

***El Poesia Romantico: The Challeges of Translating
John Keats to Chabacano***

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Abstract

The paper seeks to identify challenges which arise before, during, and after the translation process undergone by the researcher herself in translating five poems by English poet John Keats into Chabacano, a creole widely spoken in the Zamboanga Peninsula in the Philippines. This paper categorizes challenges that arise as constraints on: (a) Language, (b) Form, and (c) Context. It seeks to explain the choices made by the translator and in the process, foreground the problems that arose in the translation process. In discussing problems such as constraints on voice, meter, or the transfer of experience, the paper appeals to Jakobson's concepts of linguistic and cultural untranslatability and Nida's translation theory on equivalence. The paper aims to provide a basis for further studies of the same nature and to propose a case for distortion of language via translation to serve purposes of its revitalization.

Key Words: *Translation, Language, Literary Translation, Creative Transposition, Chabacano, English, John Keats, Untranslatability, Poetry*

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INTRODUCTION

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

In the advent of Mother Tongue-Based Multilingual (MTB-MLE) education in the Philippines, it is relevant to examine local languages spoken in this country in the Southeast Asian region to discover and uncover the possibilities of these Philippine languages. This is so we may be able to produce comprehensive and relevant educational materials to be used in schools to fulfill the goals of the MTB-MLE education.

Moreover, one of the defining traits of Philippine Literature is that its canon is composed of literary works in different Philippine languages. To do a study on literary translation is to deepen what we know about our local languages and to further promote these languages— to talk about these languages and to let people know that there is still much to be done for the enrichment of these languages and that they can take part in this enrichment. All these can be done, first and foremost, through translating literary works in English into local languages. This paper aims to answer the question “Can the meanings expressed in John Keats’ poems also be expressed in Chabacano when his works are translated?”

The first step towards an examination of the process of translation must be to accept that although translation has a central core of linguistic activity, it belongs most properly to semiotics, the science that studies sign systems or structures, sign processes and sign functions (Hawkes, London, 1977).

Roman Jakobson claims there is can be no perfect translation as “there is ordinarily no full equivalence between code-units.” These code -units being not merely words but idioms. For Jakobson, “translation involves two equivalent messages in two different codes.” For the message to be ‘equivalent’ in the Source Text (ST) and the Target Text (TT), the code-units will be different since they belong to two different sign systems (languages) which partition reality differently (Munday, 2001).

Jeremy Munday, in his book “Introducing Translation Studies: Theories and Applications” talks about Eugene Nida, a linguist who developed the dynamic-equivalence Bible-translation theory: “Central to Nida’s work is the move away from the old idea that an orthographic word has a fixed meaning and towards a functional definition of meaning in which a word ‘acquires’ meaning through its context and can produce varying responses according to culture.” This means that Eugene Nida believes that words differ in their meanings depending on the contexts they come from and are used in. This implies that words and their meanings are heavily tied with context. They are codes that mean different things in different contexts.

Edward Sapir, an American anthropologist and linguist, supports this by saying “Language is a guide to social reality.” For Sapir, human experience is largely dependent on language and what he calls “language habits”. To him, because language represents social reality, the worlds of communities with different languages are different as well. He calls these worlds “distinct” and “not merely similar worlds with different labels attached.”

Moreover, Yuri Lotman, a prominent literary scholar, semiotician, and cultural historian, says that “No language can exist unless it is stepped in the context of culture; and no culture can exist which does not have at its center, the structure of natural language.”

Furthermore, according to Rainer Schulte, Literary Translation “bridges the delicate emotional connection between culture and languages and furthers the understanding of human beings across national borders.” To him, Literary Translation exposes the soul of a nations’ culture. The literary translator recreates the

messages in the source language from one culture to another equivalent message in the target language to another culture. In Schulte's words, "the translator recreates the refined sensibilities of foreign countries and their people through the linguistic, musical, rhythmic, and visual possibilities of the new language."

John Keats is one of the later poets in the Romantic Period of British Literature. He is English and is known to have accomplished a lot in his brief life (He died at the age of 25). Some of the poems he had written are Ode to a Nightingale, Ode on a Grecian Urn, and Ode on Melancholy, and the proverbial narrative poem about the Femme Fatale, La Belle Dame Sans Merci. Other poets from the Romantic Age are Percy Bysshe Shelley, Lord Byron, Samuel Taylor Coleridge, and William Wordsworth. Keats continues to be one of the prominent figures of Romanticism in British Literature today.

Chabacano, on the other hand, is one of the major languages spoken in the Zamboanga Peninsula region of Western Mindanao in the Philippines. Variations include Chavacano and Zamboanga Chabacano. It is a Spanish-based creole and combines vocabulary from Spanish, Tausug, Tagalog and Binisaya.

Chabacano, being a Spanish-based creole, might be examined vis-à-vis the poet's Romanticism to discover whether or not the language is characteristically romantic as Spanish, where it is based, is called a "romance language". Being mostly formalistic in nature, the paper does this by attempting to find equivalent codes between two cultures—that of the English culture (from where John Keats writes) and the Chabacano culture.

Creative Transposition

Roman Jakobson asserts "all poetic art is technically untranslatable." Concepts like the Heresy of Paraphrase and Intentional fallacy from Literary Criticism come to mind with Jakobson's statement. If we build up from this proposition, I then raise the question: Is this why a work of translation is considered new work?

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

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

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

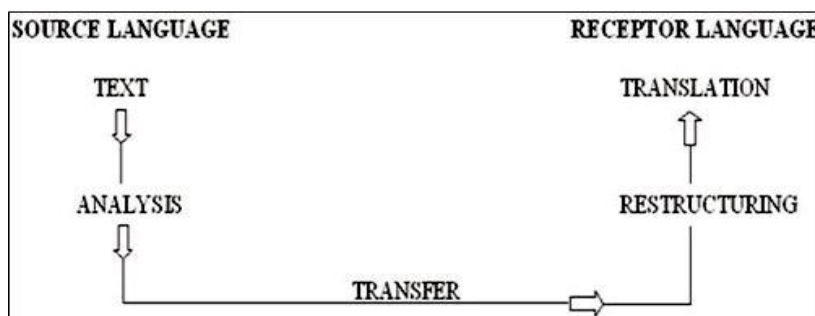
If Poetry cannot be technically translated and if there is so much more to it than just word -to-word or sense-to-sense equivalence, what then should be done? Is it impossible to translate Poetry? How about John Keats’ poems? Can they be translated to Chabacano?

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

Frameworks and Processes

The translation process followed Eugene Nida's three-stage system of translation.

Figure 1. Eugene Nida's three-stage system of translation

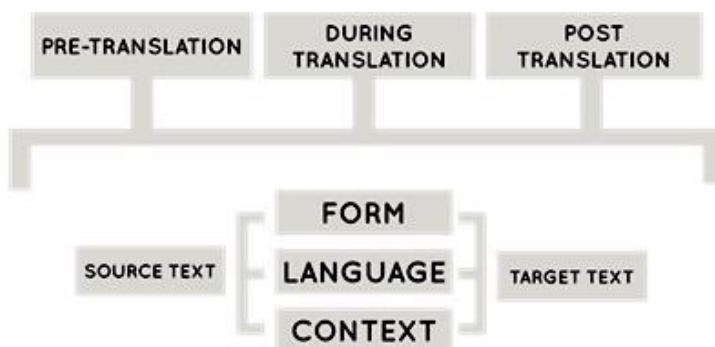


There is a Source Language (SL) from where the Source Text (ST) emerges. The ST is analyzed and then the transfer or translation takes place from the SL to the Target Language (TL) also called the Receptor Language. After the transfer, restructuring takes place to achieve the final translation as the Target Text (TT) in the TL.

When is a translation considered successful? There are three criteria to be considered in examining whether or not a translation is a successful one: (1) general efficiency of the communication process, (2) comprehension of intent, and (3) equivalence of response. General efficiency of the communication process refers to the whether or not the TT will be easily understood by the speakers of the TL. Comprehension of intent refers to whether or not the meaning of the SL message is represented in the TT. This also refers to "accuracy," "fidelity," and "correctness." Lastly, equivalence of response is "oriented toward either the source culture (in which case the receptor must understand the basis of the original response) or the receptor culture (in which case the receptor makes a corresponding response within a different cultural context)." (Leiden: Brill, 1964).

The foregrounding and identification of the challenges are done Pre-translation, During Translation, and Post Translation. The challenges are categorized as (a) constraints on Language, (b) constraints on Form, and (c) constraints on Context. The whole process is summarized in framework below.

Figure 2. Framework for Analysis



RESULTS AND DISCUSSION

Pre-Translation. In translation, one has to deal with the language. To deal with a language means to deal with texts. In the Pre -Translation period, we consider the following: the Source Language (SL), which is English; the Source Text (ST), which are five poems by John Keats; the Target Language (TL), which is Chabacano; and, the Target Text (TT), which are the five translated poems of John Keats.

For Form, especially that we are trying to translate Poetry, we consider that John Keats' works are Sonnets with 14 Lines that follow the Iambic Pentameter. The poems possess a pattern where the problem is presented in the first lines of the sonnet with the resolution of that problem coming later in poem. One has to think about rhyme, repetition and other things that have to do with the form of the ST to be able to pay attention to these things while doing the translation if one wants to achieve "accuracy", "fidelity", and "correctness".

Lastly, when we talk about context, we talk about culture. We look at John Keats who lived from October 31, 1795 to February 23, 1821 in London, in England.

He was a writer in the age of Romanticism where there was more emphasis on feeling than rationality, where the artist was revered, and where nature was venerated. A connection between John Keats' language and culture and Chabacano from the Zamboanga Peninsula in Philippines is explored.

The inquiry of this paper runs its course via these questions following the translator's train of thought in the pre-translation process: Is Chabacano sufficient and efficient in expressing the meanings in John Keats' poems? What are the codes that can be conveyed from this culture to the other? How should the forms be dealt with in the translation process? What do we learn about poetry when examined via translation? What differences in the languages English and Chabacano does the process of translation foreground? Can idioms be translated?

During Translation. During Translation, as has been anticipated, constraints in Form, Language, and Context arose. For example, in John Keats' Bright Star:

BRIGHT star! would I were steadfast as thou art— Not
 in lone splendour hung aloft the night, And watching,
 with eternal lids apart, Like Nature's patient sleepless
 Eremite, The moving waters at their priestlike task Of
 pure ablution round earth's human shores, Or gazing
 on the new soft fallen mask Of snow upon the
 mountains and the moors— No—yet still steadfast,
 still unchangeable, Pillow'd upon my fair love's
 ripening breast, To feel for ever its soft fall and swell,
 Awake for ever in a sweet unrest, Still, still to hear her
 tender-taken breath, And so live ever—or else swoon
 to death.

Its Chabacano translation is:

Lucero!

Lucero! Si io firme como tu
 Hende na solo esplendor suspendido na noche,
 Y mirando, con ojos abierto de siempre

Dol media ambiente pasencioso y no hay conversada,
 El quieto movida del agua
 De labada na aplyaya de tierra
 O mirando con el blando maskara
 de celaje na monte y el terreno
 No—Firme siempre, hende ta cambia
 Acustao na mi pecho que ta ama
 Para cinti hasta para cuando el blando cajida y inchada
 Dispierto para siempre na dulce desorden
 Calma, calma para oi su quieto resuello
 y entonces bibi para siempre –o cantar hasta muerte

One constraint in translating the poem is found on this line: “*de celaje na monte y el terreno*” The line in the ST is “Of snow upon the mountains and the moors—”. The constraint we face in this is a cultural one, which is also a constraint in language and therefore a constraint in form. (All these constraints cannot really be separated because a constraint in culture is also a constraint in language, a constraint in language is also a constraint in form, a constraint in form is also a constraint in culture, etc.) The literal translation of the TT is “of clouds on mountains and terrains”. As you see, “snow” is not the same as “clouds”. “*Na monte*”, however, has been successfully translated from the ST “on mountains” because “na” is equal to “on”, and “monte” is equal to “mountain” and follows a word-to-word correspondence.

As translator, one must explain one's choices. I used the word “*celaje*” because I thought, in the Philippines, we do not have snow and we have never actually seen our mountains covered in a blanket of snow. Whenever we look and think of our mountains, we see them not covered with snow but crowned with clouds. This is why I chose the word “*celaje*”. This is referential to how every child would know from their History classes how the Mayon volcano in Albay looked like and would remember that it is crowned with this ring of clouds surrounding its mouth.

This might have been permissible or acceptable but the next problem I will present is one that is difficult to solve or might be an impasse in itself. From the same ST and TT, we find the word “moor”, a chiefly British word that pertains to an expanse of open rolling infertile land. There is no word for “moor” in Chabacano. I have chosen the word “*terreno*” but this word is neutral. The linguistic meanings of

these words from different languages are certainly not the same or are certainly not equivalents.

In the next poem by John Keats entitled “To a Friend Who Sent Me Some Roses”, we find this line: “My sense with their deliciousness was spell’d:” The word “spell’d” shows us a spelling convention that we do not have in Chabacano. Additionally, this spelling convention has added to the challenges I had to face in trying to understand and to decipher the ST. I had to make sense of the whole line in relation to the lines that came before and after it. Eventually, my understanding of it brought me to this translation: “*Mi sentido con diila rico savor yan encanto:*”

A Chabacano expression, “*yan encanto*” is used in place of the literal meaning of “was spell’d” to give the same meaning which is “the scent put me under a spell.” However, the Chabacano expression connotes that there was a fairy and it was a fairy that had actually put the persona under a spell and not the roses which the ST originally says.

More over, from the same ST and TT, we find “*Ya puede yo mira con vien dulce flores*” as translation of “I saw the sweetest flower wild nature yields,” The ST talks about “wild nature” but this is difficult to translate into Chabacano since there is no code to mean “wild nature” in the TL. There is a word for wild, “sovervio” but it is often used to pertain to people, not nature.

Another constraint in form that I have found is when I have literally translated the ST into “*Ya puede yo mira un flores vien dulce*”. This might work to convey what the source text conveys but I have changed it into “*con vien dulce flores*” because of considerations in musicality, ease of utterance, and form. We cannot lose the thought that we are doing translation and creative transposition from one poetic form to another.

In John Keats’ next poem, “A Dedication to Leigh Hunt” we find the first line “GLORY and loveliness have passed away;” translated into “*Ya pasa ya el gloria y hermosura*”. The constraint here is one of form. The decision I made was on the parallelism. In English, we say “Glory and loveliness” or “The glory and the

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

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

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

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

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

The first question begs the implication of an interpretation because we are talking about the effect of the ST or the original poem. There still remains a question of whether or not translated works are new works. This question further implies that they are interpretations of the original text since you have to decide on what the effect of the ST is to be able to decide how to translate restructure the TT to achieve equivalent effect especially that this is Poetry. Equivalent effect, in this case as in any other, is important because all works of art aim for a certain effect, a certain resonance, even an after taste, so that a work to be affective and effective. According to Martin Hielscher “The central consideration is whether a literary work provides an experience.”

Furthermore, a sonnet is a sonnet whatever language it is written in. Its standards are set—there should be 14 lines in iambic pentameter and it should present a problem and then the problem’s resolution. The question perhaps is that if there is really a distinct form in the Chabacano language called the Chabacano sonnet because otherwise, we have only a sonnet in Chabacano.

In addition, the Chabacano translations have yet to be disseminated and truly tested. They have been read to only three native speakers plus I, four in total.

CONCLUSION

There is more to be done in this endeavor to translate English poems into Chabacano. For instance, the voice of John Keats as a male writer has not yet been considered in the analysis of the ST and in the translation to the TT. This is a significant aspect since there really is a difference between the male voice and the female voice in Literature as demonstrated in the case whrrn Percy Bysshe Shelley edited and altered his wife’s novel “Frankenstein” to sound more masculine with considerable aggression in the characters of the story compared to when it was in its original form.

More attention should also be given to the form since the meter of the ST was difficult to retain. The syllable count for each line was 10 while in the TT, it was 12. The rise and fall of stresses have to be paid more attention, too.

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

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

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APPENDIX A

POEMS BY JOHN KEATS

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

18. To a Friend who sent me some Roses

AS late I rambled in the happy fields,
What time the sky-lark shakes the tremulous dew
From his lush clover covert;—when anew
Adventurous knights take up their dinted shields:
I saw the sweetest flower wild nature yields, 5
A fresh-blown musk-rose; 'twas the first that threw
Its sweets upon the summer: graceful it grew
As is the wand that queen Titania wields.
And, as I feasted on its fragrancy,
I thought the garden-rose it far excell'd: 10 But
when, O Wells! thy roses came to me
My sense with their deliciousness was spell'd:
Soft voices had they, that with tender plea
Whisper'd of peace, and truth, and friendliness unquell'd.

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

59. Bright star! would I were steadfast as thou art

BRIGHT star! would I were steadfast as thou art—
Not in lone splendour hung aloft the night,
And watching, with eternal lids apart,
Like Nature's patient sleepless Eremite,
The moving waters at their priestlike task 5
Of pure ablution round earth's human shores,
Or gazing on the new soft fallen mask
Of snow upon the mountains and the moors—
No—yet still steadfast, still unchangeable,
Pillow'd upon my fair love's ripening breast, 10
To feel for ever its soft fall and swell,
Awake for ever in a sweet unrest,
Still, still to hear her tender-taken breath,
And so live ever—or else swoon to death.

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

54. Asleep! O sleep a little while, white pearl!

ASLEEP! O sleep a little while, white pearl!
And let me kneel, and let me pray to thee,
And let me call Heaven's blessing on thine eyes,
And let me breathe into the happy air,
That doth enfold and touch thee all about, 5
Vows of my slavery, my giving up,
My sudden adoration, my great love!

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

1. Dedication. To Leigh Hunt, Esq.

GLORY and loveliness have passed away;
For if we wander out in early morn,
No wreathed incense do we see upborne
Into the east, to meet the smiling day:
No crowd of nymphs soft voic'd and young, and gay, 5
In woven baskets bringing ears of corn,
Roses, and pinks, and violets, to adorn
The shrine of Flora in her early May.
But there are left delights as high as these,
And I shall ever bless my destiny, 10
That in a time, when under pleasant trees
Pan is no longer sought, I feel a free
A leafy luxury, seeing I could please
With these poor offerings, a man like thee.

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

20. O Solitude! if I must with thee dwell

O SOLITUDE! if I must with thee dwell,
Let it not be among the jumbled heap
Of murky buildings; climb with me the steep,—
Nature's observatory—whence the dell,
Its flowery slopes, its river's crystal swell, 5
May seem a span; let me thy vigils keep
'Mongst boughs pavillion'd, where the deer's swift leap
Startles the wild bee from the fox-glove bell.
But though I'll gladly trace these scenes with thee,
Yet the sweet converse of an innocent mind, 10

Whose words are images of thoughts refin'd,
 Is my soul's pleasure; and it sure must be
 Almost the highest bliss of human-kind,
 When to thy haunts two kindred spirits flee.

APPENDIX B

TRANSLATED POEMS

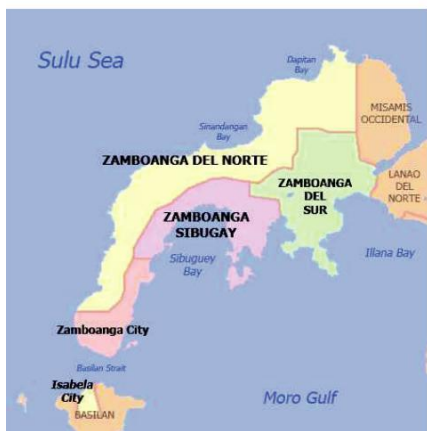
ORIGINAL ENGLISH TEXT	CHABACANO TRANSLATION
<p>Asleep! O sleep a little while, white pearl! ASLEEP! O sleep a little while, white pearl! And let me kneel, and let me pray to thee, And let me call Heaven's blessing on thine eyes, And let me breathe into the happy air, That doth enfold and touch thee all about, Vows of my slavery, my giving up, My sudden adoration, my great love!</p>	<p>Dormido! Dormi un rato, blanco perlas! Dormido! O dormi un rato, blanco perlas! Y manda conmigo hinca, y manda conmigo resa con tigo, Y manda conmigo llama con el cielo na di tu vista, Y manda conmigo vivi na aire de alegria Que ta abri y sinti con tigo, Promesos de pagka-muchacho, mi abandonada, Mi brusco adoracion, mi enorme amor!</p>
<p>Bright Star! BRIGHT star! would I were steadfast as thou art— Not in lone splendour hung aloft the night, And watching, with eternal lids apart, Like Nature's patient sleepless Eremite, The moving waters at their priestlike task Of pure ablution round earth's human shores, Or gazing on the new soft fallen mask Of snow upon the mountains and the moors— No—yet still steadfast, still unchangeable, Pillow'd upon my fair love's ripening breast, To feel for ever its soft fall and swell, Awake for ever in a sweet unrest, Still, still to hear her tender-taken breath, And so live ever—or else swoon to death.</p>	<p>Lucero! Lucero! Si io firme como tu Hende na solo esplendor suspendido na noche, Y mirando, con ojos abierto de siempre Dol media ambiente pasencioso y no hay conversada, El quieto movida del agua De labada na aplaya de tierra O mirando con el blando maskara de celaje na monte y el terreno No—Firme siempre, hende ta cambia Acustao na mi pecho que ta ama Para cinti hasta para cuando el blando cajida y inchada Dispierto para siempre na dulce desorden Calma, calma para oi su quieto resuello y entonces bibi para siempre –o cantar hasta muerte</p>
<p>To a friend who sent me some roses!</p>	<p>Na mi amigo ya imbya conmigo rosas!</p>

<p>AS late I rambled in the happy fields, What time the sky-lark shakes the tremulous dew From his lush clover covert;—when anew Adventurous knights take up their dinted shields: I saw the sweetest flower wild nature yields, A fresh-blown musk-rose; 'twas the first that threw Its sweets upon the summer: graceful it grew As is the wand that queen Titania wields. And, as I feasted on its fragrancy, I thought the garden-rose it far excell'd: But when, O Wells! thy roses came to me My sense with their deliciousness was spell'd: Soft voices had they, that with tender plea Whisper'd of peace, and truth, and friendliness unquell'd.</p>	<p>Na tardada diaton caminada na prado Na hora el pajaro na cielo ya hace pas-pas el temblar de sereno Desde su escondido siembra—si otra vez Maga admirable hombre que ya saka diila proteccion Ya puede yo mira con vien dulce flores Un fresco y oloroso rosas, 'ste el una tiempo ya buta Su dulcer na soles: graciosa crisida Como el majika del reyna Titania Y, cuando ta ole yo su aroma, Ya puede pensar el rosas na hardin muy bien Pero cuando, Wells! Tu maga rosas ya llega comigo Mi sentido con diila rico sabor yan encanto: Blando maga voses, como tiene amoroso pedido Ya habla de paz, y verdad, y el amistad no hay hace calyaw.</p>
<p>Dedication, To Leigh Hunt GLORY and loveliness have passed away; For if we wander out in early morn, No wreathed incense do we see upborne Into the east, to meet the smiling day: No crowd of nymphs soft voic'd and young, and gay, In woven baskets bringing ears of corn, Roses, and pinks, and violets, to adorn The shrine of Flora in her early May. But there are left delights as high as these, And I shall ever bless my destiny, That in a time, when under pleasant trees Pan is no longer sought, I feel a free A leafy luxury, seeing I could please With these poor offerings, a man like thee.</p>	<p>Para con Leigh Hunt Ya pasa ya el gloria y hermosura Para si pasya kita temprano na aga Nohay dol corona incenso ay abuya Na este, para recivi con el dia alegre Nohay alegre cantanda de grupo de ninfa, Na maga basketa ta lleva orejas de mais, Rosas, maga rojillo, y maga violeta, para adorna El altar de Flora na Mayo temprano Pero tener poko alegria como estos ya mensiona Y yo bendeci mi suerte Para na un momento, cuando abaho de pono No hay ya cosa ta buska, ta sinti yo libertad Un lujo de naturaleza, mirando puede yo hace alegre De ste maga poco cosas, un hombre como tu</p>
<p>O Solitude! If I must with thee dwell O SOLITUDE! if I must with thee dwell, Let it not be among the jumbled heap Of murky buildings; climb with me the steep,—</p>	<p>O Soledad! Si yo para esta con tigo O Soledad! Si yo para esta con tigo, No deha hunto na maga cosas mesklaw De maga edificio oscuro, subi hunto comigo na peligroso, —</p>

<p>Nature's observatory—whence the dell, Its flowery slopes, its river's crystal swell, May seem a span; let me thy vigils keep 'Mongst boughs pavillion'd, where the deer's swift leap Startles the wild bee from the fox-glove bell. But though I'll gladly trace these scenes with thee, Yet the sweet converse of an innocent mind, Whose words are images of thoughts refin'd, Is my soul's pleasure; and it sure must be Almost the highest bliss of human-kind, When to thy haunts two kindred spirits flee.</p>	<p>El maga naturaleza—desde el cascada. El ma-flores bajada, el claridad del rio Masquin dol lehos; deha yo esconde tu maga reso Hunto na maga rama ta protege, donde el maga pero ta kore Para manda bula con el maga mariposa na aire Pero alegre yo no olvida ste maga momento hunto con tigo Y el dulce cuento de inocente pensamiento Que su maga palabra maga imagen de nocion elegante El gusto del mi alma, y debe siguro Cerca na altura na alegria de gente Dos animo hunto caminando para siempre</p>
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APPENDIX C

GEOGRAPHICAL MAP WHERE CHABACANO IS SPOKEN



The **Zamboanga Peninsula**, located in Western Mindanao, is composed of Zamboanga del Norte, Zamboanga del Sur, Zamboanga Sibugay, Zamboanga City, and Isabela City.