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Between Bikol and the Bard: Gode Calleja's Postcolonial *Sinaramutan* Translation of Shakespeare's Sonnets 18 and 29

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ABSTRACT

This paper examines the translation praxis, called Sinaramutan*, of Godehardo Calleja in his rendering of Shakespeare's sonnets for the Bikolnon (people from Bikol) in the southeastern Luzon region of the Philippines.* Sinaramutan *derives from the Bikol word* simot*, meaning gleanings or leftovers, while a related verb*, saramutan*, means to collect or to heap together many small items. In his* Sinaramutan *translations, Calleja mainly uses a base lexicon of the Bikol Central Standard dialect, to which he adds vocabulary from the languages and dialects of Bikol provinces, Catanduanes, Sorsogon, and Masbate; he occasionally borrows from Tagalog, the basis of the country's national language or, more rarely from Philippine regional languages like Hiligaynon and Kinaray-a, related Austronesian languages of Southeast Asia, and Sanskrit. In doing this, he avoids words of Western origin, specifically from Spanish and English, the languages of former colonisers. The title of Calleja's collection reflects the decolonising enterprise of his translation praxis:* Kun Saná si Shakes Taga Satô, which means "*If Shakes Were Just from Here." This paper zooms in on translations of two well-known sonnets, 18 and 29, to harvest what it can from appl*ying a Sinaramutan *translation that localises and talks back to Shakespeare and a Bikolnon linguistic canon. The paper argues that Calleja's translation praxis does more than write back to the coloniser: It also defies both the regional centre and a monolithic Bikol language by cultivating a Bard who is Bikolnon, thus writing into Bikol a "Shakes" from here.*

Keywords: translation studies; Philippine Shakespeare; Bikol languages; postcolonial translation theory; Shakespearean translation

INTRODUCTION: SHAKESPEARE IN BIKOL

Scholars have only just begun to glean what they can from Philippine translations of Shakespeare's work. Many texts, especially from the regions, have yet to be unearthed, let alone harvested by critics and academics for what they may be able to yield about translators' strategies of cultural accommodation and appropriation. In the Bikol region of the Philippines, there may be more to uncover, as there is limited evidence in print of Shakespeare translations and translators. Bikol literary historian Lilia Realubit (1983, p. 169) and Shakespeare scholar Judy Ick (2013, p. 7) mention just two of the latter from the 1960s: Rosalio Imperial Sr., who wrote *korido* or Filipino metric romance versions of several plays and Zacarias Lorino who translated *Romeo and Juliet* into one of the Bikol indigenous languages and into the Bikol poetic form, the *Rawitdawit*.

The late twentieth and early twenty-first centuries have seen the publication and promise of more Bikol translations of Shakespeare. There is new scholarly ground in the work of award-winning poet and playwright Godehardo B. Calleja's growing 12-volume collection *Burak: An Dahon Panrawitdawit*, each volume comprising 50 pages of poems by Bikol writers. Some of these volumes include several of Calleja's translations of Shakespeare's sonnets, which he published as a book in December 2017. The late Rodolfo Alano Jr. has a 1993 modernised translation titled *Ang Kaherak-herak na Pagkaminootan na Romeo & Juliet* or "The Tragic Love

Story of Romeo and Juliet," an adaptation produced on stage at the Ateneo de Naga University in Camarines Sur but never published. The manuscript was released for a 2021 study by his family in the form of a typewritten draft complete with handwritten supplements and production notes.

Scholarship that homes in on Bikol adaptations and translations remain relatively sparse, as compared to the now more well-cultivated field of Shakespeare in the Philippines. Ick's mapping of Shakespeare in Philippine literature, along with several conferences organised by the Asian Shakespeare Association (ASA) in the last decade, have led to the flowering of studies of Shakespearean transformations into local performances, literary and other art forms such as dance, and in local languages. Two conference presentations on Bikol translations and performances have, thus far, centred on forms of *Romeo and Juliet.* The two earlier identified forms by Imperial and Lorino have been examined in detail (Garinto, 2018), and Alano's translated and colloquialised version of a 1993 college performance was analysed at another (M. L. M. Santos, 2021). Both studies remain unpublished.

This present study hopes to address this research gap as it draws from and expands a paper presented at the 2018 ASA conference, "Shakespeare Traffics, Tropics," which offered an early foray into Calleja's 2017 compilation *Kun Saná si Shakes Taga Satô* (If Shakes Were Only from Here)*,* Bikol translations of Shakespeare's 154 sonnets. Calleja's collection, which is now indexed in the premier bibliography of Shakespeare scholarship, the World Shakespeare Bibliography (WSB) (Craig & Estill, 2022), and particularly the kind of translation work he does in this collection, offers a rich field yet to be harvested. This paper intends to explore Calleja's translation praxis in two sonnets, which form part of the vast regions of what Ick (2013, p. 5) refers to as "the undiscovered country" of "Shakespeare translations in Philippine Literature."

TRANSLATION AS GLEANING

Poet Godehardo "Gode" Belen Calleja, born in 1937, hails from Albay, one of five provinces of the Bikol region in the southeastern area of the Philippines' Luzon Island. Calleja grew up in Bikol but is now partly based in Canada, where he spends six months of each year. He is also an editor, teacher, dramatist, and the publisher of *Burak,* a poetry magazine dedicated to Bikol's contemporary writings and translations. He founded the Kalikasan Press in the 1980s and also runs the printing press Balay Ibalon. He won the Tomas Arejola Prize for Bikol Literature in 2008 for his work on *Burak* and the *Masirang na Bitoon kan Kabikolan* Lifetime Achievement Award in 2005. Calleja is also a microbiologist who writes literary and scientific pieces in English for publications such as *American Men and Women of Science.* In 2017, he compiled sonnets previously published in *Burak* and, adding to these, published a complete set of translations of Shakespeare's sonnets.

This paper delves into Calleja's translation praxis, which he conceptualises via the term *Sinaramutan,* in his reworking into the Bikol tongue(s) of Shakespeare's sonnets. *Sinaramutan* comes from the Bikol word *samot,* or *simot* in Tagalog, meaning "debris," "*basura*," or trash (Adrados, 2012, p. 328), but also gleanings, leftovers (P. V. M. Santos, 2017, p. xv). *Saramot* is the plural form, and *Sinaramutan* has the affix/inflexion indicating the past tense: "what was gleaned." For Calleja, to glean means to extract something, typically information, from various sources, to collect gradually or bit by bit; historically, in the context of a harvest, to glean also means to gather leftover grain. The latter nuance resonates with linguist and lexicographer Mintz

and Britanico's (1985, p. 474) definition of the verb *saramutan* in the *Bikol-English Dictionary* as to collect or to heap together many small items, as Calleja does in each of his translated sonnets.

Translation as gleaning is neither new nor unique to Calleja. In an interview, Calleja cited as a model Antonio Salazar, who translated Philippine national hero and writer Jose Rizal's *Noli me Tangere* and *El Filibusterismo* in the first half of the twentieth century, and whose practice involved the resurrection of Bikol words from Marcos de Lisboa's *Vocabulario de la Lengua Bicol* (1865), the oldest Bikol dictionary, and the combination of these with Spanish words (cited in P. V. M. Santos, 2017). Calleja calls attention to writers from Masbate and Rinconada who use "different variants of Bikol liberally spiced either with Visayan or Tagalog according to their island locus" (P. V. M. Santos, 2017, p. xv).

Calleja's main field for this gleaning of lexical items is the Bikol region, which has five provinces in which at least 12 dialects of the Bikol macro language, as well as other closely related languages, sometimes mislabeled as dialects, are spoken. In his translations of Shakespeare, Calleja draws from a base lexicon of the Bikol dialects of Naga and Legazpi, also known as the Bikol Sentral or, more problematically, the Central *Standard* dialect (my italics). To this, he adds borrowed vocabulary from nearby provinces such as Catanduanes (Northern and Southern Catanduanes dialects) and Sorsogon and Masbate, which use dialects from what the locals dub "Bisakol" (Fortes, 2022, p. 234), a mixture of Bikol and Binisaya (Visayan) languages. He also occasionally borrows from Philippine languages Hiligaynon and Kinaray-a, spoken in the Western Visayas region, and from Manila Tagalog, on which the national language Filipino is based. Occasionally, he goes beyond the Philippines to heap together with what he has a sprinkling of words derived from the related Austronesian languages, Bahasa Malay and Indonesian, of nearby Southeast Asia and from the classical Indic language Sanskrit, as he claims that Bikol is heavily dependent on the latter (P. V. M. Santos, 2017, p. xv). Calleja's goal is a translation that "[skirts] any … and all words that are Western in origin, the words of the Spanish and English colonisers" (P. V. M. Santos, 2017, p. xv).

SINARAMUTAN AS INCLUSIVE AND ANTI-COLONIAL TRANSLATION

The main question posed by this study is: How does Calleja's postcolonial praxis function in the translation of Shakespearean sonnets? To answer this, the paper closely examines the application of Calleja's praxis in his gleaning of words for the translation of Sonnets 18 and 29 to argue that his philosophy, if not theory, of postcolonial translation aims to counter not Shakespeare but a linguistic canon. The objective is to demonstrate, through this analysis, that Calleja's *Sinaramutan* translation involves the selective garnering of vocabulary from all over Bikol – and sometimes beyond it – that is guided by both stylistic and political choices. While Shakespeare coined and derived new words in the Early Modern English period "to suit the rhythm of the poetic line (the metre)" or to avoid repetition (Crystal, 2008, p. 75), Calleja's gleaning of existing words from different languages, dialects, and even registers is done to fit the rhythms of the Bikol language. It is, therefore, argued here that the heaping together of words from different Bikol varieties and styles in the form of Shakespeare's 14-line sonnet form results in Calleja's construction of a literary Bikol that is more inclusive, especially of the Southern Bikol languages and variants. His philosophy also involves, in its rebellious skirting of Spanish- and English-derived words, a rejection of the linguistic legacy of European and American colonialism.

FRAMEWORK AND METHODOLOGY: POSTCOLONIAL TRANSLATION STUDIES AND THE DIALECTS AND LANGUAGES OF BIKOL

The study of Calleja's *Sinaramutan* translation fits well within the field of inquiry known as postcolonial translation studies, the framework used in this study, as it seeks to examine the relationship between translation, language, and power dynamics in the context of postcolonial societies. The Philippines is one such society, for while in 1946 it was one of the first to take its place in the ranks of postcolonial states," it was "indelibly marked by the DNA of colonialism" (Francia, 2013, para. 4) after 300 years of colonial rule. This study's focus is in line with postcolonial translation studies' aim of exploring "the ways translation has been used, and should be used, to resist or redirect colonial or postcolonial power" (Robinson, 2015, p. 88). Focusing on Calleja's agency as a translator and his linguistic choices can yield important findings about strategies for resisting linguistic and cultural dominance, as well as stylistic strategies for bridging the large divides between cultures, i.e., contemporary Philippine/Bikol culture versus 16th-century British culture, and languages, i.e., Early Modern English and Bikol. The study, thus, supplements its linguistic analysis by framing this within postcolonial translation theory's questioning of the function or purpose of the linguistic choices and textual modifications made by Calleja. This is particularly relevant since, as a translator, he seems to favour both literal content translation, suggesting a fidelity to the source text, while also eschewing the most direct and effective communication of Shakespeare to the Bikolnon. Because Calleja's rewording/reworking is not purely a matter of language, the overarching question is: How do the lexical choices in these translations challenge hierarchical relations among not only English, Filipino, and Bikol but also among the various Bikol languages and dialects?

The catch-all label "Bikol" is classified as "a member of the Central Philippine group of the Austronesian or Western Malayo-Polynesian language family" (Lobel & Bucad, 2000, p. 5), but the linguistic situation is complex, and different paradigms, including that in the language database *Ethnologue* (2023) have been offered for classifying the languages and varieties often subsumed under this label (Lobel et al., 2000; McFarland, 1974). For the language and dialect classifications in the analysis section of this paper, the study uses Lobel et al.'s (2000) classification system of Bikol languages in *An Satuyang Tataramon/A Study of the Bikol Language* for want of a more recent study. According to these scholars, "in the Bikol region, all the speech varieties are called 'Bikol,' yet there are four different languages which fall under that term, each language having various different dialects" (Lobel et al., 2000, p. 107).

The four language areas, three of which Calleja draws from, are (1) North Coastal Bikol, (2) Southern Coastal and Inland Bikol, (3) Northern Catanduanes Bikol, and (4) Bisakol (Bisaya or Visayan languages spoken in Bikol) (Lobel et al., 2000, p. 114). Calleja's translations use a base lexicon from the dominant Central Standard dialect of North Coastal Bikol, under which fall two subdialects of the central cities of Naga and Legazpi. Lobel et al.'s (2000) label "Central Standard" has been contested but is used as a label in this study to highlight the dominance of the dialect in the Bikol region – based on its use in two major centres, as well as on the use of Naga Bikol by the Catholic Church in the Bikol region – a dominance of which Calleja is aware and which he challenges in his translation. According to Jaucian (2015, p. 1), while the reasons for distinguishing Naga and Legazpi Bikol as the "Standard" Bikol are not identified by Lobel et al. (2000), both Naga and Legazpi are "regional seats of power" and "the foci of politics, culture, and education." In the selected sonnets, Calleja also draws from Rinconada Bikol, which is a dialect under the Southern Coastal and Inland Bikol language area, and from Sorsogon and Masbateño Bikol,

described by McFarland (1974, p. i) in an earlier study, as occupying "a transitional area between the Bikol area and the Bisayan dialects."

The study examines two sonnets as a sampling of Calleja's translation, reading these closely to focus on individual lexical items. Sonnets 18 and 29 are among the most often cited and referred to as Shakespeare's most famous and widely studied sonnets by scholars, educators, and enthusiasts in the field of Shakespearean studies. They are commonly included in academic curricula and textbooks and are frequently analysed and discussed in scholarly articles, critical commentaries, and educational resources dedicated to Shakespeare's works. Moreover, they have also found their way into popular culture, with references appearing in literature, films, music, and other popular media. In the Philippine context, both these sonnets were featured in an original all-Filipino 2013 production called "Have Thy Will," an hour-long dramatised reimagining of selected Shakespearean sonnets held during the first Asian Shakespeare conference in Manila (Capinding, 2013).

Each sonnet is examined line by line, a quatrain or couplet at a time, and in conjunction with the most widely circulated English version of each text. The translated lines are annotated or visually marked (using highlights, italics, underlines, boldface font, etc.) to show the lexical items' linguistic sources; a table or legend for these markups is provided for easy reference. In the following sections, an overview of Calleja's *Sinaramutan* collection, focusing on his agency in selecting the title, as well as his other choices in relation to the sonnet form and orthography, are tackled. Afterwards, the lexical choices in the translation of both sonnets are examined. Finally, a synthesis is provided in response to the study's overarching question about the postcolonial praxis of Calleja's *Sinaramutan* translations.

SINARAMUTAN IN GODE CALLEJA'S SONNET 18 AND 29

The title of the collection of translated sonnets is in itself a deliberate political choice. Calleja selected the title *Kun Saná si Shakes Taga Satô* (If Shakes Were Just from Here), followed by the subtitle *Su 154 na Kag-apat ni William Shakespeare (*The 154 Sonnets of William Shakespeare) over another proposed by the publisher: *Sonetos Gabos* (All Sonnets). This is because, as he asserts, he was "precisely avoiding the Hispanized term *sonetos,* preferring the Bikol term *kag-apat,"* Bikol for "fourteen" to describe the lines of the lyric form (P. V. M. Santos, 2017, xv). The cover design, pictured below, and Calleja's sub-title reflect the emphasis on the 14-line form without using the word "sonnet."

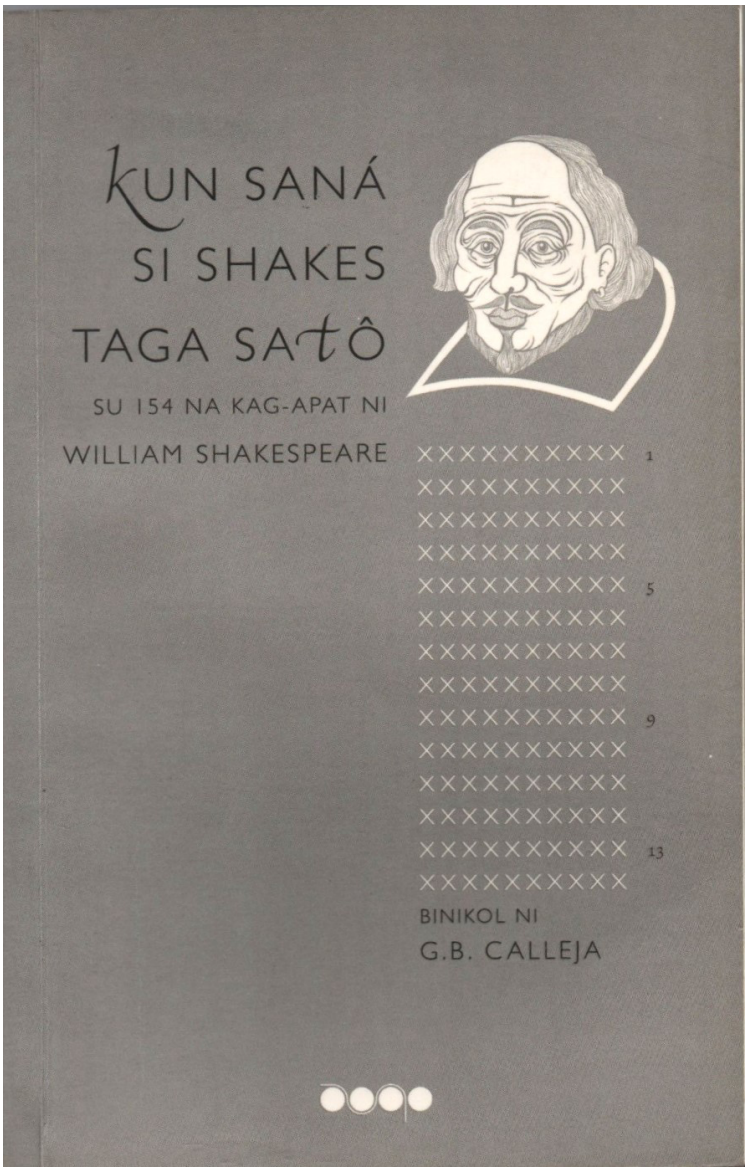

FIGURE 1. Cover of Calleja's book

The spirit of Calleja's translation is akin to the translator's relationship with both the source text and the languages and variants he uses, which is a nuanced and complicated one, as a close reading of his linguistic choices will show. On the one hand, his appropriation of the nickname "Shakes" in the title conveys a relationship of familiarity and even intimacy, as if the bard were indeed just one of the Bikol gang, so to speak, a local someone "just from here." Playwright George Bernard Shaw also used "Shakes" to critique the bardolatry of other writers "who, while worshipping Shakespeare, diminished his work (Dobson & Wells, 2001, p. 499). However, while accommodation to Bikol culture or accessibility to those from the region may result from Calleja's translation, this is far from its primary goal, given the dense language of the work, which may be difficult even for Bikolnon.

Next, in terms of form, Calleja preserves the 14-line structure in all his translations, but he does not transpose the Shakespearean rhyme scheme, nor does he adopt iambic pentameter, as this is not the rhythm of the Bikol language. Instead, he both adapts and appropriates Shakespeare's

Early Modern English by creatively – and sometimes confusingly – heaping together vocabulary mainly from the "authorised" or "standard" dialects of Bikol along with those from stigmatised languages and dialects (Rinconada Bikol), lesser-known varieties (Sorsogon Bikol), and language of the nation's capital, Tagalog or Filipino. Just as Shakespeare's plays feature a range of social situations reflected in his language use (Crystal, 2008, p. 72), Calleja uses a combination of high style and colloquial vocabulary, sometimes including what linguist Jason William Lobel (2005, p. 149) calls "the angry register of the Bikol languages" used in social situations or occasions when the speaker is angry.

Lastly, in terms of orthography, Calleja seems to prefer the more native spellings using "u" in place of "o" in *Urag* ("excellence") and "i" rather than "e" in *hadi* ("king"), as native words tend to use the former, while borrowed words use the latter. Church novena spellings still use the "o" and "e" for borrowings, but Calleja clearly eschews these. In fact, Calleja is known to studiously avoid "Bikol words with the letter "e" as being of suspicious provenance, a favoured Spanish ecclesiastical letter" (P. V. M. Santos, 2017, p. xv).

The sections that follow focus primarily on linguistic/vocabulary choices in each quatrain and couplet of Sonnets 18 and 29. The purposes and functions of these lexical choices are also analysed to come up with a synthesis of Calleja's translation praxis. The different lexical sources are identified as follows:

TABLE 1. Markup legend for Calleja's Bikol translations

MARKUP	LANGUAGE/DIALECT/REGISTER
unmarked	Naga Bikol, a subdialect of Bikol Central or Central Standard (North Coastal Bikol)
italicised	Legazpi Bikol or Tabaco-Albay Bikol, subdialects of Central Standard (North Coastal Bikol)
underlined	Rinconada (Inland Bikol)
in bold	Sorsogon and Masbateño Bikol (Bisakol)
in ALL CAPS	Other less frequently used Bikol languages and dialects, like East Miraya (Southern Coastal Bikol)
highlighted	Tagalog and other regional languages of the Philippines
encircled	Angry register of Bikol
enclosed in a rectangle	Formal, obscure or archaic usage
lighter font	Other noteworthy usages

TRANSLATION CHOICES IN SONNET 18

In the first quatrain of Shakespeare's Sonnet 18, shown below and followed by Calleja's translation, the first two lines are almost word-for-word translations of Shakespeare's words in familiar Naga Bikol. The use of *ag* for the conjunction "and" in line 2 is, thus, foregrounded because of its relative unfamiliarity. It is neither Naga Bikol, which uses *asin,* nor Legazpi Bikol, which uses *Buda,* nor Masbateño, which uses "kag," but rather from the Rinconada dialect of what Lobel classifies as the Inland Bikol language. Rinconada Bikol "has no official status or recognition" (Ager, 2023) and is made fun of, particularly in Naga, as a nonstandard dialect of Bikol (P. V. M. Santos & Borja-Prado, 2014, p. 23) in contrast with the two dialects associated with what is labelled "Standard" Bikol by Lobel et al. (2000). Another interesting shift is in line 2's use of *Tamang Tama,* a usage shared by both Central Standard Bikol and Tagalog; formed from the morphological process of repetition, the word *tama* or "right" is repeated to render the meaning "just right" for "temperate." As a result, Shakespeare's weather-oriented adjective is expanded to suggest "rightness" more than moderation. The literal translation continues into lines

3 and 4, with a scattering of Sorsogon Bikol in *san* for "of" and Masbateño Bikol *kag* for "and" (Woldfenden, 2016), serving as connectives which interestingly also break up the flow of Naga Bikol. In line 4, "date" is rendered in another word common to Central Standard Bikol and Tagalog, *panahon,* which more broadly means "time."

XVIII

1 Shall I compare thee to a summer's day?
2 Thou art more lovely and more temperate:
3 Rough winds do shake the darling buds of May,
4 And summer's lease hath all too short a date;

1 Iaarog taka baga sa sarong aldaw tig-init?
2 Magayon ka pa ag tamang tama pa:
3 Magarap-gasap na mga duros nayuyugyog an mga padabang bukol **san** Mayo,
4 **Kag** hapit san tig-init may halipoton na panahon

The second quatrain continues the literal translation for line 5, beginning with *Nugad* ("sometimes"), a word from Legazpi Bikol and the Sorsogon preposition *san.* While the previous quatrain used the Rinconada *ag* for the conjunction "and," lines 6 and 7 use Naga Bikol and Legazpi Bikol forms, *Saka* and *Buda,* respectively. Calleja thus uses, at this point, three forms of "and" within just one sonnet. Lines 6 and 7 feature more formal, literary words were chosen in place of more colloquial equivalents: *day-day* for "often" instead of *Parati* and *Gikan* meaning "coming from", "originating from," and "source," (Adrados, 2012, p. 117; Mintz & Britanico, 1985, p. 116), which is used both in church Bikol and in Central Standard dialects in place of the less formal *hali sa.* These choices give the phrases in lines 6 and 7 a more formal, literary quality, particularly in line 7, where "fair from fair" becomes "beautiful [one] harking from beauty." Most interesting are the lexical choices in line 8, where a fairly obscure word *urang* ("no" or "none") from East Miraya, a dialect of Southern Coastal or Inland Bikol, is combined with two Legazpi Bikol words *pili* ("choice") and *samno* ("decoration," "embellishment") (Mintz, 1971, p. 328). The resulting renderings in line 8 are that beauty fades "for those with no choice" or because of the changing course of nature that has "no decorations or trimmings." The first lexical choice leads to a slight divergence from Shakespeare's suggestion that beauty's decay may be accidental or "by chance" (Duncan-Jones, 1997, p. 146). The second maintains the connection to a loss of "trimmings" or ornaments, in line with the cyclical decay of beauty suggested by Shakespeare, but it loses the secondary meaning of being off balance or "untrimm'd" in relation to boats or ships (Duncan-Jones, 1997, p. 146).

5 Sometimes too hot, the eye of heaven shines,
6 And often is his gold complexion dimm'd;
7 And every fair from fair sometime declines,
8 By chance or nature's changing course untrimm'd;

5 *Nugad* mainiton an mata **san** langit magsaldang
6 Saka dayaday iyang bulawan na unit naparumarom
7 *Buda* lambang magayon gikan gayon kun nuarin magbababa,
8 Sa **URANG**-*pili*, o dahil sa pag-iibang **sulog** kan kalikasan **URANG** ***samno***:

The translation of the third quatrain continues in much the same literal vein with several noteworthy translations. First, there are many usages of words common to Naga Bikol and Tagalog, such as *Anino* (shadow), *Kataposan* (the end) and, again, *panahon* (time), as well as the conjunction *Pag,* short for *Kapag* or "when." A Naga Bikol word *ludas* exists for "to fade," but

Calleja uses the Tagalog *kupas* in *magkukupas* in line 9. One reason for this could be that Calleja wishes these lines to resonate with a wider audience, and thus, he uses more widely recognised words from both Naga Bikol and Tagalog. But these accessible words are also interspersed with more obscure ones. The coordinating conjunctions "but" and "nor" and the subordinating conjunction "when" at the beginning of each line come from at least three different sources: Naga Bikol *Alagad* for "but" in line 9 and *pag* for "when (also a Tagalog usage) in line 12, Rinconada Bikol *ag* for "and" in the source of "nor" in line 10, and Masbateño Bikol *kag* for "and" – the translation's fourth variant of this conjunction – also in the sense of "nor" in line 11. While Calleja could have easily repeated *ag* or *kag* in imitation of Shakepeare's repetition of *nor* in lines 10 and 11, he opts for variations of *ag,* then *kag,* and finally *pag.*

9 But thy eternal summer shall not fade,
10 Nor lose possession of that fair thou ow'st;
11 Nor shall death brag thou wander'st in his shade,
12 When in eternal lines to time thou grow'st:

9 Alagad imong **daing-kasagkoran** na tig-init dai magkukupas
10 Ag di mawawaran kan 'yan gayon imong rinurugaring,
11 **Kag** di si **Kagadanan** magbutog ika nagbabarag-barag sa iyang anino,
12 Pag sa ***warang*-kataposan** na mga kurit pa panahon ika nagtatalubo:

Next, while Shakespeare uses "eternal" twice, first in line 9's "eternal summer" and then in line 12's "eternal lines," Calleja uses two compounds: *daing-kasagkoran* and *warang-kataposan*. The first, more formal and more typically used in religious contexts, means "forever, limitless, boundless, perpetual, endless, infinite" (Mintz, 1971, p. 321); it is, interestingly, preceded by the informal *imong,* short for *saimong* and Calleja's equivalent of a Shakespearean contraction. The second is a less formal phrase meaning "no end/endless" and resulting from a combination of Legazpi Bikol *wara* for "no" or "none" and Tagalog and Bikol *kataposan* for "the end" (Mintz, 1971, p. 380). The result is a contrast between a more lasting, almost heavenly "eternal summer" protected from the boasts of a personified Death, *Kagadanan,* by the earthlier never-ending lines from a writer's pen.

Finally, in Sonnet 18's couplet, Calleja emulates Shakepeare's repetition of "So long" with the use of *sagkod* or "until," which is a formal usage with religious connotations. Another widely understood word *mata* is used for "eyes," along with *buhay* for "life." The poem's fifth translation of "and," *asin,* from Naga Bikol, wraps up the last line.

13 So long as men can breathe or eyes can see,
14 So long lives this, and this gives life to thee.

13 Sagkod na mga tawo naghahangos, o mga mata nakakahiling,
14 Sagkod nabubuhay ini, asin ini magtataong buhay simo.

TRANSLATION CHOICES IN SONNET 29

Calleja's translation of Sonnet 29 is, similarly, mainly made up of words from Naga Bikol. However, even in the first line, there is a scattering of Masbateño *kag* ("of") and Sorsogon Bikol *san* ("of/with") alongside Legazpi Bikol *pag* ("when"). The second line is all Naga Bikol, but a notable translation is that of "alone" as *nagsasaro-saro* (like the Tagalog *nag-iisa* or "on one's own") rather than the more common or familiar *nagsosolo.* The former is of native/Austronesian

origin (*saro* for "one"), while the latter is derived from the Spanish *solo* ("alone," "solitary"), which Calleja would naturally avoid. The second line also features the use of nuanced and uncommon word, from the Tabaco variant of Central Standard, *naghahaya* to mean a deep kind of wailing, howling, or weeping, which was perhaps chosen for its affinities with what for readers is an archaic word, *beweep.* In the third and fourth lines, two variants of the same pronoun are used: the Sorsogon *akon* and the Central Standard *sakong*, both meaning "my." In the translation of the clause "trouble deaf heaven," the more formal and literary *pinupurisaw* ("to make anxious or distraught") is used alongside *lusngog* ("deaf"), which is a word in Bikol's angry register and, thus, a more pejorative and colloquial word than the neutral *bungog* for deaf (Lobel, 2005, p. 155). Then, in the phrase "bootless cries" that follows, a rarely used Bikol word *uka* or "wail" is used, along with *mayong pakinabang* (Bikol "no" or "none" and Tagalog and Bikol "use").

XXIX

1 When, in disgrace with fortune and men's eyes,
2 I all alone beweep my outcast state,
3 And trouble deaf heaven with my bootless cries,
4 And look upon myself, and curse my fate,

1 *Pag* napapasupog sa kapaladan **kag** mga mata **san** tawo
2 Ako lang **nagsasaro-saro** *naghahaya* sa sakong paluwas na kamugtakan,
3 **Kag** pinupurisaw lusngog na langit nin **akon** mayong pakinabang na mga uka,
4 Saka hinihiling ko sakong sadiri, ag rinaraway **akon** palad,

The second quatrain begins straightforwardly with Naga Bikol but shifts back and forth between this and Legazpi Bikol in lines 5 and 6. In line 5, Calleja uses Legazpi Bikol garing for "like" or "similar to" instead of the Naga 'garo' or 'garong', and then, in line 6, chooses Legazpi Bikol *kapandok,* which means "like" in the sense of "featured like" or "with similar features to" when there is a Naga Bikol equivalent *kalawgon* available. For the next translation of "like," also in line 6, he opts for the Naga Bikol *arog*. Thus, within just two lines, three different words for "like" from two subdialects of Central Standard, are used. In contrast, a single word *nagmamawot* ("wanting"), is used in the fifth and seventh lines, where Shakespeare uses two different words, "wishing" and "desiring", respectively, perhaps to emphasise, via repetition, the contrast between *nagmamawot ako* (wanting for oneself) and *nagmamawot san* (wanting what someone else has). Calleja opts for *nagmamawot* as a native Bikol word – also a formal/literary and archaic one – instead of the more conversationally common *gusto* ("want," "desire"), which is a Hispanic borrowing. Line 7 features the avoidance of a Spanish-derived and much more common Bikol word for "friend," *amigo/amiga,* via the use of *katuto,* likely an informal or affectionate variation of *katood* or *katolod,* as *tood* means "accustomed to/used to" (Adrados, 2012, p. 181) and *tood-tood* relates to care and affection (Mintz 539; Adrados, 2012, p. 395).

Also in line 7 is *urag,* a familiar Bikol Central word, sometimes spelt *orag,* for "excellence," "talent", or "skill," while *kakayahan* is both a Tagalog and Bikol word for "ability." Adrados (2012, p. 168) links *urag* to "financial and moral support, similar to Tagalog *taguyod*. However, the word is complicated because its meaning of prowess has a sexual connotation in various areas of Bikol. In Mintz's 1971 dictionary, its definitions suggest a connection with masculinity and sex: "to be angry" (p. 437), "to clobber" (494), "to be an expert in a rough sort of way" (p. 548), "to be a hell of a guy" (p. 586), "to feel hot (sexually)" (p. 592), "lust" (p. 624), and "virile" (p. 779). Other options for "art" would have been *abilidad* or *talento,* but these are English and Spanish cognates that Calleja would have wanted to avoid; as a result, Shakespeare's "man's

art" is translated as "a person's art" with the gender fair *tawo* for a person, and with suggestions of both excellence and prowess. Finally, in line 8, the Sorsogon Bikol words *san* and *akon* are used again in a translation that suggests the meaning "with anything that I take joy in [I am] full/satisfied least." The chiasmus and paradox are weakened in this line because the parallelism and contrast of "most" and "least" do not appear in Calleja's translation. His *anoman* ("anything") is not the opposite of *pinakadikit* (least), but *basog na pinakadikit* offers a contrast between "full" and "least."

6 Wishing me like to one more rich in hope,
7 Featur'd like him like him with friends possess'd,
8 Desiring this man's art and that man's scope,
9 With what I most enjoy contented least;

5 Nagmamawot ako na *garing* saro mayaman pa sa pag-asa,
6 *Kapandok* nya, arog siya dakol na katuto igwa,
7 Nagmamawot **san** ining tawong urag, asin 'yan tawong kakayahan,
8 **San** anoman an **akon** kinaugmahan basog na pinakadikit;

The third quatrain begins the sonnet's volta with *ugaring,* a deeper and more formal Standard Central/Naga Bikol word for "but" or "however," usually encountered in literary language. The rest of line 9 is a straightforward, practically literal translation of "myself almost despising." However, for "haply" in line 10, Calleja uses *rambang,* a Sorsogon Bikol word which, colloquially, roughly translates to "unsure" and which Adrados (2012, p. 308) translates as "take a guess" or "take a chance"; *rambang* does not appear in Mintz's more Bikol Sentral-focused dictionary. The Shakespearean pun of "haply" with "happy/happily" is lost in this line as a result of this lexical choice. Line 11 features *siring sa,* Calleja's fourth variant of "like" in the sonnet, a literary or high-style word from Naga Bikol. Similarly, line 12 features the formal *gikan* for "from" instead of the colloquial *hali sa.*

9 Yet in these thoughts myself almost despising,
10 Haply I think on thee, and then my state,
11 Like to the lark at break of day arising
12 From sullen earth, sings hymns at heaven's gate;

9 Ugaring sa mga ining isip sakong sadiri halos na inuungis,
10 **Rambang** lang napaisip ako simo, dangan sakong kamugtakan,
11 Siring sa gamgam sa pagbari kan aldaw nagpapaitaas
12 Gikan madiklom pang daga, nag-aawit mga awit sa pinto kan langit;

Two other points of interest in this quatrain are Calleja's translations of "lark" and "hymns." For the first, he uses the more general Central Standard word for "bird," *gamgam,* instead of opting for the Legzapi Bikol alternative *bayong* (Adrados, 2012, p. 62), perhaps because of the former's greater familiarity with all Bikolnon via the popular song "Sarong Banggi" ("One Night"). This choice, however, erases the connection that larks have in literature to dawn or daybreak (Bawcutt, 1972, p. 6), here literally translated as *pagbari kan aldaw* ("breaking of the day/sun"), as well as with religious services or the daily praise of God with its song (Bawcutt, 1972, p 7). The use of *pagbari* for "break" is strange here, as in both Tagalog and Bikol languages, this does not collocate with "dawn" in an idiom the way it does in English, so perhaps Calleja is creating his own sense of a linguistic jolt here via this literal word choice. Second, in line 12, where the speaker shifts from importuning the heavens to instead, praise, God (Duncan-Jones, 1997, p.

168), Calleja translates "sings hymns" in a very prosaic way, using repetition in *nag-aawit mga awit,* (literally "sings songs"); although the Tagalog and Bikol word *awit* is chosen as a more formal word than the synonym Hispanic *kanta,* the choice still detracts from the religious meanings of the line despite the presence of *pinto ng langit* ("door/gate of heaven"). Thus, while there is an attempt in the translation to preserve Shakespeare's literary language, some of the literary devices do not work so well here. The enjambment from lines 11 to 12 remains, and the lexical choices result in a dilution, overall, of the religious nuances of the sonnet. The result is that there is less emphasis on the tradition in early British poetry of comparing love to worship popular in British medieval, Renaissance, and metaphysical poetry and in Shakespeare (Kirsch, 1981, p. 69).

Calleja wraps up with a straightforward Central Standard translation of Shakespeare's heroic couplet, transposing many phrases quite literally. These literal translations are: in line 13, *mahamis na pagkamuot narumdoman* ("sweet love remembered") and *yaman nagdadara* ("wealth brings"), and in line 14 *dangan langhad ako magbalyo sakong mugtakan sa mga hadi* ("then I scorn to change – or exchange – my state with kings"). In this couplet, even the short connectives in the couplet are from Central Standard Bikol: *ta* ("for" or "because of"), *'yan* short for *iyan* ("that" or "near"), and the aforementioned *siring* ("like/similar to"). While most of the vocabulary items here are fairly familiar, *langhad,* the word Calleja uses for scorn, is not very commonly used – at least colloquially – and has connotations of "insult" and "curse;" Adrados's definition is "to affront someone by using ugly words" (year, p. 2019). This choice builds on the persona's cursing of his fate in line 4, where the more neutral *rinaraway* was used, in contrast with this much stronger sense of disdain and even disparagement of the state of kings. In the last line, the word that translates Shakespeare's *change* is *magbalyo,* which means both "exchange" in Shakespeare's sense, but also "change form/transform into something else" or even to "cross over" and change one's being or one's language and way of speaking.

13 For thy sweet love remember'd such wealth brings
14 That then I scorn to change my state with kings.

13 Ta imong mahamis na pagkamuot narumdoman siring na yaman nagdadara
14 'Yan dangan langhad ako magbalyo sakong mugtakan sa mga hadi.

SYNTHESIS: BETWEEN BIKOL AND THE BARD

Cavagnoli (2013, p. 328) notes how "In-betweenness is a fertile soil for postcolonial translation." This in-between or "inter" space, which Bhabha (1994, p. 38) calls the cutting edge of translation and renegotiation" created by Calleja's rendering of a Bikolnon Shakespeare. Firstly, this is done via Calleja's refusal to limit his linguistic resources to only one or even two established Bikol languages or dialects. Instead, he deliberately breaks up the flow of the sonnets' mainly Central Standard usages with conjunctions or connecting words and prepositions from other Bikol languages. In the sampling offered here, three out of four Bikol language groups are represented. Occasionally, Calleja uses words familiar to both Bikolnon and Filipinos by drawing on Tagalog words for concepts such as ability, hope, use/purpose, end, and time. But this scattering of Tagalog words could also be explained by the fact that Naga Bikol, as a Western Camarines Sur variant, is more similar to Tagalog because of its relative proximity to Tagalog-speaking areas (Mintz, 2019, p.1). Still, the inclusion of these recognisably Tagalog words for common objects, such as eyes (*mata*) and shadow (*anino*), juxtaposed with less Naga-centric words from different variants, serves the purpose of writing back to a linguistic canon, not just the globally dominant English or

the Spanish languages whose linguistic legacy of colonialism is palpable in Bikol languages, but also the monolithic status of Naga Bikol as the "Standard" Bikol.

The choices, often stylistic as well as political, establish this hybrid, interstitial space. Variants of "like" in Sonnet 29 add nuance to the comparisons made in the poem. Forms of "kag," "pag," "tag," and "ag" offer repetition with a possibly jolting difference for Bikolnon readers. Moreover, the interplay of words from formal/religious, used to evoke a more literary style, to colloquial, to angry registers may either allow the poems' and personas' meanings to come through more clearly or, intriguingly, may create different experiences of reading for different Bikolnon readers. What Shakespeare did with the Petrarchan or Italian Sonnet, Calleja does with Shakespeare's 14-line sonnet form, making this his own, not by developing a new rhyme scheme and metrical pattern but by assembling in his *kag-apat* a literary Bikol that is an amalgam of or composite Bikol – and sometimes other Philippine – languages and dialects. The translated sonnets, thus, become interstices or zones, described by Bartloni (2003, p. 468) as spaces in which "source and target cultures melt and generate a culture under way which resembles, yet is also markedly different from them."

Secondly, the sonnets remain a sincere attempt to bridge the gap between Shakespeare and the Bikolnon, albeit in a very specific way. Calleja explicitly states that his translation "attempts to be faithful to Shakespeare and is at the very least respectful of the Bard" and that it "seeks empathy with the bard's themes" (P. V. M. Santos, 2017, xvi). In both of his works featured here, one can see many lines and phrases that are literal translations of the source text in a language that is comparably dense and difficult for readers. Calleja's is, thus, both a "faithful" and an "unfaithful" translation: Like Shakespeare, Calleja adopts a mix of styles and registers (literary, religious, formal, colloquial, pejorative, vernacular) and of dialects (Crystal, 2008, p. 72) but also transfers the experience of contemporary English-speaking readers' with the denseness and distance of Shakespeare's Early Modern English via his lexical choices.

CONCLUSION: A SHAKES FROM HERE

What the translation does, then, over 400 years after Shakespeare, is to cultivate new ground somewhere between Bikol and the Bard. It is Shakespeare via Bikol's – Rinconada's, Sorsogon's, Masbate's, Legazpi's, Naga's – own words. Many would perhaps prefer a modernised adaptation or, at the very least, a translation in a Bikol that is recognised as academic, literary, and authoritative. However, like Baz Luhrmann's 1996 postmodern film adaptation of Shakespeare that juxtaposes contemporary pop *mise en scene* with Early Modern English, Calleja's translations offer an alternative path for the Bikolnon, particularly students who will read his book, to understand and appreciate Shakespeare.

Although Bikolnon readers may groan over this *Sinaramutan* translation, it still aims to offer and will succeed in granting them access to Shakespeare. Just as a reading of Shakespeare is difficult yet fulfilling for modern readers because of the language he uses, so will Calleja's Bikol translation offer challenges to its readers to negotiate and puzzle out both meaning and language. After all, as Crystal points out, Shakespeare's Elizabethan English is not a *foreign* language to the contemporary reader; he argues that "Rather than modernise Shakespeare, … all our effort should be devoted to making people more fluent in "Shakespearean" (2008 p. 15). Similarly, Calleja's translation is "meant to improve language use, to elevate the level of discourse on the Bikol language for scholarship" (P. V. M. Santos, 2017 p. xix). His is "a challenge for scholars to study

his text, explain what he has achieved, and critique it from various theoretical viewpoints" (P. V. M. Santos, 2017, p. xix).

Ick (2012) aptly points out, based on her survey of vernacular traditions of Shakespeare in the Philippines and Malaysia, that the "postcolonial paradigm of writing back" to British and colonial Shakespeare, which has been used to frame many Asian translations, is both "limited and limiting." Thus, Calleja's translation praxis offers a valuable and viable alternative. It expands this paradigm by writing back to multiple centres: the global centre of British and Shakespearean English, the national centre of Manila and Manila Tagalog, the regional centre of Naga City and Naga Bikol, and a monolithic Bikol language. At the same time, the translation cultivates an in-between space by creating a Bard who is Bikolnon – and writing into Bikol – a "Shakes" from here.

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