

Translating Identity and Loss: Rendering Lumad Poetry in English

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Abstract

Poetry is considered one of the most complex in terms of translation. Dealing with the translation of poetry can lead to multiple challenges and difficulties. (Mann, 1970: 211). One of the difficulties lies in terms of how to comprehend the Source Text (ST) in itself and not to the target language (TL). But still, the translation of poetry has been the way in order to communicate with different cultures. This practice opens a door through which a person can see alien fabrications (Tisgam, K. H., 2014). The term literary translation has been written and stated in multiple ways, but that term is mostly applied in terms of translating fiction, specifically poetry (Kazakova, T. A., 2015). As a translator of literary texts, the responsibility lies in the imparting of literary ideas of the author and the terminal target readers (Koster, C., 2014).

Source Text	Translation by MateCAT	Enhanced Translation	Justification/Method Used
LUMAD, ASA KA PADULONG? Poetry by Bobong Ampuan	LUMMAD, where are you headed?	Lumad, where are you heading?	Direct transfer of “Lumad”, Domestication theory
Ha! ha! ha!	Ha! ha! ha!	Ha! Ha! Ha!	Direct Transfer
Tingog sa malipayong pagpuyo	Sound of happy living	The voice of joyful living	Semantic Translation
Simbolo sa malingkawasnon	Liberating symbol	A symbol of freedom	Dynamic Equivalence

Lumad, kanhi mong kahintang	Native, your past status	Lumad, your former state	Direct transfer of “Lumad”, Communicative Translation
Sa pagpuyo mong walay tugaw.	As thou dwellest unadulterated.	Of living without blemish.	Formal Equivalence
Duyog sa kapanahonan	Together in time	In step with the times	Idiomatic Translation
Lumad kalit ka natugaw	All of a sudden, you get annoyed	Lumad, you were suddenly disturbed	Direct transfer of “Lumad”, Literal Translation
Mapintas nga agila	The Terrible Eagle	A fierce eagle	Semantic Translation
Kanimo nagdagmal	For the Sake of You	Has oppressed you	Functional Equivalence
Walay kukaluoy	No mercy	Without a trace of mercy	Idiomatic Translation
Kanimo nagpasipala.	You are blaspheming.	Has insulted and degraded you.	Dynamic Equivalence
Kaugalingon mong yuta	Your own land	Your own land	Literal translation

Nahimo kang ulipon	You have become a slave	You have become a slave	Literal translation
Bahandi mo gipangawkaw	Your treasures have been stolen.	Your treasures have been plundered	Dynamic Equivalence
Kaugmaon mo giguba	You've ruined your future	Your future has been destroyed	Communicative Translation
Imong kaliwatan nawala.	Your generation is gone.	Your lineage has disappeared.	Formal Equivalence
Malanog ang imong tuaw	Loud your cry	Your cries resound loudly	Idiomatic Translation
Wala ka paminawa	You didn't listen	But no one listens to you	Literal translation
Mga nahitungdan, sa salapi nasulaw.	In a nutshell, money is scarce.	Those in power are blinded by money.	Adaptation
Sa siyudad gipahigop ka.	You have to take care of yourself.	You were drawn into the city.	Dynamic Equivalence
Lumad, asa ka padulong?	Native, where are you going?	Lumad, where are you heading?	Direct transfer of "Lumad", Domestication theory

The Source Text

“LUMAD, ASA KA PADULONG” is a poem written by Bobong Ampuan. This poem was published in 2005 in Sikami’n Lumad: Bagong panitikan ng katutubong Mindanaw at Ateneo de Davao University Research and Publication Office. Bobong Ampuan is born on March 30, 1971 in Carmen Cotabato. He finished a degree of Science and

Technology at Cotabato Foundation College (CFC). He is the chairperson of *Nasavakan Tarigunay't Bukidnon do't Kalindaan Federation* (NATABUKFED). He is a proud Ilianon Manobo. His father is an Ilianon Manobo and his mother is Bukidnon (Alejo, Fr. Albert E., SJ, ed., 2005).

“LUMAD, ASA KA PADULONG” by Bobong Ampuan provides the unfortunate situation of the Lumad, which is referred to as Indigenous Peoples of Mindanao. They are facing different challenges such as diaspora, displacement, and exploitation. The poem shows how the Lumad have their peaceful life once then it was interrupted by outsiders resulting to the loss of their heritage and territory. Regardless of their cry of justice and fairness, these are disregarded as the colonizers tend to cling unto their greed of wealth. The poem gives us a strong point of view of the marginalization of the Lumad communities in Mindanao. In translating this work, it is essential for the translator to have in-depth understanding of the undertone of the poem for it to be successfully translated properly.

Purpose

Katharina Reiss created a concept of 'Text types' which is grounded in the concept of equivalence. One of the text types that this poem falls under is the 'Expressive text type' wherein the writer of the text applies the *'aesthetic dimension of language'*. The writer is expressing his emotions and attitudes (Reiss, K., 1977). Using this idea, the essence of translating is to retain the aesthetic function of language while at the same time, applying a stylistic matching of the Source Text (ST). This translation is focused on transferring the aesthetic form and also the meaning of the text. Lastly, the purpose of this is to maintain the respect and the whole message of the ST.

Content

Source Text	Line	Translation by MateCAT	Enhanced Translation
LUMAD, ASA KA PADULONG? Poetry by Bobong Ampuan	1	LUMMAD, where are you headed?	Lumad, where are you heading?
Ha! ha! ha!	2	Ha! ha! ha!	Ha! Ha! Ha!
Tingog sa malipayong pagpuyo	3	Sound of happy living	The voice of joyful living
Simbolo sa malingkawasnon	4	Liberating symbol	A symbol of freedom
Lumad, kanhi mong kahimtang	5	Native, your past status	Lumad, your former state

Sa pagpuyo mong walay tugaw.	6	As thou dwellest unadulterated.	Of living without blemish.
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As shown from the translation above, both MateCAT and the Enhanced translation tried to show the text's meaning, but Enhanced Translation adds further creative freedom to make the message better for the broader target readers. In line 1, MateCAT used the words 'Lummad' and 'heading' but in the enhanced translation, it used the original term 'Lumad' to maintain its consistency with the ST and also prompted the word 'headed' to provide a more natural phrasing in the title. In line 4, the ST '*Simbolo sa malingkawasnon*' can be taken literally as 'liberating symbol', but the term '*liberation*' may give a political connotation to the text. By using 'freedom' in the enhanced translation, it gives the emotional bearing of the line making it more humane. As this follows the theory of Nida which is Dynamic Equivalence meaning that it focuses more on the emotional impact of the ST rather than the literal translation of it (Nida, 1964a). In line 5, MateCAT's translation shows more of Formal Equivalence since it prioritizes translating it directly rather without the consideration of culture. The enhanced translation retained the important term 'Lumad' for its culture and used the word 'state' instead of 'status' in order to have more alignment with the reflective tone of the poem. This follows to the theory of Communicative Translation by Peter Newmark. Since the enhanced translation seeks create a translation that shares the same contextual meaning of the ST but still both understandable and culturally suitable for the target readers (Newmark 1981). In line 6, the MateCAT's translation of 'unadulterated' shows archaic phrasing which separates from the tone of the text. The enhanced translation was then adjusted to have the faithfulness to the meaning and also to the simplicity of the tone of the ST. This adheres to Formal Equivalence by Nida since the translation itself in terms of form and content should be equal or match as much as possible in terms of the ST (Nida, 1964a).

Source Text	Line	Translation by MateCAT	Enhanced Translation
Duyog sa kapanahonan	7	Together in time	In step with the times
Lumad kalit ka natugaw	8	All of a sudden, you get annoyed	Lumad, you were suddenly disturbed
Mapintas nga agila	9	The Terrible Eagle	A fierce eagle
Kanimo nagdagmal	10	For the Sake of You	Has oppressed you
Walay kukaluoy	11	No mercy	Without a trace of mercy
Kanimo nagpasipala.	12	You are blaspheming.	Has insulted and degraded you.

The two translations above depicts varied styles in terms of balancing the text’s faithfulness and clarity. In line 8, MateCAT mistranslates ‘*natural*’ as ‘annoyed’; this immediately undermines the emotional bearing of the term. In the ST provided, the term ‘*natugaw*’ is suggesting something that is interrupted or disturbed and is not related to any irritation. Also, there is a direct transfer to the word ‘Lumad’ to maintain its cultural nuance and use Direct translation. In line 9, MateCAT’s usage of the word ‘terrible’ is incorrect since that word is more connected to ‘terrible’ in terms of moral judgment instead of being cruel or violent. The translation ‘A fierce eagle’ is closer to ST’s original description of the word ‘*maintain*’, and it also aligns with Formal Equivalence. In line 11, MateCAT’s translation is a very direct and concise way of giving meaning to the text, and it tends to eliminate the fact that we are trying to translate a literary text, making it a failure in terms of understanding the emotional and poetic flow of the ST. The enhanced translation of “Without a trace of mercy” gives more emphasis on the total absence of mercy. In line 12, there is another mistranslation observed in MateCAT’s translation; it used the term ‘blaspheming’ as ‘*nagpasipala*’, which means being humiliated, degraded, or insulted. Dynamic Equivalence was used in this line in order to provide the seriousness of the action and emphasize that Lumad’s suffering is effectively communicated to the target readers.

Source Text	Line	Translation by MateCAT	Enhanced Translation
Kaugalingon mong yuta	13	Your own land	Your own land
Nahimo kang ulipon	14	You have become a slave	You have become a slave
Bahandi mo gipangawkaw	15	Your treasures have been stolen.	Your treasures have been plundered
Kaugmaon mo gigabit	16	You've ruined your future	Your future has been destroyed
Imong kaliwatan nawala.	17	Your generation is gone.	Your lineage has disappeared.

In these following lines, both translations tried to be faithful, but there are some differences in terms of delivery, word choice, and tone. Lines 13 and 14 are identical and faithful to the ST. The reason for this is the simplicity of the lines requires no deviation of interpretation since both translations show ownership and relationship to the land. In line 15, both translations give the feeling of loss of resources or treasures, but using the word ‘stolen’

is less evocative, and this may decrease the weight of loss as described in the ST. In the enhanced translation, the term 'plundered' provides a more powerful and precise word than 'stolen' since it suggests a more violent, large-scale looting that is more aligned with the history of the exploitation faced by the Lumad. In line 17, MateCAT provided the word 'generation' which simplifies the true meaning of '*kaliwatan*' which means ancestry, lineage, or heritage. MateCAT provided a message that it is only one or single generation that is lost which is not the case in the text. In the enhanced translation, the terms 'lineage' and 'disappeared' were used in order to show a feeling of a prevailing loss that connects more with the poem's themes of loss in culture.

Source Text	Line	Translation by MateCAT	Enhanced Translation
Malanog ang imong tu-aw	18	Loud your cry	Your cries resound loudly
Wala ka paminawa	19	You didn't listen	But no one listens to you
Mga nahitungdan, sa salapi nasulaw.	20	In a nutshell, money is scarce.	Those in power are blinded by money.
Sa siyudad gipahigop ka.	21	You have to take care of yourself.	You were drawn into the city.
Lumad, asa ka padulong?	22	Native, where are you going?	Lumad, where are you heading?

In the poem, both MateCAT and the Enhanced Translation gave huge different levels of faithfulness to the ST, and enhanced translation provided a more accurate and culturally nuanced approach. In line 18, MateCAT's translation is grammatically awkward, and also it lacks the poetic fluidity of the ST. The enhanced translation of the provided translation gave more emotional nuance to the term '*Malang*' while also maintaining its literal meaning. In line 19, MateCAT mistranslates it as the text indicates that the Lumad's cries are unheard and not the Lumad failed to listen. In the enhanced translation, it provides a more accurate depiction of the intended meaning of the ST. In line 20, MateCAT provided another mistranslation, as the phrase '*sa salapi nasulaw*' (blinded by money) criticizes those who are in authority ('*mga nahitungdan*'). This enhanced translation shows the emphasis on greed and corruption, reflecting the author's intention to reveal the abuse and exploitation happening on the land. In line 21, another complete mistranslation was provided by MateCAT giving an unrelated and inaccurate translation of the ST. The term '*gipahigop*',

meaning to be absorbed or drawn, gives an accurate description of displacement of forced assimilation of the Lumad into the city.

Style

The term style is defined as the distinctive way or approach a writer uses language in order to communicate emotions, feelings, and ideas. It is not only about what is being said but, most importantly, *how it is being said*, and that is through tone, imagery, rhythm, or word choice (Parks, T., 2014). Style also refers to the totality of linguistic features that are associated with the text, which can also differentiate literary texts since those are studied mostly in their artistic value (Leech, G., 2014).

The poem “Lumad, Asa Ka Padulong?” by Bobong Ampuan shows an evocative style of writing. It is seen throughout the poem with its lyrical rhythm and detailed imagery. This text also talks about the situation of the Lumad in Mindanao and how this Lumad communicates its anger and pain from all the displacement and exploitation that happened. The poem is culturally rooted since it deals immensely with the Lumad's experiences while showing cultural symbolism in order to communicate their struggles.

Translation Method and Theory Used

In the process of translating Bobong Ampuan's poem ‘*Lumad, Asa Ka Padulong?*’, several translation theories were utilized in order for the enhanced text to be faithful to the text and also for cultural resonance. Dynamic Equivalence by Nida (1977) was used in order to get the emotional meaning of the text and the meaning that ensures it is appealing to its target readers. Semantic Translation by Newmark (1981) was also incorporated in order to remain as true as possible in terms of maintaining its meaning and cultural elements while at the same time modifying the idiomatic differences and grammatical distinctions of Cebuano and English. Communicative Translation by Newmark (1981) was also practiced to make sure that it would be understandable and have an impact on English translation, showing the same emotional voice. The use of Idiomatic Translation or Equivalence by Vinay and Darbelnet (1995) helped to show expressions that are distinct from the cultural context of the Lumad. Functional Equivalence by Reiss (1977) maintained the poem's purpose, which is the social and political criticisms of the Lumad's plight. Lastly, Domestication Theory by Venuti (1993) was used in order to make sure that the poem is accessible to an English-speaking audience, providing the cultural nuances or references of the text more familiar and, at the same time, the meaning is not distorted. These theories add up to make this translation both faithful to the ST and meaningful to the target readers.

Challenges in Translation

The following are the challenges I faced during the translation of this poem:

1. The maintaining of meaning across different stages

Ensuring that the meaning will remain consistent from the ST into MateCAT is one of the challenges I experienced during the translation process. MateCAT, being a computer-assisted tool, can help with simple and basic translations. It needs to improve its understanding to fully comprehend the cultural and emotional nuances of the ST. When in terms of refining the enhanced translation, it requires precise attention to details in order to remain faithful like the context and expressions used which are sometimes lost in MateCAT.

2. The loss of nuance and tone in the MateCAT translation

Computer-assisted translation tools such as MateCAT struggle to understand the tone and emotional gravity of the ST during translation. In terms of the poem, there are some terms that MateCAT may fail to understand fully, such as 'No mercy' since this can lose its emotional gravity in the CAT tool.

3.The incorporation of Cultural context and Symbolism

It is very evident in the process shown that MateCAT fails to fully comprehend the cultural references and symbolisms of the ST. Failure to recognize this may lead into poor translation since there are some terms that are deeply ingrained in the Indigenous context. Also, since the ST is literary or poetry, sometimes the CAT tool provides only literal translation and fails to recognize the creative nuance of the ST.

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