mao Tse Tung; and *Ang Teolohiya ng Pagpapalaya* (The Theology of Liberation) by Hugo Assman. *La Solidaridad*, the newspaper of the Reform Movement, was compiled in a two-volume, bilingual edition (Spanish and English) by Guadalupe

Fores-Ganzon in 1967 and 1973.

Prose Narrative

The earliest translations of prose narratives arose with the evangelical zeal of the Spanish missionaries. Works which expound on proper social behavior or holiness within a minimal narrative frame, generally called conduct books, were translated. *Aral na Tunay na Totoong Pag-aacay sa Tauo, nang manga Cabanalang Gaua nang manga Maloualhating Santos na si Barlaan at losaphat* (Actual Lessons That Serve as a True Guide for Persons About the Holy Deeds of the Glorious Saints Barlaan and Josaphat), 1712, one of the earliest of its kind, is a translation by Fr. Antonio de Borja of Jacobo Biblio's Latin translation of a Greek version by San Juan Damasceno of the legend of Barlaan and Josaphat. During the European Renaissance, this tale was used by Spanish writers, such as Lope de Vega, who wrote the play, *Barlaan y Josafat*, 1618. Joaquin Tuason translated another work with the same didactic intent: *Ang Bagong Robinson*, 1879.

Similarly, *vidas*, or biographies of saints explain tenets of the Catholic religion through narrative. The lives of saints served as examples for the Filipino converts. Examples of *vidas* translated into the local languages include Roman de los Reyes' *Ang Sagrada Familia o Ang Buhay nang Magina ni Jesus na Tumubos sa Atin* (The Holy Family or The Life of the Mother and Her Son Jesus Who Has Redeemed Us), 1892, based on an excerpt from a book by Arcoiriz de Paz; Joaquin Tuason's *Ang manga Carangalan ni Maria* (The Honors of Mary), 1878, based on the Spanish translation of an Italian original; *Casaysayan nang manga Cababalaghan at Milagros na Guinaua nang Mahal na Virgen del Rosario na Sinasamba sa Capilla nang manga Pareng Dominico* (Account of the Marvels and Miracles Made by the Blessed Virgin of the Rosary, Who Is Venerated at the Chapel of the Dominican Priests) by Vicente Garcia; *Buhay ni Santa Rita de Casia* (Life of St. Rita of Casia), 1895, by Fr. Raimundo Cortazar, who appended a novena and prayers for the saint; and *Buhay ni Santa Margarita de Cortona* (Life of St. Margaret de Cortona), 1888, by Joaquin Tuason, based on *Luz de Menestral* by Francisco Buina.

Adaptations of stories from the Bible and the Apocrypha were also done. Like the *vidas*, these give concrete insights into the lives of the faithful. Examples include *Masamyong Bulaclac sa Jardin ni Jesu Cristo* (Fragrant Flower in the Garden of Jesus Christ), by Lucio Caraan, which depicts the life of Jesus Christ, and *Libro nang Martir sa Golgota* (Book of the Martyr of Golgotha), 1886, by Juan Evangelista. Evangelista's account of the life of Jesus is a translation of Enrique de Perez Escrich's two-volume Spanish novel, *El martir del Golgota: tradiciones de oriente* (The Martyr of Golgotha: Traditions of the Orient), 1863. Joaquin Tuason's *Ang Malacas na si Samson na Nagligtas sa manga Israelitas sa Caalipinan sa manga Filisteos* (The Strong Samson Who Saved the Israelites

From *Slavery Under the Philistines*), 1879, is a retelling of the life of Samson.

Translation of prose narratives of the religious sort did not cease to be made after the Spanish period. In the 20th century, Epifanio Alfafara translated Jose Palles' *La pasion del redentor* into Cebuano as *Kasakitan sa Manunubos* (The Sufferings of the Redeemer), and Elpidio Fegi translated *Martir sa Golgota* from Tagalog into Cebuano. Although they were not consciously translated to proselytize, as the conduct books had been, these translations reinforced the religious, specifically Catholic, orientation of the local folks.

In the 1800s, translations of secular prose narratives slowly caught up with translations of religious materials. Such were Jose Rizal's translation of five of Hans Christian Andersen's stories for children, and Hermenegildo Flores' translation of Antonio de Trueba's *El angel y el diablo* into Filipino as *Ang Anghel at ang Diablo* (The Angel and the Devil), 1882, which appeared in *Diariong Tagalog*.

The American period saw the rise of translation of Western short stories, which Filipino translators read in English or in Spanish translation. Westernized education led to many local writers' acquaintance with acknowledged masters of fiction and to their imitation of these masters. The chief figure was Edgar Allan Poe from whom Filipino fictionists learned "unity of effect" and the classic dramatic arch. Translations of Edgar Allan Poe include Pascual de Leon's "Pusong Mapagsuplong," 1914, and Teodoro Agoncillo's "Pitlag ng Puso" 1937, both of which were based on "The Telltale Heart."

Other examples of translated short stories include "Ang Tatlong Pag-ibig" (The Three Loves), 1904, Gonzalo G.M. Adriano's translation of a Russian story by Maria Krysinla; "Noon Ay Pasko" (It Was Christmas Then), 1910, Sofronio Calderon's translation of a French story; "Zorahayda," 1913, Deogracias A. Rosario's translation of Washington Irving's "The Rose of Alhambra"; "Ang Wastong Pag-ibig" (The Right Love), 1919, S.D. Crisostomo's adaptation of the story "No Danger to a Girl Like This" by Harvey S. McGowan; "Kung Magnakaw ang Patay" (When the Dead Steal), 1921, Roberto S. Teodoro's translation of a detective story of A. Conan Doyle; "Ang Impierno'y Muling Itinayo ng Simbahan" (Hell Was Rebuilt by the Church), 1922, a translation by Huling Lingap (pseud.) of Leo Tolstoy's story; "Ang Kwintas" (The Necklace), 1929, Baltazar Villanueva's translation of Guy de Maupassant's "The Necklace"; "Isang Isdang Kapok" (The Cotton Fish), 1931, S.D. Crisostomo's translation of W. Somerset Maugham's "The Human Element"; "Ang Kamay ng Tadhana" (The Hand of Fate), 1936, N.S. Asistio's translation of Mark Hellinger's short story; and "Maria Concepcion," Arturo Valencia's translation of Katherine Anne Porter's story with the same title.

Translations of longer works include *Ang Diwa ng Pasko* (The Christmas Spirit), 1932, Jacinto R. de Leon's translation of Charles Dickens' *A Christmas Carol*;

Nang Mabuhay ang Patay (When the Dead Lived Again) by Francisco Laksamana, from Emile Zola's novelette; *Pulo ng Hiwaga* (Island of Mystery), 1932-1933, by Arsenio R. Afan, from Jonathan Swift's *Guilliver's Travels*; and Aurelio V. Tolentino's *Saan Ka Paparoon?* (Where Do You Go?), 1915, from Henryk Sienkiewicz's *Quo Vadis*.

Side by side with these translations for purely aesthetic purposes were translations and adaptations of prose narratives for fostering nationalism. Among the authors frequently translated or adapted were 19th-century European writers Victor Hugo, Leo Tolstoy, and Alexandre Dumas, *pere* and *fils*, whose works reveal social and political dimensions. Writers like Aurea Jimenez Santiago, Gerardo Chanco, and Narciso Asistio, who read the European writers in Spanish translation, made them available to the Filipinos in the local languages.

Hugo's works, which were laced with flowery images and melodramatic hyperboles, clearly exhibited his love of liberty and sympathy with the common folk. They were thus compatible with the nationalist spirit of the time. Benigno Ramos' *Ang Anak ng Kalayaan* (Freedom's Offspring), 1926, is a translation of one of Hugo's plays. Gerardo Chanco translated *Les Miserables*, a novel about the wretched classes in French society, into *Sakit ng Sancatauhan* (Sickness of the Human Race), 1921-1923, as did Aurea Jimenez Santiago, who named her translation *Si Jean Valjean, O, Ang Mga Imbi* (Jean Valjean or the Dregs), 1952. Santiago also translated *The Hunchback of Notre Dame* as *Ang Kuba sa Notre Dame*, 1952.

Tolstoy, known for his altruism, his belief in liberalism, and his use of realism, was another favorite among Filipino translators. His masterpiece *Anna Karenina* was adapted by Narciso Asistio into *Natapos na ang Lahat* (Everything is Ended), 1930, and *What Men Live By* was translated as *Sa Ano Nabubuhay ang Tao*, 1910, by Sofronio Calderon.

The Dumases, like Hugo, were known for their melodramas, but their works were nonetheless a favorite among reformists, such as Jose Rizal. Aurea Jimenez Santiago translated the same novel into *Ang Konde ng Monte Cristo* in 1952. Another work, *Amaury*, was translated by Gerardo Chanco in 1919 as *Amaury, O, Pumapatay at Bumubuhay* (Amaury or One Who Kills and Brings to Life).

On the same plane were the translations of the novels of Jose Rizal. *Noli me tangere* (Touch Me Not), 1887, was translated into Tagalog by Sofronio Calderon in 1906, by Pascual Poblete in 1908, and by Patricio Mariano in 1912. Other Tagalog translations were done by Guillermo E. Tolentino, who called his translation *Huwag Mo Akong Salingin*, 1944, by Pedro Gatmaitan in 1948, and collectively by Domingo de Guzman, Francisco Laksamana, and Maria Odulio de Guzman in 1950. Pedro Manike translated the novel into Pampango in 1933, and Lourdes Bengson Ungson translated it into Pangasinan as *Agmoak Didiwiten* in 1963. There are also translations into Ilongo and Ilocano. *Noli* has been translated

into English as *Social Cancer*, 1926 by Charles Derbyshire. Priscilla Valencia, Camilo Osias, and Jovita Ventura have rendered the novel into English; but among the English translations, the most popular is the *The Lost Eden*, 1961, by Leon Ma. Guerrero. Madeline Lao Lim and She Fen, on separate occasions, translated the novel into Chinese. German and Japanese versions of the novel also exist.

Rizal's second novel, *El filibusterismo* (The Subversion), 1891, was equally popular among translators. Translations of the novel into the local languages include those by Tomas Alonso into Cebuano in 1911, Pedro Gatmaitan into Tagalog in 1926, and Santiago Fonacier into Ilocano in 1935. Rosendo Ignacio translated the novel into Tagalog as *Ang Pagsusuwail* (The Rebellion), 1958; and Lourdes Bengson Ungson translated it into Pangasinan as *Say Isusungpad Uley*, 1961. Translations into Ilongo, Ilocano, and Cebuano have also been made. English translations of *El filibusterismo* include *The Reign of Greed*, 1912, by Charles Derbyshire; *Greed*, 1951, by A.A. Tablan; and *The Subversive*, 1965, by Leon Ma. Guerrero. Henry Yeh made a Chinese translation of the novel in 1960.

The impact of Rizal's two novels can be seen in the numerous adaptations made from them. Many novels, such as Florentino Suico's *Puthaw ug Dugo* (Iron and Blood), 1931, and the underground *Hulagpos* (Breaking Free), 1980, by Mano de Verdades Posadas (pseud.) would contain motifs found in Rizal's works, as would be the contemporary short story "Ang Pinakahuling Kuwento ni Huli" (The Final Story of Huli), 1989, by Lilia Quindoza Santiago.

During the American period, some prose narratives were translated with neither the aesthetic nor the nationalistic intent. Mainly for entertainment, these translations usually revolved around love and romance. Spanish novels were among the favorite founts of such translators as Rosendo Ignacio and Rosalia Aguinaldo. Ignacio translated *Los amantes de teruel* as *Ang Martir ng Pag-ibig* (The Martyr to Love), 1923; and M. Ibo Alfaro's *Vivir es amor* (To Live Is to Love) as *Ang Buhay Ay Pag-ibig* (Life Is Love), 1918.

Other examples of translations of this sort include *Ang Pag-ibig na May Piring* (Blindfolded Love), 1929, by Rosalia Aguinaldo, based on Salvador Farinas' *Amor vendado* (Peddler's Love); and "Huling Tanda ng Pag-ibig" (Last Sign of Love), 1920, by Leonardo Dianzon, based on a short story by Jesus Balmori.

In the 1930s, commercialism was to direct the production of many translations. This orientation was reinforced by *Liwayway* magazine and its sister publications, *Bisaya*, *Bannawag*, and *Hiligaynon*. These magazines included novels, stories, and poems revolving around love, betrayal, filial piety, and suffering. Foreign works translated or adapted into the local languages include those by Alexandre Dumas, Lew Wallace, Rafael Sabatini, Charles Dickens, and Victor Hugo, whose sprawling works met the public demand for serialized fiction containing much sentiment and plot convolutions.

Charles Dickens' *David Copperfield* was translated by Flaviano Boquecosa into Cebuano as *Si David, ang Ilo* (David the Pitiful), 1935-1936. The novel would influence Boquecosa's own output, specially his two novels: *Ang Palad ni Pepe* (The Fate of Pepe), 1937, and *Ang Anak ni Pepe* (The Child of Pepe), 1939. Boquecosa also translated *Jane Eyre*, 1947-1948, and *Anna Karenina*, 1949-1951. Dumas' *Camille* was translated by Gerardo Chanco as *Sa Gitna ng Lusak* (Wallowing in Mud), 1918, and adapted by Ruperto Cristobal as *Ang Bulaklak ng Kabaret* (The Flower of the Cabaret), 1920. Local novelists, such as Fausto Galauran, Iñigo Ed. Regalado, and Rosauro Almario, would draw from the Camille character. Their novels, in turn, would be translated into other vernaculars and serialized in magazines. Examples include *Hatol ng Langit* (Heaven's Judgment) and *Ang Kamay ng Diyos* (The Hand of God), 1947.

Catering to the readers' taste for love stories and bildungsroman, the vernacular magazines serialized Tagalog novels in translation, such as the Cebuano version of Nemesio Caravana's *Sanlibong Pisong Kagandahan* (Thousand-Peso Beauty), 1946, and *Bagong Manunubos* (New Redeemer), 1947; Lazaro Francisco's *Sa Paanan ng Krus* (At the Foot of the Cross), 1937, *Pamana ng Isang Pulubi* (A Beggar's Legacy), 1936-1937, and *Singsing na Pangkasal* (The Wedding Ring), 1939-1940; Fausto Galauran's *Lihim ng Kumpisalan* (Secret of the Confessional), 1937; and Adriano Laudico's *Si Pamela, Ang Mutya ng Palengke* (Pamela, The Muse of the Market), 1947.

The rise of the cinema further encouraged the translation of works for entertainment. Many works of adventure, suspense, and romance were translated and adapted. Some of the most famous ones include Flaviano Boquecosa's translations of Edgar Rice Burroughs' Tarzan series, made between 1933 and 1934: *Tarzan, ang Tawong Unggoy* (Tarzan, the Ape Man), *Ang Pagbabalik ni Tarzan* (The Return of Tarzan), and *Ang mga Mananap ni Tarzan*.

Prose narratives continued to be translated after American rule. The campus paper *Dawn* published Rogelio Mangahas' translation of *La forma de la Espada* by Jorge Luis Borges and *Der Dichter* by Herman Hesse. Lilia F. Antonio translated *The Little Prince*, by Antoine de Saint-Exupery, into *Ang Munting Prinsipe*, 1969.

Foreign novels that have been translated more recently include Pramoedya Ananta Toer's *This Earth of Mankind*, translated by Thelma Kintanar from the original Bahasa Indonesia into *Ang Daigdig ng Tao*, 1992; and Kawabata's *Snow Country*, translated by Rogelio Sicut into *Lupain ng Taglamig*, 1991, from Edward Seidensticker's English translation. Solar Publishing Corporation produces a series of translated and abridged versions of classics: *Kapag Bigo Na ang Lahat* (When Everything Has Failed), 1985, of *Jane Eyre*; *Halik sa Lupa* (A Kiss on the Earth), 1987, of *Lady Chatterley's Lover*; *Ang Titik na Pula*, 1990, of *The Scarlet Letter*; *Sa Pagitan ng Langit* (Amidst the Heavens), 1985, of *Silas Marner*; *Kay Lapit, Kay Layo ng Ligaya* (How Elusive Is Bliss), 1992, of

Wuthering Heights; and *Majella*, 1992, of *Ramona*.

Conversely, translation of local novels into foreign languages have been done. Celso Carunungan's novel *Satanas sa Lupa* (Satan on Earth) was translated into Chinese and serialized in 1989 in *World News*, a Chinese daily. P.B. Lataquin's Ilongo novel *Pagsalig sang Babai* (A Woman's Faith), was translated into Spanish as *La fe de la mujer* by the author.

The *Panitikan* series, launched in 1986 by the University of the Philippines Press, the Ateneo de Manila University Press, and the De La Salle University Press, make Philippine works in the different vernaculars available to modern readers. Works written in local languages are reprinted in the original with an accompanying translation into English or Filipino. Among the local prose narratives included in the *Panitikan* series are Zoilo Galang's Pampango novel *Ing Capalaran* (Fate), 1923, translated by Lourdes H. Vidal in 1992; Marcel Navarra's Cebuano short stories, translated into English and Filipino by Teresita Gimenez-Maceda in 1986; and several short stories in Ilongo collected in *Sugilanon* (Short Stories), 1990, translated into Filipino by Rosario Cruz Lucero.

Translations of foreign short prose narratives were published as an appendix to manuals in short story writing, such as *Ang Sining ng Maikling Kwento* (The Art of the Short Story), 1957, by Mariano C. Pascual, which contains ten short stories. In 1967, Andres Cristobal Cruz made a collection of German fiction translated into Filipino, entitled *Paghahanap at Iba Pang Kwentong Aleman* (Searching and Other German Stories), 1967. The book, in turn, was translated into Ilocano as *Napili a Sarita Dagiti Aleman* (Selected Stories From German), 1970, by Juan S.P. Hidalgo. *Talaarawan ng Isang Baliw* (Diary of a Madman) and *Ang Pulang Lampara* (The Red Lamp), both bearing a similar ideological slant, are translations from Lu Hsun and Mao Tse Tung, respectively.

Recent attempts at translating short prose narratives include Lualhati Bautista's translations of Japanese and Thai fiction: *Rashomon at Iba Pang Kuwento ni Ryunosuke Akutagawa* (Rashomon and Other Stories by Ryunosuke Akutagawa), 1989, and *Si Taw at Iba Pang Kuwento ng Thai* (Taw and Other Thai Stories), 1988. Bautista based her translations on English translations of the Asian works. Pilar Mariño's *Philippine Stories in Spanish*, 1989, contains Mariño's English translation of Spanish short stories placed side by side with the original texts. Among the writers included in this volume are Cecilio Apostol, Rafael Palma, Manuel Guerrero, Jesus Balmori, Antonio M. Abad, Manuel Bemabe, Fernando Ma. Guerrero, and others. Mariño has also translated the short stories of Jesus Balmori in *Cuentos de Balmori* (Stories of Balmori), 1987, a bilingual text. The literary journal *Mithi* published an issue devoted to translations called *Makabagong Tinig ng Siglo* (New Voice of the Century), 1989, which includes translations of prose works by Chinua Achebe, William Saroyan, Gabriel Garcia Marquez, and Salman Rushdie.

Besides short stories and novels, folktales are another form of prose narratives frequently translated. A century ago, Jose Rizal retold folk tales such as the legend of Mariang Makiling and the fable of the monkey and the turtle. One of Dean Fansler's students, Lim Sian Tek, introduced Chinese folktales through his works, *Folk Tales From China*, 1926, and *More Folk Tales From China*, 1944. Aesop's fables were adapted by Bartolome del Valle in *Isinatulang mga Pabula ni Esopo* (The Fables of Aesop Rendered in Verse), 1974.

On the other hand, Philippine folklore have been adapted for modern and foreign readers. *Romance in Philippine Names*, 1979, contains retellings of native stories on the origins of place names. *A Treasury of Mandaya and Mansaka Folk Literature*, 1980, gathers together riddles, proverbs, songs, and tales from the Mindanao area and renders them in English; *Cordillera Tales*, 1990, by Maria Luisa B. Aguilar-Cariño retells stories from the Mountain Province; and *Mga Ginto sa Iloilo* (Gold Nuggets in Iloilo), 1990, by Felicisima Torres-Campos are Ilongo tales rendered in Filipino.

Dean Fansler's *Filipino Popular Tales*, 1921, contains retellings of Philippine folk tales. Phoenix Publishing has published 10 volumes of folk literature written by Maximo Ramos. Collectively called *Realms of Myths and Reality*, the series includes *Creatures of Midnight*, 1967, *Creatures of Philippine Lower Mythology*, 1971, *Legends of the Lower Gods*, 1990, *Boyhood in Monsoon Country*, 1990, and *Tales of Long Ago in the Philippines*, 1953.

Poetry

During the Spanish period, a group of native poets, knowledgeable in both Tagalog and Spanish, wrote bilingual verses. These poets are called *ladino*, and the kind of poetry they wrote were popular in the 17th century. In their poems, a line in one language would be followed by its equivalent in the other language, one line explaining the other, as in Fernando Bagongbanta's poem, an excerpt of which goes thus (Lumbera 1986:240-241):

Salamat nang ualang hanga
gracias se den sempiternas,
sa nagpasilang nang tala
al que hizo salir la estrella;
macapagpanao nang dilim
que destierre las tinieblas
sa lahat na bayan natin
de toda esta nuestra tierra.

Undying gratitude is due
to the one who caused the star to rise
and dissipate the darkness
everywhere in this, our land.

Poems of this sort were meant to teach Spanish, but because of metrical

constraints, the ladino's translations were not always exact.

Among the most famous ladino were Tomas Pinpin, whose Tagalog translations of Spanish songs were collected in *Librong Pagaaralan nang manga Tagalog nang Uicang Castila* (A Book for the Tagalog to Study the Spanish Language), 1610, and Fernando Bagongbanta, whose "Salamat nang ualang hanga" (Unending Gratitude) appeared in *Memorial de la vida cristiana en lengua tagala* (Guidelines for a Christian Life in the Tagalog Language), 1605.

Side by side with the pedagogical and religious translations made by the ladino were translations of metrical romances: the *awit* and the *korido*. Although they indirectly espoused religious values, specially in their depiction of conflicts between Muslims and Christians, metrical romances were more escapist than edifying. European romances had been translated into local languages by Spanish missionaries as early as the late 1500s. Later, local writers translated and adapted such romances as the Charlemagne cycles, the Arthurian cycles, and the myths of Greece, often localizing them.

Examples of the awit and korido are *Salita at Buhay ng Doce Pares sa Francia* (Story and Life of the Twelve Peers of France), a retelling of *Historia del Emperador Carlo Magno* (History of Emperor Charlemagne); Jose de la Cruz's *Ang Walang Pagkupas na Kasaysayan ni Bernardo Carpio* (The Unfading Story of Bernardo Carpio), which combines episodes from *Las mocedades de Bernardo del Carpio*, a play by Lope de Vega, and the *Primera cronica general*; and *Salita at Buhay ni Roberto el Diablo Anac nang Duque de Normandia; at sa Huli Tinauag na Tauo nang Dios* (Story and Life of Robert the Devil Son of the Duke of Normandy; and Later Called the Man of God), an adaptation of *La espantosa y maravillosa vida de Roberto el diablo*.

During the same period, the pasyon, or verse narratives recounting Christ's life and sufferings, were translated from the Tagalog to other local languages. Gaspar Aquino de Belen's *Ang Mahal na Passion ni Jesu Christong P. Natin na Tola* (The Holy Passion of Our Lord Jesus Christ in Verse), 1703, became the model of other pasyon to come in the different vernaculars in the archipelago. It was translated into Cebuano as *Pasion sa Atong Guinoong Jesuchristo* (Passion of Our Lord Jesus Christ).

A more popular pasyon is *Casaysayan nang Pasiong Mahal ni Jesuchristong Panginoon Natin na Sucat Ipag-alab nang Puso nang Sinomang Babasa* (The Story of the Holy Passion of Our Lord Jesus Christ That Should Inflammate the Heart of the Reader), 1814, commonly known as *Pasyong Mahal*, *Pasyong Genesis* or *Pasyong Pilapil*. This pasyon has been translated into Pangasinan as *Pasion na cataoan tin Jesucristo*, 1855; in Bikol as *Casaysayan can Mahal na Pasion ni Jesucristo Cagurangnanta*, 1867; in Pampango as *Bienang Queralandalanan ning Guinutang Jesucristo*, 1876; in Ilocano as *Biag da Apotayo Jesu, Maria quen Jose*, 1889; and in Ilongo as *Quinabuhi cag Pasion ni*

Jesucristo nga Aton Guinoo, 1892.

The *Pasyong Genesis* was also translated into other vernaculars during the first half of this century. Pascual M. Diaz translated the pasyon into Waray in 1916 as *Casayuran nang Pasion nga Mahal ni Jesucristo nga Guenoo Naton*, and Jacinto Bernal translated it into Sambal in 1929 as *Pasion nan Catauan tamon Jesucristo sa Salita Sambali*. An Ibanag translation appeared in 1948, titled *Pasion nay Yafutam a Jesucristo Aquimallo tan Dios*.

The pasyon was subverted when the revolutionary spirit arose during the 19th century. Hitherto used for edification, it became a venue for propaganda, a practice that would recur during the American rule and Ferdinand Marcos' regime, 1966-1986. Marcelo H. del Pilar adapted the *Pasyong Genesis* into "Pasyong Dapat Ipag-alab nang Puso nang Tauong Baba sa Kalupitan nang Fraile" (Passion That Should Inflamm the Heart of the Person Who Suffers the Cruelty of the Friars), 1888, an attack on the Spanish clergy in the country. A thinly veiled criticism of Marcos' Martial Law is Francisco "Soc" Rodrigo's *Pasyon sa Kamatayan ng Ating Kalayaan* (Passion on the Death of Our Freedom), 1975.

Rizal's poetry was another instrument of nationalism. Enjoying the most popularity with translators of Philippine poems is his "Mi ultimo adios" (My Last Farewell). Andres Bonifacio translated the poem into Tagalog in 1896 as "Pahimakas" (Farewell). It was later translated into Tagalog by Iñigo Ed. Regalado as "Ang Aking Pahimakas" (My Farewell), 1911; other translations are by Julian Cruz Balmaseda, Jose Sevilla, Jose Gatmaitan, and Vicente de Jesus. Mariano Proceso Byron Pabalan translated it into Pampango, and at least 15 Cebuano versions of the same poem exist. "Mi ultimo adios" has also been rendered into Ilongo, Aklanon, Gaddang, Maguindanao, and Ilocano. English translations have been made by Nick Joaquin and Charles Derbyshire. Versions of the poem in Indonesian, Malaysian, Chinese, Japanese, and Bengali exist, as do its translations into French, German, Italian, Hungarian, Swedish, and Latin.

Another significant figure in Philippine poetry, Francisco Baltazar, aka Balagtas, has been made accessible to non-Tagalog speakers. His farce, *La india elegante y el negro amante* (The Elegant India and Her Aeta Suitor), circa 1860, has an Ilocano translation by Efraim Fa. Ordinario, published in *Ilocos Times*. Balagtas is better known, however, for *Florante at Laura* (Florante and Laura), 1838-1861, a metrical romance often interpreted as an allegory of national struggle. It has been repeatedly translated into Pangasinan and Ilocano. A Pampango version was done by Francisco Xavier Panlilio; a Cebuano version, by Adela del Rosario; a Bicol version, by Pelagio Guamil; and an Ibanag version, by Buenaventura Mirafuente. Balagtas' romance was novelized by P. R. Villanueva in 1949.

Translations of *Florante at Laura* into foreign languages have also been made. Epifanio de los Santos and Felix Ferrer, on separate occasions, translated it into Spanish. Jose Rizal, Teodoro M. Kalaw, Rafael Palma, and Manuel Bernabe all

did versions of the romance in Spanish. English translations were made by George St. Clair, Arsenia Yap, Adela E. del Rosario, and, as collaborators, Jose P. Villarica and Marcela Dayao Villarica. Rizal made a German version of *Florante at Laura*, as did Pablo Laslo and Otto von Scheerer. Madame Angela de la Cantera wrote a French version.

Balagtas' works would be influential in the development of Philippine literature, specially the novel, which would follow them in using courtly love and complicated family relations or in depicting themes of good versus evil through allegorical characters. More importantly, however, the Balagtas tradition would also be a disguised mouthpiece against Americanization in the first two decades of the 20th century. The Balagtas poets' reaffirmation of the traditions of Christianity and the spirit of the Propaganda and Revolutionary Movements was to them a patriotic stance. Jose Corazon de Jesus' *Sa Dakong Silangan* (In the East), 1928, is an example of anti-Americanism in the form of a romance.

During American rule, classic works like the *Divine Comedy* by Dante and *Paradise Lost* by John Milton were translated into the various Philippine languages. Spanish poems were also translated. Julian Cruz Balmaseda translated Roman de Campoamor's "Cantares Amorosos" (Amorous Songs) into Tagalog as "Sa Aklat ng Pag-ibig" (In the Book of Love), 1915; and Jose Palma's "Mi Caida" (My Downfall) as "Pagkasawi Ko" (When I Die), 1915.

Romantic poets such as John Keats, Lord Byron, and Percy Bysshe Shelley were often translated, specially by the *balagtasista*, or followers of Balagtas, such as Gerardo Chanco. Manuel Aguinaldo translated Henry Wadsworth Longfellow's "Footsteps of Angels"; Benigno Ramos' "Isang Tula ni Mutsihito" (A Poem of Mutsihito), 1911, is a translation of a poem by Emperor Mutsihito of Japan; Benigno Ramos' "Ipagsakdal" (Accuse), 1920, is from a stanza of one of Ralph Waldo Emerson's poems. Maria Caballero's "Talinghaga ng Pag-ibig" (Metaphor of Love), 1923, is from Percy Bysshe Shelley's "Love's Philosophy."

Oriental poetry, however, was not neglected. Jose Villa Panganiban made Japanese poetry accessible by translating it in *Tanaga, Haiku, Pantun*, 1963. About two decades earlier, Emilio Aguinaldo translated haikus in *El Renacimiento*. *The Rubaiyat of Omar Khayyam* was translated into Filipino by Ildelfonso Santos in 1952, based on Edward Fitzgerald's English version, and by Rufino Alejandro in 1972. During the 1950s, the works of some Filipino poets, including Jose Garcia Villa and Jose Corazon de Jesus, were rendered into Chinese in *Wen Len Literary Magazine* by members of the Chinese-Filipino Literary Workers Union.

The 1960s and 70s were an especially fervid period. Translations of foreign poems found their way into the anthologies of well-known poets, such as Amado V. Hernandez's *Isang Dipang Langit* (A Stretch of Sky), 1961. The leading translator, however, was the trilingual Federico Licsi Espino Jr., whose works include *Sa Paanan ng Parnaso* (At the Foot of Parnassus), 1965, and *Toreng*

Bato, Kastilyong Pawid (Stone Tower, Castle of Palm Leaves), 1969. Licsi Espino Jr. translated poets from England, America, Poland, Russia, and Czechoslovakia in *Kudyaping Banyaga* (Foreign Lyre), 1966, with Rufino Alejandro; *Balalayka ni Pasternak* (Balalayka of Pasternak), 1967; and *Makabagong Panulaan* (Modern Poetry), 1974. Espino also translated his own Spanish poems into English in *Bird in the Lyric Cage*, 1970.

The works of the Modernists such as T.S. Eliot, Arthur Rimbaud, Charles Baudelaire, Ezra Pound, Federico Garcia Lorca, Salvatore Quasimodo, Wallace Stevens, Robert Frost, and Pablo Neruda were popular among translators in Philippine colleges. Most of these translations appeared in campus journals, and newspapers. Rogelio Mangahas, Virgilio S. Almario aka Rio Alma, and Licsi Espino Jr. were among the most active translators. Bienvenido Lumbera made a Filipino translation of T.S. Eliot's the *Wasteland*.

However, the Modernists were not the only poets translated. *Kamao* (Clenched Fist), 1971, edited by Nicanor G. Tiongson, is a collection of protest poems by Mao Tse Tung, Bertolt Brecht, Che Guevarra, Pablo Neruda, Otto Rene Castillo, and other progressive poets, translated from English into Filipino. An interest in Third World Literature is indicated by the Filipino translations of Licsi Espino Jr.'s *Mga Tulang Afro-Asyatiko* (Afro-Asian Poems), 1975, and *Ang Panulaan ng Afrika at Timog-Silangang Asya* (The Poetry of Africa and Southeast Asia), 1981, with co-translator Paula Espino.

Translations of poetry continue today, making foreign works available to local audiences and regional literatures accessible to non-native speakers. In *Makabagong Tinig*, writers like Rolando S. Tinio, Teo T. Antonio, Virgilio S. Almario, and Mike Bigornia translated the poems of Archibald MacLeish, Erica Jong, T.S. Eliot, William Carlos Williams, Wallace Stevens, and others. Hilario Francia translated Jose Garcia Villa's English poems to Filipino in *55 Poems*, 1988, and Alfredo Navarro Salanga translated the poems of Virgilio S. Almario from Filipino to English in *Selected Poems 1968-1985*, 1987, a bilingual text.

Ani, the CCP literary journal, has special bilingual issues for regional literature. The literatures of Western and Eastern Visayas, the Cordilleras, Pangasinan, Bicol, and Mindanao have been featured. Cebuano poetry has been made available to non-Cebuano speakers by Resil Mojares, E.K. Albuero, Simeon Dumdum Jr., and Vicente Bandillo in *Cebuano Poetry/Sugboanong Balak: Until 1940*, and *Cebuano Poetry/Sugboanong Balak: 1940-1988*, both in 1988.

Handurawan (Ideals), 1990, is a trilingual anthology of poems by winners of the CCP Literature grants for poetry, 1988-89. In it, Pascual's poems in the original Ilocano are juxtaposed with a Filipino translation by Reynaldo Duque and an English translation by Pascual himself; Leo Bob Flores' poems in Cebuano are juxtaposed with a Filipino translation by Don Pagusara and an English translation by Simeon Dumdum Jr.; and Lina Sagara Reyes' works in English are juxtaposed

with Ester Bandillo's Cebuano translation and Merlinda Bobis' Filipino translation.

In *Sa Daigdig ng Kontradiksiyon* (In the World of Contradictions), 1991, Lacaba translates European and American poets like W.H. Auden, Charles Baudelaire, William Blake, Bertolt Brecht, John Keats, Lord Byron, Percy Bysshe Shelley, Edna St. Vincent Millay, Ezra Pound, John Crowe Ransom, William Shakespeare, Rainer Maria Rilke, Garcia Lorca, Robert Frost, and e.e. cummings; Latin American poets Pablo Neruda, Victor Jara, Otto Rene Castillo, Cesar Vallejo, and Nicolas Guillen; Chinese poets Mao Tse Tung and Lu Hsun; Vietnamese Ho Chi Minh; as well as Filipino poets who wrote in English: Lorena Barros, Emmanuel Lacaba, N.V.M. Gonzalez, Perfecto Terra Jr., and Jose Garcia Villa.

A number of Philippine epics have also been translated into foreign languages. The Committee on Culture and Information of the ASEAN has produced a series on ASEAN literatures. The first volume, *Epics of the Philippines*, contains five Philippine epics in English translation; another volume contains their Filipino translation. The epics included are *Aliguyon*, *Lam-ang*, *Labaw Donggon*, *Agyu*, and *Sandayo*. Subsequent volumes were devoted to selected metrical romances of the Philippines, namely, *Bernardo Carpio*, *Juan Teñoso*, *Ibong Adarna*, *Florante at Laura*, and *Abdulla and Putli Isara*, and to Jose Rizal's *Noli me tangere* (Touch Me Not) and *El filibusterismo* (Subversion). Nicole Revel-MacDonald translated into French the Palawan epic *Kudaman*, which Edgardo Maranan, in turn, translated into Filipino. Mamitua Saber and Sr. Delia Coronel ICM have supervised the multivolume translation of the Maranao epic *Darangen*.
• J. Chua, L. Antonio, and G. Zafra, with notes from T.A. See

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