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Poetry of the Chito S. Roño Literary Awards: A New Criticism Reading and Translation

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ABSTRACT

The present paper translates the poem selected from Waray into English of the Chito S. Roño Literary Awards, and applies New Criticism in the textual analysis. It focuses on the translator's role as a linguistic and cultural interpreter in faithfully rendering the nuances of the literary text from Waray to English. Before developing a strategy for translating the source text into the target language, translators understand the relationship between the source language and culture. The translation of culturally specific items is central to the current study. Strategies are based on Newmark's semantic translation, Koller's formal expressive equivalence, Reiss' text types, and Vinay and Darbelnet's Model giving a domesticated or foreignized effect on the product of translation. In addition to transferring meaning, the text's cultural identity is emphasized as a pillar of the translation process. The collection of poetry talks about the universal themes of love and relationships, the essence of family life, life's journey and the dynamics of society while the images and objective correlatives effectively represent human conditions. Symbolisms and central metaphors reflect the values and human experiences of individuals. The poems do not have set rhymes and meter but are well-written in subtle, metaphorical lines, mirror life, and celebrate the Waray language, reveal the Waray sensibilities, and reflect the Waray ideals and values which are also universal ideals and values proving that the Waray language and culture are not inferior to the rest of the world.

INTRODUCTION

New criticism looks at a poem's form and style on its own terms, regardless of its historical and cultural background or even the poet's biography. Instead of interpreting a work of literature based on reader responses, the author's stated goals, or analogies between the text and historical settings such as the author's life, the critic treats it as if it were a self-contained, self-referential object. This underlines the need of separating the work's structure from its meaning, considering the two as having a quasi-organic unity. Repetition, especially of images and symbols, as well as music and rhythm, are given special consideration (Murfin, et.al., 1998).

It is more of a collection of critical and theoretical approaches that all agree that the literary work is autonomous that formal and rhetorical features primarily determine its unity and meaning, and that it is free of any obligation to reflect on the social world in which it is produced or any ties to the author who creates it. Poetry texts are heavily favored by New Critics, in part because they better exhibit the ambiguity, irony, and contradiction that New Critics regard as essential characteristics of poetic form. New Critics insist on seeing the literary work as a self-contained work of art that can be characterized, studied, and evaluated without regard for the author's goal or any other exogenous factor. The reviewers are more concerned with the aesthetic elements of the literary work than with the sources or biography.

New Critics aim to develop a type of criticism that is devoid of extraneous historical, moral, psychological, and sociological interpretations, allowing it to focus solely on

the aesthetic quality of work. A piece of art is defined as a complete system of signs, or sign structures, that serve a specific aesthetic function. A literary work exists in its own right, with its own life, the sum of which is the harmonic interaction of all its parts. Similarly, literary translation is used in the study because the poems chosen were initially written in the Waray language. Literary translation is essentially a style translation. Style distinguishes between literary and non-literary writings while also bringing them together on a fundamental level. Style, like translation processes, methods, and conventions, is culturally and historically changing, according to Koster (2014), which explains his assessment of a work's stylistic aspects as translation problems. According to Koster, the translator reconstructs the intended meaning of the source text (ST) by reconciling means and effect, much like the ST author chooses from a repertoire of available expressions to achieve specific aesthetic, literary, or narrative effects. It is the translator's job to select from a repertoire of conceivable means of expression in his language in order to convey the intended meaning of the source text and find ways to achieve parallel effects and a similar narrative. According to Scott (2015), a translator is not expected to render the ST's linguistic elements exactly as they appear in the target text (TT), but rather to seek effect in the TT's paralinguistics in certain vocal inflections or rhythmic choices, in certain dispositional and/or typographical maneuvers, wherever the reader's psycho-physiological or kinesthetic needs demand it.

Translation in general—interlingual rendition, intralingual rendition, revision, and rewriting—allows and facilitates

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the introduction, transfer, or even reshaping of ideas and knowledge across or within cultures. (e.g., Farahzad, 2013). George Steiner writes: “Without translation, we would be living in provinces bordering on silence”. This statement explains why translators are regarded as trailblazers who strive to cross these borders and bridge the gaps between languages and cultures in a process that “exceeds transferring the meaning of words from one language into another” (Muhaidat & Neimneh, 2011). Further, translated texts are rich in studies such as understanding the deployment of persons, time, space and social relationships in the deictic field hence, identifying what meaning and effect are shaped and conveyed in the use of deictic expressions in a particular text and understanding the effect of deixis in translation (Purcia, 2017).

Certainly, Krein-Kühle (2014) acknowledged that translation is a “very confined activity” that takes place in a zone of conflict between two opposing ideals: faithfulness to the reality of the source text and allegiance to the demands of the target language. Furthermore, according to Gutt (1991), the ST’s original receivers are generally expected to be familiar with its background, and thus should be able to complete the message that the poet intends on their own: “poetic effects arise essentially when the audience is induced and given freedom to open up and consider a wide range of implicatures, none of which are strongly implicated, but which take on a life of their own.” As Boase-Beier (2017) points out, translated poetry necessitates more effort on the part of the reader to create a context that supports interpretation, and thus the translation process can be said to have “enhanced and intensified many of the poetic elements of the source text [...] stylistic study of translated texts might be expected to find that such texts possess. Even within the same cultural background, poetic language is sometimes difficult and nearly never easy, as “English,” “French,” or “Arabic” cover a wide range of contexts within a single language.

De Asis-Nungay (2004) emphasized that the history of a nation can be learned from its constitutions, its laws, and its political statement. But the history of a nation’s spirit is in literature. Waray literature is a wealthy collection of poems and oral and written stories. Siday is particularly an enduring literary form that has survived through the years and has continued to evolve (1). At present, it is the most popular literary genre among local writers in Samar and Leyte. Writing in Waray is a vital part of the Waray society as it reflects the identity and culture of its people. Hence, it is important to integrate Waray literature in the classrooms. This would allow a deeper understanding of one’s culture through contextualized learning strategies including local literature. Waray literature has to be taught not only the reading of it but also side by side with the writing of it because it is an affirmation that Waray language and literature are not inferior to the language and literature of the other parts of the world. Despite this, the siday has generally been relegated to the margins

of academic study.

Sugbo (2003) explained that there has been a renewed interest in local literature as new Waray writing is being created, sparked by writers and Waray academics who conduct writers’ workshops in which they teach the art of poetry and fiction. Today’s Waray poetry is subtle and lightweight, metaphorical and creative, in contrast to previous generations’ poetry. He went on to say that the new policy requiring students to research local literatures in school has aided young people in becoming more mindful of their own literatures, as well as the ideals and understanding of their cultures, through reading local literatures.

Alunan (2017) discussed one problem that teachers face when they teach literature in the native language which is the lack or absence of materials. The current system of education has alienated students from their own cultures because they focused more on learning Anglo-Saxon literatures which are written in English. One of the problems in any college or university of students learning literature is that literary studies is at the bottom of the educational chain, reviled and despised by instructors, students, and administrators who don’t understand its importance. Tiempo (1996) says that one misconception in teaching literature is giving a large portion of the sixty minutes of a class meeting to the author’s life. Biography is never a substitute for the work itself.

The majority of the literature teachers in the country seem ill-equipped to teach literature courses. Consequently, the students are not challenged to think, to rationalize, to analyze, and to evaluate. Instead of developing their sensibility and making literature alive and enriching, literature teachers stunt the minds of students. Cadden (1965) underscored that this problem in teaching literature, poetry in particular, where teachers teach poets and not the poetry itself, results in students becoming acquainted with poets but not experiencing the beauty that poetry has to offer.

The translated poetry in this collection ensures that the siday along with other literary genres such as the susumaton written in Waray will not die. Further, this collection of poems and stories reflects the diverse nature of the Waray language communities, which extend from the northern tip of Samar south to most of Leyte and parts of the Biliran Group of Islands. Hence, the collection demonstrates the richness and diversity of the Waray language community, which is evident in the dialectical distinctions evident in the diverse poems and stories (Alunan, 2017). The current study’s findings can thus draw attention to an important aspect of Waray translation that is intertwined in the texture of literary texts.

Because of the cultural overlap between the different words in the Waray language and English, as well as their profound impact on Waray culture, and the various interpretations of their meanings, it is difficult to determine the exact lexical item that can be used to label each of those culture-specific items (CSI) in the context of translation.

As a result, the process of determining an appropriate equivalent term must take place within the context of cultural translation. The difficulties of translating the various classes of CSIs can be better understood if we consider that even transliterating these lexical items is difficult and usually results in multiple alternatives for the same words. To make matters even more difficult, the East and West have opposing viewpoints on many issues. For example, in terms of translating certain mythological creatures, Easterners' understanding of the startling, troublesome, frightening creature has little to do with the Western media's promising, magical, unthreatening image of the same creature.

When it comes to translation, these issues have given rise to two opposing viewpoints. On the one hand, some argue that no single translation strategy can capture the true essence of certain CSIs. Others, on the other hand, accept the broader concept of untranslatability and seek guidance from existing suggestions for dealing with non-equivalence.

To overcome the problems that accompany the process of translating literary texts, particularly the *siday*, which becomes more complicated when the translator is faced with the problem of translating lexical items in the Waray culture, a good mastery of literary translation methods and strategies is required. Such lexical items, whose meanings are derived from various semantic fields such as mythology, folklore, and religion, present a translation challenge that the translator must approach with extreme caution. In light of this, the purpose of this paper is to investigate the translation of a collection of *siday* from Waray into English, with a particular emphasis on how they are rendered in the English translation.

Additionally, this collection of poems is expected to be a rich resource of teachers in teaching literature in this part of the country in order to highlight the new poetics of Eastern Visayas while giving students and teachers an opportunity to have a deeper understanding of the *siday* as a literary genre through the lens of the New Criticism theory.

LITERATURE REVIEW

To correctly contextualize the current study in the preexisting literature, a review of research that studied diverse literary pieces from within the tradition of the semantics analysis of textual spaces is required.

New Criticism

Moodley (2019) stylistics study of "From Brutal Poacher to Delicate Pastry Chef," a Wildlife Conservation Prologue and Visual Narrative Documentary, used a stylistic pluralism methodology based on Leech and Short's (2007) four-category model of analysis. The study's two texts began with contextualization, then a discussion of the title's rhetoric, and finally an examination and discussion of the linguistic and stylistic features they produced. The study's findings show that the texts were skillfully produced employing a variety of literary

and stylistic qualities, including lexical and grammatical items, as well as components of semantic cohesiveness, to achieve the conservationists' and sponsors' goals. By placing the protagonist in a specific time period, the precise linguistic and stylistic choices in titles function as rhetoric. Furthermore, literary devices such as alliteration and the creation of paragraphs and motions for order and emphasis, as well as semantic repetition give the text a unified and believable feel.

Mishra (2011) deconstructive stylistic reading of Keats' Ode on a Grecian Urn employs Deconstructive Stylistics, which employs the formal criterion in linguistics to read literary texts as autonomous entities with the goal of objective description of lexical, syntactical, and phonological features in order to explore the text's meaning. The study examines Keats' formal stylistic devices and grammatical devices in Ode on a Grecian Urn, emphasizing the idea that formal stylistic markers can help and facilitate the deconstruction of a text's meaning. The analysis exposes the poet's use of interrogatives, negatives, alternants, and adversatives to maintain a condition of "mystery," "doubts," and flux by using diverse language components such as interrogatives, negatives, alternants, and adversatives. This method assists readers in becoming active learners and developing their creative and critical abilities as well as giving them the confidence to become independent readers.

The material environment around Carol Ann Duffy is entangled with her nonmaterial surroundings in "Politics," according to Mhana, Z. A. et al (2019) reading of Carol Ann Duffy's "Politics" through Unnatural Ecopoetics. This argument is related to the concept of unnatural ecopoetics, which is seen as a new approach in ecopoetics when it comes to studying current poetry. The analysis demonstrates that the author uses material items from the readers' environment to represent abstract ideas, which is analogous to the usage of objective correlatives in New Criticism. The writer also employed imagery and figurative language to depict the people's condition, which is reflected in the poem's vivid portrayal. The poem's textual space exposes material elements of the environment in the form of real things in a way that is linked with nonmaterial components portrayed in the poet's emotion, experience, and philosophy. Furthermore, in the literary realm of "Politics," the nonmaterial environment overlaps and occasionally overshadows the material or natural world. The study came to this conclusion after reading "Politics" as an unnatural ecopoetics poem, because "unnatural ecopoetics focuses on how material elements, ranging from a tree to a taxi cab, intertwine with nonmaterial subjective experiences and express agency through the foregrounded textual space."

Lahiani (2020) study, Poetry in Translation: Travelling Pleonasm and Beyond, looks at the translatability of pleonasm, which is similar to the current study in that it looks at the translatability of the *siday* as a literary form. The study analyzes and contrasts English and French translations of an Arabic pleonastic poem line. A suitable

translation of this stanza should produce an affective-stylistic equal, not just a direct language equal, that will capture and express the same appeal as the source text with a similar degree of literariness. A translator's translation aesthetics are established within their cultural and disciplinary traditions of literary and translational aesthetics, as well as their distinctive notions about or interpretation of the source text, according to this study. Each translation is the result of a unique interpretation of the original text, influenced by the translator's cognitive background, beliefs, interests, perspectives, situations, and knowledge in each case. It is just as crucial for a translator to comprehend and appreciate the functions of the ST's artistic decisions as it is for them to be cognizant of the historical and biographical background that led to its creation. Regardless of the translator's method, it is ultimately the translator's job to try to bridge gaps. A translator's translation aesthetics are usually created within the traditions of literary and translational aesthetics in the field in which they work, as well as the translator's beliefs about, or interpretation of the ST.

The preceding reviews are just a few examples of literary works whose meanings and effects have been filled out via semantic analysis and translation. According to the existing literature, stylistic studies on poems and other literary genres vary not only in terms of setting but also in terms of the language devices studied and study goals proposed.

Furthermore, no work has concentrated on the semantic examination of the translated siday in the region using the New Criticism Theory, at least none that this author is aware of. As a result, this work aims to add to the literature by semantically analyzing a translated siday as well as challenge other academics to take advantage of and focus some study efforts on the Waray literary scene's vast resource.

Translation

Literature is regarded as an artistic means of conveying meaning and the beauty of language. Language and literature have a close relationship that enriches cultural knowledge and creates a contextualized form of the abstract imagination (Suliman, Md Yunus & Mohd Nor, 2019).

The sustained effort to render the aesthetic value of the text is perhaps the most important aspect of literary translation, because literary translation seeks to capture not only the meaning of its lexical items but also the aesthetic complexity of the source text (As-Safi, 2006; Kuhiwczak, 2003).

This is due in part to the fact that literary translation is an interdisciplinary process that includes literary tradition and culture in addition to language (Allen, 2015). Such an interdisciplinary process, a type of creative process that requires a skilled translator to "use his/her skills in applying a distinctive creative process that incorporates the linguistic structures and the cultural environment of the target language." (Al-Adwan & Abuorabialdwan, 2019).

As a result, the translator serves as both a linguistic and a cultural interpreter. Thus, the translator has two primary roles to play during the translation process. First and foremost, he is the recipient of the source text and must fully comprehend both the explicit and implicit messages of the original cultural content. Second, he is the message sender, and he must be able to find the best linguistic expression to render the source text's cultural content (Ivir, 2003). In other words, the translator must first comprehend the relationship between the source language and culture before devising a strategy for translating the source text into the target language.

The significance of the relationship between language and culture stems from the fact that both evolved and influenced each other, resulting in "homologous mental realities" in which a language marks cultural identity (Guessabi, 2013). Furthermore, language shapes the speaker's experience by establishing boundaries within the speaker's world (Lomas, 2018).

Even though "cultures are not isolated monads" (Lomas, 2018), each culture has unique characteristics that set it apart from others. There are culturally "original words" in every language that belong to a specific cultural background and have a contextual nature of meaning (O'Neill, 2013). Such lexical items raise difficult questions that must be carefully addressed. According to Li (2019), who investigated the impact of cultural differences on translation, the main differences between cultures are differences in values, customs, and thinking modes. These cultural differences can cause serious issues and impede the translation of a culturally rich text (Almanna & Farghal, 2015).

To overcome these challenges, many scholars approach the translation of culturally bound terms from various angles. Adoption of various approaches such as cultural transposition (Dickins, Hervey, & Higgins, 2017), domestication and foreignisation (Guessabi, 2013), and the Emic-Etic approach are examples of this (Al-Masri, 2009; Almanna & Farghal, 2015). It is also worth noting that, in order to grasp the broader meaning of "cultural translation," the translator must remember that "the primary cause of cultural translation is the movement of people (subjects) rather than the movement of texts (objects)" (Pym, 2010). Klankert (2014) hammered home the same point, explaining that cultural translation extends beyond texts to include transferred material objects, concepts, knowledge, and practice.

Non-Equivalence in Translation

According to Li (2019), cultural differences can also present significant challenges when translating literary texts, resulting in a state of non-equivalence between the source and target texts. Cultural differences, according to Jiang and Zhuang (2019), are one of the most important reasons for non-equivalence. Non-equivalence is generally defined as "the target language having no direct equivalence for a word that occurs in the source text" (Baker, 2018). As a result, the phenomenon of

non-equivalence, the causes of which are thoroughly discussed by Baker (2018), may cause issues that impede the translation process.

According to Baker (2018), it is impossible to provide a sound guideline for dealing with language non-equivalence. Types of equivalence, on the other hand, can be organized into specific categories to make handling them easier. As will be discussed later, various strategies are proposed to overcome non-equivalence, given that it is a common problem that any translator faces.

Baker (2018) proposed the eight strategies listed below to address the issue of non-equivalence. 1) translation by a more general word (superordinate), 2) translation by a more neutral/less expressive word, 3) translation by cultural substitution, 4) translation by a loan word or a loan word plus explanation, 5) translation by paraphrasing a related word, 6) translation by omission, 7) translation by illustration. Baker (2018).

METHOD

This study used content analysis of the winning siday of the Chito S. Roño Literary Awards Contest via the New Criticism theory. Translation of the manuscripts was done to aid for the universal understanding of the poems. Then, a critical reading of the poems followed using textual analysis particularly on the internal characteristics of the poems in the collection without any reference to the author. The researcher analyzed the manuscripts through the lens of New Criticism. In the analysis of the poems, the focus of the researchers was on the internal characteristics of the text such as the persona and addressee, situation, images, symbols, objective correlatives, central metaphors, vehicles and tenors, structure, themes and organic unity.

In terms of translation, the researchers use semantic translation according to Newark which attempts to reproduce the precise contextual meaning of the original within the constraints of the target language grammatical structures. It transfers cultural words and preserves the degree of grammatical and lexical 'abnormality' in the translation. It differs from literal translation in that it respects context, interprets and even explains (metaphors, for instance). This paper is also guided by Koller's Formal/Expressive Equivalence. This equivalence type is related to the form and aesthetics of the text, and includes wordplays and the individual stylistic feature of the source text. Further, Reiss' text types is also one of the theoretical underpinnings of this paper. This emphasizes that the text, rather than the word or sentence, is deemed the appropriate level at which communication is achieved and at which equivalence must be sought.

The translation of the poems from Waray into English is done utilizing Vinay and Darbelnet's Model and the procedures used by De La Rosa (1993) as cited in Purcia (2022) in his paper "An Ecocritical Reading of Selected Sidays in Baldesco's Poetic Anthology "Kawit." The processes include addition/expansion, contraction/reduction, functional equivalent, lexical borrowing,

modulation, one-to-one translation-literal translation, paraphrase, and transposition.

ANALYSIS AND DISCUSSION

The present study underscores the translation from Waray into English and textual analysis of the winning siday of the Chito S. Roño Literary Awards. The following poems are presented in Waray and a translation into English was provided in each piece along with the textual analyses through the lens of the New Criticism theory.

Paghulat

Firie Jill T. Ramos

Ha akon paghulat
mayda ko paksiw nga turingan,
dagmay nga hinatokan,
ngan kalinayan nga kan-on
kay maabot ka na.

Yana, katima ko mag limugmog,
pinaso an paksiw nga turingan,
an dagmay na hinatokan,
ngan sinanlag an kan-on.

Maghuhulat bisan
pagpan-usan

Waiting « *I waited / I had tulingan stewed in vinegar / dagmay leaves cooked in coconut milk, / and kalinayan rice / because you were coming. // Now after washing my mouth / I heated the vinegared fish / the dagmay leaves / and fried rice. // I'll wait, / though this food gets spoiled.*

The persona who is also the addressee may be a woman who talks to herself as she waits for someone (probably her lover) to come home. In the first stanza, the persona's tone was optimistic. The second stanza revealed that she felt the need to wash her mouth in order to refresh because of her interminable waiting. The last lines suggested the persona's persistence, patience and hope as shown by her willingness to wait no matter how long even if the food turns bad. The poet used gustatory images to concretize the persona's love as in the adage "a way to man's heart is through his stomach". The use of local food as objective correlatives adds local color to the poem and these objects aptly represent the persona's efforts for the sake of her beloved. The metaphor used in the poem which is the act of continuous waiting is reflective of the readiness to take risk and to sacrifice for the sake of love and relationship.

Di ka la Maaram

Firie Jill T. Ramos

Hadto nagsusugba kita, nagkikilaw,
Sumsuman hinin paghahampang.
Napalit hin bahal
Nag tatagay tagay.

Ha usa nga baso
Nagsasaro han mga kamingaw,
Nagiipis ipis han mga kabaraka,
Huwad huwad han mga kahadlok.

Inin nga tanan ginhuhubad han kamapaso paso
han imo butkon nga nakaalikos ha akon sugbong.

Maiha-ay na ako nga waray pagtatagay
malilipay na it akon tatay,
pati hi Mana Sikay
kay waray na mautang hit iya tuba.

Manta, aanhon ko man an hilaba nga kinabuhi ug
an kawaray utang, ngan libsog nga atay,
kun kanunay gin-uuhaw an dughan.

Kun nakatara ka hin mas marasa nga bahal
o mas marisyo nga kahampang,
diri ko ikakabido
kay naabot ha kada tagas, an takna hin pagtakas.
Ako man la liwat
It diri nagtatakas ha imo

Maghuhulat ako, bangin la.
Mag aano man ako
“jackpot na pangarap” ko gud ikaw.

Di ka la maaram.

You Don't Know Anything « *We used to grill fish, make kinilaw / sumsuman when we got together. // We would buy babal, / pour our drink / In one glass / share our loneliness together, / pouring out our worries, / dealing out our fears. // I understood many things, / with the warmth of your arms lying upon my / shoulders. // It's been a long time since I had a drink- / Tatay would be happy, / Even Mana Sikay / for I won't be running up a credit for tuba in her / store. // But what do I need a healthy liver for / a long life without debts, / when my heart is always lonely? / You might have found a better tasting babal elsewhere / Or a livelier drinking mate / I won't get mad / Surfeit comes to everyone / But not to me. // Guess I'll just wait, it could still happen. / You're the jackpot I've been dreaming of. / You just don't know it.*

The speaker talked to her own self as she remembered happy memories with her love interest, while she contemplated about her secret love for her ultimate dream. The first two stanzas showed the speaker's recollections of her drinking sessions with her love interest. These stanzas are filled with gustatory images suggesting a happy relationship. The drinking session metaphor suggests the depth of the relationship between the speaker and her love interest. The third stanza used a tactile image to symbolize the impact of the presence of the love interest to the speaker, while the fourth stanza suggested nostalgia not only for the drinking session itself but also for the happy memories it has brought. The fifth stanza suggested the speaker's desire for love.

The sixth stanza suggested the speaker's resignation and acceptance that they are not meant for each other. The use of bahal both as a metaphor and objective correlative suggested that the addressee has found a new lover better than the speaker. Yet, the speaker in the same stanza also admitted that she never had enough of the addressee. The last two lines revealed the speaker's optimism and hope that someday they would find each other again as the addressee has been the speaker's ultimate dream. The poem's theme is about the fate of unrequited love. Many people experience the joyful sadness of falling in love especially when they have already shared happy memories with their beloved, yet destiny does not allow them to be together. But, love never dies, and in the words of a known poet “love recognizes no barriers, jumps hurdles, leaps fences, and penetrates walls to arrive at its destination full of hope.”

An Pagninang
Firie Jill Ramos

Magbibiyahe kami ni Madi
Kay manganganak hin bunyag ha Tandang Sora.
Nag armidol ako kagab-i
Ngan timprano kumarigo,
Kay sayo inin pag padalan.

Pasiko siko man ngayan an pagsakay hinin jeep pa
Baclaran.

Natanggal an usa nga butones han ak blouse.
Haw-as Baclaran, kay masakay hin bus.
Uday kala kay may panadlagan pa man,
Mabukod han bus, hit pag-isarakay.
Nahiwi an ak saya, hinin dudlog ngan pagkaipit ipit,
Narantas an ribbon hinin akon blouse.
Paghaw-as ha Cubao, mahulos na an ak irok
Pero mayda pa usa ka sakay
Fx pa Tandang Sora.
Alas puno it paglarga,
Samtang gindadasok
Inin pan upatan pinirit maging unuman
Nga di man mahihimo kay bahol bahol kami ni Madi.

“Tandang Sora, aalis aalis na”
“Aalis na nim iroy, kanina pa it na aalis na”

Di na gud ako magagad
Hinini kinigod kigod kan madi.
Bis pa may suhol, kun sugad hinin nga kaagi.

Pwera gaba ha bata,
Pwera gaba ha grasya.
Bis pa may lechon ngan gaway
Mapuruko na la ako ha balay.

Baptismal Sponsor « *Madi and I are going on a trip / To be sponsors at a baptism in Tandang Sora / Last night I starched my clothes / And bathed early / For we'd be on the road early*

too. // The ride to Baclaran was rather complicated. / I lost a button in my blouse. / As we got off Baclaran to get on another bus, / Uday ka la, we had to run / To catch that bus. / My skirt got all askew, / Fighting my way, I got squeezed, / The ribbon in my blouse was ripped off. / As we got off at Cubao, my armpits were wet with sweat, / But one more ride to go in an FX to get to Tandang Sora. / All the rides were full six of us stuffed / Into four sitters, impossible, / Since Madi and myself were rather on the bulky side. / "Tandang Sora, leaving now, leaving now!" / "Leaving na nim'roy, that's been leaving since this morning!" / I'll never go with Madi again / Even if she pays me / Had I known it'd be as tough as this / Pwera gaba to the child, / Pwera gaba to the divine grace. / Even if there's lechon and gaway / I'd just stay home next time.

The speaker is a woman who recalled her experience of trailing with her madi to stand as godparents, and she recounted her awful experience in riding a public transport in Metro Manila. The speaker probably came from the province, and she was shocked with the state of street life in a big city. The first two stanzas are filled with tactile images showing the difficulty of commuting in Manila as well as the city's state of public transportation. The last two lines revealed the speaker's conviction that she would never go with her madi again if she would go through the same experience. The poet used traveling to a big city and its difficulty as the metaphor to represent the agonies that a person go through to arrive at his destination as well as the confusion amidst the intricacies of life. However, at the end of the day the speaker's attitude towards travelling is filled with resignation and acceptance believing that not all things are worth fighting for if it means going through a difficult process especially if there are better yet easier routes. At one level, the poem depicts the hustle and bustle of a city life and the state of public transport in a big city. On the other hand, the poem suggests that in our journey, we need to face many difficulties and confusions. There are experiences and destinations that we would bury in the faculty of our memories, yet we choose not to experience it again.

Siring La
Firie Jill T. Ramos

Han at' pagbinurubunyog
nagkakaputay mga kamot,
hadlok nga manlusot inin aton kurikong.

Paghinarukay manta
mga bayhon pagbinarubag-id
kagaw han at' mga punggod patabok-tabok.

Kupkopay nga abrasyete permi
nagbalyo na an at' mga baho
hin waray la kita kalibotan

Manta ako nakapanginano,
inin imo alimyon dayo na ha akon.
bayhon mo in maghamis na,

di ka na naharok ha akon,
mga kamot in maglimpyo,
di ka na nakapot ha akon.

Waray ka man magpasabot han im'
pagbalunas, kay bas' lugod ak' binmulig
han im' panludgod ug panguskos,
nga hi ako man nakakita hadton' mga katol
ug kapangra dara han kamaringbit
han aton pagdinikit-dikit.

Kun nadiri ka na,
nasiring ka unta.

Just Say So « We used to go out, always / holding hands / afraid to share our scabbed selves with others. // We were always smooching, / rubbing our faces together, / so that germs and snits passed back and forth between us. // We're constantly locked in embrace, / our smells mingled with each other / though we were not much aware of it. / I should have realized your scent / had become a stranger to me this time. / your complexion has cleared / you don't kiss me as much anymore, / you've got clean hands now / and you no longer touch me as much. / You never told me / you were cleaning up, I would've helped / I'd have scrubbed and scrapped you, / then I too would've have seen the itch / and the foulness bred / by being too close. // If you no longer wanted it, / you should have just said so. The persona remembered her intimate relationship with her lover who is the addressee, and she recalled how they embraced and accepted their individual imperfections and flaws both externally and internally. Yet, the persona noticed the addressee's change in behavior especially on the intimate or physical aspect of their relationship which suggests the addressee's infidelity.

The visual and tactile images in the poem symbolize the imperfections and unfaithfulness of the other person in their relationship while the correlative objectives used by the poet aptly represent both the addressee's and persona's flaws which they have both embraced. Yet, despite the closeness and acceptance of each other's flaws, there came a time when the other chose to change physically and emotionally. Hence, the speaker in the last line confronted the addressee if it's indeed time to end their relationship. The poem talks about the universal theme of love and learning to accept all flaws and imperfections of the person you love because there is no perfect relationship. Consequently, time would come when a relationship needs to end if possible because of infidelity and unfaithfulness.

Pukrat
Firie Jill T. Ramos

Di' ako mapirok kay bangin
ha dalikyat ko nga pagpiyong
ikaw in' mawara.

Di' ako mapirok kay bangin ka la
Daw bura nga bumuto
Ngan bis' largo waray ibibilin.

Stare « *Oh no I won't blink/ for in the nanosecond I close my eyes,
/ you might vanish./ No, I won't blink / lest you're like a bubble
that burst / and leaves no trace.*

The speaker contemplates to himself and verbalizes his fear of losing the person he loves. The images the poet used are reflective of man's penchant of owning things or people as well as the impermanence of things and like a bubble that bursts, things or people would vanish and will just remain a memory or would not even leave a mark. This is also the central metaphor of the poem. Some people tend to be possessive of things and people as if they own them completely fearing they would lose them, but they do not realize that all things perish and people go. All things in life no matter how beautiful or good would eventually end or vanish because in life as in love all are ephemeral.

Pagnawa
Leonilo D. Lopido

Ha katutnga hit' pagninawa ko
hinin dalan han kinabuhì,
usahay nakabat ha ak' alimpatakan
kun ano'n gamit han kada pagsidlit
han adlaw ngan pagsirang han bulan
kun di ka ginlalamragan.

Endurance « *Seeking to endure / in this road of life, / I find it
in my mind to ask/ what use the sunrise has/ or the moon waxing
/ when their light falls not on you.*

The persona contemplated on his own journey. "Pagnawa" is a Waray term which means walking fearlessly by oneself in an unfamiliar path or place even if it's dark or strange. The phrase, "seeking to endure" is an image which symbolizes hard times in the "road of life" that represents life's journey. The poem uses the images of light and darkness as contrasting ideas that represent good and bad. The persona however wondered the purpose of sunrise or moonlight that is supposed to spread light as he seems to be in 'constant darkness.' Sunrise or moonlight is associated with hope and new beginnings, yet in the poem, both the sun and the moon do not serve their purpose as he still experiences darkness. The poem reflects man's constant struggle between the light and dark or the good and bad sides of life. In our inner and outer struggles, we experience both good and bad times as well as light and dark moments. There are times when a person becomes doubtful in his darkest hours, but when we are in our darkest moments but it is when we are in our darkest moments that we should focus on the light.

Su-ot ha Dughan
Leonilo D. Lopido

Iginpahilot ko na ini nga ak' inaabat
Han magsuol nga mga hapayod ni Mano Ota.
Haros ak magpakaluluha.
Upod han akon pag-ampo nga unta

Ha kada niya piris han ak' kaluluthan,
Ha kada panlalagupoi han ak m ga tudlo,
Mahuwas daman an su-ot ha ak dughan.

Chest Pain « *I asked Mano Ota to massage/ with his hard
hands these cricks / in my body. So painful I almost cried./ It went
with my prayers that / each time he pressed my joints,/ each time he
made fingers crackle,/ my chest pain will also disappear.*

The poem uses the metaphor of painful joints and fingers to represent the persona's heartache caused by his broken relationship. In the first stanza, the speaker sought help from someone to help him cope with the pain he has endured that has almost made him cry. The second stanza revealed the persona's hope that his physical and emotional pain would be relieved. The images aptly symbolize the pain that the persona feels emotionally. The poem reflects the pains that most people go through because of love. Love could give you happiness but it could also give you pain that cannot be healed by a simple pressure on the joints or fingers but by a slow process of healing.

Pag-Awil
Leonilo D. Lopido

Nagsaad ka
Nga mabaya ka na
Waray ruhaduha
Kay mabalhin ka
Hin pangalayon
Hin unom pa ka anyos
Ugsa ka magretiro

Didto kun diin
Siring mo
Mapupun-an
An im pa ginhihingyap

Kinabuwasan
Pagkita nim
Han at luma na nga sarakyan
Ug kami nga im tatalikdan
Inaningal ha im alimpatakan
An dise-siete anyos
Nga araton ginsasaruan

Ngan hadto nga takna
Waray ukoy panarabigay
Han im mga luha
Kay inalpan ka
Hin pag-awil

Yearning To Stay « *You had promised/ That you will be
leaving/ Without second thoughts/ Because you will move/ To be
of service/ For six more years/ Before you settle for good/ In a
place where/ You said/ The things you have wanted/ Would be
satisfied/ The following day/ When you laid eyes/ On our old
vehicle/ And on us whom you would abandon/ The seventeen*

years/ That we had spent together/ Echoed in your head./ And
in that very moment/ Your tears have fallen/ Incessantly/ Because
you have/ Felt that yearning to stay

The speaker recalled a situation in the family when the addressee, may be a husband or a wife, planned to move to a different place to fulfill his/her dreams. The first two stanzas suggested the addressee's conviction to fulfill and satisfy his/her dreams not only for her/him but also for the family. However, upon seeing their old vehicle and his/her family he/she would be leaving behind, there was a surge of tears because he/she felt that yearning to stay. The image of an old vehicle symbolizes old memories; while that of a family to be abandoned upon the addressee's departure depicts an atmosphere of nostalgia and parting as a painful process. These images also triggered the instantaneous willingness of the addressee to stay even if it means relinquishing his/her dreams. The poem reflects the painful reality of separated families just to fulfill that dream for a better life. It also shows the inevitability of goodbyes in our lives. Yet, even in parting and separation, we find something to hold on to such as significant, old memories with the people we choose not to abandon.

Ha Baguio, nabagyo manta
Jhonil C. Bajado

Ako maglalakaton
pamiling hin kahaligwayan
hinin akon binabagyo nga pangino-ino
Mapa Baguio ako.

Ibubuntag ko dinhi
inin mga tinago ko nga hitutngaw
para ha imo-
kay waray na man ini gamit.
Sugad ini
han namumukalkag nga bukad
dinhi ha Wright Park-
Pag gapi-a han hangin,
waray na pulos.
Dinhi ha Baguio mamadlos.

Dadagmiton koiton akon karida,
Kay nananari-as na.
Dadalagnon ko
inin pungatod han Camp John Hay,
Sugad kadagmit han akon dalagan
Hadto'n ginlalanat akon hin sundang
han imo amay,
Samtang nanunuro an luha ha mata.
Ha Baguio, nahagawak na.

Antes ako sumirong hinin pupudos,
Sasaklangon ko anay
inin sobra dos sientos nga biksal
pagsaka han Groto han Lourdes,
Basi ipangamuyo

an pirme ko ginyiyinangbaton.
Nga ikaw bumalik na ha akon.

In Baguio, A Storm Also Rages « I will go on a trip / To
seek repose/ From my raging thoughts/ I am bound for Baguio./ /
I will cast here/ My hidden bitutngan* / For you-/ All these
no longer valuable./ Like / The fully bloomed flowers/ Here in
Wright Park/ When pounded by the winds/ they become useless./
Here in Baguio, it rages./ / I will run faster/ As it's already
drizzling/ I will run/ The length of Camp John Hay,/ As fast as
I ran/ When your father had chased me/ With his large knife./
While tears fall from my eyes/ In Baguio, it is already stormy.
/ / Before I take shelter from this tempest,/ I will first climb up/
Over two hundred steps/ Ascending the Grotto of Lourdes/ To
implore/ My fervent prayer./ / That you come back to me.

The persona who might also be the addressee talked to himself as he recalled his experience of going to Baguio to seek refuge and console his mind. The situation talks about a broken person attempting to ease his raging thoughts in the time of a storm. The poet used images that represent the persona's confusions, fleeting feelings, and surge of emotions dominated by frustration, sorrow, fear and hope. Baguio, storm, and tears are objective correlatives which represent a vintage point for releasing mixed emotions.

The poet effectively used the metaphor of a trip to Baguio as a respite and solace from a failed relationship, and he used the raging storm or tempest as a metaphor for his emotions. The poem's message or central insight revolves around the universal theme of love and the emotions that goes with it such as sorrows and frustrations. Yet, love endures all things and will continue to brave barriers, leap hurdles and jump fences such as the length of Camp John Hay, the hundred steps of Grotto of Lourdes and even the large knife as used in the poem to arrive at its destination full of hope.

Para Panihapon
Precious Elaine D. Tubigan

Ginbawi na san adlaw
an iba nga kolor sa palibot.
Nahulat an kaldero
nga nagnganga para san tiyan
nga nangurutob.

An hagurong san imo motor
tatap-on ngan mangisi
sugad kalamrag han suga
nga nagdara ngadi sa imo, Tay.

Iginduhol an duha ka supot.
Bugas ngan dilis.

"Dire ako mag-iba," yakan nimo.
"Maaram ako," baton ko.

An pula nga suga

an ginkinitaan hantod ine mawara
dida san gabi, patikadto
san usa pa nga nahulat na kaldero.

For Supper « *The sun has taken back / some of the surrounding colors / the pot awaits / open-mouthed for the / grumbling stomach. // I would welcome the sound of your / revving motorcycle with a smile / as bright as the light / that brought you here, Tay. // You delivered two bags / Of rice and anchovies. // "I won't be long," you uttered / "I know," I said in response // I stared at the red light / Until it disappeared / Into the night, headed / To the other awaiting pot.*

The speaker is a child (probably a son or daughter) addressing his/her father. The child waited for the arrival of his/her father for supper. The child was filled with joy as he/she welcomed his/her father, yet it was replaced with a sense of sadness because his father needed to leave after delivering their supper to go to his other family that also waits for him. The poem is filled with contrasting images of joy and sadness as well as arrival and departure. In the context of the poem, the two awaiting pots are used as a metaphor to represent those families that the father supports – the open-mouthed pot and the awaiting pot. The poem is a concrete depiction of the many real stories of broken families in the society. This reflects life lived in society especially in some poor communities in the country. Yet, we see the human side of these stories of families with these kinds of situations - the willingness of a father to support his children despite the difficulties of life. The poem is a picture of the selfless love of the father to his children.

An Pagbiling Ni Apoy Clara Kan Juan dela Cruz
Precious Elaine D. Tubigan

Ginbiling, ginhingyap,
Gin-ampo ko ikaw
Juan dela Cruz
nga mahitad-an didi sine
nga kadam-an nga mga
nagpakalingkod na Adan.
Samtang an paniguro
masusukol san pamusag
san mga kinumo,
panraguro ngan
panhukal
san mga bukog,
pagpugong
pagtindog nga di la
mahuyang sine nga
mas nagdadagmit nga bus.

Ano man yana mga Idoy,
siplatay nala ine?

The Search of Apoy Clara For Juan Dela Cruz « *Searching, longing/ Praying for you/ Juan dela Cruz/ to spot you among/ this crowd/ of sitting Adams/ while the struggle/ is*

tested with the paleness / of clenched fists / in the crushing and / loosening/ of the knuckles / controlling/ standing to avoid/ falling down/ from this hastily running bus/ What shall we do now Idoy,/ Should we just glimpse at each other?

The speaker is an old woman who recalled her experience of riding a running bus as she lamented her frustration over the men's refusal to offer her a seat while she struggled to stand on the bus. The image of the "crowd of sitting Adams" reveals the ungentlemanly behavior of these men towards the old woman as suggested by the images "paleness of clenched fists," and "crushing and loosening of the knuckles." The use of Apoy Clara is an apt metaphor for conservative, old Filipino women who used to experience the old gentlemanly behavior of Filipino men, while Juan de la Cruz represents the Filipino men.

These two symbols suggest generation gaps in a fast-changing society represented by the "hastily running bus." In the poem, Filipino men, although not all, are depicted as ungentlemanly forgetting the old custom of Filipinos where men are expected to offer seats to women especially old ones. The old woman in the poem is stunned with the change of customs in the society especially on how men treat women nowadays in a public transport. The poem itself is both a reflection and a commentary of the changing social norms and dynamics in the Philippine society. Many Apoy Claras have continued to searching for the real Juan de la Cruz that would truly represent manhood's true value and being a true Filipino gentleman. There is no single recommended strategy for translating culture-specific items of the selected siday from Waray to English. As an attempt to measure and evaluate literary texts, this study employs addition/expansion, contraction/reduction, functional equivalent, lexical borrowing, modulation, one-to-one translation-literal translation, paraphrase, and transposition as translation strategies for CSIs.

Addition or expansion is the use of more words in the English version to make the meaning clear from SL to TL. This is illustrated in the line 'Han at' pagbinurubunyog' (We used to go out, always) in the poem Siring La (Just Say So). In this example, the use of the word 'always' gives the reader a clear understanding of the action being done. Since there is no exact translation of the word 'pagbinurubunyog' in the TL, adding such word make the meaning more comprehensible.

Contraction/reduction is the deletion of the words or reduction of lines without changing the meaning, to suit rhythm. This is shown in the line 'ug kapangra dara han kamaringbit' (and the foulness bred) in the poem Siring La (Just Say So). This strategy is practically used especially when the translator judges that the TT does not have the equivalent translation. When the culture-specific item sounds unfamiliar or foreign in the culture of the TT reader, the translator used such strategy.

Lexical borrowing is the copying of the Waray items into English text when said item is not culturally present or has no equivalent in the English language. Examples are

the words, ‘dagmay, kalinayan, bahal, turingan and tuba’ found in the poems *Paghulat* (Waiting) and *Di Ka La Maaram* (You Don’t Know Anything). These words have no equivalent translation in the TL as these words are identified by Newmark (1988) as foreign cultural words classified as material culture. These words are therefore lexically borrowed in the target text in order to maintain the cultural identity of the poems.

Modulation is the adopting of a different point of view to put across meaning because the source figurative language has no equivalent. It includes the transformation of text from active to passive or vice versa as shown in the line ‘Nagsaad ka’ (You had promised) in the poem *Pag-awil* (Yearning to Stay). Here, the pronoun changed its position from SL to TL without changing its meaning. One-to-one translation or literal translation is the usage of one-to-one correspondence either at a lexical, sentence or stanza level. This is illustrated in the lines ‘Ginbiling, ginhingyap,/gin-ampo ko ikaw/Juan dela Cruz’ (Searching, longing/praying for you/Juan dela Cruz) in the poem ‘An Pagbiling ni Apoy Clara Kan Juan dela Cruz (The Search of Apoy Clara for Juan Dela Cruz)’. This is done by literally translating Waray word or phrase into English. Notice also that the words Apoy Clara and Juan Dela Cruz are maintained in the TT.

Paraphrase is the explaining of the meaning of the lines. This strategy is applied in the line ‘Manta, aanhon ko man an hilaba nga kinabuhi ug/an kawaray utang, ngan libsog nga atay,/kun kanunay gin-uuhaw an dughan.’ (But what do I need a healthy liver for / a long life / without debts,/ when my heart is always lonely?) in the poem *Siring La* (Just Say So). The essential information and ideas expressed from the Waray is presented in a new form or position in the TL without changing the totality of meaning.

Transposition is also called the shift, an operation where a new syntax is formed either within the line or within the stanza arising from shifts in position of sentences or stanza elements. In the poem *Su-ot ha Dughan* (Chest Pain), the lines ‘Iginpahilot ko in inga ak’ inaabat/Han magsuol nga mga hapyod ni Mano Ota./Haros ak magpakaluha’ (I asked Mano Ota to massage / with his hard hands these cricks / in my body. So painful I almost cried) show this strategy. The literary texts are shifted, however there is no change in the meaning of the literary text.

Cultural identity is a distinct phenomenon, as revealed by the history of literature and other forms of art, and as emphasized in this paper. Culture should be regarded as a concrete whole, with totality interpreted pragmatically (rather than metaphysically), that is, as something open, non-finite, and inconclusive in nature. As a result, the reader will interpret a text based on his or her own culture. The translated text will be perceived according to the TT reader’s culture and experience, not the author’s. As a result, in order to ensure that all meaning is communicated, the translator must act as a cultural mediator.

CONCLUSION

After analyzing the collection of poetry of the Chito S. Roño Literary Awards, the researchers concluded that the collection is a wholistic depiction of life that revolves around people in an imperfect life and society. It talks of love and its sacrifices, risks, and trials, family and social life, broken relationships and separations, social madness and changing values, and the realities of every man’s journey. The collection therefore implies that the Waray people’s experiences both internal and external are all universal experiences, that their longings are universal longings, that their voice and identity and culture are not inferior, that they are not isolated and they belong to the rest of the world. This paper emphasized the translator’s important role as a cultural interpreter. This role entails locating the cultural “original words” (O’Neill, 2013), then comprehending their exact nature in the ST in order to find the most appropriate equivalent in the target language that reflects the original features and characteristics, all while being aware of linguistic and cultural differences between the ST and TT applying the most appropriate translation strategies in order to achieve a translation as faithful as possible to the original linguistically and culturally. Further, when dealing with culturally bound lexical items with cultural significance, the translator must be well-versed in the target language’s cultural aspects. Thus, if cultural similarities exist between the two cultures, the translator can greatly benefit from them; otherwise, the translator must resort to more traditional translation strategies. Such parallels facilitate the application of appropriate translation strategies, as presented by Baker (2018).

RECOMMENDATION

Finally, reviewing the previous literature reveals the scarcity of academic researches tackling the translation of the *siday* as a poetic form. Accordingly, it is recommended that future studies address the issue of the translatability of the *siday* and other Waray literary texts in translated Waray discourse, in particular revisiting published translations of these materials, keeping an eye on the analysis presented in the current paper.

Therefore, it is highly recommended that more studies of this kind should be conducted on other anthologies of Waray poetry and other literary genres using other literary theories apart from the New Criticism. Also, inclusion of literary criticism is recommended to be included in the curriculum of secondary and tertiary language and literature programs. Translation and study of the Waray literary heritage including materials in the oral tradition such as the *susumaton* must also be considered. Lastly, there is a need to train teachers in teaching Waray literature and creative writing to sustain the growth and development of Waray poetry and other genres such as play and fiction, thus increasing interest in Waray writing.

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