

An Iluko Translation of Selected Folktales from Four Ethnolinguistic Groups: Toward a Model of Translation

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Abstract—The general purpose of this study was to translate from English to Iluko the selected folktales from four ethnolinguistic groups which was geared toward the development of a translation model from L2 to L1. The descriptive-evaluative research design was used in order to facilitate both the descriptive and evaluative aspects of the study. Twenty (20) selected folktales from four ethnolinguistic groups that were obtained from Damiana Eugenio's (2001) book titled "*Philippine folk literature: The folktales*" were used as the source language texts. The translations provided an answer to the scarcity of children stories in Iluko. Through reading folktales in the mother tongue, children will, in turn, increase their appreciation of their language and culture. Since this study proceeded from translating to discovering an approach, a complex and challenging process of translation paved way from translating, to validating, and to developing the descriptive model that best explains how translation is done from English to Iluko. The model may also serve as an empirical basis for translating Philippine folktales and other literary pieces that will help explore and develop other Philippine vernaculars. Given this, translation from English to Iluko proves that Iluko is a language which is as powerful and expressive as other widely used languages.

Keywords—*ethnolinguistic groups, translation, intertranslation, ideology of translation, source language, target language, psycholinguistics, dynamic equivalence*

I. INTRODUCTION

Translation is a growing field that increasingly motivates language scholars and researchers to produce rewritten outputs that contribute to knowledge. The motivation in conducting translation studies lies primarily on the concerns and issues received from writers, researchers, and translators. In the Philippines, translation has been widely undertaken by many language scholars and researchers. However, most of these works are focused on translating from the vernacular to English or Filipino, or from English to Filipino or vice versa (Rasco, 2006; Hidalgo, 2003; San Andres, 2000; Santiago, 1997; Batnag, 1997; Silapan, 1993, De Veyra, 1975). Very few have been done for translations from the official languages to the vernacular (Hidalgo, 2010 & Arceo, 2008). For translation to English or Filipino, their processes have already been described substantially, and results of these have served as guides or framework in translating to the second language. However, for translation to the vernacular, it has been observed that this was not then set empirically. There were vernacular translations of literary works for circulation but not for a scholarly research on how translation is done from a highly intellectualized language to the vernacular.

Apparently, the concept of translation from English to the vernacular has been found less researched in Philippine translation because the former has received its renowned prestige as an

official language in the Philippines. English is the language in government institutions, in media, in commerce, in science and technology, and in schools. However, more and more speakers of other languages have shown interest in translating works of literature written in languages that are highly intellectualized simply to prove that their languages are equally expressive—that the vernacular is also a worthy instrument for a translator to explore.

Translating is a means to cultivate a language, and therefore, supports the notion of language intellectualization. Flores (2006), one of the proponents for the intellectualization of Iluko, argues that “intellectualizing” a language involves an approach that does not only seek consistency in the language but also the ability to communicate in the Iluko language at any given place or situation. Hence, to intellectualize is to revisit the vernacular with a dynamic view to engender its evolution and adaptation to the changing human condition. By means of translation, vernacular stories will typically be developed into an academic discourse which will allow children to read their literature in the mother tongue.

Benosa (2010) in her essay titled “*Why I write in the mother tongue*” expresses her sentiments to Ilokano writers who must be responsible in providing the younger generations reading materials that promote their culture and mother tongue. She, likewise, states that those who have been blessed with a language other than English and Tagalog should realize that they have a duty to the children to provide them the oral and written literature they need in order for them to have a good grasp of their identity and their culture. And this, according to her, starts by providing them with short stories and picture books in their own language—reading and listening materials that mirror and put to good light their own culture, customs and traditions, and highlight the values older people want them to acquire and pass on to the next generation.

Meanwhile, it has sometimes been said that “the translation of literary works is considered by many [to be] one of the highest forms of translation as it involves so much more than simply translating texts, and that the very concept of translation tends to be restricted to literary translation in comparison with other types of translation and other texts” (Hodges, 2011). On the other hand, Lefevere (1992) emphasizes that the text of a translation has often been called a culture’s window to the world. Added to this, he mentioned that language is also the expression and the repository of a culture and that many words in a language are inextricably bound up with that culture and therefore very hard to transfer in their totality to another language. Significantly, translation of folktales fosters cultural and linguistic development, preservation, and appreciation. The folktales, though intended for all types of audiences, are more relevant for children to read. The children are given much consideration because they are the target readers of the translation. Thus, the translator “must consider the extent to which prospective audiences differ both in decoding ability and in potential interest” (Nida, 1945).

Translation of the selected tales raises a particular challenge owing to a number of special characteristics of children’s reading and qualities of child readers. Since the tales differ in means of purpose and language, this may likely affect the choice of translation methods. Different approaches regulating the translation of tales might be aggregated under the more extensive concept of culture, ideology which dictates what is acceptable in translating tales for children, and the least considered concepts shared by a particular nation and culture.

Contrary to translation for wider readership, the researcher chose the Iluko language as the target language of this translation work. Iluko is the major language or the regional language of the people in Northern Luzon. It has been considered the ‘third most spoken language in the Philippines’ (General Books LLC, 2010) and has been a language that has also made its share in the fields of literature, technology (as it is used as a language of writers in the Iluko website), and a few in translation. Although scholars and researchers have studied the language in its many aspects, an

attempt to study how translation is done from the English language (L2) to the Iluko language (L1) has not yet been explored. A scholarly approach to Iluko translation may contribute to describe how translation is done from L2 to L1. This can open the minds of translators who have been blessed with a mother tongue to explore their language of origin. This will also offer an avenue to study how the mother tongue can express the same meaning as a highly intellectualized language conveys. The “mother tongue is the language of one’s roots, full of lovely words... invented to describe” (Brisset, 1996). This considerably helps in improving continuously, if not preserving purposively, the language people are born into. Lefevere (1992) strongly believes that writings that are not rewritten in one way or another tend to sink without a trace.

As researchers and scholars continually search for intellectual pursuit, understanding and appreciation of literacy in the mother tongue is hoped to be put forward by this study. The essence of translating folktales may be a way of preserving the Iluko language as it is threatened by Filipino and English, of increasing the comprehension levels of children, and of improving their command of their mother tongue. Manuel (2005) underscores that the regional languages should be taught, even just the reading of literature in schools written in the mother tongue. “As the mother tongue is utilized in the classroom, the critical thinking and reading skills that are developed transfer to other languages when those languages become functional” (Gunigundo, 2008). Since there is a dearth of children’s literature in Iluko because of Ilokano writers’ selective writings and publishers’ intolerance, there is a need to translate children stories to Iluko. This need may be answered by this translation of the selected folktales.

Hence, the translated folktales came from four ethnolinguistic groups: Ilokano, Tagalog, Pangasinense, and Pampangan, which were obtained from Damiana Eugenio’s (2001) book titled “*Philippine Folk Literature: The Folktales.*” Eugenio’s collection consists of folktales written in English from different major and minor ethnolinguistic groups. She was able to collect, develop, and publish works on folk literature that serve as the Filipinos’ repository of culture. Her folktales are documents of her *inteligencia* and patience in preserving traditional tales that serve as national and international access to Filipino folklore, albeit some of these were taken from Gardner (1906), Cole (1915), Ratcliff (1949), Sambrano (1958), and Fansler (1965). Thus, translators may also help in giving back these folktales where they originated in order for the people to understand and appreciate their literature written in their own language.

In this research, therefore, the translation of the selected folktales is the heart of a bigger and more challenging undertaking, that is, the development of a translation model that could fit the translation input and the process of rewriting tales for children (output). This translation work was a challenging attempt in search for an interdisciplinary and multi-method approach (cf: eclectic approach) to the explanation of translation for children. “It is perfectly legitimate to build up a model on the basis of inferences drawn from an objective study of the product” (Bell, 1991). Digging and teasing out the theories, approaches, methods, and techniques of translation from different authorities was significant in creating a seamless fusion for a model of translation from L2 to L1.

Among the extant concepts on linguistics and translation, the selected folktales were translated using Nida’s (1945) principle of dynamic equivalence, Halliday’s (1978) social semiotics, Harris’ (1979) concepts on emics and etics, Newmark’s (1982) communicative translation, Bell’s (1991) translation process, Lefevere’s (1992) approach in literary translation, Larson’s (1998) meaning-based translation and procedure, and Thuy Nga’s (2004) psycholinguistics of translation. The translation work followed the self-formulated translation process which was modified based on Larson’s translation procedure. Considerably, the concerns or issues on the translation of selected tales to Iluko and the authorities’ underpinning knowledge on translation were deemed necessary

for the realization of this study. The outputs that were generated from this research were a) the Iluko translation of twenty (20) selected folktales and b) a model of translation for children from L2 to L1. It is hoped that this study will contribute significantly to the advancement of the Iluko language and culture in particular and in the field of translation in general.

II. STATEMENT OF OBJECTIVES

The general purpose of this study was to translate from English to Iluko twenty (20) selected folktales from four ethnolinguistic groups, which was geared toward the development of a translation model from L2 to L1. Specifically, it aimed to:

1. identify the problems in translating the selected folktales from four ethnolinguistic groups and give solutions through revisions to arrive at a final translation;
2. evaluate the Iluko translation by means of comparison and consistency checks, rating scale, and comprehension test; and
3. design a model of translation for children stories from English (L2) to Iluko (L1).

III. METHODOLOGY

A. Research Design

The descriptive-evaluative research design was used in this translation work. Calmorin (1994) says that the descriptive-evaluative research method is designed to appraise carefully the worthiness of a certain study. The descriptive aspect of the study required the illustration and explanation of the translation intended for the target audience. On the other hand, the evaluative aspect of the study had the purpose of ascertaining the acceptability of the translated texts in terms of accuracy, clarity, naturalness and readability, and consistency of transfer using appropriate tools for evaluation. Data that were obtained from the evaluation of the acceptability of the translation were described both quantitatively and qualitatively in order to present, analyze, and interpret data from the pool of evaluators.

B. Sources of Data

1. The Texts

The texts for translation were selected folktales obtained from Damiana Eugenio's (2001) book on "*Philippine folk literature: The folktales.*" Because Eugenio's folktales came from different major and minor ethnolinguistic groups, only the major ethnolinguistic groups: the Ilokano, the Tagalog, the Pangasinense, and the Pampangan in Northern and Central Luzon were taken for this study. From Eugenio's collection of 214 folktales, twenty (20) folktales were chosen based on the selection criteria that follow:

1. A lone folktale from an ethnolinguistic group was automatically chosen to represent a particular tale type, considering the important messages this brings to children's minds;
2. The tale reflects special features of children stories such as expressive of the children's point of view, optimistic, didactic, symbolic, realistic or fantastic/characters are personified, culture-oriented, and interesting for children to read or listen to;
3. It speaks about psychological or inner pressures in a way that children consciously understand, opens their minds to life anxieties, and subtly suggests solutions to pressing difficulties;

4. It offers psychological meaning and impact to children and helps them integrate their personalities that enrich their existence as Filipino children in general and Ilokano children in particular; and
5. It gives insight into common experiences or introduces new experiences to children in a meaningful way.

Hence, the selection criteria set for this study led the researcher to come up with the final texts of folktales that were translated from English to Iluko:

TABLE 1: SOURCE LANGUAGE TEXTS (FOLKTALES)

Tale Type	Folktales from the Ethnolinguistic Groups			
	<i>Iluko</i>	<i>Pangasinan</i>	<i>Tagalog</i>	<i>Pampango</i>
Animal Tale	The Wild Cat and the “Kakok”	The Iguana and the Turtle Why Snails Climb up Grass	The Hummingbird and the Carabao	The Trial among the Animals
Fable	The Camanchile and the Passion	The Crow and the Hungry Dog	The Crab and Its Mother	Auac and Lamiran
<i>Märchen</i> or Tales of Magic	Maria Karayuman and Tulwato		The Fifty-one Thieves	Suac and His Adventures Juan Wearing a Monkey’s Skin
Religious and Didactic Tale	The Presidente Who Had Horns	The Golden Rule	Saint Mary and the Gambler	The Fate of Ludovico
Numskull Tale	The Poor Fisherman and His Wife	The Seven Crazy Fellows	Juan as a Housekeeper	

2. The Expert- and Children-Evaluators

Aside from the researcher who was responsible for doing a lot of careful checking and testing, expert- and children-evaluators were chosen to ensure the quality and appropriateness of the translation. The expert-evaluators were chosen using the following criteria:

- a. They must be a bilingual—native speaker of Iluko and have a good grasp of the English language;
- b. They have knowledge and experience in doing translation;
- c. They have knowledge or background on Iluko children stories; and
- d. They have translated stories or any composition to Iluko.

To neutralize the flavor of the translation and to use Iluko the most acceptable way for wider readership, six expert-evaluators from Ilocos Norte and Cagayan were selected. Ilocos Norte was chosen as one target locale for validation due to the given fact that “people in the North speak the purest form of Iluko” (Rubino, 2009). On the other hand, Cagayan province was also chosen as the locale for validation because the researcher used Iluko-Cagayan in her translation. Below is the distribution of expert-evaluators from the two locales:

TABLE 2: DISTRIBUTION OF EXPERT-EVALUATORS ACCORDING TO LOCALE

Province	N	%
Cagayan (Cagayan State University – Panrehiyong Sentro ng Wikang Filipino)	3	50
Ilocos Norte (Mariano Marcos State University and Center for Iluko and Amianan Studies)	3	50
Total	6	100

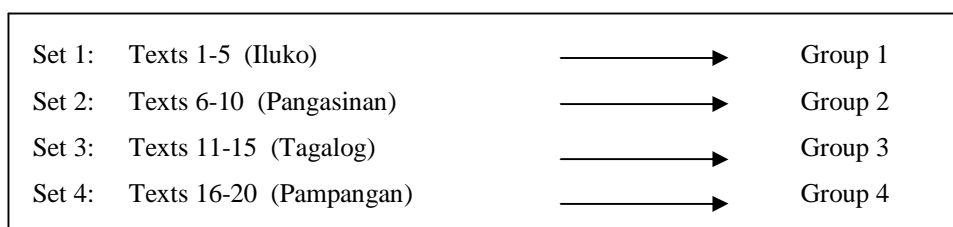
Meanwhile, the second set of evaluators were 40 Ilokano children who were selected through purposive sampling. They performed the individual oral retelling of the translated texts for comprehension check—to assess if the translated texts transmit the same meaning as the original texts and if they are appropriate to the children’s level. Oral retelling was used as a means of assessing comprehension because it is appropriate for assessing both readers and nonreaders of the Iluko language, besides it is part of the culture of Ilokano people to retell orally stories in different situations, be it at home, in school, in church, in the neighborhood, in the field, and in other workplaces. Following is the distribution of pupil participants who were given the comprehension test:

TABLE 3: DISTRIBUTION OF PUPILS ACCORDING TO READING STATUS AND GRADE LEVEL

Reader Type	Grade Level	N	%
Nonreader	Grade 1	20	50
Readers	Grade 6	20	50
Total		40	100

The texts that were given to the pupils per group were classified according to ethnolinguistic origin of the folktales. In this case, therefore, the listening and reading subsequent to the retelling of the translated texts were identified per set:

FIGURE 1: ADMINISTRATION OF COMPREHENSION TESTS TO CHILDREN-EVALUATORS



3. The Interraters

Besides the researcher, the Grades 3 and 6 teachers who used to be coaches in literary and cultural activities of Naruangan Central School in Cagayan were chosen as interraters. They underwent mentoring for the comprehension testing to guarantee that they were competent enough in scoring pupils’ comprehension. As such, the final copies of the source and target language texts, the final text guide for oral retelling indicating each text’s main idea or lesson and story elements, and the rubric were distributed to the interraters.

4. The Informants

There were instances when informal interviews were executed to Ilokano speakers who had helped the researcher translate terminologies and expressions in the original texts that were beyond her knowledge and resources. Such Ilokano informants included the researcher's consultant, colleagues, family members, relatives, and friends.

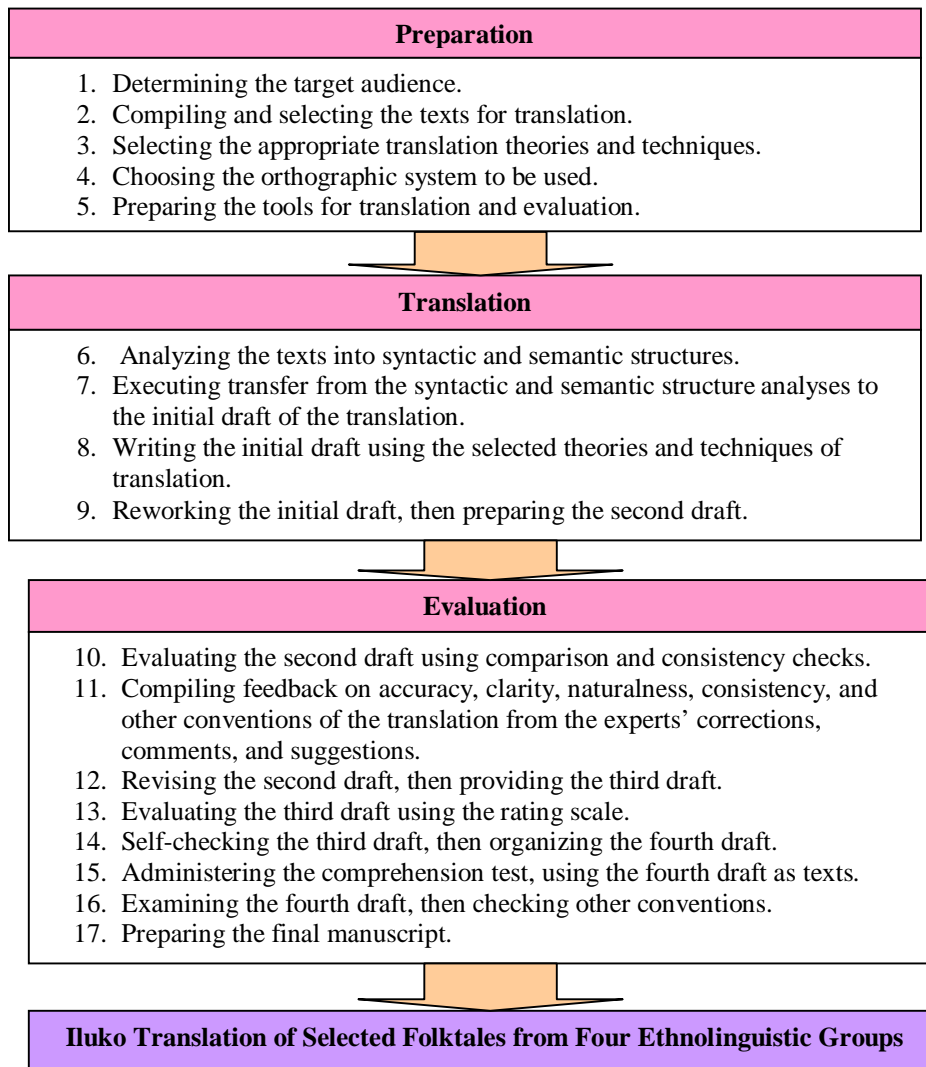
C. Evaluation Tools for the Translation

The acceptability of the translated texts was evaluated in terms of accuracy, clarity, naturalness and readability, and consistency of transfer using appropriate tools for evaluation, such as, the *comparison* and *consistency checks*, the *rating scale*, the *comprehension test*, the *rubric*, and the *text guide*. The comparison and consistency checks including the rating scale were undertaken by the six expert-evaluators. Conversely, the comprehension test, using the rubric and the text guide, was administered to selected elementary pupils after incorporating the suggestions made by the evaluators. The result of the comprehension test determined if the translated texts are communicating to the audience clearly and correctly the same meaning as the source language texts.

D. Procedure

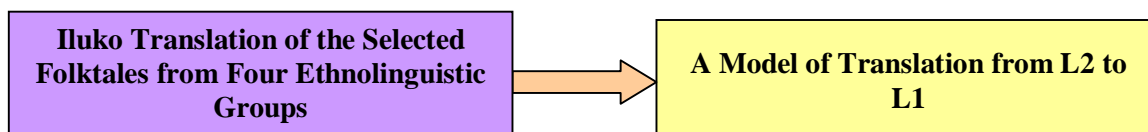
Three major phases of translation—Preparation, Translation, and Evaluation based on Larson's translation procedure were modified in the self-formulated translation procedure. The researcher followed the translation procedure that was given in order, but practically, there was a moving back and forth (Larson, 1998) in the process. Therefore, translation was recursive. At times, the translator needed to go back to a certain stage and repaired such problems or addressed other needs. She oftentimes checked her materials to ensure that the goal of effective translation was achieved. Thus, the following was the conceptualized schematic procedure of the translation that was applied to the selected folktales.

FIGURE 2: SCHEMATIC PRESENTATION OF THE ILUKO TRANSLATION PROCEDURE



The research outputs that were generated from this translation endeavor were the Iluko translation of the folktales and the model of translation from L2 to L1. Following was the underlying procedure of the research outputs:

FIGURE 3: FUNDAMENTAL PROCEDURE OF THE STUDY



All statistical tools, such as, the weighted and overall means, the analysis of variance, and the Cronbach's α were statistically processed using the Statistical Package for Social Sciences (SPSS).

IV. RESULTS AND DISCUSSION

Analytical discussions are sequentially presented below following the statements of objective.

A. Problems in Translating the Selected Folktales

Five general problems were identified: (1) *on the selection of translation techniques*, (2) *on linguistic differences*, (3) *on cultural contexts*, (4) *on literary aspects*, and (5) *on social dimensions*. Said problems that paved way in translating the folktales from English to Iluko were given specific solutions as illustrated succeedingly:

1. On the selection of translation techniques

Most advocates adhere to the notion that there is no one best technique or strategy in translating. From this, selecting, discovering, and matching a particular technique that was appropriate for a specific linguistic unit based upon a selected method or approach was definitely a problem in itself. Likewise, a vital consideration that the translator accounted primarily in the selection of techniques was their seamless fusion with methods and approaches of translation. Therefore, the translator necessitated to unearth available strategies and discovered by herself a novel technique and method based upon the theoretical positions about the nature of translation and translating for children. These techniques that were equally treated as solutions to the specific problems encountered in translating the selected folktales from English to Iluko were illustrated by extracting the identified linguistic units from the original text presented at the left side vis a vis the translation at the right side:

- a) **Recasting sentences** (Newmark, 1982) was used to solve the distant structural difference between English and Iluko. Translations were rendered in a totally reverse structural order, which resulted to a complex and total restructuring of sentences. Therefore, recasting sentences were done in two ways: (1) rearrangement of word order and (2) simplification of co-ordinate or complex sentences.

Iluko is a predicate-initial sentence. This sentence pattern is a descriptive rendering of the language because it follows the structure of everyday utterances of the Ilokano speakers. Consider the following illustration:

EG: Rearrangement of word order (Text 12, par. 2, sen. 1-2)

S V	V S
As soon as she had gone ,	Apagpanaw ni inangna ,
S V	V S Adj. O
the first thing that Juan did was	inasa ni Juan ti uppat a buneng .
Adj. O	
to sharpen four bolos.	

From the given sample, the dependent clause ‘as soon as she had gone’ was reordered into *Apagpanaw ni inangna*, which follows the VS order where the verb or complete predicate *apagpanaw* and the complete subject *ni inangna* were reversed. Moreover, the independent clause ‘the first thing that Juan did was to sharpen four bolos’ was reordered into *inasa ni Juan ti uppat a buneng*, which follows the VSO sentence pattern in Iluko where the verb *inasa*, the subject *Juan*, the adjective *uppat*, and the object *buneng* were arranged accordingly.

EG: Simplification of co-ordinate or complex sentences (Text 1, par. 5, sen. 2-3)

He said, "I am your ataud," a number of times but the wild cat had only a mind for the delicious breakfast the friend would make.

"Siak ni ataudmo," kinunana ti namin-adu a daras. Ngem ti laeng adda iti panunot ni Musang ket ti naimas a pammigat a maited ti gayyemna.

The given complex sentence in the source text was recasted into two sentences in the TL text (TLT). The first cut of the sentence comprises two independent clauses: 'He said... a number of times' and 'I am your ataud.' These two clauses became the first sentence in the translation which also required rearrangement of clauses and word order. Likewise, the second cut includes one main clause and an implicit 'that' clause which made up the second sentence in the translation. Restructuring a complex sentence needed a creative way of putting words or clauses together that would make logical new sentences. This is in keeping with 'language simplification' (Thuy Nga, 2004) which is an approach that benefits children as target readers. The semantic load of a complex sentence is simplified by recasting sentences that would make comprehension easier.

- b) **Expansion** (Newmark, 1982) or **addition** was employed to the problem of inadequate one-to-one grammatical and semantic equivalence in the target language (TL).

EG: *Addition of a structural item* ("The Seven Crazy Fellows," par. 6, sen. 3)

"All right," said the old man. "Dive in, and I will count you." They dived, and he found that they were seven.

"Sige," kinuna ti lakay. "Agbatokkayo ta bilangkayonto." Nagbatokda **ngarud** ket nabilangna a pitoda amin.

The Iluko particle *ngarud* is an independent particle that was added to express an affirmative result. It is a separate word and is not affixed to the previous word. Other independent particles that were used in the translation were *apo*, *aya*, *koma*, *ketdi*, *ketno*, *la*, *laeng*, *latta*, *man*, *met*, *ngamin*, *ngay*, *pay*, *piman*, and *uray*. The expansion using particles lends to the grammatical equivalence of a linguistic unit in Iluko.

- c) **Contraction** (Newmark, 1982) or **deletion** was employed for redundancy of TL equivalence because the TL unit has already met the required meaning of the SL unit.

EG: ("The Golden Rule", par. 4, sen. 1)

As the son uttered these words, tears gushed from the father's eyes.

Apagibaga ti anakna dagitoy a balikas, nagarubos dagiti lua ti ama.

The deletion of the word 'eyes' in the translation made the Iluko clause concise or brief. Incorporating 'eyes' (*kadagiti mata*) in Iluko would make the translation awkward and redundant (*Nagarubos dagiti lua kadagiti mata ti ama*) because *dagiti lua* (tears) suggest that they come from the eyes. Therefore, the decision of what to leave out is part of the translator's "ideology" (Schaffner, 2003) since she has linguistic resources that influence what she can do with language in a particular social context (Halliday, 1978). Likewise, contraction was also rendered when the translator had to consider the conversational style of the folktales.

- d) **Equivalence** (Bell, 1991 & Vinay & Darbelnet, 1976) was applied to solve the problem on the transference of culture-bound words, be it lexical, phrasal, clausal, or sentential in structure which can either be highly cultural, figurative, idiomatic, onomatopoeic, and aphoristic in nature.

EG: *Aphoristic equivalence* (“Auac and Lamiran,” par. 2, sen. 3-4)

“... Do not always believe what others tell you, but think for yourself; and remember that **‘ill-gotten grains never prosper.’**”

“... Saanmo a kanayon a patien ti ibagbaga ti sabali kenka. Panunotem ti bagim. Laglagipem a **‘saan a lumung-aw dagiti bin-i a tinakaw.’**”

Where:

Saan a lumung-aw dagiti bin-i a tinakaw.
 ↓ ↓ ↓ ↓ ↓
 ‘no’ ‘prosper’ ‘those’ ‘grain’ ‘ill-gotten’

The literal rendering of the aphoristic line was presented to show that aphorism should not be expressed literally, but connotatively. The problem of aphoristic equivalence was intertwined with linguistic structure. Aphorism is cleverly and concisely written with a subjective truth or observation and should also be rendered in the same way in the TL. Thus, the semantic component of the original statement was similarly translated with consideration of its aesthetic appeal. This was highly regarded by the translator in order to provide a statement that is appealing to the target audience, hence, it is not restricted to all types of audiences across ages. Consequently, the statement ‘ill-gotten grains never prosper’ was esthetically and effectively rendered to *saan a lumung-aw dagiti bin-i a tinakaw*.

- e) **Lexical synonymy** (Newmark, 1982) was generally used to solve the intricate process of translating a distant TL equivalence. Appropriate lexical equivalence, with consideration of the “language of children” (Larsen-Freeman & Long, 1991) and the social context in which the word was used, was difficult but consistently maintained.

EG: (“Juan Wearing a Monkey’s Skin,” par. 4, sen. 1)

The **monkey** then **left** his **father’s house**, and went to **find** his **fortune**.

Pimmanaw ngarud ti **sunggo** iti **balay** ti **amana** tapno **birokenna** ti **gasatna**.

The variants of the lexis posed difficulty in choosing the appropriate word to use. The words ‘monkey’, ‘find’, and ‘fortune’ may be respectively translated as either *sunggo* or *bakes*, *biroken* or *sukisoken*, *gasat* or *keddeng* in Iluko. However, the former Iluko counterparts were chosen because they are simple, familiar, and appropriate for children, while the latter equivalence are deep Iluko words that pupils may find difficult to understand. Likewise, the chosen words are classified as Iluko-Cagayan and are also used by most Iluko-speaking provinces. Conversely, the Iluko words *pimmanaw* (left), *balay* (house), and *ama* (father) were given identical functions and were translated accordingly.

- f) **One-to-one translation** (Newmark, 1982) or **literal translation** (Bell, 1991 & Vinay & Darbelnet, 1976) solved the problem on hazy transference of linguistic units from the SL to the TL.

EG: (Text 2)

The Camanchile and the Passion

Ni Damortis ken ni Granadilta

(Text 8)

The Iguana and the Turtle

Ti Bantias ken ti Pag-ong

(Text 13)

The Hummingbird and the Carabao

Ti Sitsitik ken ti Nuang

(Text 19)

The Fate of Ludovico

Ti Gasat ni Ludovico

The lexical components of the SL (camanchile, passion, iguana, turtle, hummingbird, carabao, and fate) were given lexical equivalence in the TL (*damortis, granadilta, banias, pag-ong, sitsitik, nuang, and gasat*). The proper name Ludovico was, however, retained in the TL in consideration of the prevalence of Spanish names in Iloko. It is generic that some Ilokano people prefer Spanish names than names obtained from other languages. This may be due to the deep influence of Spanish culture to Ilokano life.

Further, the grammatical equivalence of the article *the* may either be *ni* or *ti* in Iloko, depending on its function in the linguistic unit, and on what to highlight in a specific tale. The article *the* is equated using the personal article in Iloko *ni* to specify names of characters, in this case plant characters (*Damortis* and *Granadilta*), but may also be an equivalence of the preposition *of* in English. This translation of a grammatical unit makes Iloko indeterminate in terms of article usage. However, the common article *ti* was used as the core article for generic terms or common nouns. On the other hand, the conjunction ‘and’ (*ken*) was used to connect two grammatical units of similar rank.

- g) **Borrowing** (Bell, 1991 & Vinay & Darbelnet, 1976) was used to work out for borrowed vernacular words in the source langue texts. Words inherent in the culture of the source text was given equivalence in the target culture, however, there are a few words in the source culture that were adopted due to the writer’s style in writing and the translator’s purpose of enhancing children’s knowledge of the source culture.

EG: (Text 1)

The Wild Cat and the “**Kakok**”

Ni Musang ken ni **Kakok**

(Text 5)

Maria Karayuman and Tulwato

Ni **Maria Karayuman** ken ni Tulwato

Part of the writer’s style was to use Iloko terms in writing the folktale. Because the text came from the Iloko ethnolinguistic group, the writer chose the Iloko equivalence *Kakok* than its counterpart ‘cuckoo’ in English. This style provided authenticity of the ethnolinguistic origin of the word and thus created local color in writing the SLT. Since the original term was already written in Iloko, the translator had to adopt the same word removing only the open and close quotations that marked its local origin.

Also, the writer used proper names in Iluko (e.g., Maria Karayuman) as her style, so the translator used the same. Other proper names used by the writer with Iluko shades were *Juan, Pedro, Felipe, Mateo, Pedro, Francisco, Eulalio, and Jacinto*. Likewise, *Baruyen* and *Cagayan* were adopted from the SLT because they denote an Iluko place and river in the North. Moreover, names, such as, *Ludovico*, a Spanish name; *Suac, Sunga, and Sacu* are Pampangan names from the selected Pampangan folktales, but just like *Ludovico*, they were borrowed to introduce new names among the Ilokano children. This will hopefully broaden their knowledge of the culture of other ethnolinguistic groups as regards naming children or people. Furthermore, the proper nouns *Telapayong* and *Arayat* were also borrowed from the Pampangan culture since these mountains are also familiar to people or children in the North. Names and places suggest identity, and using them would facilitate further recognition of their ethnolinguistic origin.

- h) **Definition** (Newmark, 1982) was employed to solve the problem of restricted borrowing of terms in the TL.

EG: (“Maria Karayuman and Tulwato,” par. 8, sen. 2)

“Baruyen” comes from the **vernacular** *bacruyen*, which means “to bear on the shoulders.”

Naggapu ti Baruyen iti **nakayanakan a pagsasao nga Iluko** a “bakruyen” a ti kayatna a sawen ket “baklayen kadagiti abaga.”

The word ‘vernacular’ may be difficult for children to unlock, hence defining it may be more comprehensible to them. Its orthography may be naturalized into *bernakular*, however, defining it was preferred to facilitate comprehension.

- i) **Adaptation** (Bell, 1991 & Vinay & Darbelnet, 1976) was used to resolve the absence of a linguistic correspondence in the TL to render a message from the SL.

EG: (“Juan Wearing a Monkey’s Skin,” par. 15, sen. 2)

“O **sir!** Spare our lives, and we will do anything for you!”

“Ay **apo!** Dinakam koma an-anuen. Aramidenmi amin para kenka!”

The word ‘sir’ in the SL has no definite equivalence in Iluko, but it was given a counterpart in the form of the independent particle *apo*, which is also known as a respect particle that is used to address strangers, family members, and names or titles of authorities. In the given sample, the word *apo* is used to address the stranger with an air of authority over the speakers (witches). The use of the particle is inherent in the Iluko culture which portrays an Ilokano trait, the Ilokano people as polite or respectful.

- j) **Improvement** (Newmark, 1982) led the translator to decide the extent of refining the original texts. Hence, the level of improvement applied in the sentential unit identified in some texts was a corrective measure, that is, the mistake in the original text did not merit rearrangement or adjustment of technical feature but a rectification to make it acceptable for the readers.

EG: (“The Wild Cat and the ‘Kakok,’” par. 2, sen. 2)

The other consented and inquired,
“When will you drop for me, atanud.”

Immanamong ni Kakok sa sinaludsodna,
“Ton-anonak a dagasen, atanud?”

The first illustration shows that a period was used in the interrogative statement instead of a question mark, which was evidently altered in the translation. Other incorrect punctuations like commas, semicolons, and exclamation marks were also used in the SLT but were removed or changed in the TLT to respect grammatical norm in Iluko. The mistakes that might be due to typing or writing per se were corrected in order for the children to see that writing should be done meticulously. Reading materials for children should be free from any error, even if the mistake is minor, to avoid misconception of what is acceptable in writing. The capacity of children to decode reading texts is limited (Nida, 1945) and sensitive, so every detail should be accounted for.

k) **Transformation** was the remedy applied when a sluggish translation was formed in translating an element of discourse.

EG: (“The Wild Cat and the ‘Kakok,’” par. 1, sen. 11-12)

So, instead of putting the monkey to death, the couple just hid it from visitors; and whenever one asked for the child, they merely answered, “**Oh, he died a long time ago.**”

Isu nga imbes a patayenda ti sunggo, ilemmeng dagiti agasawa daytoy no adda sangailida. No adda agdamag maipapan iti ubing, ibagada lattan a **nabayagen a pimmusay.**”

Transforming the discourse ‘Oh, he died a long time ago’ from an utterance to a description was then a dilemma for the translator. Translating it over and over did not yield an affirmative result since there was no previous utterance to balance the discourse. This resulted to describing what the character would like to convey, therefore, the descriptive phrase *nabayagen a pimmusay*, which maintains the meaning of death in the utterance, was used.

Solutions to the identified problems may be fused together to generate a more effective treatment of translation deficiencies. There might be other solutions that were not exemplified in this paper, but the translator was able to observe and examine that translation in the vernacular was generally rendered effectively using the multi-method approach. This approach was generated due to differences of the languages concerned. Further, the combination of the identified techniques, methods, and principles is consistent with the belief that a multi-method approach of translation is employed when the SL contains complex characteristics, so it needs to be rendered using various ways of translation to address the gaps in the translation process.

2. On linguistic differences

The far-fetched differences of English and Iluko in terms of lexis, grammar, and structure gave complexity in the process of translation. English has its tight linguistic convention so translating it to Iluko required the translator to do many shiftings from various types of construction levels, be it lexical, phrasal, clausal, sentential, or textual. Iluko is a language in its own right, just like English, it has its own lexis, grammar, and structure. It is a predicate-initial (VS) language as opposed to English which is subject-initial (SV). Given this, the problem on grammatical and structural differences of the two languages challenged the translator to render the most acceptable transference. Newmark (1982) claims that the greater the linguistic differences between the SL and

the TL, the greater the degree of choice. The translator had to solve this difficulty by shifting the SL to the TL through critical analysis in combination with the examination of the literature.

EG: (“The Seven Crazy Fellows,” par. 8, sen. 2)

S	V	O	V	S	O
Eulalio	went	to get	a pail of water.	Nagsakdo	ni Eulalio ti maysa a baldi ti danum.

Again, Iloko has a predicate-initial structure, i.e. verbs appear in the first position of the sentence, then the rest of the sentence follows. This syntactic structure is descriptive that it captures the everyday Iloko structural utterance. However, there were also instances when the translator needed to use the SV pattern, but with grammatical shiftings.

Moreover, the descriptive structure of the L1 captures the everyday structural utterance of the Ilokano speakers. This was, generally, followed in the translation, except for a few that required the English structural pattern to achieve a certain literary effect. Likewise, language simplification was adhered in the process where (1) deep Iloko terms were unlocked, described, or given counterpart or variant that is more familiar to children; (2) right-branching structure was preferred over left-branching structure though the translation did not limit left-branching structures of sentences so that children will also be exposed to other structures that could challenge their comprehension; and (3) morphological typology of Iloko was exemplified as agglutinating through translating a simple sentence in the SL into a single construction in the TL. Below are sample illustrations of language simplification:

a) Lexical simplification [lexical variant] (“The Wild Cat and the ‘Kakok,’” par. 3, sen. 1)

“Tomorrow at dawn ,” was the answer.	“Ton parbangon ,” insungbat ni Musang.
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The word ‘dawn’ in the sentence may also be translated as *agbannawag*, but *parbangon* was chosen because it is easier for Ilokano children to comprehend. It is unusual for children to use the deep Iloko *bannawag* and processing such a deep Iloko word may deter comprehension.

b) Right branching structure (“The Fifty-one Thieves,” par. 8, sen. 1)

When Pedro did not return , his wife became anxious ...	Madanagan ti asawa ni Pedro idi saanen a nagsubli daytoy.
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The original sentence includes a preposed adverbial clause ‘When Pedro did not return’ which is in a left-branching structure. The left-branching structure makes the sentence more difficult to comprehend. Anderson and Davison (1986) explain that left branches may cause an overload on working memory with resulting problems on comprehension, if the reader has some problems with short-term memory, as very young readers. For children who are at the beginning stage of language acquisition and who have limited skills for comprehension tasks, right-branching structure in which clauses were arranged from main clause to subordinate clause was observed in the translation. However, this did not limit left-branching structures of sentences because children also need to be exposed to other structures that could challenge their comprehension.

c) Agglutinating morphological typology (“Suac and His Adventures,” par. 3, sen. 2)

“... My companions and I are hungry.”

“... Mabisbisinkamin.”

The simple sentence in the SL was translated into a single construction in the TL. This illustrates that Iluko is agglutinating in its morphological typology. The single construction, however, presents clear-cut boundaries between morphemes. The construction was launched with the prefix *ma-* and the reduplication of the first syllable of the root *bisin* (hungry) to indicate a present aspect; the complete subject ‘my companions and I’ was transformed into *kami* which is in the first person plural exclusive form of the pronoun referring to the speaker and his companions (others) where the listener was not included; and the enclitic particle *-n* was used to terminate a word with a vowel and denotes an assertion of a fact.

3. On cultural contexts

The Tagalog, Pangasinense, and Pampangan speakers share cultural underpinnings with the Ilokano speakers in that there are similarities in terms of cultural activities, albeit different cultural terminologies due to language differences. Therefore, the true problem on cultural context emerged due to the many shifts and a series of parallelisms of content done from SL to TL. Nida (1945) underscores that when the cultures are related but the languages are quite different, the translator is called upon to make a good many shifts in the translation. However, the cultural similarities in such instances usually provide a series of parallelisms of content that make the translation proportionately much less difficult than when both languages and cultures are disparate. Thus, the meaning/s that a word refers was given a cultural counterpart in the TL, and in most cases the meaning/s of a word can only be understood through its context of use.

Besides cultural, figurative, idiomatic, onomatopoeic, and aphoristic equivalence, emphasis on other cultural accounts were taken, such as, terms of address to show politeness (e.g. *apo*); terms of endearment and kinship (e.g. *inang* or *nanang* ‘mother’, *amang* or *tatang* ‘father’, *baket* ‘wife’, *lakay* ‘husband’, *anak* ‘child’, *kabsat* ‘sibling’, *baro* ‘son’, *balasang* ‘daughter’, *apo* ‘grandchild’, *apong* ‘grandparent’, and *atanud* ‘godparent of one’s child’, *dungngo* ‘dear’; hospitality among Ilokano people; behavioral tendencies among Ilokano drunkards, and ‘cultural materialism’ (Harris, 1979). Solutions to the identified problems were linked with some typical traits that are commonly observed among Ilokano people. Below are illustrations of the identified Ilokano traits:

a) Terms of address to show politeness (“The Presidente Who Had Horns,” par. 4, sen. 1)

“I see nothing,” answered the barber...”

“Awan met ti makitak, **apo**” insungbat ti agpukpukis...”

The particle *apo* after the sentence *Awan met ti makitak* (I see nothing) was purposefully added to show politeness in Iluko. This addresses an older person, one who has a better position in the society or one who holds authority. A term to denote politeness was not indicated in the source culture, but was rendered in the receiving culture. This, however, does not distort the meaning but heightens its impact through a moral-cultural rendition in the TL. By contrast, the independent particle *apo* (*?apo*) is subjected to semantic and phonological change (from *?apo* to *?a'po*) in Iluko. Therefore, broadening its meaning may apply to mean a ‘grandson/daughter’, and adding the digraph *-ng* (*apong*) means a ‘grandfather/mother’.

b) Terms of endearment and kinship (“Juan Wearing a Monkey’s Skin,” par. 22, sen. 1)

“I am not a monkey, **my dear.**”

“Saannak a sunggo, **dungngo.**”

The equivalence of the phrase ‘my dear’ is *dungngo* in the Iloko culture. It is common among the Ilokano people to use kinship terms identified earlier as their terms of endearment. Proper rendering of these terms was observed in the translation, especially in giving equivalence due to lexical synonymy of such terms in Iloko.

c) Hospitality among Ilokano people (“The Fate of Ludovico,” par. 3, sen. 1)

Dinner is prepared and, as a guest, Ludovico is placed at the **head of the table** and is asked to divide the chicken.

Idi naidasaren ti pangrabiida, kas bisita, pinatugawda ni Ludovico iti **uluanan ti lamisaan** ken dinawatda a bingayenna ti manok.

The phrase ‘head of the table’ was at first literally translated as *ulo ti lamisaan*; nonetheless, this is not acceptable in the receiving culture because, literally, there is no head accounted for during meal time, but it is suggestive of the father’s position at the table. The translator experienced difficulty in giving equivalence to the figurative statement because the phrase could not be represented figuratively in the TL. A direct statement that describes a certain position where a guest is asked to sit during meal time is needed, hence the expression *uluanan ti lamisaan*. The word *uluanan* brought difficulty in the process due to its denotative correspondence, where the head is positioned in sleeping. However, the word was qualified through its connotative meaning because it is suggestive of a location where the head should be situated.

Ilokano people are known for their hospitality. This was shown in the translation even though it was difficult to choose the word that best describes the Ilokano people’s preferred seating position for a guest during meal time. The translation does not only describe how words were said, but its content also portrays how visitors are treated in the Ilokano home.

d) Behavioral tendencies among Ilokano drunkards (“The Fifty-one Thieves,” par. 6, sen. 22)

“Open, **beast.** Open, **fool.** **May lightning blast you** if you do not open!” and a hundred other **foolish** things, but never once saying, “Open the door.”

“Luktam, **ayup.** Luktam, **duldog.** **Makimatka koma** no dimo luktan!” ken adu pay ti **agkakadakes** nga imbagana, ngem saanna man laeng naibaga, “Luktam ti ridaw.”

Further, the behavior of an Ilokano man when drunk was evidently described in the translation, as words were chosen to signal anger and curse. This appeared only once in the translation, but its impact to children might affect their personality formation so a delicate rendition to this effect was kept close. Children are easily affected by what they read or listen to (Thuy Nga, 2004); thus, the content of the translation was rendered by using words that are accurate in the TL but were compensated by other words in the text. The words *ayup* (beast) and *duldog* (fool) are harsh words in Iloko. They are uttered by one who has an extreme anger over another. Likewise, the sentence *Makimatka koma* (May lightning blast you...) is a statement of curse, which like in other cultures, a taboo in Iloko culture. The Ilokano folks condemn such a statement like this, however, the text required it to be rendered in the TL. The translator’s decision in giving delicate equivalence for the words and the phrase was not effectively done in this case because it might

compromise accuracy in translation. Nevertheless, the translation was compensated when the word ‘foolish’ was translated into *agkakadakes* which signals to the children that the previous utterances are bad, and should not be used at any time. The word should have been translated into the word *madi*, but it was done chosen because of its weak didactic effect. Meanwhile, uttering bad words and cursing other persons or things are common among Ilokano men when drunk. However, this cultural content was neutralized in the translation through the use of the word *agkakadakes* so that the folktale would appeal didactic.

In keeping with Harris’ (1979) concepts of emics and etics, the behavior that was observed from the SL culture was taken and coded as real among the Ilokano men. This observation became the basis for translating events and behavior that subsequently depict cultural phenomenon.

e) Cultural materialism (“The Iguana and the Turtle,” par. 1, sen. 5)

The iguana escaped, but the turtle was caught.
The old man took the turtle home, tied a string
around its neck, and fastened it **under the
house.**

Naglibas ti banias, ngem natiliw ti pag-ong.
Inyawid ti lakay ti pag-ong. Ginalutanna ti
tengngedna sa impargedna iti **sirok ti
balayna.**

Typical houses in Iluko communities are made of nipa, known as nipa hut, with bamboo posts and floor. The prepositional phrase ‘under the house’ is equivalent to *sirok-balay* or *sirok ti balay* where events are held, where things are usually kept, and where animals are fastened. This “cultural materialism” (Harris, 1979) served as the translator’s reference in translating the given prepositional phrase which was translated easily. However, difficulty was encountered when the SL sentence was recasted into three TL sentences, and to make it clearer the owner of the house was included in the translation. The initial translation *sirok ti balay* was, therefore, improved into *sirok ti balayna*, the inclusion of the possessive pronoun *-na* (his) that is missing in the SL but was realized in the TL was aimed to help children to understand it better.

Lastly, cultural context was modestly addressed through accurate translation of culture-bound words which required thorough understanding of its imperative context. Similarities of culture are evident in the SL, but the translator did a comparative mapping of content and executed shiftings to produce an acceptable translation, therefore, specific problems about the problem on cultural contexts were successfully overcome. The presentation of solutions to the identified problems was interrelated with cultural discussion, particularly on some typical traits that are commonly observed among the Ilokano people.

4. On literary aspects

Inasmuch as children’s literature is concerned, much consideration of what is ideological on language and content for children was regarded. Since the former was mostly treated on the problem of linguistic differences, content and style which led to the complexity of translation for children are discussed. Children are easily affected by what they read or listened to due to their limited capacity to “monitor” (Krashen, 1977) what they are reading or listening. Hence, the problem on literary aspects was intertwined with the problems on the selection of techniques, on linguistic differences, and on cultural contexts. Specific problems, such as, distortion of content, absence of rhyme, multiple representation of time expressions, and paraphrasing were identified:

a) Distortion of content (“The Fifty-one Thieves,” par. 13, sen. 1)

The soldiers below, **like all soldiers**, wished to have a drink from the great casks, and so one of them took a borer and bored into one of the casks.

Dagiti met soldado nga adda iti baba, **kas kadagiti dadduma a soldado** nga agkalikagum nga aginum, maysa kadakuada ti nangala ti pangbuttaw iti maysa a bariles.

The original phrase ‘like all soldiers’ was definitely a problem in the process. But due to literary considerations for children, distortion of content was rendered. A translation to be faithful should carry the original meaning in the TL, however, the meaning that it brings to children may give them the idea that all soldiers are drunkards. This semiotic view of translation investigates human signifying practices in specific social and cultural circumstances, and which tries to explain meaning-making as a social practice (Halliday, 1978). As mentioned earlier, translation for children would sometimes require changing the content so that children would not have a negative perception on soldiers. A literature for children should portray optimism, and thus traits that are transferred by the SL should be optimistic in the TL. This is also in keeping with the psychological aspects of children (Bell, 1991) in which children perceive reading texts relative to the nature of their sensory and perceptual experience; the status of what is given in such experience, and in particular with how their beliefs and knowledge about their world can be accounted for in the language to which the text is coded. Therefore, to modulate this negative perception towards the soldiers, the translator resorted to use *kas kadagiti dadduma a soldado*, in which the word ‘all’ in the SL was changed into *dadduma* (some) in the TL to neutralize the impression and to convey the idea that not all soldiers are drunkards. This can be retained in translation for adults due to their ability to monitor the situation, however, children are not expected to do the same thing because what they read or listen to give a direct knowledge that is difficult to distort.

b) Absence of rhyme (“The Fate of Ludovico,” par. 9, sen. 2-5)

Father is the head of the family, so he gave you the head and the neck of the chicken; **Mother is the living or active member of the family** who puts the household in order, so he gave you the legs; and **I am the life of the family**, so he gave me the wings.”

Ni tatang ti ulo ti familia isu nga ulo ken tengged ti manok dagiti intedna kenkuana. **Ni inang ti biag wenna nasiglat a miembro ti familia.** Isu ti para urnos ditoy balay isu nga intedna kenkuana dagiti karaykay. **Siak ti mangmanged ti liwliwa iti familia** isu nga intedna kaniak dagiti payyak a dua.”

Likewise, the absence of rhyme in a narrative was the translator’s concern. Children like the rhythmic way of speaking, so the translator adjusted this in the TL in order to render a rhythmic effect that caters to children’s taste and that could break the monotony of narratives and to avoid boredom among children. Rendering the sentences with an aesthetic appeal created so many changes in word order but did not, in anyway, destroy or distort the meaning. The first sentence launches the figurative statements, and using a multi-method approach of translation, the translator was able to arrive at an aesthetic discourse. Rhyme, therefore, was achieved with much difficulty, but with a rewarding output when the sentences were crafted aesthetically.

c) Multiple representations of a time expression

EG 1: (“The Camanchile and the Passion,” par. 1, sen. 1)

Once upon a time there grew in a forest a large camanchile tree with spreading branches.

Idi un-unana a panawen, adda nagtubo iti kabakiran a dakkal ken narangpaya ti sangana a damortis (kamantiris).

EG 2: (“Maria Karayuman and Tulwato,” par. 1, sen. 1)

In ancient times there lived an elderly couple and their daughter, Maria Karayuman, in what is now known as Baruyen, a barrio of Bangui.

Idi un-unana a panawen, adda nataengan nga agasawa, kaduada ti anakda a ni Maria Karayuman nga agnanaed iti bario ti Bangui a managan itan ti Baruyen.

Moreover, multiple representations of time expressions was difficult and confusing to renders. In this study, folktale conventions which relate to words, phrases, or clauses that launch, link, and terminate events in the folktales were typically used via time expressions. Most of these expressions like ‘one day’ (*maysa nga aldaw*), ‘at night’ (*karabiyanna*), ‘in the morning’ (*kabigatanna*), ‘early one day’ (*maysa nga agsapa*), ‘one morning’ (*maysa a bigat*), ‘a few months later’ (*Napalabas pay ti sumagmamano a bulan*), in the meantime (*kabayatanna*), and ‘when the next day came’ (*idi nadanon ti sumaruno nga aldaw*) have identical Iluko translations. Conversely, there were instances when time expressions from the SL were difficult to translate because there were no definite equivalence in the TL, and translating them literally would make the expression sluggish. Thus, the translator looked for an appropriate equivalence that would carry the same meaning in the TL, but were rendered differently in SL phrases.

Consistency of time expressions that launch, link, and terminate events in the folktales was observed. However, the three different expressions in English were rendered into one Iluko phrase *idi un-unana a panawen*. The translation of the identified phrases was, in anyway, an appropriate rendition of meaning in the TLT, but other Ilokano translators and scholars should translate these temporal phrases more accurately in order to come up with a particular correspondence for a definite temporal phrase used in English. Just like English and other languages, however, the Iluko language is rich in time expressions. These expressions introduce events and signal the occurrence of events or another event in the text. Children, upon hearing time expressions in Iluko, anticipate that another event will be introduced and this, in turn, keep them interested to read or listen further. The consistency of these expressions, however, was maintained in the TLT so that reading them would not confuse children which might result to poor comprehension.

d) Paragraphing (“The Golden Rule,” par. 1-2)

A long time ago, there lived in a town a couple who had a son. The father of the husband lived with his son and daughter-in-law happily for many years. But when he grew very old, he became very feeble. Every time he ate at the table, he always broke a plate because his hands trembled so. The old man’s awkwardness soon made his son angry, **and one day he made a wooden plate for his father to eat out of. The poor old man had to eat all his food from his wooden plate.**

Idi un-unana a panawen, adda agasawa nga agnaed idia y ili a naparaburan ti anak a lalaki. Naragsak a makikabkabalay ti ama ti lalaki iti adu a tawen. Ngem idi lumakayen, nagkapsuten daytoy. Tunggal mangan iti lamisaan, makabuong ti losa ta agtigtigerger unay dagiti imana. Nakaunget ti anakna iti kinasammukolna.

Maysa nga aldaw, nagaramid ti anakna ti kayo a pinggan a panganan ni tatangna. Piman ti lakay ta masapul a maibusna amin a kanenna iti kayo a pingganna.

Furthermore, the extent of comprehending literary pieces would also depend on the clarity of events. The meaning in each text was made clearer through paragraphing, breaking a single paragraph into two to delineate plot structure.

The single paragraph was split into two to signal shifting from the introduction to the initial action of the folktale. The structure of the plot was delineated through paragraphing to help the children understand the folktale better. This technique also served to break an overloaded meaning or events in a single paragraph, though other paragraphs in the folktales may be longer but with the same level of structure in the plot. Breaking the paragraph was ultimately a harsh decision due to the distortion of format from the SLT. However, the formatting style was changed in the TLT due to the notion that children would comprehend the text better if its plot structure was clearly defined. This was done for the sake of easier comprehension.

The problem of translating the folktales for children led the translator to manipulate the linguistic and literary contents in a modest way to enable children cohere with the expectations of the TL culture. The features of children's literature and the notion of ideology which dictates what is acceptable in translating children's literature (van Dijk, 1996 & Schaffner, 2003) were constantly examined and upheld in the process.

5. On social dimensions

The vernacular translation was also anchored on the "semiotic approach" (Halliday, 1978) of translation in which the translator recoded the SL message first then she transferred it into an identical message for the TL. The problem on social dimensions were not separated but always linked with the lexical components of the texts that enhance cultural schema; the syntactic development of the texts that connect ideas and relationships; and the meaning the readers gave for a translated texts. Besides, orthography was found the prime social concern along the process of translating into the vernacular. The Iluko orthographic system, following the *Bannawag* form of writing, was adapted as the semiotic code.

EG: ("Suac and His Adventures," par. 1, sen. 1-2)

Once upon a time, in a certain town in Pampanga, there lived a boy named **Suac**. In order to try his fortune, one day he went hunting with Sunga and **Sacu** in Mount Telapayong.

Idi un-unana a panawen iti maysa nga ili ti Pampanga, adda agnaed nga ubing a lalaki nga agnagan ti **Suac**. Maysa nga aldaw, napan naganup, **kaduana** da Sunga ken **Sacu** iti Bantay Telapayong.

The Iluko word *kaduana* was written with the deleted letter **w** in between **u** and **a**. The glide dictates deletion in the process which results to a distinct spelling in Iluko. This form of writing is marked in Iluko and is upheld in *Bannawag*, which the translator followed in writing Iluko words with phonological glides—also true in the letter **y** which is substituted with **i**, e.g., *bario*, *pamilia*, *mansion*, *relihiosa*, and *kapilia* (see Text 14, par. 1-2, p. 259). Generally, the letter **y** is sometimes replaced by **i** while the letter **w** is sometimes deleted to conform with the word's distinct orthographic and phonological realizations in Iluko.

Moreover, the translator resorted to borrowing of words from the SLT since letter **c** is oftentimes used for proper nouns. The proper names 'Suac' and 'Sacu' were obtained from the SLT because the translator was not able to naturalize the name 'Sacu' in the TL culture. Changing **c** to **k** would turn it to *Saku* that would change the proper name into a thing, 'sock'. This was not adopted because the written symbol would give a double meaning among children, and would result to

confusion. Incorrect representation of meaning might lead to miscomprehension, so the translator resorted to maintaining the orthography of the SL word in the TLT.

Further, the use of the Iluko orthography specifies that the letters **c** and **v** could be adopted for proper nouns and words that bear cultural shades. This coding of the folktales signals language development of the vernacular. Larson (1998) clarifies that the problem of orthography has frequently caused troubles in the process of translation. She suggested, therefore, that an alphabet should be well tested to be sure that it is indeed readable. It should also be socially acceptable, as society changes, giving an actual realization of words in the TL culture.

In addition to the orthography of the vernacular, the problem on linguistic origin was also addressed in the process of translation. There were instances when the translator borrowed words from another ethnolinguistic origin like Tagalog because a corresponding term in Iluko was not available. This opposes Rubino's (2001) suggestion that inasmuch as writing in the vernacular is concerned, "the Tagalog term should be avoided. The Spanish word should be preferred over the Tagalog word." However, some terms in the Iluko text were given equivalence in Tagalog because they are more common in Tagalog than in Spanish, and children are more familiar with the Tagalog terms than the Spanish terms largely because of media influence and classroom instruction.

EG: ("The Poor Fisherman and His Wife," par. 7)

"Oh, it is not the priest but the **governor**."

"Ay, saan a 'diay padi no di ket 'diay **gobernador**."

The word 'governor' in the SL can be translated into Spanish word *governador*. However, the Tagalog word 'gobernador', was chosen over *governador* because the former is more common in the Ilokano speech community than in the latter. The translator considered the speech community in order to capture the actual term that is commonly used by the Ilokano people.

The development of the Iluko language is based on the many problems that were encountered in coding it. The socially acceptable code and the translator's ideology shaped the semiotic view of the present translation work. However, the realization that the folktales were translated into the TL tells that Iluko is also as expressive as other languages. The problem on orthography and how they are adapted as the society changes is a social issue that needs to be resolved by considering scholarship, modernization, and development. Therefore, Iluko orthography should be researched further to establish a standard rule that will call for an identical writing system.

B. Evaluation of the Translated Texts

The result of the comparison and consistency checks proved that the translated folktales are acceptable due to the minimal corrections on information content and technical matters. Concerning the result using the rating scale, the overall mean of 4.52 with the descriptive rating of 'Strongly Agree' denotes that the translated folktales were translated very accurately, very clearly, very naturally, consistently, and conventionally.

TABLE 4: OVERALL MEANS AND DESCRIPTIVE RATINGS OF THE ILUKO FOLKTALES AS PER EVALUATION OF THE EXPERT-EVALUATORS ACCORDING TO TRANSLATION CRITERIA

Criteria	Overall Means	Descriptive Ratings
Accuracy	4.64	Strongly Agree
Clarity	4.63	Strongly Agree
Naturalness	4.56	Strongly Agree
Consistency	4.43	Agree
Conventionality	4.36	Agree
Overall Mean	4.52	Strongly Agree

The evaluators' strong agreement shows that the overall translation product was highly agreed by the expert-evaluators to be very much acceptable and appropriate for children to read or listen to.

Meanwhile, the results of the analysis of variance (ANOVA) for comparison of the expert-evaluators' ratings are shown in Table 5. The F-values or F-statistics show the variance of the evaluators' means per criterion, while the P-value indicates the probability of obtaining a result at least as extreme as the one that was actually observed.

TABLE 5: COMPARISON OF THE EXPERT-EVALUATORS' RATINGS

Criteria	F-value	P-value	Interpretation
Accuracy	0.630	0.661	NS
Clarity	0.500	0.719	NS
Naturalness	0.635	0.351	NS
Consistency	0.672	0.436	NS
Conventionality	0.722	0.695	NS

Note: NS – Not Significant

All of the translation criteria were found not significant. This implies that the ratings given on a specific folktale in terms of each criterion set for the evaluation of the translation lend similar agreement among the evaluators. This implies further that the evaluators have the same perception regarding the acceptability of the translated folktales.

TABLE 6: COMPREHENSION TEST RESULTS ACCORDING TO THE CRITERIA SET FOR THE INDIVIDUAL ORAL RETELLING OF THE TRANSLATED FOLKTALES

Criteria	IR 1		IR 2		IR 3		Overall Means	Descriptive Rating
	NR	R	NR	R	NR	R		
Gist	2.15	3.65	2.3	3.7	2.35	3.7	2.98	AC
Elements	3.35	3.7	3.35	3.65	3.45	3.7	3.53	VGC
Organization	2.55	3.7	2.7	3.65	2.65	3.65	3.15	AC
Lx Spillover	3.25	3.35	3.25	3.5	3.15	3.5	3.33	AC
Q or Prompt	3.15	3.5	3.15	3.55	3.1	3.6	3.34	AC
Overall Means	2.89	3.58	2.95	3.61	2.94	3.63	3.27	AC
Descriptive Ratings	AC	VGC	AC	VGC	AC	VGC		

Note: IR – Interrater, NR – Nonreader, R – Reader, Lx – Linguistic, Q – Question, VGC – Very Good Comprehension, AC – Adequate Comprehension

Table 6 presents the results of the comprehension test according to the criteria set for the individual oral retelling of the translated texts. Interratings of both types of readers, nonreaders and readers, were statistically processed to get the overall means per component and for the translation

as a whole. Evident in the specific interratering is the identical lower means for nonreaders as opposed to the higher means for readers.

TABLE 7: COMPARISON OF THE COMPREHENSION TEST RESULTS OF NONREADERS AND READERS

Criteria	IR 1			IR2			IR 3			Overall Result		
	F-Value	P-Value	I	F-Value	P-Value	I	F-Value	P-Value	I	F-Value	P-Value	I
Gist	3.55	0.000	S	30.53	0.000	S	2.80	0.000	S	32.05	0.000	S
Elements	2.27	0.141	NS	2.27	0.141	NS	1.81	0.187	NS	2.48	0.123	NS
Organization	15.16	0.000	S	1.93	0.001	S	13.06	0.001	S	13.84	0.001	S
Lx Spillover	0.21	0.651	NS	1.15	0.291	NS	2.38	0.131	NS	1.17	0.286	NS
Q or Prompt	2.99	0.092	NS	3.92	0.055	NS	6.51	0.015	S	4.74	0.056	NS

Note: IR – Interrater, I – Interpretation; Lx – Linguistic; Q – Question; NS – Not Significant; S – Significant (at .05 level)

Also, the variance of the group means and the probability of the overall result show that non-readers' and readers' comprehension of the translated texts are significantly different (significant at .05 level) in terms of main idea/lesson or gist and organization but are definitely appropriate in terms of elements, language, and responses in questions or prompts. Since dominant in the result are non-significant variables, it is conclusive that the translated texts are appropriate for both types of children to read or listen to.

Additionally, the reliability coefficients of the three interraters' ratings signify that consistency among the ratings is high. The interraters' extent of measuring the same reteller of a corresponding folktale was highly consistent and reliable.

TABLE 8: RELIABILITY COEFFICIENT OF INTERRATERS' RATINGS IN PUPILS' COMPREHENSION TEST

Criteria	Reliability Coefficient
Gist	0.981
Elements	0.938
Organization	0.986
Lx Spillover	0.947
Q or Prompt	0.958

Note: Lx – Linguistic, Q – Question

Finally, the use of the rubric as a scoring guide for the content of the pupils' retelling greatly helped in gauging their comprehension of the translated folktales. The results of the comprehension test imply that the translated folktales are communicating to the audience for whom they are intended. Although the criteria on main idea/lesson or gist and organization yielded different comprehension results, in which the TL texts are more favorable to readers, majority of the criteria, such as, elements, language, and responses on questions or prompts favor both readers and nonreaders. Therefore, it is conclusive that, generally, the translation transmits the same meaning as that contained in the source texts, and it is appropriate to the level of the target audience. However, the researcher highly recommends that an outside help from mature/adult individuals should be rendered to younger children in understanding the main ideas or lessons and the organization of each story in order for them to comprehend the folktales better.

C. A Model of Translation for Children Stories from English (L2) to Iluko (L1)

This model development was based on the objectives, the process of translating, and the product that was derived from the process. Concerning its difference from other models lies on the fact that it was created based on the belief that translation for children differs in means of purpose and language, that is likely to affect the choice of translation methods due to a number of special characteristics of children's readings and qualities of child readers.

The descriptive model of translation from English to Iluko emphasizes that translation for children stories requires interaction within and between various theoretical foundations. It shows various theoretical positions on translation, linguistics, literature and language for children, cultural contexts, and social dimensions intertwined together to come up with a translation into the vernacular. It launches a translation from an L2 text which requires treatment with sufficient strategies, methodology, and principles due to its linguistic and socio-cultural dimensions that would make it entirely different from the L1 text. Translating an L2 text requires three crucial phases—Preparation, Translation, and Evaluation. The protocol is recursive for the translator to go back to a certain stage and repair any problem or develop other needs. Also, specific activities to the obligatory stages are descriptive and suggestive measures which any translator may modify to suit the purpose of the process.

Notably, the translation phase requires a close interaction with children's literature, language for children, cultural contexts, and social dimensions. Unlike the two other phases on preparation and evaluation, the translation phase necessitated a more rigid and thorough reference from the extant body of knowledge on translation as they are intertwined together to come up with an integrative and descriptive model of translation. Given that Iluko and English are two different languages, the translation done focused on the linguistic aspect of translation. Since the two languages are extremely distant, there was a need to recast and manipulate the lexical, grammatical, and structural equivalence. The concept of intertranslation may also be helpful as it requires to use a language that shares common rules and grammar. Since the Filipino language is more familiar in terms of grammar and orthography as opposed to those of the vernacular, intertranslation was done to help the translator elicit a better option in the Iluko translation. Specifically, vernacular rules on grammar and orthography was also associated with Filipino grammar rules. This means that a translation from English to Iluko requires help from an outside language to clarify complex grammatical and orthographic issues. Specific rules from the Filipino language may be used to solve such problems. A translation in the vernacular will, therefore, require an outside help from another Philippine language that is more often coded and is more established in rules. This is a critical viewpoint in vernacular translation, but given the fact that Filipino is relatively more standardized and intellectualized than Iluko, referring to its rules is needed to map out equivalence in the TL.

Completing the task, therefore, is the evaluation in terms of accuracy, clarity, consistency, naturalness, and conventionality of the TLT by evaluators. The translator needs to undertake evaluations and revisions of her own translation several times even during the drafting of the work to assure the quality of the TLT. Even at the initial stage of translating, the translator should be very cautious of her/his work and should be alerted on her/his weaknesses for her/him to translate better as s/he moves along. Constant evaluation in the process of writing minimizes mistakes and forewarns the translator in avoiding such mistakes. However, experts and target audience should considerably be tasked to evaluate the TLT in order to achieve an effective translation for the target audience. Following is the schematic diagram that presents the model of translation from English to Iluko:

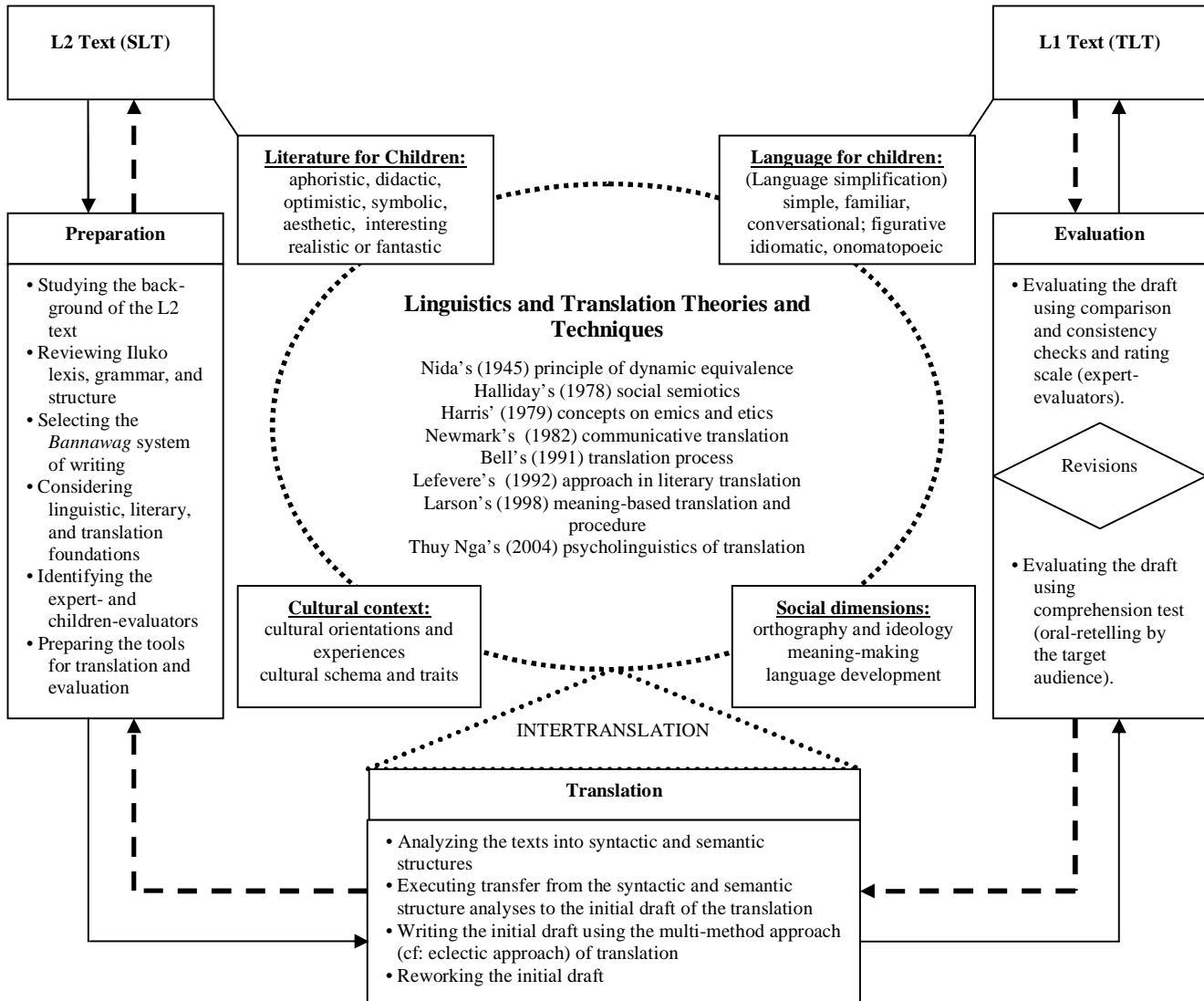


Figure 3: A schematic diagram showing the model of translation for children from L2 (English) to L1 (Iluko)

V. CONCLUSIONS

From the findings obtained, the following conclusions relative to the translation of the selected folktales from English to Iluko are drawn:

1. Translation from English to Iluko requires a multi-method approach which facilitates sufficient strategies in translating in order to respond for interferences in the translation process.
2. The folktales evoke that Iluko culture revolves around the Ilokano people's life rituals, adventures, arts, festivities, values, beliefs, and oral history. These were distinctly captured to maintain the cultural flavor that is thought to be real, meaningful, and appropriate among the natives. These concepts of emics and etics in the folktales were found helpful in accounting cultural ideology in translation.
3. Translation demands the translator to exhibit mastery of the two languages involved; sufficient knowledge on lexis, grammar, and structure of the two languages; adequate skill in literary

expression; acceptable understanding and knowledge on cross-cultural transfer; acquaintance with theories in linguistic and translation; awareness on the use of available resources, such as, informants, dictionary, history, books, encyclopedias, websites, etc.; and personal characteristics such as patience and humility in the course of translating and evaluating.

4. The evaluations prove that the translated texts are strongly acceptable for children to read or listen to and that the translations are communicating correctly and appropriately to the intended audience. Therefore, the translated texts are very much acceptable and appropriate for children to read or listen to.
5. Translating into the vernacular requires an interaction within and between various theoretical foundations. An integrative and descriptive model of translation is suggestive and appropriate in translating from L2 to L1 considering the various theoretical positions on translation, linguistics, literature and language for children, cultural contexts, and social dimensions intertwined together to realize a translation into the vernacular.

VI. RECOMMENDATIONS

Based on the findings and conclusions of this study, the following recommendations are offered for future undertakings:

1. The translated folktales may be used as reading materials for Ilokano children, though these do not restrict audiences from different age groups. However, an outside help from mature individuals should be rendered to younger children in decoding main ideas or lessons and organizations of the TLT in order for them to comprehend the folktales better.
2. Would-be translators may use the multi-method approach in translating into the vernacular to determine further findings that will validate its appropriateness in translating two languages of distant characteristics.
3. Scholars and researchers who would like to evaluate translation for children may use individual oral retelling to determine comprehension of nonreaders and readers. However, other measures of comprehension test like group interpretation should be explored to ensure variation of comprehension evaluation applied to different characteristics of children.
4. The regional languages should be taught in school through the reading of literature, like folktales, written in the mother tongue. Enhancement of reading literary pieces in the vernacular should also be done at home or in the community.
5. Folklorist should continue to collect and present to children varied tales that foster knowledge formation and personality development. They should cover various tale types, specifically, samples of folktales that are missing in recent collections.
6. Scholars endowed with a regional language should write or translate literary pieces for children to respond to the dearth of children's literature in the vernacular. Providing children reading and listening materials in the vernacular helps in putting to good light their own culture, customs and traditions, and in emphasizing the values older people want them to acquire.
7. Scholars should continue to translate folktales in Iluko to offer novel findings and approaches that will improve translation in the vernacular.

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