

Utilization Frequency and Applicability of Translation Approaches in English Contemporary Poetry into Filipino

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Abstract

This study assesses the frequency of utilization and the level of applicability of translation approaches in contemporary English poetry into Filipino. It has employed a descriptive research design to address the context in terms of elements, content, and meaning. The instrument that language translation experts validated was used to determine the translation approaches’ applicability level, adopted from the Newmark Translation Checklist. The Communicative Translation was found to be the most frequently utilized based on the principle of “Kung ano ang bigkas ay siyang baybay” (The spelling is the same as how the word is pronounced), along with eight other approaches. It has also been found that the content adequacy referring to the uniform style across various poetic features, the meaning accuracy relevant to the closeness of meaning of the original text to the outcomes, and the overall reflective impact through the practical application of translation practices and techniques towards a wider context of communication have contributed to a significantly high applicability level. However, the sustainability of natural sounds to realize creative arrangement, and the necessity of providing a reliable idiomatic equivalence to sustain the tone, rhythm, and symbolic meaning have significantly influenced moderate applicability level to attain poetic quality, while the textual inadequacy and functional unsuitability, and the absence of an extensive professional translation standard have slightly influenced the content adequacy and overall reflective impact respectively. The results suggest the need for an in-depth study of the principles, approaches, and other relevant topics to achieve quality and excellence in translation.

1. INTRODUCTION

Language translation is a very challenging academic field. It is a unique form of communication that measures the ability to transfer a written text from a source to a target language while preserving its original meaning. It requires exceptional resourcefulness to convey the message of any written text without changing or altering the idea and sense in the

target language. It is a form of art and science requiring technical and scientific ingenuity to appropriately use theories, concepts, and principles. Newmark (2006) said that translation is an attempt to change a written material to the target language, sustaining the original text's meaning. Nida specified, as cited by Zoe (2013), that translation is a smart action to create the closest meaning to the original text. Larson (2001) likewise mentions that translation is an act of conceptualizing ideas from a text to give meaning using a language following a natural grammatical rule and patterns using a language that is understood by the target readers.

Knowledge of the grammatical patterns of both the source and target languages is essential to attain fluency and reliability (Navickienė, 2019). He mentioned that excellence in language grammar provides a vital input to effective translation. Responses may be based on the cohesiveness and organization of translation output that leads to clear meaning and understanding by the prospective readers. Precup-Stiegelbauer, Tirban, Banciu, and Goldis (2016) mention that in translation, the connection from the writer of the original text to the translator using a common language is critical. The challenge of multiculturalism to connect varied language users, noting English as the most prominent language in the world, has to be taken into consideration to attain effective communication. According to David Crystal in the *"History of the English Language"*, only around 330-360 million people in 50 countries who consider English their major language can understand it well. There are 470 million to 1 billion people who can speak the language as their second language. The said figure may affect effective translation by having limited knowledge, since English is considered the international lingua franca.

Burrow-Golghahn (2018) cited that intensive knowledge in translation can enhance cultural bonds and communication ties. It can open more travel ease, business opportunities, and sharing of information to strengthen cultural heritage and relationships. Sharma (2020) proved that translation necessitates the attainment of technological transfer and economic exchange, strong intercultural relationships, and world peace. Using English as the most established and strongest language in the world in the 21st century, business and economics will progress through translation. However, Labor (2020) clarified that the traditional form of translation in the Philippines is being performed by a very limited number of private and interested individuals. He found out that there are only a few organized activities in translation identified as a progressive field, despite the presence of excellent translators in the country. The absence of positive assistance halts them from pursuing, continuing, and developing the craft, for it cannot be considered an income-generating activity to support the needs of the family.

There is a huge responsibility borne on the shoulders of translation enthusiasts to reinforce the weakening passion and interest of the players around the world. The challenges are blinking to thrive, proving that the translation business is an interesting and flourishing academic field. The report of the European Council of Literary Translators' Associations proved that cultural diversity is a tricky problem that hinders translation from prospering. They identified three dominant issues causing translation to fall: (a) a very small number of translation outputs in local languages; (b) there are too many translation outputs from local languages to English; and (c) the lack of translation output from English to other languages in the world. The prevailing discussions have provided translation enthusiasts with the opportunity to reflect on probable keys that can alleviate the existing problem. Hence, this research paper may serve as an interest booster to Philippine local language translators to reflect on the approaches, essential in converting English to new Filipino text to produce convenient materials in language teaching.

2. THEORETICAL FRAMEWORK

This paper is anchored in Semantic and Communicative Translation Theories by Newmark (2006). These theories state that translation changes the source language to the target language, but not the meaning of the original text. The semantic theory is focused on the meaning structures of the target language, creating a relevant context for the original text. Communicative translation is a method that focuses on delivering messages in a clear and readable manner for the target audience. It prioritizes achieving a natural, communicative effect rather than strictly adhering to grammar or vocabulary rules. In addition, Peter Newmark emphasizes that communicative translation theory aims to produce an effect on readers as close as possible to the original text. This approach is widely recognized in translation studies for its emphasis on the reader's experience, has been widely used in translator training courses, and brings together a wealth of practical examples and applications for effective translation.

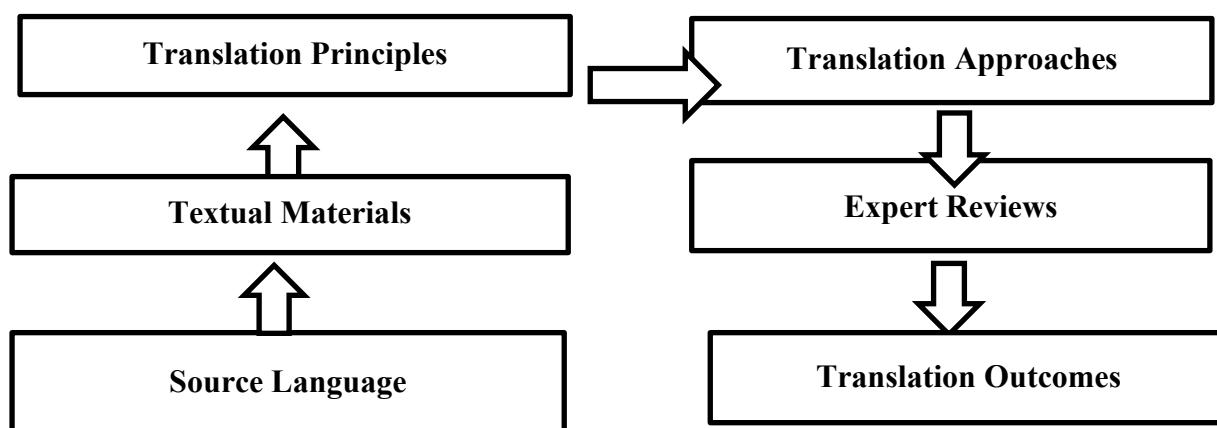


Figure 1. Diagram of Translation Flow

Translation as an academic endeavor begins with the identification of the source language, with the text in the same language. A translator equipped with full knowledge of the translation principles through a systematic process flow is vital. Determining the most applicable approaches is also essential to achieving the closest possible translation in the target language. Expert reviews ensure quality and excellent translation outcomes.

The translation process flow contributes to building better models and theories that can be used as a basis for designing an intervention framework. The systematic process offers a major example of interdisciplinary translation studies (Jaaskilainen, 2012). It is a cognitive activity (Yuemeng and Yongjie, 2023) that requires cleverness to attain outstanding translation outcomes. Translation work proposes an efficient process model that shows the central role in nurturing, managing translation sub-processes, and evaluating the processed data. Making developments in the translation process requires addressing contextual and methodological gaps and investigating neglected dimensions. Most research studies today are focusing on resolving the gaps to offer sensible yields in the translation market (Latif, 2025).

3. METHODOLOGY

The present research employs the Descriptive Research design to address the issues of the translation approaches' utilization frequency and applicability level using five contemporary poetry written in English as springboards. Descriptive research design refers to a systematic methodology to describe the characteristics of an event, population, or phenomenon. It focuses on answering "what," "when," "where," and "how" questions to offer clarification to the issues at hand. This type of research can employ various methods to gather pertinent data and provide a detailed image of the subject being studied. It is frequently employed in fields such as languages, social sciences, cultural analyses, health and well-being studies, business, and marketing management research to gain insights into explicit behaviors and characteristics.

3.1. Instrumentation

The Translation Approaches were adopted from the Newmark Translation Checklist (2006), providing a framework for understanding the complexities in translation. The NTC emphasizes the role of the translator, proper use of approaches and methodologies, and the values of maintaining the meaning of the original text, depending on the content and style. The five contemporary poems were taken and selected from various social media platforms based on recency, timeliness, written in free verse, possessing vivid imagery and symbolism, and language accessibility to the wider audience. Permission to translate them into Filipino was sought through an email request letter, in adherence to a minimum ethical compliance. The

translation outputs took three stages in editing, rewriting, and polishing to achieve a final refined text, subjected for expert validation by three language specialists in English and Filipino, with Doctoral degrees in Language and Communication, who have been in the teaching profession for not least five years, and teaching language, communication, or language translation. The indicators for translation approaches' applicability level in terms of poetic quality, content adequacy, meaning accuracy, and overall reflective impact were collated from the translation studies of William 2001, Waddington 2001, and Mehr & Akmal 2010 which underwent content validation too.

3.2. Definition of Terms

Contemporary Poetry refers to the non-traditional poetry genres written by open-minded poets exploring new ideas and concepts, considering diverse perspectives, and challenging conventional wisdom. These types of poems are free-verse and do not necessarily adhere to a specific form, style, standard, or technique of literary writing.

Content Adequacy means the reliability of content consistent with the original text. In this study, content adequacy refers to the textual and functional suitability, the application of non-literal translation techniques, the translator's familiarity with basic grammar and communication, and the application of borrowing translation techniques in various transpositions.

Meaning Accuracy is establishing a relevant meaning based on choosing appropriate words from the target language, focusing on the ideas and context of the original text, putting much attention on the sentence meaning and substance, and use of simple and common words to attain a precise organization and arrangement.

Poetic Elements are characterized by the presence of life and emotion in a poem. These elements may refer to tone, form, meter, imagery, or a vivid picture that presents a complete set of ideas, symbolism to express mystical feelings and emotions, and figurative language that provides aesthetic beauty and musicality of a poetic literary genre.

Poetic Quality makes a writing emotionally impactful and aesthetically pleasing to the reader's eye. This may also refer to the sustenance of the natural sounds, the occurrence of a unique style of discourse, the provision of an original form arrangement, the relevance of the idiomatic equivalence, and the maintenance of natural tone, rhythm, and symbolism.

Reflective Impact refers to the attainment of reader-friendly outcomes, the proper application of professional translation standards, the translation outputs that encourage readers' comprehension, the presence of technical and mechanical neatness, and the attainment of practical knowledge of translation procedures and techniques.

Translation Approaches is a list of translation approaches that consists of types and methods with guidelines and instructions on their uses to achieve minimum accuracy and consistency. These approaches were taken from Newmark's Translation Checklist, which has been utilized in various studies circulated in different online platforms for relevant citations and references.

4. DISCUSSION

4.1. Translation Approaches' Utilization Frequency

Translation is a technical and multidisciplinary field that requires extensive familiarity with the culture, history, and background of both the source and target languages. A poem translation is an ideological process that combines the translator and the translated text by preserving the aesthetic features and meaning of the original text. Familiarity with the text's meaning is the key to a successful poem translation. Errors can be minimized when the translator is attached to both the source and target languages' rules, patterns, and backgrounds (Grossman, 2010).

Poem 1. The original text and the Filipino translation of "Hurry" by Marie Howie

English Text

HURRY Marie Howe

We stop at the dry cleaners and the grocery store
and the gas station, and the green market,
and hurry up, honey, I say, hurry!

As she runs along two or three steps behind me,
her blue jacket unzipped and her socks rolled down.
Where do I want her to hurry to? To her grave?

To mine, where one day she might stand all grown?
Today, when all the errands are finally done, I say to her,
Honey, I'm sorry, I keep saying hurry!

You walk ahead of me, you are the mother
Hurry up, she says, over her shoulder, looking back at me, laughing
Hurry up now, darling, hurry, hurry, taking the house keys from my hands.

Filipino Translation

BILIS Marie Howe

Huminto tayo sa tuyong palinisan at sa groserya
at sa gasolinahan, at sa luntiang tindahan,

at bilis honey, sabi ko, bilis!

Habang siya ay tumatakbo dalawa hanggang tatlong hakbang palapit sa akin
ay nahulog ang kanyang nakabukas na asul na jacket at ang kanyang medyas.
Saan ko siya gustong bumilis? Sa kanyang hukay?

Para sa akin, isang araw siya ay tatanda?
Ngayon, kung ang kanyang mga pakay ay natupad na, sasabihin ko sa kanya,
Honey, patawarin mo ako, lagi kong sinasabi ang bilis!
Humakbang ka na mas mabilis sa akin, ikaw ang ina
Bilisan, sabi niya, sa kanyang balikat, habang ako ay tinitignan sa likod, tumatawa
Bilisan mo darling, bilis, bilis, habang kinkuha sa aking mga kamay ang susi ng bahay.

The poem emphasizes that in this world, life is temporary. Everyone shall experience death depending on fate and time. In life, individual luck and destiny are assigned even at birth, or may depend on how God planned for everyone. There are successful individuals, and there are also failures. Some people have achieved a successful life too fast, and there are too slow. However, some have stopped because of being frustrated and never being successful throughout their lives. That was the meaning of the poem “*Hurry*” by Marie Howe (2008), which was translated into Filipino as “*Bilis*” using the Idiomatic Translation Approach. Howe’s masterpiece is a secular poem, introducing a morally self-questioning tone and turning an everyday anecdote into a parable. Howe was pointing out that people need not always be in a hurry. One can sometimes need to get somewhere soon or complete a task quickly without rushing and becoming impatient. Howe was asking herself in the poem, “What do we gain from all this rushing around?” And more importantly, what do we lose when our pacing is normal and not hurrying up?

The translation of idiomatic expressions requires profound cleverness in the principles to change the language but not the meaning of the original text. Maintaining the nuances in poem translation is a unique mix of verbal tools that goes into perfection. Only a true expert in translation will be able to render effective language change due to the complexity of the words used (Bittner, 2020). The idioms “*her blue jacket unzipped and her socks rolled down*” translated into Filipino as “*nahulog ang kanyang nakabukas na asul na jacket at ang kanyang medyas*”; “*To her grave?*” in “*Sa kanyang hukay?*”, “*You walk ahead of me, you be the mother*” in “*Humakbang ka na mas mabilis sa akin, ikaw ang ina*”; and “*over her shoulder*” in “*sa kanyang balikat*” were translated using the Meaning-based Translation Approach, requiring the translator to search for the best ways to re-state that meaning using relevant words and phrases from the target language.

The expressions “*honey*” and “*darling*” were translated using the Borrowing Approach, having the same meaning in the target language. According to Jabbari (2016), there is no language without a collection of idiomatic expressions. They are expressions bearing a figurative meaning that is entirely different from a literal meaning. Idiomatic expressions play

a vital role in the establishment of rapport and a good relationship. They are two or more syntactically related words, with a meaning like a single syntactic unit, not predictable from their component words. Without a sound knowledge of idioms, a language will remain foreign. Idiomatic expression is a worldwide feature of language, though different languages might use literal, idiomatic expressions serving the common function. Owing to these complexities, interpreting the idiomaticity of expressions from a source to a target language has always been a problem.

Poem 2. The original text and the Filipino translation of “Angels” by Mary Oliver.

English Text

**ANGELS
Mary Oliver**

You might see an angel anytime and anywhere
of course, you have to open your eyes to a kind of
second level, but it's not hard.

The whole business of what's reality and what isn't has
never been solved and probably never will be
so I don't care to be too definite about anything.

I have a lot of edges, perhaps
and almost nothing you can call certainty
for myself, but not for other people.

That's a place you just can't get into,
not entirely anyway, other people's heads
I will leave you with this.

I don't care how many angels can dance
on the head of a pin, it's enough to know
that for some people they exist, and that they dance.

Filipino Translation

**MGA ANGHEL
Mary Oliver**

Maaari mong makita ang isang anghel anumang oras at saanmang lugar
siyempre, kailangan mong buksan ang iyong mga mata
sa mataas na antas, subalit hindi siya mahirap.

Kung ano ang tama at mali sa buong kalakal
ay hindi kailanman na natugunan at matutugunan
subalit, hindi ko ito masyadong pansin at pinakikialaman.
Marami akong kalamangan na tinatawag na marahil

subalit halos wala kang matatawag na katiyakan
sa aking sarili, maging sa ibang tao.

Ang lugar na iyan na hindi mo man lang mapuntahan
sa kabuuan, sa pamumuno ng ibang tao
akin na lamang ito iiwan.

Hindi mahalaga sa akin kung ilang anghel ang maaaring magsayaw
sa pangunguna ng isang pinuno ay sapat na malaman
na para sa ibang tao sila ay umiral, at sila ay magsasayaw.

In the translation of “*Angels*”, the contents had the main focus. The message of the poem was carefully examined through the use of metaphors and figurative expressions. The title of the poem tells that individuals have their interpretations of other people’s actions and behaviors. The Communicative Translation Approach was used to translate the title due to the absence of meaning equivalence in the target language. The Meaning-Based Translation Approach by Larson was also used to translate poetic terminologies. The structural meaning is an important element that can enhance the understanding of the translator of the text’s meaning. The line “*The whole business of what’s reality and what isn’t*” was translated into Filipino as “*Kung ano ang tama at mali sa buong kalakal.*” The line “*I have a lot of edges called perhaps,*” was translated into Filipino as “*marami akong kalamangan na tinatawag na marahil.*” The word “*marahil (perhaps)*” is referring to the feeling of hopelessness and disappointment. The line “*..and almost nothing you can call certainty for myself, but not for other people,*” with Filipino translation as, “*..subalit halos wala kang matatawag na katiyakan sa aking sarili, maging sa ibang tao*” means assurance of something and the absence of self-confidence. The use of simple words in the Filipino translation provided an easy interpretation of the overall poem’s meaning.

In some cases, the Literal Translation Approach was applied to the lines with a precise meaning in the target language like, “*you might see an angel anytime and anywhere*” which was translated into Filipino as, “*maaari mong makita ang isang anghel sa anumang oras at saanmang lugar*”; the line “*that’s a place you just can’t get into*” to “*ang lugar na iyan na hindi mo man lang mapuntahan.*” In the fourth stanza, the word angel is compared to a leader who heads the organization with respect. The phrase “*how many angels can dance*” represents the leaders who work for the good of everyone. The phrase “*can dance*” symbolizes active voice about someone who involves himself in achieving the organization’s goals and objectives. Leadership’s main purpose is to realize the vision, mission, goals, and objectives of the organization in the best possible way that they can. The attainment of the organization’s plans depends on the performance and the employee’s innovative contribution (Jung, Chow, and Wu, 2003). Increasing leadership is based on the development of employee perceptions of leading characters, as well as other psychological empowerment factors. The information-

sharing behaviors within the organization are positively reflected in performance (Cakir and Adiguzel, 2020).

Oliver wrote the poem “Angels” to emphasize the importance of seeing the world’s beauty as a result of the amazing creation of God. What others see and feel about the world varies based on individual perception and appreciation level. The intersecting commonality in people’s view of life may be according to mutual experiences and only vary based on time, chances, and opportunities. In Oliver’s poem, there is a request to be accepting of what others say, even how ridiculous it might seem. She suggests living in the ‘perhaps’ for it is a reality that everyone can never actually get into the head of the other people. If someone says he/she has seen an “angel”, it is truly out of the ordinary, but nobody can deny the sighting or better perceive the same. Angels come in many forms and different circumstances, and they can vary depending on an individual’s life experiences and understanding (Scutter, 2015).

Poem 3. The original and the Filipino text of “How to Triumph Like a Girl” by Ada Limón

English Text

HOW TO TRIUMPH LIKE A GIRL?

Ada Limon

I like the lady horses best,
how they make it all look easy,
like running 40 miles per hour
is as fun as taking a nap, or grass.

I like their lady horse swagger
after winning. Ears up, girls, ears up!
But mainly, let’s be honest,
I like that they’re ladies.

As if this big, dangerous animal is also a part of me,
that somewhere inside the delicate skin of my body,
there pumps an 8-pound female horse heart,
giant with power, heavy with blood.

Don’t you want to believe it?
Don’t you want to lift my shirt and see
the huge beating genius machine that thinks,
no, it knows, it’s going to come in first.

Filipino Translation

PAANO MAGWAGI GAYA NG ISANG BABAE

Ada Limon

Higit na gusto ko ang babaeng kabayo

paano nila ginagawa na madali ang lahat,
gaya ng pagtakbo ng 40 milya bawat oras
ay kasingsaya ng pag-idlip, o pagkain ng damo.

Gusto ko ang mayabang na baaeng kabayo,
pagkatapos manalo, itaas ang tainga, mga babae, itaas ang tainga!
Ngunit higit sa lahat, tayo ay maging tapat,
gusto ko na sila ay mga babae.

Itong mapanganib na hayop ay animo bahagi din ng aking buhay,
na makikita sa loob ng delikadong kutis ng aking katawan,
ay may 8-pawnd na kabog sa puso ng babaeng kabayo,
higanteng may lakas, mabigat na may dugo.

Ayaw mo ba itong paniwalaan?
Ayaw mo bang tanggalin ang aking damit para iyong makita
ang malaking pagkatalo ng matalino at may isip na makina,
hindi, alam mo na dadating ng mas maaga.

Using the Modulation Translation Approach, complex words were translated with ease. Newmark (2006) uses modulation to avoid altering the original text's meaning. Grassilli (2016) explained that modulation happens in phrases with strained meaning in the target language. Example: the phrase "*I like the lady horses best,*" translated into Filipino as "*Higit na gusto ko ang mga babaeng kabayo,*" refers to a woman with a strong personality. The Merriam-Webster Dictionary defines "*lady horse-babaeng kabayo*" as a strong woman athlete, referring to a woman with power and influence. Women's empowerment is a world advocacy on shaping women's sense of self-respect and self-worth, the ability to determine their personal choices, and their right to impact social transformation for themselves and other people. It is one of the important world targets to realize through the United Nations Sustainable Development Goals in 2030. SDG 5 aims to achieve gender equality and empower all women in the world.

The stanza, "*I like the lady horses best, how they make it all look easy, like running 40 miles per hour, is as fun as taking a nap, or grass,*" refers to a woman of gratitude. A woman who appreciates everything she has makes her remarkable. Being grateful for their family, partner, friends, career, and all the people they meet makes them great and thankful. The phrase "*running 40 miles per hour*" was translated into Filipino using the Communicative Translation Approach as "*pagtakbo ng 40 milya,*" which demonstrates the strength and determination of a woman emphasized in the poem. The phrase "*big dangerous animal*" translated into Filipino as "*malaking mapanganib na hayop*" in the third stanza utilizes the Literal Translation Approach, encompassing a literal meaning. The line refers to strong and determined women, but harsh and dangerous when triggered by any external circumstances. The "*pound-pawnd*" and "*machine-makina*" are technical terms, which means that the Borrowing Approach can be applied. However, the Communicative Translation Approach was more pragmatic to use to sustain the ease of meaning in the target language. It is stated in the Department Order No. 34,

Revised Filipino Orthography in 2013, that technical and scientific terms may be spelled based on the principle of “*Kung ano ang bigkas ay siyang baybay*” (The spelling is the same as how the word is pronounced).

In general, the poem uses the Communicative Translation Approach to emphasize the contextual meaning of the original text. It can be noticed that the author respects animals as she stated that: “*as if this big, dangerous animal is also a part of me.*” She utilizes imagery as a poetic element in describing a strong woman with the ability to defend herself in any life situation. Imagery is a poetic element that engages a reader’s senses, visual, tactile, auditory, olfactory, and gustatory. Language represents a sensory experience, the vivid and figurative expressions used to depict a scene, object, person, or feeling. The use of similes and metaphors to create figurative meanings is also an essential poetic element that provides artistic and appealing beauty (Masterclass, 2022). “How to Triumph Like a Girl” is the opening poem of Ada Limón’s fourth book, *Bright Dead Things*. It explores issues of feminism and self-confidence using the “*lady horses*” racing as metaphors for female power. It is an emblematic work that makes repeated usage of animal imagery to explore human feelings. It also explores the connections between women and nature and seeks to uphold the value of life. The phrase “*lady horse swagger,*” translated into Filipino as “*isang mayabang na kabayo,*” traverses the overall idea of women’s lives. The phrase, “*Ears up, girls, ears up!*” is a sign of success and victory, concluding the poem.

Poem 4. The original text and the Filipino translation of “From Blossoms” by Li-Young Lee

English Text

**FROM BLOSSOMS
Li-Young Lee**

This brown paper bag of peaches,
we bought from the boy
at the bend in the road where we turned toward
signs painted peaches from laden boughs, from hands.

From sweet fellowship in the bins comes nectar at the roadside,
succulent peaches we devour, dusty skin and all,
comes the familiar dust of summer, dust we eat
o, to take what we love inside.

To carry within us an orchard, to eat not only the skin,
but the shade, not only the sugar, but the days,
to hold the fruit in our hands, adore it,
then bite into the round jubilant of peach

There are days we live as if death were nowhere

in the background, from joy to joy to joy,
 from wing to wing, from blossom to blossom
 to impossible blossom, to sweet impossible blossom.

Filipino Translation

MULA SA PAMUMULAKLAK Li-Young Lee

Itong kayumangging papel na bag ng prutas na peaches,
 na binili sa isang batang lalaki
 mula sa palikong daan kung saan kami umikot
 ng mga napinturahang pahiwatig ng prutas na peaches
 mula sa nakalaylay na mga sanga, mula sa mga kamay

Mula sa matamis na pakikisalamuha sa sisidlan
 manggagaling ang nektar sa gilid ng daan,
 sanga ng peaches ating simutin, kutis na maalikabok at lahat sa atin,
 kung saan manggagaling ang alikabok ng tag-araw, alikabok ating kakainin
 o, para tanggapin ang ating mahal sa ating kalooban

Para dalhin natin sa ating sarili ang isang taniman, para kumain
 hindi lamang ang kutis, pati ang lilim
 hindi lamang ang asukal, ngunit maaaring panghawakan ang mga araw,
 ang mga prutas sa ating mga kamay, ito ay ating kagatin at mamahalin
 ang masayang palibot sa puno ng prutas na peach

May mga araw na tayo ay nabubuhay na parang walang kamatayan
 sa kaligiran, mula sa saya sa saya sa saya,
 mula sa pakpak tungo sa pakpak, mula sa pamumulaklak tungo sa pamumulaklak,
 tungo sa imposibleng pamumulaklak
 tungo sa matamis na imposibleng mamumulaklak

In this poem, the Free Translation Approach was used in interpreting the overall idea bearing the free verse format. The poem presents more literal terms that make the translator easily attain the meaning. The stanza “*This brown paper bag of peaches, we bought from the boy at the bend in the road where we turned toward signs painted peaches from laden boughs, from hands,*” was translated into Filipino as, “*Itong kayumangging papel na bag ng prutas na peaches, na binili sa isang batang lalaki mula sa palikong daan kung saan kami umikot, ng mga napinturahang pahiwatig ng prutas na peaches mula sa nakalaylay na mga sanga, mula sa mga kamay.*” The term “*bag*” has no specific equivalent to the target language, while the term “*peaches*” was provided with various connotative meanings in Filipino as “*isang uri ng prutas, at kulay rosas*”. The previous terms were applied with the Loan and Borrowing Translation Approach due to the inappropriate meaning provided by the target language. The Communicative Translation Approach, following the principle of “Kung ano ang bigkas ay

siyang baybay” (The spelling is the same as it is the word pronounced), was used in the “*painted*” and “*nectar*” with equivalence in Filipino as “*napinturahan*” and “*nektar*” respectively (google.translate.com).

In general, the Literal Translation Approach was applied to “*brown paper - kayumangging papel*,” “*dust of summer – alikabok ng tag-araw*,” and “*not only the sugar - hindi lamang ang asukal*” for having literal meaning in the target language. The Connotation-based Meaning Translation Approach was used to sustain the meaning of the original text like: “*from laden boughs - mula sa nakalaylay na mga sanga*,” into *the round jubilation - sa masayang palibot sa puno ng prutas*.” The connotation strengthens the literal meaning that life has an end. The title of the poem “*From Blossoms*,” translated into Filipino as “*Mula sa Pamumulaklak*,” refers to the most productive time of one’s life. According to Ordudari (2007), the allusions in the poem describing a person, place, or event familiar to the reader can help him easily determine the poem’s meaning. It tells how a person in the poem attains work-life balance. Work-life balance is called “a self-defined, self-determined” process of a person to reach and set a life goal, which allows them to manage multiple responsibilities at work effectively (Waters and Bardoel, 2006).

Poem 5. The original text and the Filipino translation of “Praise the Rain” by Joy Harjo

English Text

PRAISE THE RAIN

Joy Harjo

Praise the rain; the seagull dives
The curl of the plant, the raven talks
Praise the hurt, the house slack
The stand of trees, the dignity

Praise the dark, the moon cradle
The sky falls, the bear sleeps
Praise the mist, the warrior’s name
The Earth’s eclipse, the fiery leap

Praise the backwards, upward sky
The baby cried, the spirit food
Praise canoe, the fish rush
The hole for the frog, the upside-down

Praise the day, the cloud cup
The mind is flat, forget it all
Praise crazy. Praise sad
Praise the path on which we’re led

Praise the roads on earth and water
Praise the eater and the eaten

Praise beginnings; praise the end
Praise the song and praise the singer

Filipino Translation

PURIHIN ANG ULAN

Joy Harjo

Purihin ang ulan, ang pagsisid ng ibongseagull
Ang pagkulot ng tanim, ang pagsasalita ng ibong raven
Purihin ang nasasaktan, ang pagluwag ng tahanan
Ang marangal na pagtindig ng mga puno

Purihin ang kadiliman, ang pagduyan sa buwan
Ang pagbagsak ng papawirin, ang pag-idlip ng oso
Purihin ang hamog, ang pangalan ng mandirigma
Ang paglaho ng sanlibutan, ang pagbulalas ng galit

Purihin ang pagtalikod, pagsulong sa himpapawid
Ang iyak ng bata, ang diwa ng pagkain
Purihin ang bangka, ang pagdagsa ng mga isda
Ang pagtaas-pababa ng lawa para sa mga palaka

Purihin ang araw, ang tasa ng ulap
Ang panatag na pag-iisip, kalimutan ang lahat
Purihin ang mga baliw, purihin ang mga malungkot
Purihin ang daan kung saan tayo pupunta

Purihin ang mga daan sa mundo at sa katubigan
Purihin ang kumakain at ang kanyang kinakain
Purihin ang simula, purihin ang katapusan
Purihin ang awitin at purihin ang mang-aawit

The Parallel Translation Approach was applied to translate cultural words into the target language. The title “*Praise the Rain*” was translated into Filipino as “*Purihin ang Ulan*”. “*The curl of plant - Ang pagkulot ng tanim*”, “*Praise the hurt - Purihin ang nasasaktan*”, “*Praise the dark - Purihin ang kadiliman*”, “*the warrior name - ang pangalan ng mandirigma*”, “*The baby cry - Ang iyak ng bata*”, and “*forget it all - kalimutan ang lahat*” were among the cultural expressions translated using the Literal Translation Approach since the meaning of the original text is found in the target language. Department Order No. 34, Revised Filipino Orthography in 2013, states that the first translation principle is to look for the original text's meaning in the target language. In the absence of equivalent meaning in the target language, the translator may opt to utilize the other applicable principles to get the original text's meaning. The Loan Words Approach was used in some animals' names like “*seagull*” and “*raven*” due to the absence of equivalent meanings in the target language. The Merriam-Webster Dictionary defines *seagulls* and *ravens* as “types of birds,” which are very broad and do not specify the nature and uniqueness of the said animals.

The last stanza, “*Praise the roads on earth and water, Praise the eater and the eaten, Praise beginnings; praise the end, Praise the song and praise the singer*” translated into Filipino as, “*Purihin ang mga daan sa mundo at sa katubigan, Purihin ang kumakain at ang kanyang kinakain, Purihin ang simula, purihin ang katapusan, Purihin ang awitin at purihin ang mang-aawit*” has applied with Figurative Translation Approach. The monosyllabic word “*praise*” was repeatedly mentioned in the poem, providing poetic rhymes and musical patterns. Vocabulary.com stresses that monosyllabic are short words consisting of one syllable only. The translation into Filipino of “*praise*” as “*purihin*” consists of two syllables. Translation consistency may be essential since the source and target languages are different in terms of all aspects. A language pattern has to be considered to sustain the meaning of the original text, although the syllabication has changed in the target language. When consistency is sustained, the dominant imagery in the elements of a poem that captivates a reader’s senses, such as important sounds, sights, and feelings, may have intricate descriptions and evoke a sense of mystery and wonder in the reader. Consistency in translation guarantees quality, which allows the verification of the translation options between a source and a target material’s similarity and likeness (Owen-Hill, 2021).

Harjo wrote the poem “Praise the Rain” to invite the reader into a reflective response to the variations of human life. To gently witness the examination of the images, thoughts, tragedies, and synchronicity of life in a spirit of profound praise. “Praise the Rain” is a poem of promise to encourage contemporary monastics to hold only one focus in a tenacious praise of all. It gently renounces all the other inner responses to move towards a joyful witnessing and unfolds without involvement in the machinations of the busy mind. Harjo in her poem also demonstrates a very creative vision, prodding a more imaginal reading that confronts the readers with a series of observations using logical senses and seeing which arises in an emotional, perceptual, and visceral mind. It evokes a faltering image and tired sensation in the aging body, and well-being to an averse footnote in the accounts of one’s life. She says that human possesses a unique ability to say ‘no’, although it is often difficult in practice, to choose to ‘praise’ in any situation. Anything is to make real the incessant judging of the mind and practice living without the usual psychological shield against the disorder of life, to trust behind the apparent contradiction amid the multiplicity and complexity of situations (Harjo, 2015).

4.2. Translation Approaches’ Applicability Level

A translation assessment is a process of collecting feedback, comments, and suggestions to improve the quality of work. It also aims to identify strengths and weaknesses and to address the existing issues and problems encountered. According to Coroza (2016), the

value and practicality of translation as a legitimate field, discipline, or area of specialization would strengthen the skill to integrate knowledge in advanced linguistics, high intellectual reasoning, and cultural awareness. Tables 1-4 below show the language and communication experts' assessment results in terms of poetic quality, content adequacy, meaning accuracy, and overall reflective impact of 5 English contemporary poetry translated into Filipino.

Table 1. Translation Approaches' Applicability Level on Poetic Quality

Indicators	Mean	SD	Description
1. Sustains natural sounds	3.000	0.000	Moderately Applicable
2. Unique style of discourse	3.667	0.577	Highly Applicable
3. Original creative arrangement	3.000	0.000	Moderately Applicable
4. Provisions for idiomatic equivalence	3.000	0.000	Moderately Applicable
5. Preserves natural tone, rhythm, and symbolism	3.333	0.577	Moderately Applicable
Total	3.200	0.231	Moderately Applicable

1.00-1.50 - Not Applicable;
Applicable

1.51-2.50 – Partially Applicable;

2.51-3.50 – Moderately Applicable;

3.51-4.00 – Highly

Table 1 shows that the uniqueness of style in the presentation of ideas recorded the highest mean score of 3.667, with a standard deviation of 0.557, and it is described as “**Highly Applicable**”. These results imply that the translation approaches had a high applicability level due to the practical knowledge of the translator in the translation practices and techniques. The translator's application of the unique style of discourse is an attempt to present the entirety of the language to convince the audience through a logical presentation of ideas that has become appealing to the reader's sense of reason. On the other hand, four other indicators have had a significant effect on the poetic quality of the outcomes, which were recording a mean score between 3.000-3.333 and described as “**Moderately Applicable**” with an overall mean score of 3.200 and a standard deviation of 0.231. The results explain that the translation approaches fail to achieve poetic quality in terms of satisfying the natural sounds and creative arrangement of the original texts. It is also noted that due to the absence of consistent idiomatic equivalence may have affected the preservation of the natural tone, rhythm, and symbolic meaning.

According to Bittner (2020), one of the biggest challenges in poem translation is when intending to sustain the tone and rhyme to make the outcome more poetic and musical. He said that any intention to sustain the tone and rhyme in the target language requires exhaustive familiarity with the language structures to circumvent language exploitation and potential

linguistic mistreatment. Sustaining naturalness in poem translation requires a deeper appreciation for the artistry, creativity, and craftsmanship that goes into generating a beautiful piece of verse. Naturalism in poetry is an essential genre that celebrates the majesty and splendor of the natural world. It is a poetic drive that aims to capture the beauty and essence of nature in all forms. These types of poems seek to convey the physical realities and explore the deeper connections between humans and the environment. The presence of vivid imagery and detailed sensory naturalism transports readers to breathtaking landscapes, allowing them to echo and reflect on the interconnections of all living beings (Poems World, 2025).

Table 2. Translation Approaches' Applicability Level on Content Adequacy

Indicators	Mean	SD	Description
Textual adequacy	3.333	0.577	Moderately Applicable
Functional suitability	3.333	0.577	Moderately Applicable
Non-literal translation techniques	3.667	0.577	Highly Applicable
Familiarity with basic grammar rules	4.000	0.000	Highly Applicable
Consistency of loaned words and borrowing techniques	3.667	0.577	Highly Applicable
Total	3.600	0.462	Highly Applicable

1.00-1.50 - Not Applicable;
Applicable

1.51-2.50 – Partially Applicable;

2.51-3.50 – Moderately Applicable;

3.51-4.00 – Highly

Table 2 reveals that the familiarity with the basic grammar rules, both the source and target language, recorded the highest mean score of 4.000 and was described as “**Highly Applicable.**” The result reveals that translation outcomes in the target language have met the specific set of rules in arranging words in sentences to form a proper meaning and sustain the content of the original text. The system of language rules allows the combination of individual words to form complex meanings. Meanwhile, the mean score of 3.667 and a standard deviation of 0.577 suggest that, if non-literal translation is working hand-in-hand with loan words and borrowing techniques, especially foreign, cultural, scientific, and technical transpositions, a “**High Applicability**” level of translation approaches is realized. Literal translation can be minimized or avoided when loan and borrowing techniques are properly utilized. In these techniques, words or expressions are directly taken from the source text and brought over into the target language. When there is no target language equivalent, these techniques can be effectively utilized to help preserve the context of the source text. Garnering the lowest mean score of 3.333 and a standard deviation of 0.577 are the textual inadequacy

and functional unsuitability described as “*Moderately Applicable*”, making the domain on content adequacy still “*Highly Applicable*”, with an overall mean score of 3.600 and a standard deviation of 0.462.

By looking at the data presented above, it can be read that due to the simplicity and accessibility of literal translation, in conjunction with the word-for-word approach, beginner and amateur translators use it. Pinheiro (2015) emphasized that, although literal translation is a well-known technique and it is quite easy to find sources on the topic, beginner translators should avoid misusing this technique to completely convey the meaning of the text and to refrain from losing meaning, experiencing cultural disconnection, or producing a weird sentence structure. A cultural connection builds strong relationships, and interactions between different cultures through beliefs and shared practices. Too much application of the literal translation approach may sacrifice textual and functional adequacy. In writing about translation adequacy, Reiss (2025) said that ambiguity is constantly recurring, without being explicitly distinguished from one another, in terms of outcomes. There is a more or less consensus that consistency denotes a relation between a source text or text element in the receptor language. It is used everywhere, even as a synonym for equivalence, but has not taken the discussion significantly further. Villanueva (2022) clarified that adequacy is an essential feature of translation in delivering messages without preventing meaning from being perceived, and being able to interact and collaborate with others. He believes that translation quality is determined by its completeness of ideas close to the original text.

Table 3. Translation Approaches’ Applicability Level on Meaning Accuracy

Indicators	Mean	SD	Description
1. Choice of words	4.000	0.000	Highly Applicable
2. Original ideas focused	3.667	0.577	Highly Applicable
3. Sentence meaning and substance	3.667	0.577	Highly Applicable
4. Use of simple and common words	4.000	0.000	Highly Applicable
5. Logical organization and arrangement of ideas	4.000	0.000	Highly Applicable
Total	3.867	0.231	Highly Applicable

1.00-1.50 - Not Applicable;
Applicable

1.51-2.50 – Partially Applicable;

2.51-3.50 – Moderately Applicable;

3.51-4.00 – Highly

Table 3 explains that the translation approaches have obtained a notable impact on the accuracy of meaning, saying that all the indicators have recorded a “*Highly Applicable*”

descriptive score, with an overall mean of 3.867 and a standard deviation of 0.231. The results suggest that in achieving a closely related meaning in the translation outcomes, the choice of equivalent words must be considered, focusing on the overall ideas, with serious attention on sentence structure, and giving special consideration to the organization and arrangement of ideas in both the source and target languages. The results also mean that translation accuracy is the ability to communicate meaning from the source to the target language without distortion or loss. Accuracy is not a fixed standard, but a relative and dynamic concept that depends on the purpose, context, and audience of the message. A good translation that conveys the original meaning and intent of the message, while taking into consideration cultural and regional differences.

Abrams and Harpham (2005) described the writing style as a unique form of linguistic expression that refers to the writer's self-expressions of words, phrases, and sentences, to produce a vivid representation of the text's meaning. This act of expressing a conventional writing approach in linguistics is saying what someone feels or thinks using simple words. The choice of simple and common words helps focus on the main ideas, minimize ambiguity, and achieve appropriateness of meaning in translation. Demyankov (2019) emphasized that acceptability in translation is part and parcel of the communicative adaptation of texts and discourses. Texts and discourses are appropriate to the degree to which they are well-adapted to the broader context of use and the circumstances of communication. Achieving translation accuracy in meaning is the foremost reason for adapting texts. Binchuan (2007) underscored that accuracy is a constructive and indispensable feature of a good translation. It means that the translation should be stylistically and linguistically natural, acceptable within the framework of the target language, and adaptable to the culture of both the source and target languages.

Table 4. Translation Approaches' Applicability Level on Overall Reflective Impact

Indicators	Mean	SD	Description
1. Reader-friendly outcomes	3.667	0.577	Highly Applicable
2. Technical and mechanical neatness	3.667	0.577	Highly Applicable
3. Encourages readers' comprehension	3.667	0.577	Highly Applicable
4. Availability of an extensive professional translation standard	3.333	0.577	Moderately Applicable
5. Practical knowledge of translation procedures and techniques	4.000	0.000	Highly Applicable
Total	3.667	0.462	Highly Applicable

Table 4 emphasizes the overall reflective impact of poetry translation on the reader's discernment, encompassing emotional and intellectual responses. In this domain, it can be understood that four indicators have demonstrated a “**Highly Applicable**” level, ranging from 3.667-4.000 mean scores. The highest indicator reflects the efforts of the translator to correctly and consistently apply practical knowledge, procedures, and techniques to produce reader-friendly, technically & mechanically neat, and comprehensible translation outcomes. The absence of an extensive professional translation standard as a basis for performing relevant activities based on acceptable norms has a slight influence on the overall score, having a mean of 3.333, a standard deviation of 0.577, and is described as “**Moderately Applicable**”. Studies revealed that the absence of concrete guidelines or frameworks may affect the universal process of converting written text from one language to another, thereby limiting the activities of demonstrating the best efforts in coming up with high-quality translation outputs. In general, the overall mean score of 3.667, a standard deviation of 0.462, and a description of “**Highly Applicable**” have created a lasting impression that by strictly following a scheme, a framework, or a process flow in translation, with intention of coming up a reliable and closely related output on English contemporary poetry into Filipino, on context of content, elements, and meaning can be practically realized.

To make translation outcomes impactful lies in the way translators manage words and sentences. Recognizing translation glitches requires a wide range of knowledge and practicality to bridge the entire message to the target readers. To achieve an impactful poetic translation, several themes should be considered. First, poetry evokes emotion. Johnson-Laird and Oatley (2022) stressed that poetry and emotions are extremely interconnected, an affective form of communication within the brain and among people. With poetry serving as a powerful and influential medium for expressing ideas, it must be continuously attached to the translation outcomes. Second, poetry is an artistic self-expression. Arcilla (2024) emphasized the nuanced relationship between poetic form and social engagement, suggesting that poetry transcends artistic expression. It is a conduit for profound thematic exploration, enabling poets to weave complex issues into their work. Hence, the depth and breadth of poets' engagement with societal issues must be extremely felt in the translation outcomes. Third, poetry gains a new perspective on life. Hannah (2024) explained that poetry may teach anyone to gain a new perspective on life from a wider point of view and gain insight into meaningful experiences. Since most contemporary poetry today exhibits novelty and uniqueness in form and style, it

must be preserved, even through translation into another language, to be read and appreciated by the next generation.

5. CONCLUSION

Based on the study's results, the following conclusions are drawn: The Communicative Translation Approach was found to be the most frequently utilized, based on the principle of "*Kung ano ang bigkas ay siyang baybay*" (The spelling is the same as how the word is pronounced). Other useful and supporting approaches in translating English contemporary poetry into Filipino are: (a) Literal Translation; (b) Parallel Translation; (c) Modulation Translation; (d) Loan Words Translation; (e) Meaning-Based Translation; (f) Connotation-based Translation; (g) Borrowing Translation Technique; and (h) Figurative and Idiomatic Translation. These translation approaches complement and support one another to fulfill the basic principle of translation, which is to change the language but not the meaning of the original text.

It has also been found that the application of non-literal translation techniques, familiarity with the basic grammar rules of both source and target languages, and thoughtful application of loaned words and borrowing techniques on foreign, cultural, scientific, and technical transpositions have contributed to the high applicability level in content adequacy. The choice of simple and common words focusing on the actual original ideas, rich vocabulary to provide clear sentence meaning and substance, ability to use the language towards organization and arrangements are among the key factors to have contributed significantly high applicability level in meaning accuracy. While a reader-friendly, technically and mechanically neat outcomes that encourage comprehensibility and familiarity with translation practices and techniques are among the major contributory factors to attain a high applicability in terms of overall reflective impact.

However, the sustainability of natural sounds, due to the lack of suitable word counterparts in the target language to realize creative arrangement, had a crucial impact on the artistic flow of the translation, and the necessities of providing a reliable idiomatic equivalence, which influence the preservation of natural tone, rhythm, and symbolic meaning, have revealed a dramatic notch that pays off a moderate applicability performance in terms of poetic quality. On the other hand, the textual inadequacy and functional unsuitability, referring to the absence of text correspondence in the target language, and the absence of an extensive professional translation standard, have a slight effect on content adequacy and overall reflective impact. The results suggest the need for an in-depth study of the principles, approaches, and other relevant topics to achieve quality and excellence in translation as a field of language and communication.

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