

Evaluation of the Pala'wan Epic Odayang Translations from a Minority Dialect to Two Dominant Languages

*Ma. Gemma Roxas-Rojales¹; Jessica R. Austria²; Angelo Joseph M. Salas³

¹ Lyceum of the Philippines Cavite, Philippines

² Jose Magsaysay Elementary School, Philippines

³ Olivarez College- Paranaque, Philippines

*Corresponding Author

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ABSTRACT

The study aimed to analyze the translation of the Pala'wan tribe epic Odayang from the English version which was first translated by Mariano S. Dela Cruz, who is familiar with the tribe's language and culture from its original form which is in the Palaw'an dialect, being one who grew up near its origin because of his birth. The goal of this study is to 1. decode the different meanings inside the language used in the epic without destroying its quality and integrity, 2. Compare and analyze the two versions through lexical attention, grammatical structure, communicative situation, and cultural context lenses as the piece was first translated to English taking into consideration its closeness to the original version and authenticity. 3. It will try to know if there is an effect when a minority language is translated to two dominant languages by the process it went through in the aspect of material authenticity.

The second translation utilized Translation Theory by Jiri Levy, General Translation Theory by Hans Vermeer and Klopfer's Approach as used by Lokman Tanrikulu, to ensure that all parts of the material is preserved in terms of cultural standards and worth. The author also considered the preservation of a minority means of communication which is the Palaw'an dialect against dominant languages used in the first and second versions. The author weighed all facets in the translation, as not doing so will result in obstruction in the dialect's development. Thus, social context of communication must not be put aside, lest it may mean death to the marginal language. In the two versions of the epic, exegesis, pragmatic function, and unidirectional approach was applied as means of analysis to reach a more comprehensive and close interpretation of the words used without endangerment to the cultural and pragmatic values of the minority language.

Key words: dominant language, minority language, diglossia, stasis, exegesis, Pala'wan tribe, Palaw'an dialect,

INTRODUCTION

Seat of civilization and culture

Palawan (referring to the place) is the largest province in the Philippines. It belongs to the MIMAROPA provinces composing of Mindoro, Marinduque, Romblon and Palawan of the Region IV-B. It is home to

some of the ethnolinguistic tribes' namely, the Kagayanen, Tagbanua, Batak, Taaw't Batu, Molbog and the Pala'wan(referring to the people as Palaw'an is the language)to give a few. These people live in the farthest places in the mountains, which they consider to be their ancestral lands, as they form a special bond with their ancestors. <https://www.philatlas.com/luzon/mimaropa/palawan.html>

Known as Pala'wan(the people) or Palawanos as they are called by outsiders, or Traan which means *people scattered in place* by the Tausugs. They live apart and as independent as possible, far from other members of their own community. They traditionally hunt using soars and bamboo blowguns or what non-members of the community call *sumpak*. They *plant* their rice fields in the deepest portions of the forest; thus, their houses are built separate from the others. This is because of the need to protect their produce from wild boars, birds and the elements that may destroy them <http://www.ethnicgroupsphilippines.com/palawano-tribe-palawans-original-dwellers/>

They closely resemble the Tagbanua tribe and are believed to be relatives, as shown by Dr. Robert Fox's discovery of the Tabun cave in Lipuun point where the Tabun Man's remains were found. The discovery was made through a grant commissioned by the National Museum in the 1980s (Fox, 1982). The tribe is composed of several sub-groups. One small community of Southwestern Pala'wans, living in the internal mountains specially the rocky and highest points, are known as the taaw'tbato, more popularly known as *the people of the rocks*. They are found in the southern interior of Palawan (the province) in the volcanic crater of Mount Mantalingaan <http://www.ethnicgroupsphilippines.com/palawano-tribe-palawans-original-dwellers/>

Most of the Pala'wans are now settled in the highlands of the province, from just north of Quezon on the west side and Abo-Abo on the east, all the way to the southern tip of the island at Buliluyan. Speaking their dialect called Palaw'an, a dialect they share with their Tagbanua cousins. Their religion is an old form of spiritualism and ritualism, which was once practiced throughout the central Philippines prior to the Spanish arrival in the 16th century. It is a mix of traditional animism with elements of Hinduism and Islamic belief due to the influx of Moros in ancient times, which drove them away from their communities along the shores to their present habitat in the mountains. They are a peace-loving people, but willing to die for their ancestral lands as they are exceptionally good at the use of their arrows and the sumpaks. Some have embraced Islam from their southern Molbog and Palawan neighbors. A small number of them are Protestant due to recent missionary campaigns. <http://www.ethnicgroupsphilippines.com/palawano-tribe-palawans-original-dwellers/>

LITERATURE OF THE PALA'WANOS

Pala'wan literature is among those that are being endangered by modernization and globalization. Just like literary works of other indigenous people around the country, they are at risk of extinction before it is even given a chance to be studied. Odayang, spoken and originally written in the *Palaw'an dialect*, is one of the epics the *Pala'wan tribe* takes pride in. It is the story of two sisters that show the culture and way of life of the tribe (Dela Cruz, 1994). It gives a glimpse of what happens in the community's day-to-day living. The way siblings respect the elderly and how the older ones protect their younger brothers or sisters. It is a treasure chest of literary richness that can also be found in other folklore of our country that were transferred through words of mouth and handed down to the younger generations.

The Pala'wans have an extraordinarily rich culture and beautiful literary works. It is very clear in the ancient literature of its forebears. Intensively studying each group of indigenous people that the country has, one cannot help but be amazed with the pieces of writings produced over the centuries, that are treasured in their distinct cultures. Having specific persons in the community who were assigned for the transfer of such riches

from one generation to the other. It is an unfortunate event that Filipino literature is folkloric in form, thus, there is a need for them to be written and translated to a language that can be read and understood by others, for the cultural wealth to be appreciated. Failure to do so would mean a strong possibility for them to be lost and be forgotten with the passage of time.

Translating cultural writings including Philippine literature, for that matter, is an endeavor that is a difficult one to take. Translation of a literary work is never easy, especially if a prior version with a dominant characteristic was made preceding the present task. Considering that what is being translated belongs to a minority language, doing so may mean destruction of the linguistic value of the written work. That the interlingual rendition to another language may mean the complete structural, grammatical, lexical and cultural alterations in its totality.

This study, which was aimed at analyzing the epic Odayang in Filipino and English as close as possible from its Palaw'an original. Translation, though different from its original text, must see to it that the structure of mental definition is clear in the literature even after a successful translation to a dominant language, must be kept. That the mental processing of words may be preserved but it bears what can be found in its raw variant as it is translated to the target language. That the transfer has the same characteristics as that of its root literary material in terms of its linguistic aspect for interlingual rendition is a causal factor when it comes to linguistic unit attributes of target oral communication.

This study focused on translating Odayang to Filipino from its English version but took into consideration the discourse facilities of the original language. This was done not mainly to translate the words but to express the main idea inside the material to the target audience. Here, the cultural aspects of the epic were considered. Giving importance to the authenticity and preservation of value and worth of the material.

Odayang and the Theories of Translation

This study used Klopfer's approach, the General Translation Theory by Vermeer and Levy's Theory of Translation to describe the process during translation. These three theories were used as foundation to explain what happened in this evaluation to further explain the progression the literary material went through. A careful consideration of the distinct aspects of the translation was foremost on the part of the translator, as Odayang was already translated from the original oral form, which is in the Palaw'an dialect, a minority language to English, a dominant language then, to another dominant one, Filipino.

The author, faced by the different considerations, dealt with the literary work within the discourse facilities carefully presenting the text in an expression unfamiliar to the reader that utilized the indigenous tongue used in the original version (Tanrikulu, 2017), directed the task of translating the epic through the analysis of its grammatical structure, securing closeness to its origin language. Hence, translation of the material to the nearest possible rendition using Filipino from English must follow the exact construction of the original piece. This posits a problem in terms of the observation of grammatical structure in reference to the English language, as the English language is grammatically structured. The author found out that the original piece has a unique structure of its own in comparison with that of the English version, even different of what is being followed in the Filipino grammar.

On the transfer treatment given to the epic Odayang, the author considered translating the material by using words that is an exact equivalent in Filipino, as Stamenov stated, attention to cognates is used when a translator reproduces a literal rendition of the original text in terms of meaning and form in the source and target languages (Stamenov, et al 2020), as cognates premise that language preserving tendencies exist in the respective language (Vintar et al, 2005). This tells that the way the translator regards language control and language contact is because language transfer procedures affect the lexical features in the target language (Becher et al, 2009). Therefore, the translator opted to translate the epic on a word for word basis. This was

done to ensure that the shift to the dominant language would in no way affect the integrity of the dialect used in the original.

Furthermore, as Koller posits that phonological, morphological and syntactic units need to be transferred to the target language with a linguistic interpretation during translation (Koller, 1972). This is a postulation that an attempt to transfer a text requires a deeper understanding of the original text structurally and in its semantic terms before finding the language equivalent in the target and eventually, incorporating his own perspective to guarantee the authenticity of the transfer to a different form other than that of the original. The Filipino translator, being one who understands the Palaw'an dialect, was able to translate the words used in the epic by looking for exact words in the Filipino vocabulary, unlike that of the English version when there is no exact translation found. Following Koller's model, a translator must have an in-depth knowledge of the language used in the material of focus to be able to safeguard its legitimacy in terms of word equivalence. A personal knowledge and comprehension of the dialect stands a significant help in the credible transference of the words used in English and Filipino.

Another aspect of translating the epic Odayang that was taken into consideration in both English and Filipino translations, was the cultural features of the literature. This facet cannot be set aside as doing so will discredit the whole material. Philippine ancient literature as seen by the author, presents the culture of the country, may it be in poetry, narratives, short story and even so in epics. It gives a glimpse of how and what life was like during those times. Thus, General Translation Theory was also used as this states that, the translator acts in consideration of the cultural characteristics as a contributing factor in the original text and distinct aspects of the target culture and produces a new text on the related cultural platform during the translation process (Vermeer et al, 2014). Vermeer posits that a translation process must not set aside the cultural aspects of a literary material. It must not sacrifice the features embedded in a work in terms of culture. In fact, translation must reinforce it. This means that as translation progresses, preservation of the cultural quality in the literary work is secured, thus the translated product differs from the original, only on language used, but keeps its integrity as a cultural material, as in the case of the epic Odayang in both the English and Filipino versions.

Lastly, used to explain the translation process Odayang went through was Levy's Approach. The theorist contests that literary materials must not lose their literary value (Stolze, 2001). That literature must take into consideration that no part of the original version must be dropped as doing so means a failure of translation. He further argued that the artistic aspects of a work can be found by logic, thus, transferring the material to the target language without alterations in its creative value is possible. Levy explained furthermore that transfer must be consistent and holistic, that it must reconstruct what the original material owns in terms of readers' reaction. This signifies that translation must be an authentic one, preserving the aesthetic and creative worth of the literature undergoing translation procedure.

On this, the author considered how each part of the literary material was presented. Giving account to the artistic value literature has been a particularly important part as it shows not only language qualities but, most significantly, its creative construct. This is following Levy's approach of conserving the values mentioned. Preservation of linguistic properties and artistic worth of Odayang, would substantiate a faithful translation that is of great importance in executing a process such as this as applied to ancient literature.

Linguistic Property English vs. Filipino

As with the earlier translator of this epic, the theoretical translator Mildred L. Larson, in 1991, also followed these lenses in the translation she made. That is, the translator used 1. Meaning of the words used in the epic, 2. Outline structure, 3. Situational Narrative, and 4. Cultural context.

As the translator said earlier, the epic Odayang was first translated into English where Dela Cruz used exegesis, or an explanation or critical interpretation of a text, to define the meaning of the terms in the Palaw'an dialect. The second translator used the pragmatic function. It was used to show the practical need of the minority language as a source language in both translations. The second translator of the epic noticed that some words were not found in the original material. In this process the translator used the non-directional method. That is, the second translator translated the English words according to the words used by the first translator. It is then compared with the terms used in the original material. The latter found that there were some words in the English translation but not in the original. Examples of these are:

English

Then she commanded, "you coconuts, fall."

Palaw'an:

"Akaung niyog dagdag kaw"

Filipino

"kayong mga niyog, mahulog kayo"

Note that the original material does not have the words "Then she commanded," while it is there in the English version, so the Filipino translator was moved to bring the translation closer to the original work. Therefore, in the final translation, the latter followed the original material to preserve the cultural aspect of the language used in the epic. The second translator assumes that the former did this to add artistic value to the material, which was not done by the Filipino translator as doing so goes against the Levy's approach that said, communicatively, whatever is being translated must not lose its literary value (Levy, 1969). General Translation Theory will also be violated by adding words or words that are not in the original text as it posits that there is an aim when a translation is done. That translation's consideration of the target language, target culture and target reader were of utmost importance (Vermeer, 1984).

Odayang, Stasis and Diglossia

On the other hand, according to one article written by Dr. Racquel Sison-Buban in 2010, translation is difficult because it is problematic to communicate between cultures using different languages. She stated the complexities of the translation process from one language to another, as there must be contemplation upon a lot of things (Buban, 2010). This difficulty is much clearer in the case of this analysis, as the translation procedure was done twice. This fact made the translation work even more intricate as it was done on the same literary work a second time. To a dominant language (the language is spoken by a majority) or two, from a minority language used by one group, the Pala'wan tribe, where lies the difficulty of the task at hand. Michael Kronin, in his article *Altered States: Translation and Minority Languages* said;

"As languages operating in a multilingual world with vastly accelerated information flows from dominant languages, they must translate continually in order to retain their viability and relevance as living languages. Yet, translation itself may in fact endanger the very specificity of those languages that practice it, particularly in situations of diglossia" (Kronin, 2003)

The study mentioned has shown that translation should be done carefully and in the right way so as not to affect the value of a literary work. In the case of Odayang, there is diglossia, a situation in which two languages (or two varieties of the same language) are used under different conditions within a community, often by the same speakers (Nordquist, 2018). The term is usually applied to languages with distinct high and low (colloquial) varieties, such as Arabic (Oxford Dictionary), maybe present in a dialect or language being translated. This happens when a person is taught a language that is not native to a particular place, as was the case in the Philippines. Although the English language has no diglossia characteristic, Filipino language has

it. Children in the country are speaking Filipino as their native tongue and taught English from the first day of school until they reach college. This posed a problem as majority of the Philippines' citizen do not speak English at home as a language of conversation and communication.

Still, according to Kronin, translation should be continuous to keep the possibility of the word minority continuing to survive. In translating Odayang which is a Pala'wan epic, that has been translated into English, and again translated from English into Filipino, importance was given to keeping the cultural value of the epic. In such cases it is inevitable to experience diglossia, which is a situation where two words are used in different conditions where English is the dominant word or more predominantly used while the Palaw'an word is a minority language and was translated again to Filipino which is also a dominant language in the country.

It should be noted that in the very first translation, cultural aspects in the Odayang epic were already in danger. It was at risk of deterioration by the simple fact that it is undergoing the process of translation and being transferred to a foreign language, that is also a dominant one. Breaking it down, the process will not be clear because the practical needs of the minority language may not be considered. And again, translating it in Filipino would mean that there are cultural characteristics and linguistic properties that will inevitably be left out in the process. Therefore, it can be said that the translation from English to Filipino must consider the integrity of the Palaw'an language used in the original work if the syntax and idioms used are to be considered. This meant that the translator must go beyond translating the material with the English version only as reference but must in fact translate the original version directly to Filipino, to avoid or minimize errors resulting to destroying the literary material.

Therefore, translation from English to Filipino, required binding on matters related to the cultural aspect and following the linguistics basics. This means that the translator will weigh the difference between the two languages, while also considering the word in Palaw'an. But if the translation is done while following the rules of translation only and not looking at the aspects surrounding the Palaw'an language, it signifies stasis, which is defined by the Oxford dictionary as a period or state of inactivity or equilibrium, that is, the translation has not helped the growth of the minority language. Thus, in translating a minority language to a dominant one, as in the case of the epic Odayang, two dominant ones, careful considerations must be at its utmost.

Moreover, according to Virgilio Almario, as used by Sison-Buban (2010), translation is a communicative process that takes place in a social context. This involves the consideration of the development of the source language rather than destroying it in the process, since it is a task of communication. It should not eradicate but develop or let it progress, by responding to the cultural needs of such a language (Almario, 1996). This agrees with attention to cognates' position that in a literal rendition, the translator must preserve language control and language contact, as the procedure is already a cause for changes in linguistic features in the target language (Baker, 2011). This further strengthens the contention that as translations progress, the author must exert a conscious effort to uphold the improvement of the original language rather than diminishing the original language used in the source text.

Cultural Context English vs. Filipino

Odayang was first translated into English by Dela Cruz, who hails from the province of Palawan where he grew up (Dela Cruz, 1994). This means that the translator is familiar with the language and culture of the Pala'wan tribe. However, he did more study to better understand this language especially the lexical, grammatical, communicative situation and cultural context aspects. According to him he did these studies to find out the meaning of each word and to do the reconstruction in English using the closest word and grammatical structure (Dela Cruz, 1994). While, on the other hand, the second translator lived in the

province for several years, and thus, was able to understand and speak the language. Both translators' ability to understand and talk in the dialect helped make the translation as close as possible to the original, having first-hand knowledge of the language.

Dela Cruz's work showed an appreciation for the cultural aspect. That by respecting the language even if it is translated into a foreign one should not forget the culture contained in the epic that, in the translation he made, was valued and focused on the growth of this language and not the gradual dissolution by indirect translation.

Odayang in Palaw'an

Si Odayang baka siNantud. "Mapanawkitado 'tdanum"

"Ampa kita maglubi". "Naras na bin si Nantud"

"Pagtugpado 'tlabo. "Akaungdo 'tlabo"

Pagdatang do't labo, "Akaung niyog dagdag kaw,"

"Kadwa, katlo," baras ya.

Odayang in English

Odayang and Nantud. "Let's go to the river," (Odayang Said)

"We have to extract Coconut oil first," answered Nantud

She went down the house. Upon reaching the ground,

(She commanded,) "you coconuts, fall."

"(One, two, three," she counted.

In the translation made by Dela Cruz, the simplicity of the work can be seen. But although simple, you can see the traditional life of two sisters, Odayang and Nantud. The images shown in the earlier lines of the epic reflect the culture that the Pala'wan people have. The appreciation of work even before the personal. Notice the task of making oil from coconut. This is important to the women of the tribe as they use it for haircare and cooking as well. That is why Nantud need to prioritize it, as it is a daily necessity in their lives. Even Odayang's admonition to his sister to go to the river shows a good relationship between the siblings and the cultural aspects that can be seen in the works written in the minority language.

Si Odayang at siNantud . "Tayo nasailog" sabiniOdayang

"Kailangan muna nating maglangis ng niyog" sagot ni Nantud

Tumungosiyasailalim ng bahay. Nang makaratingsalupa

Nag-utos siya "kayong mga niyog mahulog kayo

Dalawa, tatlo, bilang niya.

The translator wanted to focus on the sibling relationship that can be seen in the response of the characters in the lines of the epic Odayang. Nantud is assumed to be a younger sister. This is seen in the tone of the words used. One proof of this is when Nantud replied that before they could go to the river, they had to finish the housework, although the older sister did not object, but when Nantud came down to get a coconut and cried she was scolded. Rebuking a sibling cannot be done by a younger one, as it is in the Filipino culture. And since this was done by Odayang so it is assumed that she is the older one of the two. Focused on the relationship of the sisters, it was obvious that the cultural aspect of the work had been the translator's guide to successfully translate the material in the English version.

Although, the cultural aspect is clearly noticeable and can be distinguished at once through the sisters' exchange of conversation, with regards to the lexical aspect, it was there that the English translation found things that were problematic. An acceptable fact is the lack of direct meaning of other English words in Filipino. And because of this incident, the direct Filipino translation, was an alternative process, as the author also grew up in the province and understands the dialect. Thus, the negative effect was minimized in the latter translation, to ensure the authenticity of the translation. This is following Levy's Approach, that a transfer to another language must ensure that no part of the original must be altered in the process (Levy, 2011).

Communicative Aspect English vs. Filipino

Since the epic Odayang is a narrative poem, just like other epics of the Philippines, one of its characteristics is the economical use of words. But despite the sparse use of the terms the whole story is amazingly intact. Although the story is simple, one can see the rich cultural character. That is why the epic shows the respect that a younger sister gives to her older sibling. The Filipino habit can also be seen that the elders serve as the leader of the younger ones. It also presents how the Pala'wan women traditionally is cautious by describing the length of Nantud and Odayang's hair. The hair care of the women in the story is an integral part of the culture of this tribe.

CONCLUSION

In conclusion, though there may be variations in the English and Filipino versions of the epic from its Palaw'an original, the two versions tried to keep the credibility of the epic. That the process had minimal effect and did not affect the authenticity, integrity, and quality of the material, nor had it diminished its value in terms of lexical, grammatical, structural, and cultural worth. The approaches used by the translators proved extremely helpful throughout the whole translation process. The translations, although done two times, one in English and the other, Filipino, nevertheless, preserved the linguistic, cultural and communicative values of the literary materials. Although, on the English version, there were some phrases added for artistic reasons, on the second one, it was eliminated by sticking to the direct meaning of the words used on the original text.

Furthermore, although the epic had undergone translations twice, first in English and then second in Filipino, which are both dominant languages, the translators were successful in the preservation of the authenticity of the material in terms of lexical attention, grammatical structure, communicative situation and cultural context, thus, the minimal effect on the credibility of the translations. The most dominant factor contributing to the total preservation of the literature, as none of its characteristics were altered due to the care given by the translators as to how the process was carried through and contributory to the success of these tasks done, were the personal knowledge by the two translators of the Palaw'an dialect.

The ability of one person to access lexical, morphological, and grammatical structures during the translation processes the material went through, is one factor that enable a translation to emit all linguistic information to come up with word equivalent and help preserve a literature while it undergoes the task of transfer.

To translate ancient literary works, when done meticulously, with the aim of preservation of its different attributes would be beneficial to the Philippine oral wealth. The importance lies in the younger generation to have knowledge of the beauty this country's literary treasure holds. But trying on this task involve great care and dedication as there is a need to consider literary attributes that are essential to produce a true and correct material out of an original indigenous literature. There are many works our indigenous people can be proud of. Across the country many literary works have been recorded and translated into other languages including English. Odayang which is only one among those found, apart from the sixty -two known epics in the province of Palawan alone, was successful in translating the epic to English, keeping the cultural values and authenticity of the material, just like what was done to its Filipino counterpart.

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APPENDICES

ODAYANG PALAW'AN	ODAYANG ENGLISH	ODAYANG FILIPINO
1. Si Odayang baka si Nantud,	1. Odayang and Nantud	1. Si Odyang at si Nantud
2. “Mapanaw kita do’t danum”	2. Let’s go to the river	2. “Tayo na sa ilog” sabi ni Odayang
3. “Amp akita maglubi”	3. “We have to extract	3. “Kailangan muna nating maglangis
4. Naras na bin si Nantud.	coconut oil first	ng niyog”
5. Pagtugpa do’t labo.	4. Answered Nantud	4. Sagot ni Nantud
6. Pagdating do’t labo.	5. She went down the house	5. Tumungo siya sa ilalim ng bahay
7. “Akaung niyog dagdag kaw.”	6. Upon reaching the ground	6. Nang makarating sa ibaba ng bahay
8. “Kadwa, katlo”, baras ya	7. (She commanded)	7. Nag-utos siya “Kayong mga niyog
9. Si Nantud magsyak ya.	You coconuts, fall	mahulog kayo
10. “Onoy pagsyakan mo?”	8. (One) two, three, she counted	8. Isa, dalawa, tatlo, bilangniya
11. Siyakan mon a bang tanan?”	9. Nantud cried	9. Sumigaw si Nantud
12. Naras na bin si Odayang.	10. Why are you crying?	10. Bakit ka tumatangis
13. “Akaung niyog dagdag kaw.”	11. Will you cry over everything?	11. Kailanganmong bang iyakan ang
14. Nadagdag nung limang bulig	12. Odayang asked her sister	lahat ng bagay
15. Naras na bin si Nantud,	13. (The she commanded) you	12. Tanongni
16. “Akaung niyog bungkal kaw.”	coconuts fall	Odayangsakanyangkapatid
17. “Kadwa, katlo” baras ya.	14. Five bunches dropped	13. ” kayong mga niyog, mahulog kayo
18. Si Nantud magsyak gasi.	15. Nantud commanded again	14. At limang buwig ang nahulog
19. Nantud pagsyakan nang tanan.	16. You coconuts, unhusk yourselves	15. Muling nag-utos si Nantud
20. Pag ampong ni Odayang,	17. (One) two, three, she counted	16. “bunutan ninyo ang inyong mga
21. “Akaung niyog bungkal kaw”,	18. Nantud cried again	sarili
22. “Akaung niyog kudkud kaw”,	19. She cried over everything	17. Dalawa, tatlo, bilang niya
23. Niyog mangudkod dia’t derya.	20. When Odayang commanded	18. Muling umiyak si Nantud
24. Si Nantud don ngat dibwat.	21. You coconut unhusk yourselves	19. Iniiyakan niya ang lahat ng bagay
25. Sakad naubos kinudkud.	22. You coconuts grate yourselves	20. Nang muling mag-utos si Odayang
26. Duwang pulong ng niyog.	23. They unhusked and grated	21. “bunutan ninyo ang inyong mga
27. Naras na bin si Odayang,	themselves	sarili”
28. “Doon na kita’t danum.	24. Nantud went up the house	22. Kaung mga niyog, kudkurin ninyo
29. Malangkaw nay sagit ta.”	25. When the grating was done	ang sarili ninyo
30. Sinintak ya it palang gasi,	26. The coconut meat filled up two	23. Binalatan at kinudkod ng mga niyog
31. Tadyong, tapis dya kagaynan.	basins	ang kanilang sarili
32. “Ukanaan ikaw na Kainain	27. Odayang said	24. Umakyat si Nantud sa itaas ng
mona”	28. Let’s go to the river	bahay
33. Tummyag nan in si Nantud.	29. It is getting late	25. Nang matapos ang pagkukudkod,
34. Pagdating ya do’t labo,	30. They prepared turbans	26. Napuno nang kinudkod na niyog
35. “Likyanga kita’y agdan,”	31. Patadyongs, and tapis	ang dalawang palanggana
36. Naras kaynain si Nantud.	32. Sister eat breakfast first	27. At nagwika si Odayang
37. “Kadwa, katlo,” baras ya	(Odayang said)	28. Tara na sa ilog
38. Magsyak gasi okay a.	33. Nantud stood up after eating	29. Gumagabi na

39. Syakan mon ang tanan rikot.”	34. Reaching the stairs	30. At naghanda sila ng mga turban
40. Naras na bin si Odayang,	35. You ladder, incline	31. Patadyong at tapis
41. “Akaungdalanawatkaw.	36. She commanded	32. Ate, kumain ka muna ng agahan, wika ni Odayang
42. Unoy barsan mo’t dalan?”	37. (One) two, three, she counted	33. Tumayo si Nantud matapos kumain
43. Si Nantud malak nay lilimbayan.	38. Nantud cried	34. Nang maabot niya ang hagdan
44. Sigi-sigi nang panaw ya.	39. You are always crying	35. Ikaw na hagdan, sandal
45. Napat duwang kalyotan gasi.	40. What are you crying about	36. Utos niya
46. Si Nantud nakasurot.	41. Will you cry over everything?	37. Dalawa, tatlo, kanyang pagbilang
47. Batang siminantak nat inarak.	42. You ladder, incline	38. At umiyak si Nantud
48. Sutsutan kay masutsut.	43. The ladder inclined immediately	39. Ano ang iniiyak mo?
49. “Akaung batang ugad kaw.”	44. Sister, you may go down ahead	40. Iiyakan mo ba ang lahat ng bagay?
50. Si Nantud magsyak gasi.	45. Nantud waddled gracefully	41. Tanong ni Odayang
51. Naras gasi si Odayang,	46. Towards the river	42. Ikaw, hagdan sumandal ka”
52. “ukanan, syakan mon a bang tanan?	47. Nobody told about	43. At sumandal agad ang hagdan
53. “Akaung batang ugad kaw.”	48. Nantud’s bloated body	44. “Kapatid ko, maaari ka nang maunang bumaba
54. Batang nanga minay tindagan.	49. Reaching the first kilometre marker	45. At lumakad nang marahan si Nantud
55. Si Nantud malak nay lilimbayan	50. Nantud was taken aback	46. Patungo sa ilog
56. Salus gasi napanaw dyu na.	51. The road was covered by a thick forest	47. Walang nagsabi
57. Napat tulong kalyotan gasi.	52. Not even a dog would sneak through the barred road	48. Ng matabang katawan ni Nantud
58. Si Nantud nagpasurot.	53. Nantud commanded	49. Nang makarating sila sa hangganan ng unang kilometro
59. Anibong kara nay sutsutan mo.	54. Road, make way for us	50. Biglang napatigil si Nantud
60. Ampang gasi si Nantud,	55. (One) two, three, she counted	51. Nababalutan ng makapal na kagubatan ang daan
61. “Akaung dalan awat kaw.”	56. The forest thickened instead	52. Kahit ang isang aso ay di makatatagos sa tuyong daan
62. Kayna magsyak si Nantud garwak na	57. Making Nantud cry again	53. Nag-utos si Nantud
63. “Syakan mon a bang tanan?”	58. Stop your whimpering	54. Daan, paraanin mo kami”
64. Nampang gasi si Odayang,	59. You are always crying	55. Dalawa, tatlo, pagbilang niya
65. “Akaung suksuk, ugad kaw,	60. Odayang said	56. Higit pang kumapal ang kagubatan
66. Akaung rikot minsan abno kara na	61. Road, let us pass	57. Na muling nagpaiyak kay Nantud
67. Lumimbay na si Nantud.	62. What will you say, road?	58. Tumigil ka,
68. Punan tana napanaw dyana gasi.	63. Nantud began to walk gracefully	59. Lagi ka na lamang umiiyak
69. Naput nay upat kalyotan,	64. Down the road towards their destination	60. Wika ni Odayang
70. Don dya na bin kagina’t danum.	65. Reaching the second kilometre marker	61. Daan” padaanin mo kami
71. “Ukanan ikaw na mona maglubi,”	66. Nantud suddenly stopped	62. Anong masasabi mo daan?
72. Baras kaynain ni Odayang.	67. A log reaching the cloud barred their way	63. At nagsimulang lumakad ng mahinhin si Odayang
73. Inuray ya nay boak ya.	68. There was no way to pass	64. Sa daan na patungo sa kanilang paroroonan
74. Talong kalyotan boak ni Nantud.	69. Log, get lost	65. Nang makarating sila sa ikalawang kilometro
75. Damulyod nang magdagas.	70. Nantud, cried again	66. BiglanghumintosiNantud
76. Sinantak ni ni Nantud	71. Odayang told her sister	67. Isang troso na abot sa langit ang nakaharang sa kanilang daan
77. Ampa kaynain maglubi.	72. Will you cry over everything	68. At wala silang madaraan
78.	73. Log, get lost she said	69. Troso, mawala ka
79. Nampang naba si Odayang,	74. The log disappeared immediately	
	75. Nantud walked gracefully	
	76. As they went on their way	
	77. Soon they reached the third	

80. "Uknan, ako gasi pasubli,"	kilometre marker	70. Muling tumangis si Nantud
81. Inuray ni Odayang boak ya.	78. Suddenly, nantud stopped	71. Nagwika si Odayang sa kanyang kapatid
82. Pitong kalyotan kibwat.	79. Thorns, barred their way	72. Kailangan bang iyakan mo ang lahat ng bagay
83. Boak ni Odayang magsasamputok et umas.	80. Nantud commanded	73. Troso, mawala ka,
84. Boak ya kaynain ni Odayang	81. Get cleared road	74. At dagling naglaho ang troso
85. Ampasinintakni Odayangboakya a	82. Unheeded, Nantud wailed	75. At dahan-dahang naglakad si Nantud
86. Samat gumbang nang magdugas	83. Odayang said, will you cry over everything	76. Habang sila ay naglalakad
87. Sawkwitan ni Odayang maglubi	84. Seeing the thorns, she said	77. Narrating nila ang ikatlong kilometro
88. Kay kanga kay nan mamanyo.	85. Get lost thorns	78. Biglang tumigil si Nantud
89. "Atana kita mamanyo' it libtong.	86. Completely disappear	79. Nakaharang sa kanilang daan ang mga tinik
90. Magtalingkabo na kita."	87. Nantud walked on gracefully	80. At nag-utos si Nantud
91. Nagtalingkabo na si Nantud.	88. The two went on to their destination	81. Malinis ka daan
92. "Ano nga tay barsan?"	89. Soon, they reached the fourth kilometre marker	82. Ngunit di sumunod ang mga tinik, kung kaya't nagpalahaw si Nantud
93. Tabas dya nagtalingkabo.	90. And there was the river	83. "Kailangan bang iyakan mo ang lahat ng bagay?"
94. "Uknan, mamanyo na bin kita."	91. Sister, extract oil from the coconut	84. Pagkakita sa mga tinik, aniya
95. Naras na bin Odayang	92. Said Odayang	85. Mawala ka mga tinik
	93. Nantud untangled her hair	86. Mawala ka ng tuluyan
	94. Her three-kilometer-long hair	87. At nagpatuloy sa kanyang mahinhing lakad si Nantud
	95. Flowed down the river	88. At tumuloy ang dalawa sa kanilang lakad
	96. Then she pulled her hair	89. At ng marating nila ang hangganan ng ikaaat na kilometro
	97. As she poured coconut oil on it	90. At ayun ang isang ilog
	98. She did it fast.	91. "kapatid ko, katasin mo ang langis mula sa niyog
	99. Said Odayang	92. Wika ni Odayang
	100. I'll also crush oil for my hair	93. At inalis ni Nantud ang pusod ng kanyang buhok
	101. Odayang untangled her hair	94. Ang kanyang tatlong kilometrong buhok
	102. Seven-kilometer-long hair	95. Ay dumaloy sa ilog
	103. Studded with gold	96. At bigla niyang hinila ang kanyang buhok
	104. And poured coconut milk on it	97. Habang binubuhusan niya ito ng gata ng niyog
	105. Odayang pulled it back instantly	98. Mabilis niya itong ginawa
	106. Producing a current-like sound	99. Wika ni Odayang
	107. When she finished putting oil on her hair	100. Magkakatas din ako ng langis para sabuhok
	108. And was ready to bathe,	101. At inilugay ni Odayang ang kanyang buhok
		102. Ang kanyang pitong kilometrong

	<p>(she said)</p> <p>109. Let us bathe at the deep part</p> <p>110. Let us go swimming there</p> <p>111. Seeing Nantud swim</p> <p>112. She said, "What can you say?"</p> <p>113. After swimming</p> <p>114. Sister, let's bathe now</p> <p>115. Odayang said</p>	<p>buhok</p> <p>103. Na nagagayakan ng ginto</p> <p>104. At kanyang binuhusan ito ng gata ng niyog</p> <p>105. At biglang hinila ito ni Odayang</p> <p>106. Na naglikha ng tunog ng alon</p> <p>107. At nang matapos niyang lagyan ng langis ang kanyang buhok</p> <p>108. At handa nang maligo, kaniyang winika</p> <p>109. Doon tayo maligo sa malalim na parte</p> <p>110. Magtungo tayo doon at doon tayo maglangoy</p> <p>111. Nang makitang lumangoy si Nantud</p> <p>112. Aniya, "ano ang masasabi mo?"</p> <p>113. Matapos makapaglangoy</p> <p>114. "Kapatid ko, maligo na tayo</p> <p>115. Wika ni Odayang</p>
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