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Translation: Types, Choices, and Implications on Teaching Language and Literature

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ARTICLE INFO	ABSTRACT
	The purpose of this study is to study, analyze, and describe the translational choices of the participants in the interest of categorizing their translation strategies and more importantly premised on Baker's narrative theory which is to examine the possibility of participants' resistance or faithful translation. The current study is premised on Baker's (2007) theory of narrative in translation which posits that beyond translated texts is an embedded identity of the translator. The findings suggest that participants have four (4) types of translation - mistranslation, paraphrasing, literal translation, and beyond text translation. Of the four translation types, beyond text translation reveals mental attitudes, beliefs, and values of participants. There are observations in the processing of L2 text - (1) foreignizing English or L2 texts by coining words or phrases, using telegraphic texts and carabao English; (2) translating by using a popular spoken expression mostly understood in L1 than in L2; (3) projecting sensory image to describe an L1 item with unknown equivalent; (4) using wordy details often unnecessary; and (5) adding L2 text not found in the source text. Further this paper examines the translational choices of participants in terms of morphological content, translational meaning in L1 and L2, and the implications to pedagogy in language and literature. There are 38 university students who translated the short story (Bb. Phathupats, by Juan Crisostomo Soto) from Filipino to English. The short story has 34 paragraphs written in Kapampangan and in Filipino by Vidal and Nelmida (1996). The paper ends with insights underpinning the implications of translational choices to teaching language and literature.

1. BACKGROUND OF THE STUDY

Translation is a problem-solving activity which requires translator to consider factors such as linguistic elements, contextual situations and stylistic choice of devices. Debates as to a single technique and theoretical underpinnings to translate abound in extant literatures such as mental operations in translation (Sequinot, 1988; Yau, 2010); pragmatic-based approach in translation (Farwell & Helmrich, 1993;1995; Nagy, 2016); translation universal features (Ippolito, 2013); translation in classroom (Dobson, 2012); pedagogy of translation (Pennycook, 2008). However, there are other significant areas of studies that should also be put into question such as using evidences of translation to better teaching of language and literature by examining ideologies and histories reflected most especially in prose-translated texts. The mental process of translating Filipino to English will reveal challenges and strategies which can contribute and help literature teachers to understand the language and interpretation skills of ESL students. Horner & Tetreault (2016) take a translingual approach or analytical framework to

explore translation. They view this framework of translation from the point of globalization in writing, meaning, translation is not merely a distinct form of writing but also a feature and outcome of all writing. Translation brings to the fore the negotiation of language difference and its ideologies (p.20). Baker (2007) also posits the same argument and invokes narrative theory framework explaining "structures of events" that guide interpretations. Baker asserts that translation allows for an understanding of translational choices and that these choices shape our social and political reality. In the current study, identification of translational choices will not only be helpful to teachers but will reveal translator's identity, values, and beliefs. Translation is then viewed as representation of identities, trajectories, and values of those who translate. Baker further cites Fisher's (1997) model defining rationality of narrative framework. In his model, there are two principles to assess the narrative - coherence and fidelity. Fisher maintains that there are reasons for the translator's choice. In order to assess the choice and narrative, there are three types of coherence: structure, material,

and character. These types of coherence are put into question in order to understand identity, belief and attitude of a translator.

2. Translation, Process & Strategies

Translation process has its own distinctive nature, communicative event shaped by its *own goals, pressures and context of production* (Baker, 2006a). As a consequence of the mental operations of translation, several translation theorists posit practices, strategies, theories and techniques. Ippolito (2013) enumerates four (4) specific language features of translated texts (TTs): *simplification, explicitation, normalization and leveling-out*. All these four features have tendencies to appear in translated texts (i.e., local and global perspective) and possibly reveal the nature of translation process. Ippolito maintains that these translation features are evidenced from corpus-based studies and needs verification in all languages.

Farwell & Helmrich (1993;1995) posit pragmatics-based approach in translation and they assert that in producing texts, *people intend meanings*. The translator recreates the original text insuring a coherent account of the intent behind the text. Farewell & Helmrich add such approach relies heavily on *representations of belief and other mental attitudes*. The language use to produce and reproduce is not simply a report of events but infused with rich mental models bearing cultures and individuals. To Nagy (2016) and Sorea (2007), meaning exceeds the limitations of reference, *it emerges and disambiguates* only in specific context of situation. Further, Nagy asserts that there are two factors translators have to remember in order to minimize discrepancies between the model of the world presented in the source text (p.212) and familiarity of the target reader : first is the ability to assess the knowledge and expectations of the target reader and the second factor is the translator's own view of his/her role. The second factor underscores the inherent and intertwining role between a translator and the source text. This idea is in consonance with Yau (2010) who assert that the act of translation is not only about linguistic information but with the translator's identity, ideology, and relationship (p.374). In terms of pedagogical use, translation is often used as a strategy to comprehend, remember, and produce a foreign language (Liao, 2006). Translation according to Liao is a cognitive learning strategy while Seguinot (1988) argues that the *purpose of a translator* could be revealed in the process, hence, clues of mental processes, sources of

error, and encoding of language are likely determined. In addition to considering cultural and aesthetic act, part of the role of a translator is be able to choose combination of words, grammatical structure, contextual meaning, and the communicative purpose of the source text (Nagy, 2016). Dobson (2012) describes supreme translation "of being similar" rather than "the same" as the original. In a similar thought, Steiner (1996) emphasizes supreme translation not only illuminating elements of connotation, greater clarity and impact but adds, "are there" in the original from the outset but may not have been fully declared (as cited in Dobson, p.276). Hague (2012) argues that translation helps people to communicate, it is a "movement of meaning" to decanonize (DeMan,1986) and moving it to fragmentation.

The current study is premised on the analytic framework of translation and to draw inspiration from this concept means to examine translated-prose texts of participants. The main objective of this study is to examine sample English translation of the participants by describing and analyzing their translational choices. Specifically, it seeks to answer the following questions: **(1) What are the participants' translational types and choices (in terms of morphological content, translational meaning and which translation type would likely embed the participants' identity, values and judgement?; and (2) How will the translation types and choices inform teaching language and literature?**

In sum, the idea of translation is central to the translator's ideology, beliefs, and values Baker (2006) underscores translated texts as shaped by one's own personal pressure and this view is equivocal of Farwell & Helmrich (1993;1995); Nagy (2016); and Yau (2010). From the synthesis of extant literatures about translation process and strategies, theories and concepts, there is a need to examine translated texts in terms of the strategy used in the process and to describe the features of translated texts; and discover ideological stances embedded in translated texts.

2. METHODOLOGY
2.1
Pparticipants. Thirty-eight (38) university students translated Filipino texts to English. The participants are all taking up the subject, *Translation and Editing of Text* with the researcher (of the current year)

Source Text. The source text read by the participants is a Kapampangan short story titled, *Bb. Phathupats* by Juan Crisostomo Soto. The copy of the source text is both available in Filipino and Kapampangan. The Kapampangan version is translated in Filipino by Vidal and Nelmida (1996). The Filipino version contains 34 paragraphs. Paragraphs containing dialogue in Spanish were not included (i.e., Par. 10, 11, 16, 17, & 29).

Instruction to Translate. Participants were given an hour and a half to translate. Each student translated a paragraph and then exchanged with a classmate. A total of 29 paragraphs were translated by the participants. So, each student was able to translate 2 paragraphs. Dictionary and mobile apps were discouraged. The source text was familiar to the participants as it was used as a reading material in another subject (Creative Writing).

2.2 Categorizing. & Coding
A 2-column table was initially prepared to categorize and code translated English texts according to the technique used (e.g., negative shift, omission, paraphrase, literal translation, addition, resist faithful translation, and paraphrase). A code is assigned to each line translated by participants. For example, 25g means that the line is from paragraph 25 line g.

After coding, translational choices were assigned type - mistranslation or negative shift, paraphrasing, literal translation, and beyond text translation. Each type was then studied, analyzed and presented in a tabular form. Those translational choices that display participants' resistance

to faithful translation (paraphrasing) and beyond text translation were discussed in a separate section.
Research Question #1. What are the participants' translational types and choices (in terms of morphological content and translational meaning)?

There are seven (7) translational types found in the participants' choices: *mistranslation or negative shifts, coined/invented words, carabao English, adjectival phrase, literal and technical translation, and beyond text translation.*

1. Mistranslation or Negative shift
According to Hague (2012) negative shift is of three (3) types - mistranslation of information, sub interpretation of the original text, and superficial interpretation of connectives between intentional correlatives. It is simply misinterpreting the source text by choosing an inaccurate and inappropriate target language. Negative shifts occur when translator confuses a category of a source language into another category or directly use a word for word translation resulting to a different meaning, a foreign structure, and consequently bears no meaning (1d, 24a , 34e, 34f, 18d, 18e, 8a. 20b, 7a).

Sabi nila ipinanganak ang kanyang mga magulang sa **sulok** ng Pampanga, sa pinakamaliit na bayan dito.	Many (says) say her parents were born (in) at the **corner** of Pampanga, (in) at the smallest town of the province.1d
Oo hindi ba ninyo alam? Sabi ng nakakakilala sa kanya, "Anak siya na matandang Godiung Pakbong na aking kanayon."	Yes, don't you know?" Said by the person he knows. 24a
Hindi na sila marunong ng Kapampangan o ikinahihiya na nila ang kapampangan dahil nakakapagsalita na sila ng ingles na tsampurado.	They don't even know how to speak Kapampangan they are ashamed of being Kapampangan because they can speak in English but not so good. 34e Either they do not know Kapampangan or they are ashamed of Kapampangan because they can already speak in "not so straight" English. 34f
..naginit ang pakiramdam niya	And Miss Phatuphat's temper became hot. 18d And because of that Miss Phatupat's composure became hot. 18e
Magmula noon ito ang pangalang ibinansag sa kanya at nakalimutan nilang tuluyang ang Yeyeng, ang malambing niyang palayaw.	Since then, they started to call her by that **pen name,** and forgot about her nickname, Yeyeng. 8a

Hindi kayo dapat magtaka kung hindi na marunong ng Kapampangan si Miss Phatupat.	You **don't** have to doubt if Miss Phatuphat doesn't already know Kapampangan. 20b
Nagkalabitan ang mga **maalam** na nakakakilala sa kanya.	**Learned** people who knew her … 7a

2. Paraphrasing (Coined or Invented Words, Carabao English, and Adjectival Phrase)

A simple description of paraphrase is expressing a statement, a phrase or a single word using some other words. Danielsson (2007) argue that paraphrasing as a translation technique (i.e., machine translation) is often an urge to find a better sounding way to express the idea (s). Paraphrasing embraces a wider category that is why in the current study, a number of techniques are subsumed under paraphrasing (i.e., invention, wordiness, project sensory image). Below are samples of translational choices - invention or coined phrase (30a, 30f), carabao English or "grammar-flawed" (34e), adjectival phrase (34f).

Paalam, miss na Hindi marunong ng Kapampangan.	Goodbye, Ms who doesn't know Kapampangan!30a
	Farewell, Ms Do Not Know Kapampangan! 30f
Hindi na sila marunong ng Kapampangan o ikinahihiya na nila ang kapampangan dahil nakakapagsalita na sila ng ingles na tsampurado.	They don't even know how to speak Kapampangan they are ashamed of being Kapampangan because they can utter in English but then it is informal. 34d They don't even know how to speak Kapampangan they are ashamed of being Kapampangan because they can speak in English but not so good. 34e Either they do not know Kapampangan or they are ashamed of Kapampangan because they can already speak in "not so straight" English.34f

Paraphrasing for the participants means saying or writing the translation in their own words. There are cases when participants substitute an inaccurate word and missed the context, for instance sample translational choice 12b, 7a. There are also cases when participants substituted the source text with a highly formal or technical language such as 34d , 2a, 2b or describing the source by using imagery-like words (21i, 21h, 18c). Omission is also used by the participants to paraphrase while maintaining the contextual meaning (21g, 14c). and could be possible with the use of imagery to translate literally (25c)

However, there were also sample translational choices with less awkward and sound L2 equivalents (8a, 14d,26a, 28b, 28e, 14d,14b, 25g).

3. Literal translation (Formal/Technical)

This is a technique often called "word for word" translation. According to Molina & Albir (2002) literal translation occurs when there is an exact structural, lexical and even morphological equivalence between two languages. In the current study, literal translation of participants resulted to some choices that are highly technical or formal, omission of words (cut-off some

words from source text), some ended mistranslation
(13b, 21a, 25e, 25f, 2e, 2f, 22a, 22b, 25e).

Magmula noon ito ang pangalang ibinansag sa kanya at nakalimutan nilang **tuluyang** ang Yeyeng, ang malambing niyang palayaw.	Since then, they started calling her by that name and **totally** forgot Yeyeng - her sweet nickname. 8a
Hindi na nakapagpigil and mag nakarinig; napatawa sila ng malakas	Those who heard what she said can't anymore contain their laughter. 14d
"Aba, maitim pala siya!"	"Oh! She has a dark complexion!" 26a
Sigawan, palakpak, halakhakan ang narinig noon.	Shouts, claps, and laughs were heard that time.28b
Sumama lahat ng iba't ibang wika na talasalitaang vulgar ng Ingles, Kastila, Tagalog na pinaghaluhalung niya nang walang kawawaan.	She put together different vulgar words in English., Spanish and Tagalog14a From some of the words she uttered, came all different vulgar words in English, Spanish and Tagalog. 14b
Lumitaw ang **likas** niyang kulay maitim pa siya sa duhat.	Her **true** complexion appeared darker than the duhat fruit. 25g
Sa katunayan, totoong nahihirapan na akong bumigkas ng Kapampangan lalo na kung binabasa ko. *(In fact, I do have difficulty speaking Kapampangan especially in reading.)*	Honestly, it's true that I'm having a hard time speaking now in Kapampangan specially if I'm reading it. *13a* Frankly speaking, I have now this difficulty in **pronouncing** Kapampangan words when reading it. 13b:
Noon na sumabog and bulkan.	And that (is) was when the volcano erupted. 21a
Napaiyak na si Miss Phatupat at sa pagpunas sa kenyan tumutulung luha sumama ang makapal niyang pulbos sa pisngi.	Miss Phatupat cried and as she (wipes) wiped her **flowing tears** the thick powder came with it. 25e Miss Phatupat already cried in every wipe on her flowing tears, the thick powder was wiped out. 25f
Nagdalagang walang pagbabago.	She grew up without having a change in her life. 2e Nothing changed with her life as she grew up to her puberty. 2f
Walanghiya!Magnanakaw!Taga-lason!Anak-!, sabi sa tindrang wikang Kapampangan.	Shameless!Thief!Poisoner!Child-! 22b Shameless!Thief!Poisoner!Son-!22a

4. **Beyond literal translation (Beyond text)**

Helmrich, 2016); embedding of dominance and

Napangiti lahat ng nasa umpukan.	Everyone in the crowd **laughed**.12a
	Everyone in the crowd **smiled**. 12b
Nagkalabitan ang mga maalam na nakakakilala sa kanya.	People who knew her have exchanged signs. 7a
Hindi na sila marunong ng Kapampangan o ikinahihiya na nila ang kapampangan dahil nakakapagsalita na sila ng ingles na tsampurado.	They don't even know how to speak Kapampangan they are ashamed of being Kapampangan because they can utter in English but then it is informal. 34d
Dahil mahirap lang sila, pagtitinda ang ikinabubuhay.	Because they are only poor, selling rice cakes is their source of living. 2a Due to poverty, selling is their source of living. 2b
Ang lahat ng maruming salita sa Kapampangan bigla niyang pinagsama-sama sa nag aapoy niyang bunganga.	All spitted from her raging mouth. 21i
..at mula sa bunganga niyang naglalawa lumabas and lagablab ng Vesubyo or ang lahat ng maruming salita sa Kapampangan bigla niyang pinagsama-sama sa nagaapoy na bunganga.	And from her mouth oozing with madness. 21h ..and from her mouth came out the filthy words in Kapampangan. 21g
Napahalakhak nang malakas ang mga nanonood.	The audience laughed out loudly.25a
	The audience laugh so hard. 25b
	The audience bursts into laughter. 25c

Central to the narrative theory of Baker (2007) is the theory of language *difference*. To discuss translational choices of the participants, it is crucial to identify specifically in the sample translated texts (TTs) those that bear apparent *difference or contradictions* from the source text. **Difference** in the current study refers to translational choices of participants which are reflective of beliefs and mental attitudes (Farmwell & Helmrich, 2016); embedding of dominance and resistance (Baker, 2007); and implicit of contradictions (Horner & Tetreault, 2006). Translational choices below reveal the participants' beliefs and values. As they used another word to convey the meaning of L1 to L2 (or English), they have revealed their inner thoughts and feelings. Beyond text translation includes 26b, 34g, 34j, 20a, 20b 28a, 9a, 33b, 21b, 21d, 21e, 21f, 1f, 30a, 30b.

"Aba, maitim pala siya!"	"Oh, **I did not know** she has a dark complexion." 26b
Napakarami ng mga Miss Phatupat sa panahon **ngayon.**	People nowadays seem to be like Miss Phatupat. 34g People nowadays are becoming Ms Phatupat.34j

Hindi kayo dapat magtaka kung hindi na marunong ng Kapampangan si Miss Phatupat.	You don't have to **doubt** if Miss Phatuphat doesn't know Kapampangan. 20a You **don't** have to doubt if Miss Phatuphat doesn't already know Kapampangan. 20b
Nang makita ito ng mag nanonood lalo na Silang napatawa at nagsabi,	When the audience saw this they even taught more and said,…28a
Lumapit siya ngunit nang makita na Kapampangan ang binabasa, lumabi ng kaunti, uilig at nagsabi,	She came near, but when she saw what was being read was Kapampangan, she pouted, disappointed and said, …9a
Ganyan ang pinag tulung-tulungan at ang kawawang Yeyeng ay smalls na bubulong-bulong na parang ulol.	That's how people degraded her and the pathetic Yeyeng whispering like a fool while leaving. 33b
Noon na sumabog and bulkan.	Right at that moment, she exploded. 21b Miss Phatupat got all fiery. 21d Miss Phatupat lost her self-control. 21e Miss Phatupat got all fiery. 21f
Hindi na nakatiis si Miss Phatupat.	Miss Phatupat can't resist anymore. 30a Miss Phatupat wasn't able to resist anymore. 30b

Research Question #2 What do the translational choices mean in terms of L1 & L2 morphological content and meaning and which translation type is likely embedded with participants' beliefs, values and judgement?

There are four translational types: mistranslation or negative shift, paraphrasing, literal translation, and beyond text translation. Each type describes the participants' techniques in translating lines from the fiction. The discussion below begins with sample translation type with explanation of morphological content and meaning, followed by a description of their translational choice.

Mistranslation or negative shift
Translator confuses a category of a source text into another category or directly use a word for word translation resulting to another meaning (e.g., 7a, 1d):

in the corner of Pampanga (7a)

"Sulok" in Filipino means dulo, in Kapampangan sepu (as in sepu ning dalan meaning). Sepu in the example does not convey a specific direction (e.g. northern, western, foothill of the mountain, etc.) Participant 1d may have used corner to indicate a far-flung area in a small town in Pampanga.

Translation equivalent chosen by Participant 1d seems to be faithful in the translation and consequently convey an awkward, inaccurate target text. Perhaps, choosing a target text that is specifying a particular direction such as a far-flung area in Arayat, or a broader context but specified island or region (e.g. western part of Luzon). Absence of an exact translation is often a result of a literal translation.

In reading literature the texts are both figurative and literal, the sample text (i.e., sa sulok ng Pampanga, sa pinakamaliit na Bayan) when translated in L2 (English) will sound less creative and more technical in style.

Learned people (1d)

The morphological units of *"ma'-alam" in sample text 7a* contain a prefix *ma, meaning more, full, highly;* the rootword, *alam which means knowledge (n.), knowhow (n.), to know (v).* The meaning of *maalam* from the morphological

content refers to the full or complete knowledge (n.) of the character, Binibining Phathupats.

The choice of participant 7a is another case of faithful translation: *ma'-alam, learned people* which in a way is a result of plain or highly-technical form of language and style. Perhaps, translating *ma'alam,* in another way such as "Those who knew her looked at each other suspiciously." Being faithful in the translation of Participant 7a (**Learned people,** *maalam*) seems to result in an L2 that is quite irregular. In addition, the participant probably confused the prefix "ma" as a past tense form to a verb (i.e., *ma'alam, learned*). Well, some verbs in Filipino start with *na* (but not *ma*) to denote past tense form of the verb (e.g., *nakuha, nasabi, naluto*) To say that *people are learned connotes a confusing or unconventional form of a word. Perhaps, "*people who knew her,*" will be an appropriate translation.

The style and language of fiction in this case in L1 (or Filipino) is very rich in figurative or descriptive images such as *maalam, nagkalabitan (*meaning, depicting a bodily gesture to secretly get the attention of another character). To faithfully translate the source text rich in descriptive images or symbols may result to unconventional form or plain style of language. There are two observations from the translation of the participant. First, it reflects the inaccuracy of the lexical choice which is in Filipino. Second, the participant's faithful translation was only focused on sentential equivalent but not on achieving equal creative language.

Furthermore, mistranslation or negative shift can result to a foreign structure (usually ungrammatical form) and consequently bears no contextual meaning (e.g. 18d, 18e).

composure/temper becomes hot (18d, 18e)

The source text *nag-init* contains two morphemes - prefix *nag (past tense),* root word *init (hot)* which means *to cause heat (*either caused by external or emotional factors).

Participants 18d and 18c chose to translate the source text with *composure becoming hot and temper becoming hot.* There are two observations noted from the participants' translation. First, 18d describes composure as hot which seems inaccurate but perhaps it is the participant's idea of losing one's composure. Second participant 18e chose *temper* to similarly indicate losing temper but seemingly inappropriate to describe temper. Perhaps, "*nag-init*" and "*pakiramdam,*" the source texts might have been more sensible to translate in two ways. First, in a plain language *Binibining Phathupats felt tense, felt angry, felt highly anxious,.* Second, in a figurative language, *She felt shivering hate, Her body submerged to burning hate.*

While the participants chose L2 (English) words to translate the idea in a figurative way, the choices were technically inaccurate. Perhaps, the idea of literal translation for one word might have been easier for them but not when it is combined in a phrase.

Paraphrasing
Participants 34e, 34f translated *Ingles Tsampurado*, obviously a borrowed word which consequently resulted to carabao English and adjectival phrase.
English but not so good (34e); *Not so straight English* (34f)

TT: They don't even know how to speak Kapampangan they are ashamed of being

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Kapampangan because they can speak in **English but not so good.**(34e)

TT: Either they do not know Kapampangan or they are ashamed of Kapampangan because they can already speak in "not so straight" English. (34f)

> This phrase in Filipino, *hindi marunong ng Kapampangan* is translated sarcastically by the participant, *Ms Do Not Know (*instead of literally translating, Goodbye, lady who do not know how to speak Kapampangan!). Another phrase, *Ingles na tsampurado* is translated telegrahically by the participant *English but not so good (Instead of the complete sentence "Your speaking of English is not that good." "*Tsampurado" in English is a porridge. The participant might literally described the look or taste of the *English tsampurado (i.e., mixing of milk and brown cocoa rice)* instead of providing a sound equivalent. Perhaps the participant resorts to describing the condition in L1 instead of providing a sound equivalent in L2 (or vice-versa).This is also true for participant who translated English tsampurado in an adverbial phrase, *"not so straight English" (Instead of saying, they can already speak straight English or can already speak English fluently.).* Perhaps, the participant who translated it "straight" (to mean , *English tsampurado)* refers to spontaneous speech in English (no stammering nor stuttering). Perhaps that is how they see Bb. Phathupats (Ms. Phathupats).

> The participant's translational choices reveal two things. One, participant invents or coins L2 words to translate without losing creative sense of the word and second, the use of short cuts or telegraphic idea when there are no sound equivalents for L1. Some may call it carabao English and it is probably the case when translation is forced or superficially transferred

to another language. *English tsampurado* in the story refers to the Bb. Phathupats' mixing of words in English which other characters felt either jealous or judgmental over her underrated skill to speak in English. To translate *English tsampurado* will lead to superficial translation and leaving it as it is (a borrowed word) might have been more sensible.

Literal translation
Participants used word for word translation and some choices seem awkward (e.g., 25e, 25f) while 13b chose an inappropriate word for the source text.

flowing tears

ST: Napaiyak na si Miss Phatupat at sa pagpunas sa kanyang tumutulung luha sumama ang makapal niyang pulbos sa pisngi.

TT: Miss Phatupat cried and as she (wipes) wiped her **flowing tears** the thick powder came with it. 25e
TT: Miss Phatupat already cried in every wipe on her **flowing tears**, the thick powder was wiped out. 25f

> The progressive verb *flow* and noun *tears* make up the translation of the participants. It is the literal translation of the source text (ST) *tumutulong luha; from the root word tumutulo or pumapatak.* In English it means *drop of water,* the context of ST refers to the tears coming down from the cheek of the character, Bb. Phathupats (Ms Phathupats).

> The translational choice of the participants (25e, 25f) seems to place an unnecessary word (i.e., *flowing*) which renders its awkwardness. Tears will definitely flow and so there is no need to translate it. The consequence of superficial translation is apparent in this choice.

pronouncing Kapampangan words

ST: Sa katunayan, totoong nahihirapan na akong bumigkas ng Kapampangan lalo na kung binabasa ko.

TT: Frankly speaking, I have now this difficulty in **pronouncing** Kapampangan words when reading it. 13b:

> Pronouncing, this verb constitutes a root word, *pronounce* and a progressive verb with *-ing*. The participant chose this verb to translate *bumigkas,* which constitutes a root word, *bigkas* (to utter) and another morpheme, an infix (um), indicating a past form of the verb *bumigkas*.

> The literal translation of the participant seem awkward in meaning because speaking and uttering are two distinct actions. It seems that the participant has chosen a synonym or close to the meaning of the source text (ST) but not exacting to the context.

4. **Beyond Text Translation**

Samples of translational choices below suggest resistance of participants to faithfully translate in English perhaps because of L2 text availability (e.g., 13b, 20a, 21b), intent to mitigate and convey more or less harsh judgement (e.g., 26b, 27d, 27a), and choice could be their belief (or unbelief) towards the character or a specific issue (e.g. 9a, 30a).

You don't have to doubt 20a

> Participants 20a and 20b could be misjudging Miss Phathupats when they chose *"doubt"* to mean, *"magtaka"* (in Filipino), *"eyu pagmulalan"* (in Kapampangan). *"Magtaka or* magduda means, confuse and have questions while *"eyu pagmulalan"* means, *be surprised.* Participants 20a and 20b have already implicitly infused in their choice the attitude they felt towards the main character by choosing *"doubt"* over "suprised." The connotation of *"doubt"* embeds the respondents' personal unbelief that Miss Phathupats does not know Kapampangan.

Furthermore, participants 28a who chose to represent ST4 "nakatiis" as "resist" is also a revelation of what Farewell & Helmrich (2016) call mental attitudes represented in the interpretations of translators.

"Oh, I didn't know she has a dark complexion! 26b "Indeed, she's a black American!" 27d

> In the case of 26b and 27d it is worth noting which language equivalents were chosen by the participant to translate and more importantly how those choices undermined, accentuate or modify the source texts.

In the source text, *"pala"* has no exact equivalent. "Pala" connotes an affirmation of truth. Meaning, the utterance is meant to convey something (i.e., maitim, *dark complexion)* that the interlocutor could not know of in the beginning. The interlocutor realizes that he/she did not know about the natural complexion of the character. The speaker affirms by using *"pala"* (in "Aba, maitim pala siya!"). As a result of this translation, participant 26b has revealed his/her identity "I" with the pronoun I. It is personally confessing his/her realization. However, the affirmation and the revelation of the participant counters or opposes the intention of the source text which is seemingly a sarcastic expression. The translation of 26b mitigated or mellowed the intended meaning of the source text. Similarly 27d, the source text, *"Oo, Americanong negra siya!,"* is not devoid with an embedded identity. The participant translated it, *"Indeed, she's a black American!"* and obviously the word "negra" or "nigger" was probably avoided. Participants 27a, 27b, and 27d resist to translate *"negra"* (or nigger) by omitting it. Perhaps participants have avoided it because it is a slang word and they would like to be less harsh or judgmental of the main character. In effect, the translation is mitigated and has downplayed or ignored the intended meaning of the source text.

Miss Phathupat can't resist anymore. 28a

> The sample translation reveals the participant's personal narrative of objectivity and morality. Participant 28a believes that the main character has self-control. The choice "resist" is key to this contention, that Miss Phathupats has control over her anger. However, the "control" seem to mean *irresistible* to the respondent. The meaning of *resist* to the participants is that the character can no longer contain or fight her feelings to be angry. This participant could have used "endured" (to mean bear the teasings, grinning, demeaning words of the crowd) but to the respondent, the character could not take it anymore. Participant 28a is instead telling her reader how the character can no longer "resist" or take the jeering, degrading laughters of the crowd. As a consequence, Miss Yeyeng (Phathupats), the character as believed by the participant is finally retaliating in anger.

*People nowadays **seem** to be like Miss Phatupat. 34g*
*People nowadays **are becoming** Ms Phatupat. 34j*

ST1   **Napakarami** ng mga Binibining Phathupat sa panahon ngayon.

> Participants 34j and 34g represent ST1 "napakarami" to interpret "people"; and use a mitigating verb "seem" and a future tense of a verb "are becoming" to interpret *Napakarami ng mga Binibining Phathupat sa panahon ngayon.*

>> Narrative theory acknowledges the positioning of translators in relation to their text, authors, and societies (Baker, 2006a:152). In so doing, differences in language of translators inform their behavior. In the case of participants 34g and 34j, they have represented their stances of possible disagreement to the idea that there are many people who are like Binibining Phathupat, the main character.

*....she pouted, **disappointed** and said, 9a*

ST5: Lumapit siya, ngunit nang makita na Kapampangan and binabasa, lumabi nang kaunti, **umiling** at nagsabi:

> Participant 9a represents the idea of ST5 "umiling" by translating it to "disappointed" and this is a case of resistance. In the words of Baker (2007) narrative theory recognizes social structures and that its system or structures is not devoid of dominance and resistance. In other words, translator's narratives are intrinsically embedded with the translator's beliefs, knowledge and dominant ideologies.

> Participant 9a translated the action of the character (pouted, *lumabi),* (disappointed, *umiling).* Source text "*umiling"* is a movement of the head to suggest disagreement, or just simply saying *No*. The attitude of the participant seems to be more disappointed than disagreeing. Perhaps the participant is now translating his or her feelings towards the character. The feeling of resentment towards Miss Phathupats and the feeling is beyond the surface text. In other words, it could be that the choice to follow the norm, the literal equivalent of the source text "umiling" (i.e. shook her head) was not exacting the beliefs and feelings of the respondent. By substituting another equivalent of "*umiling*" translations of the participant reveal his or her narratives bearing own convictions and ultimately resisting the uniform and static pattern of language.

Research Question #3 How do translational choices inform the teaching of language and literature?

There are translational choices embedded with participants' beliefs, values, and judgement especially in beyond-text translations. Participants' translation of L2 (english) texts provided a glimpse of text processing in second language. In the current study, translation activity of the participants pawed the way to observe and gauge their literal and interpretive levels of comprehension. There are observations in the

processing of L2 text - (1) foreignizing English or L2 texts by coining words or phrases, using telegraphic texts and carabao English; (2) translating by using a popular spoken expression mostly understood in L1 than in L2; (3) projecting sensory image to describe an L1 item with unknown equivalent; (4) using wordy details often unnecessary; and (5) adding L2 text not found in the source text.

These observations can help teachers study and enrich students' strategies in literally and critically comprehending L1 and L2 fiction texts. First, teachers can compare the L1 and L2 lexical equivalent chosen by students and prepare drills (for role-play) that will further display students' literal and evaluative comprehension of L2 texts. Second, teachers can provide opportunities to enrich students' L1 and L2 lexical knowledge and emphasize contextual meaning and its role to appropriate translations in fiction text. Finally, develop activities that will strengthen cultural knowledge in reading fiction.

4. **CONCLUSION**
Participants retell the story in another language and the difficulty seem to lie on source ideas without exact language equivalent. As a result, they convey source idea in a unique pattern of language often using English in a Filipino way. Meaning, there are cases of telegraphic expressions, wordiness, project sensory images or literary effect, shortened L2 and addition of lexical item. Furthermore, translation of participants also revealed paraphrasing or explaining the source idea both in literal and figurative sense. The translation techniques observed in the sample target texts (TTs) explain the struggle or tension in the production of translations and this is inevitable because the language of prose texts is really a challenge both in the local and global perspective.

The analysis of the translational choices requires that the researcher understands the form and meaning of participants' choices of language equivalents. In the analysis, there are two points that can inform translation studies and Philippine English. First, the items participant have omitted, substituted, and generalized revealed respondents' communicative practices. As teachers of translation and English as a second language, it is important to understand how a source language can be interpreted by students in several ways and emphasize how the interpretations could be source of misunderstanding, success or failure in communication. Second, the items students

chose to downplay or ignore revealed their attitudes, beliefs and identity. As teachers of translation and English, it is important to instill in the minds of the students that the result of downplaying in translation could mean a different version, hence, confusion. However, this study is limited to translation of a prose fiction and could reveal otherwise in another genre. The point in this case is downplaying or ignoring the source idea of a prose fiction by insisting personal conviction of a translator. As teachers of translation and English, the consequence or implication of translated utterance to interlocutor should also be discussed in the class. Third, insights about narratives bearing language difference can also inform the teaching of literature. Translation of prose fiction by students revealed their personal beliefs about the *Bb. Phathupats,* the main character. With the translation of prose fiction by students, surely, their personal convictions or beliefs could surface and may result to resistance over the intended meaning of the author. Teaching of literature becomes more interesting to students and albeit teachers when oppositions or contradictions arise in their literary analysis.

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