"Thou Art Translated": Shakespeare's Animals in the Hands of Rolando S. Tinio

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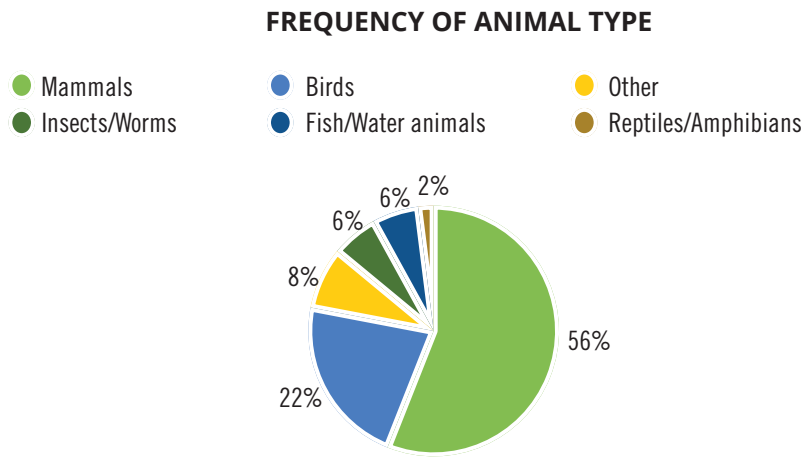
INTRODUCTION

"We make animals. . . but animals simultaneously make us."
—Erica Fudge (2005)

The word *animal* appears only eight times in Shakespeare's drama, three times in *As You Like It,* but only once for *King Lear, Hamlet, Love's Labor's Lost, The Merchant of Venice*, and *Much Ado About Nothing*. The word *beast,* however, appears 119 times.[1] This evinces a ratio of forteen "beast" to one "animal," making clear that in such a comparison, *animal* is used in a real world context such as in livestock or as chattel, a representation of the animal as is, but *beast* in its many uses in Shakespeare's canon, exhibits a largely metaphorical, symbolic, or figurative usage. In general terms, the metaphor is rooted in the idea of "the beast in us," or in many specific cases as invective to hurl insult or scorn. However, there is more to this than meets the eye. If we specify the different kinds of animals in Shakespeare's bestiary, there exists a wide arc of representation and configuration

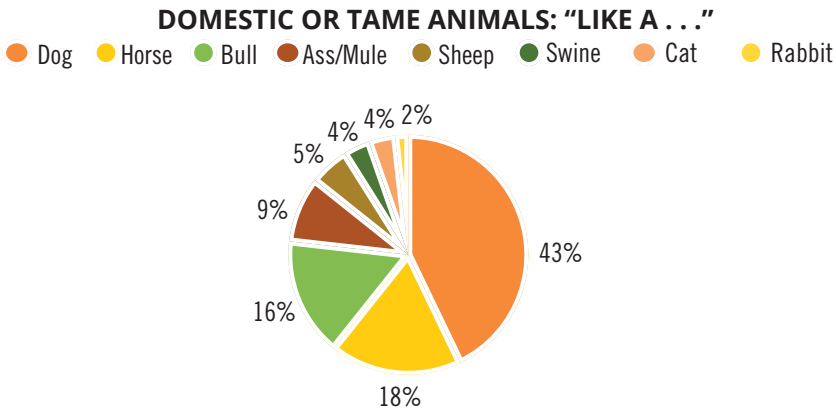
1. The figures here come from Martin Spevack's *A Complete and Systematic Concordance to the Works of Shakespeare* Hildesheim: Olms (1968) and checked with Shakespeare Concordance Online.

For example, Shakespeare through his characters may employ animal folklore, proverb, or superstitious belief, such as when Ariel compares a bat to his steed, "On the bat's back I do fly" (*The Tempest* 5.1.95) to coax dread or fear on the listener's ear, or when Mercutio says, "Good king of cats, nothing but one of your nine lives" (*Romeo and Juliet,* 3.1.44). For another, Shakespeare, as a keen observer of nature, may utilize a plain analogy, such as when a character describes another as a kind of animal in a simile form, with the use of "like." In this instance, we can visualize the human-animal comparison through a chart where the lion's share, so to speak, belongs to the "higher" forms, such as apes, bulls, or goats, usually through a particular trait or characteristic, and decreasingly so in the animal chain of being, thus[2]:

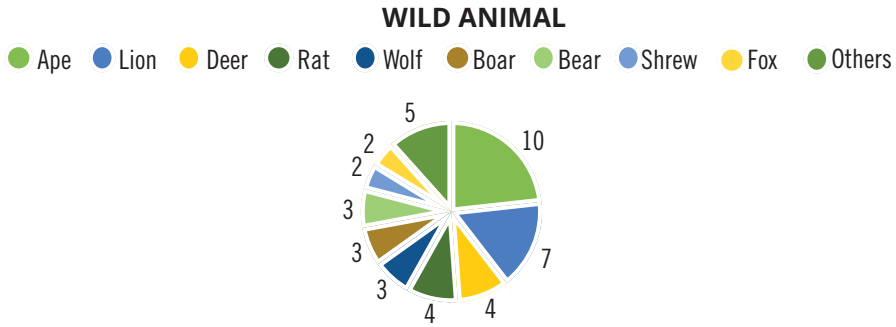


If we subdivided this further into domestic versus wild animals, the picture becomes more interesting. Beginning with domestic or tame animals, we see dogs leading the pack, a "natural" for Early Modern England where game or the hunt was equally important as the raising and keeping of particular breeds for farms, security, and increasingly as household pets, mostly dogs, and popularized by Elizabeth herself.

2. The pie charts here are derived from the tables supplied by Sorina Postolea and Lorelei Caraman's "Between Anthropocentrism and Anthropomorphism: A Corpus-Based Analysis of Animal Comparisons in Shakespeare's Plays," (2017), *Linguaculture* 2: 119-32.



In terms of tokens, wild animals, however, outnumber the domestic ones, as we see in the following:



In other words, more comparisons with wild animals (other than "dog" and its various breeds) obtain in the canon, with "ape" used twenty-one times, "monkey" seven times, and "baboon," four times. However, a frequency count of animals in Shakespeare does not mean much outside of the context in which these animals are employed and the intuitive observation that they pervade the canon. Indeed, all the dramas, whether tragic, comedic, or historical, contain at least one animal mention such that the question must now be asked, how and why did Shakespeare represent animals? Certainly, this is not a new question, and has been answered many times before by various scholars and critics based on particular perspectives. They fall basically under three strands: as literary trope (metaphor, metonymy, imagery, etc.), as dramatic device to heighten particular effects, and as characterization.

Interesting as these statistics above may be, the recent "animal turn" in literary studies has prompted a reexamination of animals and their representation in Shakespeare's works under the rubric of Animal Studies (AS) / Human-Animal Studies (HAS). This is an interdisciplinary approach using strands from social science theory (like history or anthropology), philosophy, ecocriticism and the natural sciences to examine the "problem of the animal," to use Derrida's (2002, 369) turn of phrase. Derrida has argued that the problem of the animal poses definitional and practical threats to the discourse of humanism. In AS/HAS, therefore, such questions as "nonhuman agency, the relations between subject and object, inter-species structures of feeling, emotion or affect, the function of the animal metaphor. . . necessitates a radical rethinking of core concepts that are often taken for granted in literary studies "(McDonell 2013, 6). As Laurie Shannon writes, at stake here are "the questions of when and why it became conventional to speak using those blunt, nominalized adjectives of *the human* and *the animal*, where humanity is characterized by a positive attribute, however slippery. . . and animality by a corresponding deficit or privation" (2000, 474).

However, this Cartesian dualism did not arise in Shakespeare's Early Modern worldview, having preceded Descartes and his postulate, *cogito ergo sum*. Indeed, in Shakespeare, such dualism is effaced since his characters often question the human-animal divide, or that Shakespeare's characters on "the notions of humanity . . . rely just as much on inclusion as much on exclusion of the animal, more precisely on a whole range of (non-human) animals" (Höfele 2012, 3). For example, Hamlet, in sarcastically posturing mental instability before Rosencrantz and Guildenstern, calls man "the beauty of the world! the paragon of animals…And yet…Man delights not me" (2.2.308-310). For another, Lear, in his existential crisis on the heath calls the "unaccommodated man" as "a poor, bare, forked animal" (3.4.105-06). Here 'unaccommodation' means lacking in provisions, more bereft than an animal's. In other words, the human is remarkably inadequate when compared to animals. Indeed, many of Shakespeare's *dramatis personae* question man's 'superiority' over animals, and instead, must borrow animal intelligence and other ways of being or becoming, a case that Shannon calls *human negative exceptionalism* (2009, 477). Thus, animals in *King Lear* are "comparatively integral and sovereignly competent; humankind is inadequate, the weaker vessel."[3]

In her book *Perceiving Animals: Humans and Beasts in Early Modern English Culture*, Erica Fudge argues that the discourse of reason that "humans and animals are crucially different on the basis of their possession or lack of reason remains even as it is challenged by the very logic that proclaims it" (2000, 38). In short, the lines between human and nonhuman animal blur. Humans, Fudge asserts, could descend

3. ibid.

into animality in a way that animals could not. If animals always already do not possess rational souls, they cannot relinquish the rational soul in which case they can be used to shame humans and even held up as superior to humans in their innate moderation, their inability to be either "virtuous or vicious" (66). She notes in the Introduction that "although current Shakespeare studies have thrown up some interesting analyses of animals in Early Modern culture, the study of animals here is [...] merely a means of further understanding the plays rather than further understanding the animals" (7). While such a comment equally applies to Bruce Boehrer's *Shakespeare among the Animals: Nature and Society in the Drama of Early Modern England* (2002), his conclusion nevertheless, points to other possibilities in the way we look at Shakespeare's animals, such as ecocritically, or from a gender and cultural studies viewpoint, or from the lens of Foucauldian biopower, among others. As Philip Strong notes, "the generic notion of 'the animal' has provided modernity with a term against which to define its most crucial categories: 'humanity', 'culture', 'reason and so on" (2008, 1).

Immediately brought forward in any discussion with an AS/HAS perspective is the anthropomorphism in which the question of the animal is observed and interpreted for meaning. However, scholars in these disciplines reject such an anthropomorphic assumption. Strong states that these scholars are interested in "attending not just what animals mean to humans, but to what they mean themselves; that is, to the ways in which animals might have significances, intentions, and effects quite beyond the designs of human beings" (2). In his Introduction to *Shakespeare among the Animals*, Boehrer lays out three separate categories of human attitudes to animals: (1) absolute anthropocentrism—humans are radically different from all other life; (2) relative anthropomorphism—humans are superior but some are more superior than others; (2008, 3) anthropomorphism—humans are superior but with an animal nature that has the capacity of sinking below capacity level. Naturally, no humans can have actual access to animals on their own terms, let alone read what they mean. To represent animals' experience in literary or other texts can only be mediated through a means of cultural encoding, which, as Strong explains, "inevitably involves a reshaping according to our own intentions, attitudes and preconceptions" (3). Another implied assumption here is that different cultures perceive and evaluate animals differently, or deal with them differently, including, of course, the animals of Shakespeare that came from a perspective of Early Modern values in the first place.

If language mediates culture (and vice versa), it seems reasonable to assume that for translation purposes, "the problem of the animal" is more complex than it initially appears. While a one-to-one correspondence easily obtains for "dog," "tiger," or "elephant" in a hypothetical Source Language (SL) to a Target Language (TL), different

languages may assign different cultural, social, or religious meanings to these animals. For example, most schools of Islamic law consider dogs unclean (*najis,* "impure"), which means Muslims may not pray after coming into contact with them since they are ritually dirty (El Fadl 2004). Many Muslims, therefore, frown upon the idea of keeping dogs as pets, but may do so for farming, herding, or hunting. In English as well as in many other European languages, the dog is "man's best friend" on the basis of loyalty or faithfulness. Yet, a cursory look at the various dog idioms of English belie any fixed metaphorical meaning on this animal. "To go to the dogs" is certainly negative, "a dog's breakfast" somewhat neutral, and "like a dog with two tails" rather positive and pleasant.

Similarly, the valuation of dogs in Shakespeare's works is mixed. As a few sources speculate, Shakespeare was not a dog-friendly man overall (Spurgeon 1935, 194-95; Greenblatt 2009), perhaps reflecting the spirit of his own time when dogs were largely equated with hunting or herding. Many of the linguistic uses of dogs are hurled as personal insult, such as in the infamous invective Lear throws on the hapless Oswald: "You whoreson dog, you slave, you cur" (1.4.70). Macbeth has a long canine slur upon the Murderers when he swears, "Ay, in the catalogue ye go for men, as hounds and greyhounds, mongrels, spaniels, curs, shoughs, water-rugs, and demi-wolves are clept all by the name of dogs" (3.1.95-96). Then too another frequent allusion is associating dogs with flattery, in particular with spaniels, the fawning of which Caroline Spurgeon suggests is a commonplace in Elizabethan literature in general (1935, 194). This is sourced from the proverbial phrase "to fawn like a spaniel" which is rooted in the proverb "the more the spaniel is beaten, the fonder he is." Thus in *A Midsummer Night's Dream*, we read: "I am your spaniel: and Demetrius, the more you beat me, I will fawn on you" (2.2.203-04). We see this once more in *Two Gentlemen of Verona*: "Yet, spaniel-like the more she spurns my love the more it grows, and fawneth on her still" (4.2.14-15).

James Jackson thinks that Shakespeare's connection of dogs with flattery may ultimately be traced to the Renaissance English worldview of friendship, which, based on the Latin, differentiates between two types: *amicitia* (true friendship) and *adulatio* (false friendship), the latter based on flattery or fawning (1950, 261). As it was a common Elizabethan practice to offer candy to dogs, the linking of the canines to sweets, to licking, and to fawning became a facile image in Shakespeare's drama such as "the candied tongue" in *Hamlet* (3.2.65), or when Hotspur speaks in *Henry the Fourth* (First Part): "what a candy deal of courtesy, this fawning greyhound then did proffer me" (1.3.251-52).

On the other hand, Lance's dog Crab in *Two Gentlemen of Verona*, the only true canine character that takes center stage in Shakespeare, represents a fully nuanced understanding of the human-nonhuman relationship. In his analysis of Crab's role, Boehrer argues that in contrast to his master who berates him (and imagines himself

an animal), the dog remains as he is, an animal. Crab refuses to be other than he is. In spite of his name, Crab plays the dog as dog. Even though Boehrer considers this particular play largely unsuccessful, he praises Crab because Shakespeare has produced "the most perfect dramatic role that he ever composed for a dog" (Boehrer 2002, 156). We might surmise, therefore, that even though pet dogs were largely perceived negatively in Early Modern England (Raber 2016, 122), Shakespeare himself examined a range of attributes to canines he found purposeful as a dramatist. Theo Maxine Walker (1972) has proposed three functions of animals (dogs included) and their imagery in Shakespeare's works in particular of *Hamlet*: (1) as a way to intensify the atmosphere or mood of any particular play; (2) to delineate character (making distinct the personality or personalities involved by attributing comparisons to specific animals or families of animals); and (3) to promote dramatic action.

Because of the multiple functions of animals in the canon, it behooves Shakespearean translators to tease out how they are used in the first place. If an animal is employed in material entity, without reference to connotative meaning, the problem of semantic correspondence in another language is straightforward. It can be argued that most animal words have equivalents in other languages, such as in the similes mentioned at the beginning. Most of their uses, however, are rhetorical or figurative, as various early scholars such as Emma Phipson (1833), Caroline Spurgeon (1935) Audrey Yoder (1947), and John Danby (1949) have attested. If we take this rubric under the general idea of animals as metaphor, then the translation of Shakespeare's animals requires particular approaches or strategies specific to their deployment. However, as far as we can tell, there is no literature examining this aspect of literary translation studies.

This paper, therefore, seeks to explore how Shakespeare's animals are translated in Filipino (Tagalog) in their metaphoric and dramatic senses. In particular we will look at the translations of Rolando S. Tinio (1937-1997) in *Hamlet, Macbeth, Romeo and Juliet*, *Twelfth Night* and *A Midsummer's Night Dream*. Except for a short comparative mention of Guelan Valera-Luarca's version of *The Comedy of Errors*, no works by other Filipino Shakespeare translators will be covered here because of space limitations. Besides, the five Tinio translations provide a greater understanding of translational style in one person compared to most other translators who have worked only on a single Shakespeare play.

"THOU ART TRANSLATED": THE BEAST IN US

In what follows, I will trace four main metaphorical concepts of the animal in Shakespeare's dramas. These are (1) the human as animal, or "the beast in us"; (2) the animal as superior, or the metaphor of negative exceptionalism; (3) the animal gaze,

or the mutual inscrutability between the human and nonhuman--the metaphor of unknowability; and (4) the continuum between the human and the animal, or the Great Chain of Being metaphor. Along with this mapping, I will cite several examples of the translated texts in order to explore translational issues from the linguistic and cross-cultural perspective as well as the strategies employed by the various translators. It is well to remember that Shakespeare's well-known sympathy with all of nature evinces a characteristic neutrality in which he deploys the animal metaphor, rather than stemming from a preformed social or moral valuation of any animal. That his animal metaphors exhibit a full range of meanings then requires us to look into a specific animal in the context it is deployed. Thus, the ass (mentioned eighty-eight times in the canon), for all its asinine imagery or comedic implications, may imply goodness for the strength and forbearance as a beast of burden, of being heroic, sexually licentious, dogged, foolish, or vulgar (Wyrick 1982, 438-41), depending on the circumstance whence it arises.

The first conceptual metaphor is "the beast is us," or MAN IS AN ANIMAL/HUMANS ARE ANIMALS. According to Elizabeth Lawrence, the human need for metaphoric expression finds its greatest fulfillment through reference to the animal kingdom. "No other realm affords such vivid expression of symbolic concepts; symbolizing through use of animals is preeminent, widespread, and enduring" (Lawrence: 1993, 301). Claude Levi-Strauss (1968) believed that such symbolic interpretations help humans address the duality of being part of nature, yet separate. Shakespeare was no exception. Among Shakespearean scholars, George Coffin Taylor's (1945) analysis of this metaphor remains the most frequently cited. Taylor traces the development of Shakespeare's thinking on the "beast in us" through the dramatist's career, beginning with a "simpler" view of the evil that lurks within man in the human-animal dichotomy as seen in such early tragedies as *Romeo and Juliet* or *Titus Andronicus*, and in the comedies such as *The Comedy of Errors* or *Two Gentlemen of Verona*. As his craft develops and his thinking matures, Shakespeare adumbrates more texture into the metaphor. The distinctions between man and animal become more blurred and questioned more cuttingly in the middle plays such as *Hamlet, King Lear*, and *Much Ado about Nothing*. As Taylor writes:

> As one reaches *Hamlet*, he finds himself in deep water in the consideration of the beast theme. The conception of the beast-god-man idea is in *Hamlet* next to *Lear* the most complex and difficult in Shakespeare. Hamlet himself, as idealist but *a disillusioned idealist*, uses the idea for striking contrasting effects. Persons who fail to live up to the level of men are beasts to Hamlet. Those who live above the level of men are gods. Of his mother, "a beast would have mourned longer." (1945, 531-32).

Hamlet, however, equates his own being as a beast because he has been unable to avenge his father's murder. He asks,

> What is a man,
> If his chief good and market of his time
> But to sleep and feed? a beast no more.
> Sure, he that made us with such large discourse,
> Looking before and after, gave us not
> That capacity and god-like reason
> To fust in us unused.
>
> (4.4.33-39)

In Rolando S. Tinio's (1991) translation,[4] the passage is straightforward, if abbreviated, in places.

	Gloss
Anong uring tao yung walang inatupag sa buhay	What kind of man is it who doesn't attend to life
Kundi ang lumamon at matulog? Hayop, gano'n lang.	But only to gorge and to sleep? A beast merely then.
Tiyak na ang nagbigay sa atin ng pag-iisip	It is certain that he gave us the ability to think
Na maaring gamitin upang masuri ang lahat,	In order to reason out everything,
Hindi 'yon nagbigay upang amagin lamang	He didn't give it just so to gather mold
Ang katuwirang kapara ng sa Diyos.	The reason that compares with God. 4.4.37-42

The translation is communicative in Newmark's sense,[5] or a dynamic one in

4. Tinio, Rolando S. (1991). *Ang Trahedya ni Hamlet, Prinsipe ng Dinamarka* (trans. *Hamlet*). Univeristy of the Philippines Press.

5. In Newmark's view, communicative equivalence concentrates on the effect of translation on the receiver, rather than simply on meaning or semantics alone.

Nida's,[6] where the sense from the SL to the TL is accounted for. The word "beast" is translated correctly as *hayop*. If reason is what distinguishes the human from the animal, then Hamlet's self-admission that he is indeed a beast is transferred appropriately in the TL. However, the word "beast" may not necessarily take on a negative cultural meaning in Filipino (Tagalog) as it does in English generically. As Sergei Klimenko reminds us, *hayop sa ganda* (fiercely beautiful, i.e., lit., a beast in beauty) or *hayop sa sarap* (very delicious, i.e., lit., a beast in flavor), Filipino animal metaphors sometimes inflect a positive attribution.[7] This contrasts with *animal*, a Spanish calque, which is mostly used derogatorily. Klimenko, a Russian cognitive linguist who has studied Filipino animal metaphors extensively by way of its fixed expressions or idioms, admits that there is a predominance of negative values in the domains of physical traits, personality descriptions, economic status, social relations, and sexual habits.

In *The Comedy of Errors*, such social relations and sexual habits are comically depicted, where the beast in this case is an ass or horse, to which Dromio of Syracuse self-effacingly confesses to be. The beast, however, has sexual undertones in this case.

Antipholus of Syracuse: Thou are Dromio, thou art my man, thou art thyself.
Dromio of Syracuse: I am an ass, I am a woman's man, and besides myself.
Antipholus of Syracuse: What woman's man? And how besides thyself?
Dromio of Syracuse: Marry, sir, besides myself I am due to a woman, one That claims me, one that will have me.
Antipholus of Syracuse: What claim lays she to thee?
Dromio of Syracuse: Marry, sir such claim as you would lay to your horse; and she would have me as a beast; not that I being a beast she would have me, but that she, being a very beastly creature, lays claim to me.
(3.2.74-84)

6. In Nida's view, dynamic equivalence rests on the naturalness of the translation, beyond formal equivalence.

7. Klimenko, Sergey (N.D.). "Speaking about Humans in Animal Terms: Animal Metaphors in Tagalog." https://www.academia.edu/1872761/Speaking_About_Humans_in_Animal_Terms_Animal_Metaphors_in_Tagalog. Retrieved March 8, 2018.

Tinio did not translate *The Comedy of Errors*, but another Filipino translator did. Guelan Valera-Luarca's (2016)[8] rendition evinces the rollicking humor of the original, with almost every phrase literally rendered, yet idiomatic and correct in Filipino. In this respect, Valera-Luarca shares many of the translation strategies that Tinio employs.

	Gloss
A of S: Ikaw si Dromio, ikaw ang tauhan ko, ikaw nga ang iyong sarili.	You are Dromio, you're my servant, you are indeed who you are.
D of S: Isa akong asno, lalaki ng isang babae, at wala sa sarili.	I am an ass, a man by a woman, and beside myself.
A of S: Anong lalaki ng isang babae? At pa'anong wala sa sarili?	What man by a woman? And why beside yourself?
D of S: Wala sa sarili dahil pagmamay-ari ng isang babae, isang umaangkin sa 'kin, humahabol sa akin, may pagnanasa sa 'kin.	Beside myself because possessed by a woman, one who claims me, runs after me, one who desires me.
A of S: Ano'ng karapatan niyang angkanin ka?	What right does she have to claim you?
D of S: Tulad ng karapatan mo sa iyong kabayo, at parang kabayo, balak niya 'kong kubabawin – hindi dahil sa isa nga 'kong hayop, pero siya, na parang hayop, gustong kumubabaw sa 'kin.	Like you have a right to your horse, and like a horse, she wants to lie astraddle over me, not because I am a beast all right, but she, like a beast, wants to straddle me. (*no line annotations*)

Valera-Luarca's technique may be characterized by explicitation, which is making explicit what is implied in the ST (Blum-Kulka 1986, 20-21). There is an effect of clarifying or simplifying what is not immediately apparent from the source. Dromio's "marry", twice invoked, for example, is taken away. While "marry" here supposedly comes from the Holy Virgin, as an expression for indignant surprise (Schmidt 1971, 696), the translation effaces it, perhaps as a way to highlight the exchange itself. The conceptual metaphor *humans are animals* becomes the focus of attention here especially because Dromio of Syracuse willfully transforms himself from a human into a beast, and therefore "lower" in the chain of being. The sexual component of 'lay' is also

8. Valera-Luarca, Guelan (2016). *Ang Komedya ng Kalituhan*. University of the Philippines Theater, unpublished script.

transferred in *kumubabaw* (lie astraddle), especially because it hints at another animal figure by a similar-sounding *kalabaw* (the water buffalo), but whose etymological root is actually *ibabaw* (on top of). Valera-Luarca also implies genital humor in *pagmamay-ari* (act of ownership) since the root *ari* also happens to mean the genitals (of either sex), and since it is next to "woman: (*babae*), in *ari ng babae* (genitals of a woman), this would elicit raucous laughter on the audience's part. "Ass" (*asno*, which is a Spanish calque) loses the humorous intent or effect that inheres from the English, but *asno* sounds close enough to *ango*, the peculiar smell of stale or putrefying meat that it cannot but be heard humorously. All these intimations help establish the sexual humor of the passage, and therefore reinforce the metaphor *humans are animals/beasts*. Base, excessive, or debauched sex is easily animalized for figure.

THE ANIMAL AS SUPERIOR: "MAN IS A NAKED APE"

Boehrer has argued "that the problem of literary character can be best understood from the standpoint of animal studies, as an instance of broader philosophical and scientific problems in theorizing the human/animal divide" (2009, 542). Boehrer notes

> [h]ow haunted Shakespeare is by the relation between people and other animals. From Lance and Crab to the asinine Bottom, from the 'inexecrable dog' Shylock (*Merchant of Venice* 4.1.128) to Banquo's currish murderers *(Macbeth* 3.1.91-104), from Lear's 'pelican daughters' (3.4.75) to the man/fish Caliban, the poet's work seems like nothing so much as a protracted, uneasy meditation on the ties that bind species together and the traumas that tear them apart. From this standpoint, Shakespeare's particular claim to fame may lie not so much in the characters he created as in the discomfort he expressed through them: that is to say, in the resonance and clarity with which he lent voice to the problem of distinctions that preceded the Cartesian moment. (2009, 546)

This statement reinforces the idea that Shakespeare understood the *range* of animals and humans, and not the binary that split them in the consequent Age of Enlightenment. While the vast lot of his animals speaks of predatory characters, or characters who deprecate them as a result, some of the animal metaphors are positive, even laudatory. Many of these refer to deer (usually hunted, and thus act as objects of sympathy), horses (for their energy, kinship to their master, gallantry,

or strength), birds (for a variety of attributes), snails, fish, insects, and a host of other animals for their sheer magnetism, mystery, and meditative qualities (see Spurgeon 1935/2005). Nowhere is this truer than in the magic of animals and their transformation in *A Midsummer's Night Dream*:

Enter Bottom [Robin leading] with the ass-head.

Bottom (as Pyramus): If I were fair, Thisbe, I were only thine.

Quince: O monstrous! O strange! We are haunted. Pray, masters; fly, masters: help!

[*The clowns all exeunt*.]

Robin: I'll follow you, I'll lead you about a round.
Through bog, through bush, through brake, through briar.
Sometime a horse I'll be, sometime a hound,
A hog, a headless bear, sometime a fire.
And neigh, and bark, and grunt, and roar, and burn.
Like horse, hound, hog, bear, fire, at every turn. [*Exit*]

[Enter Bottom again, with the ass-head]

Bottom: Why do they run away? This is a knavery of them to make me afeared.

[*Enter Snout*]

Snout: O, Bottom, thou art changed. What do I see on thee?

Bottom: What do you see? You see an ass-head of your own, do you?

[*Enter Quince*]

Quince: Bless thee, Bottom, bless thee. Thou art translated. [Exit]
(3.1.97-113)

In this scene, the craftsmen have come to the woods to rehearse their play. Bottom declares some elements must be changed fearing that showing Pyramus's suicide and the lions' loud roaring will frighten the ladies in the audience. They decide to write a prologue, citing the lion is not really a lion, the sword not a real sword, and that no one will really die. This signals one of the themes of *A Midsummer's Night Dream*, where the bounds of reality end and where fantasy or illusion begins. As the craftsmen rehearse, Puck enters and unbeknown to the actors, he transforms Bottom's head into an ass. When he re-enters the scene, the others are terrified and run for their lives. The mischievous Puck gives them chase, while Bottom remains behind, confused. Again, Tinio's (2015)[9] translation is quite up to the task.

9. Tinio, Rolando S. (2015). *Pangarap sa Isang Gabi ng Gitnang Tag-araw* (trans. *A Midsummer's Night Dream*). Anvil Press.

	Gloss
B: Kung makisig lang ako, Tisbe, magiging sa 'yo.	If I were only manlier, you would have me, Thisbe.
Q: Ay, lagim! Ay, hiwaga! Minumulto tayo. Magdasal, mga ginoo! Takbo, mga ginoo! Saklolo.	What dread! What uncanny! We're haunted. Pray, gentlemen! Run, gentlemen! Help!
R: Susundan kita; paikut-ikutin. Sa balaho, palumpong, bagingan, at gubat, Kabayo ako kung minsan o asong matulin, Baboy, pugot na oso, o apoy na makupad; May halinghing, tahol, atungal, sagitsit— Kabayo, aso, oso, o apoy pagpihit.	I will stalk you, turn you round and round. Through bog, through scrub, thicket, or wood I am a horse at times, other times a speedy dog. A pig, a decapitated bear, or sluggish fire; A neigh, a howl, a cattle cry, or a whizzing sound—A horse, a dog, a bear, fire when it turns round.
B: Bakit sila nagtatakbuhan? Kasalbahihan itong pagtakot nila sa 'kin.	Why are they all running away? What savagery this is to scare me like this.
S: Ay, Bottom, nagbago ka! Anong nakikikita ko?	O, Bottom, why, you are transformed! What am I seeing?
B: Ano'ng nakikita mo? De ulo ng burong gawa-gawaan ng isip mo?	What are you seeing? An ass-head manufactured only in your mind?
Q: Mahabag sa 'yo, Bottom! Mahabag sa 'yo! Iba na'ng itsura mo!	Grace upon you, Bottom, grace! Your visage has been transformed! 3.1.91-106.

It is apparent that Tinio has put some effort into the translation here. He has replicated Robin's rhyme and rhythm, for example. *Round/hound*, *briar/fire*, and *burn/turn* become *tayo/saklolo*, *paikut-ikutin/matulin*, and *sagistsit/pagpihit*. While these are not translations in the exact semantic sense because many terms have been transposed, the lexical equivalence is kept as a whole. The animals remain as well as the geography of wilderness. While Quince's quote "thou are translated" has been rendered as "transformed," *salin* (translate) would be inappropriate under the circumstance. One cannot simply say "Isinalin ka na" (You are translated) without causing perplexity or confusion. This is a case where culture dictates how a translation is to be rendered. Similarly, "mahabag sa iyo" (Grace be upon you) is Tinio's choice in "Bless you" and not the literal, "Benditahan ka ng Diyos" or "Ipinagpala ka ng Diyos." Such choice would speak to the brand of medieval Spanish Catholicism brought into the Philippines, not the comic dream-world Shakespeare had in mind for his fairies, carpenters, bellows-menders, tinkers, weavers, and joiners.

That the animals here have been given their time of day, even if it is only at the level of play-acting, makes us examine what Laurie Shannon calls "human negative exceptionalism" (2009, 169). Shannon looks at Shakespeare's works, specifically *King Lear*, as exploratory of the poet's thought of man as "poor, bare, forked, unaccommodated" (3.4.105-106) animal, or what in essence is Desmond Morris's (1967) famous metaphor, *man is a naked ape*. Rather than the commonplace modern Cartesian idea of man as superior because of his reason or intellect, man is rather placed in a greatly disadvantaged position as an animal. He is poor and bare because no animal can be properly called naked. He must clothe himself. He is forked, or a biped, to walk upright yet must suffer the indignity of lacking ground, instability, or becoming easy prey, unlike the quadrupeds who are equipped with speed, grace, and agility because of their very four-leggedness. "Unaccommodated" here means lacking in provision: man must feed himself at great effort, unlike animals or beasts who have everything at their fingertips, or rather claws, beaks, or paws. In this sense, animals are therefore superior to the human. Thus, as Shannon says, "Lear's sense of human poor-ness refers to our underprovisioned entrance into the world and corresponding need for education and extended nursing, in direct contrast to notions of animal self-sufficiency, moderation, and innate knowledge" (2009, 170).

While we have noted the Bard's general distaste for dogs, largely for their flattery and dirt, Shakespeare does not totally discount other redeeming canine qualities. Thus, in *A Midsummer's Night Dream*, Duke Theseus is understandably proud of his breed of hunting hounds.

Hippolyta: The skies, the fountains, every region near
Seemed all one mutual cry: I never heard
So musical a discord, such sweet thunder.

Theseus: My hounds are bred out of the Spartan kind,
So flewed, so sanded: and their heads are hung
With ears that sweep away the morning dew:
Crook-knee'd and how dew-lapped like Thessalian bulls;
Slow in pursuit, but matched in mouth like bells,
Each under each. A cry more tuneable
Was never hollow'd to nor cheered with horn,
In Crete, in Sparta, nor in Thessaly,
Judge when you hear. But, soft, what nymphs are these?
(4.1.119-30)

This description is not only accurate, but also affectionate. We can also say so of Tinio's translation:

	Gloss
H: Langit, batis, bawat karatig na lugar, Parang nag-iisang hiyaw. At ang ingay—Nakatutulirong tugtugin, malambing na kulog.	Sky, stream, every neighboring place, Seem to sing in one voice. And the noise A mesmerizing music, a mellifluous thunder.
T: Galing sa lahing Spartano ang aking mga aso; Laylay ang pisngi, kulay-buhangin ang tayngang Bibitin-biting pumapalis sa hamog; Baluktot ang tuhod, parang toro sa Tesalya; Mabagal tumakbo, ngunit sabay na sabay, Animo'y mga kampana. Walang katulad Ang ungol sa buong Kreta, Sparta, o Tesalya. Ikaw na'ng tumahol. Ngunit sinong mga nimpa?	Bred out of Spartan line came my dogs Drooping are the cheeks, sand-colored the ears Dangling to sweep away the morning dew; Crooked are the knees, like Thessalian bulls Slow to run, but always together You would think they are bells. No match in howling in the whole of Crete, Sparta or Thessaly. You be the one to bark. But who are those nymphs? (4.1.113-24)

As we see once more, Tinio's fidelity to the text is unquestioned. Even the antinomies, or ironic contrasts such as in *so musical a discord*, *such sweet thunder*, or *slow in pursuit, but matched in mouths like bells* are carried over in great understanding of the underlying rhythm to create the surprising imagery Shakespeare has intended. Because Tinio himself was a poet, both in English and in Filipino, he seems to have possessed an intuitive capacity for the drama behind the language. Tinio, of course, was known more for his theater skills as an actor and stage director, rather than as poet or translator.

In rendering the "animality" of this scene with tenderness, Shakespeare once more problematizes human exceptionalism. While Macbeth curses the Murderers with the most vicious of canine slurs, close reading reveals that Shakespeare recognizes dogs for what they are: they are true to their nature, and are gifted for being so in their own way. They do not rise above men, nor descend below them, unlike men who, in many gratuitous circumstances, become beastly or dog-like. This, of course, mirrors what we saw in Lance's dog Crab earlier.

> Ay, in the catalogue ye go for men,
> As hounds and greyhounds, mongrels, spaniels, curs,
> Shoughs, water-rugs, and demi-wolves are clept
> All by the name of dogs. The valued file

Distinguishes the swift, the slow, the subtle,
The housekeeper, the hunter, every one
According to the gift which bounteous nature
Hath in him closed, whereby he does receive
Particular addition, from the bill
That writes them all alike: and so of men.
(*Macbeth* 3.1.92-100)

Tinio's *Makbet* (2012)[10] omits the specific breeds of dogs in translation only because there are no local equivalents to greyhound, spaniel, shough (Icelandic lapdog), or hound. Hypothetically a mongrel or cur may be called *askal*, but neither the English nor Filipino refers to a particular canine variety, but that it only connotes a lowly or inferior type of dog. *Askal*, incidentally, is a modern urban invention, since it is a portmanteau from *aso* (dog) and *kalye* (street).

	Gloss
Naku, sa mga talaan, tao ang tawag sa inyo, Tulad ng iba't ibang kasta ng asong Itinuturing na asong lahat. Ngunit kung ang antas Ang pag-uusapan, ibinubukod ang maliksi Makupad, madulás, pambahay, mangangaso: Bawat isa alinsunod sa kaloob ng kalikasang Bukod-tanging talino, itinatampok sa talaang Sumasaklaw sa kanila nang sama-sama; ganyan din ang mga tao.	My, in the lists, you are called men, Like various breeds of dogs but Are still dogs after all. But if we speak Of ranks we consider that who is swift, nimble, Bred in domestication, hunting ones, too, they Are true to their nature, what nature gave them Faithful to their sole intelligence, elevated In the list predicated upon them and to them alone; such are also humans. (3.1.101-110)

The strategy of omission or deletion is a form of simplification, where, because no lexical items exist in the TL at the species level, the translator chooses a genus; in effect this is a case of hypernomic equivalence. Thus, "iba't ibang kasta ng aso" (various breeds of dogs) becomes the strategy of choice. Blum-Kulka and Levenston define lexical simplification as "the process and/or result of making do with less words" (1983, 119), manifestations of which include the use of paraphrase to reduce the cultural gap between the SL and TL and the use of a superordinate where there are no corresponding hyponyms in the target.

10. Tinio, Rolando S. (2012). *Makbet* (trans. *Macbeth*). Anvil Press.

THE ANIMAL GAZE: THE METAPHOR OF MUTUAL UNKNOWABILITY

Descartes' attempt to create a fundamental distinction between the human and the animal indirectly reveals the propinquity between human and animal in the Early Modern period. In *Stage, Stake, and Scaffold*, Höfele argues that the Early Modern witnessed "a multitude of animals crowding the scene of human assertion" (2012, 20). Yet in serving the end of "anthropocentric vanity," Höfele asserts that "the figure of the animal develops an uncontrollable power of its own" (21). This brings us to recall Foucault's words that during the Middle Ages, "legions of animals named once and for all by Adam, symbolically bear the values of humanity" (21), yet

> [a]t the beginning of the Renaissance, the relations with animality are reversed; the beast is set free; it escapes the world of legend and moral illustration to acquire a fantastic nature of its own. And by an astonishing reversal, it is now the animal that will stalk man, capture him, and reveal him to his own truth. (*History of Madness* 2009, 21)

The period could therefore be said to imply the human and the animal in each other's consciousness, a kind of mutual gaze that paradoxically links and sets them apart at the same time. In contrast to modernity's estrangement with or distance from animals, Shakespeare's age recognized the possibility that agency was not exclusively human, but that it may be animal as well. If Shakespeare dispenses a whole zoo or "bestiary" in *King Lear*, for example, it is for a reason: animals inhabit the human body and mind, and the human mind and body, in turn, inhabit animals.

What beast was it then that made us break this enterprise with animals? Animals are good to think, says Levi-Strauss (1968, 89) in the first place. Industrialization, claims John Berger, is the culprit. In "Why Look at Animals?" (1980), Berger argues that animals have "disappeared," or are marginalized now because capitalism, via the mechanization of production, including that of agriculture, made them invisible, with the probable exception of pet-keeping at home. The traditional historic roles of animals—hunting, grazing, security, as food, company, and as spectacle in many instances, have all but disappeared and in their stead, replaced as furry toys, mascots, logos, animated films, and in the worst instance, the tragedy of zoos. Berger does not really answer his question *why* we should look at animals, but certainly Shakespeare has some proposals. Even if Early Modern Europeans had started to make concerted efforts to make distinct boundaries between themselves and animals, Shakespeare refused to entertain such a facile and marked distinction. When Derrida (2008, 29) says, "An animal looks at us, and we are naked before it. Thinking perhaps begins there," he might be echoing Feste the Fool's taunting of Malvolio, who is convinced he has turned mad.

In *Twelfth Night*, the conversation takes a philosophical, if humorous, turn on the possibility of metempsychosis, or transmigration of souls.

Mal: I say this house is as dark as ignorance,
though ignorance were as dark as hell;
and I say there was never man thus abused.
I am no more mad than you are;
make the trial of it in any constant question.
Feste: What is the opinion of Pythagoras
concerning wild fowl?
Mal: That the soul of our grandam might haply
inhabit a bird.
Feste: What thinkest thou of his opinion?
Mal: I think nobly of the soul, and
no way approve of his opinion.
Feste: Fare thee well; remain thou still in darkness.
Thou shalt hold the opinion of Pythagoras
ere I will allow of thy wits, and fear to kill a woodcock,
lest thou dispossesses the soul of thy grandam.
Fare thee well.
(4.2.43-57)

If, as William Hazlitt (1818/2016) said, *Twelfth Night* is a comedy of "the ludicrous, rather than the ridiculous" because it makes us laugh at the foibles of mankind, not despise them, then the comical turn here leads us to think, despite its trivial and passing nature, that Shakespeare entertained the possibility of animals having a mind (or soul, if you will) of their own. This thought might be farfetched, yet in acknowledging this bit of arcana, here is a mind that wanted to question how the human and the nonhuman animal interacted between them. Surely, if the human gazed at the animal, communicated with it, then there is no telling that it gazed back and communicated in return? In "deep within a life called animal" (2002, 14), Derrida imagined the poets and the prophets taking it upon themselves to address the animal, and of drawing significance from the return of that address. Feste the Fool, in interrogating the cantankerous, but erudite Malvolio, rubs salt in the self-inflicted madness of the noble by suspecting him (or his sanity) as having been transformed into an animal soul of sorts. Malvolio (now in the animal soul persona), answers back rationally, convincing Feste he is as normal as him, citing proof that he could defend himself reasonably to any logical query the Fool might ask.

How does Tinio translate this passage in *Ikalabingdalawang Gabi* (2012)?[11] "Woodcock" is "tarat," not quite the lexical equivalent, because this refers to the brown shrike (*Lanius cristatus*), not the European snipe (*Scolopax rusticola*) to which Shakespeare most likely refers. However, this is an effective translation given the comic intention. In Filipino folklore, there is a saying that goes "Taratitat na parang tarat" (As noisy and meddlesome as the brown shrike), whose verbal effectiveness results from the alliterative wordplay and the meaning itself. This could very well describe Malvolio. On the other hand, "Grandam" (grand dame, grandmother) switches between *ninuno* (ancestor within a family or clan) and *lelang*, a folksy term for grandmother. This is ultimately a Spanish calque, from *abuela* (grandmother), transformed into a term of intimacy by "Filipinization." However, much of Shakespeare's thought remains intact, and together with that, the comic intent which is transferred rather successfully.

	Gloss
M: Sinasabi kong kasindilim ng kamangmangan ang bahay na ito, maging kasindilim man ng impiyerno ang kamangmangan; at sinasabi kong wala pang taong inapi ng ganito. Hindi ako nababaliw; katulad mo lamang ako. Purbahan mong eksaminin ako tungkol sa anumang paksang makatwiran.	I say this house is as dark as ignorance, even if ignorance is as dark as hell. And I tell you there is no other man more oppressed than me this way. I am not turning mad. I am just like you. You can test this by asking me any reasonable question (theme/hypothesis).
F: Anong kuro-kuro ni Pitagoras tungkol sa mga ibong ligaw?	What is the opinion of Pythagoras on wild/stray birds?
M: Na ma-aaring lumipat ang kaluluwa ng ating ninuno sa isang ibon.	That it is possible that the soul of our ancestors/forebears can transfer to that of a bird's.
F: Anong palagay mo sa kanyang kuro-kuro?	What do you think of his opinion?
M: Itinuturing kong dakila ang kaluluwa ng tao at hindi ko sinasang-ayunan ang ganong pagtuturo.	I consider the soul of man noble/dignified, and I do not approve/agree with that kind of teaching.
M: Paalam. Maiwan ka riyan sa karimlan. Maniniwala ka sa kuro-kuro ni Pitagoras bago ko kilalanin ang linaw ng isip mo, at pangangambahan mong patayin ang isang tarat sa takot na mapinsala ang lelang mo. Paalam. (4.2.46-60)	Farewell. You must still remain in darkness. You must believe Pythagoras' opinion (first) before I attest you are sane of mind. And be anxious of killing a brown shrike for fear that your old grandmother's soul may be desecrated. Farewell.

11. Tinio, Rolando S. (2012). *Ikalabingdalawang Gabi* (trans. *Twelfth Night*). Anvil Press.

In my view, the translated humor succeeds on three aspects. First, the witty but improbable exchange has been carried over without a glitch. Earlier in the passage, Malvolio has declared "I am not mad" (line 38), which sets the scene for comic interaction. Tinio translated this as "Hindi ako baliw," a literal rendition. This is reinforced by Malvolio's "I am no more mad than you are," which is a parody of Feste's role as a fool. However, the 'madness' is not mentioned again, but only intimated at or paraphrased later as "wits," or "opinion," making the exchange quite farcical. Second, Feste's syllogistic (or we might say lawyerly) approach to interrogate Malvolio becomes laughably ironic since the joke is on him (Malvolio's), pleading sanity and yet at the same time confirming his very insanity. Here, Feste is in a real mood for mockery. Third, the translated language is incongruous by itself, mixing different registers of formality, folksiness, and foolery even as the two characters take on a philosophical debate.

The overall approach Tinio has taken here recalls Lawrence Venuti's (1995) thought on domestication, a translation strategy that adheres to a fluent and transparent style in order to minimize the foreign or alien text such as Shakespeare's. In 'Philippinizing' the sensibility of *Twelfth Night*, Tinio draws his audience closer to what they know and value. Ideas such as "madness," "beastliness," or "ignorance," or the "transmigration of souls" are largely cultural positions, yet Tinio has managed to transpose them in a way that the cultural distance and strangeness are minimized. Thus, *ninuno* (ancestor), *lelang* (grandmother), *pinsala* (desecration), *kaluluwa* (soul), or *kamangmangan* (ignorance) impart a local or domestic flavor in the Filipino text, not an Early Modern English view of the world. Even though Venuti himself largely disfavors domestication on account that it further makes the translator "invisible," translating Shakespeare has more than enough problems, technical or otherwise cultural or ideological (Delabastita 1998: 223), that a translator must begin somewhere. In the case of Tinio, that tends towards the literal, the domestic, and the theatrical, and that is a good place as any to begin.

THE ANIMAL-HUMAN CONTINUUM: THE GREAT CHAIN OF BEING METAPHOR

The presence of real animals on Shakespeare's stage is rare; at best the only presence we have is Crab, Launce's dog in *Two Gentlemen of Verona*. The other reference, more sketchy, is the infamous stage instruction "Exit, pursued by a bear" in Act III after Line 64 in *The Winter's Tale*, where most likely, an actor dressed as a bear, was prompted to pursue Antigonus. Crab, on the other hand, was most probably trained so as to project a poker face that "would have, no doubt, greatly enhanced the comic effect of the scene in which his master gets all tangled up in tearful perplexity and species confusion" (Höfele 30). This "perplexity and species confusion," however, resonates among a great many of Shakespeare's tragedies and comedies in characters

who feel they have turned beastly, or have risen above them, or have been accused otherwise by adversary, family, or some other intimate either way. This "zoography," as Shannon calls it, refers to the way Early Modern literature's pervasive reliance on "animal reference and cross-species comparison, while at the same time proceeding from a cosmological framework in which the diversity of creaturely life is finely articulated…as a 'great chain of being'" (Shannon 2009, 472).

What was "above" and "below" the human was quite clear in the Medieval and Early Modern worldview with God above all providing order, followed by the angels, man, animals, plants, and stones. Within the smaller human chain were Emperor, King, churchmen/nobles, professionals/soldiers, tradesmen, peasants/farmers, and fools. The animals were further lined up from quadrupeds, bipeds (such as falcons), fish, insects, and smaller inert animals (worms, oysters, etc.). However, this Great Chain of Being metaphor was beginning to be challenged by Shakespeare's time, brought forth largely by the sweeping social, economic, political and religious changes in which the Early Modern subjects found themselves. Writers of the age recognized this, with Shakespeare the most vocal in questioning the porous boundaries between what was above and below the human. In examining *Macbeth*, for example, Höfele considers how when the play starts out, the elements of the brutish ("below") and the supernatural ("above") are juxtaposed, but both are basically "beyond the reach of rationale control and discursive order" (Höfele 2012, 51) and reveals the rifts in the putatively impregnable boundary between the human and the nonhuman. After the Witches, who are largely 'boundless,' comes Macbeth's taxonomy of dogs (3.1.93-102) we had examined earlier, then MacDuff's later ironic echo "Turn, hell-hound, turn" (5.10.3).

The boundary between the human and the nonhuman is encapsulated best, however, in the first act, when Macbeth's wavering resolve to kill Duncan is met by his Lady's accusing him of not being a man any longer:

Macbeth:	I dare do all that may become a man; Who dares to do more is none.
Lady M.:	What beast was't then That made you break this enterprise to me? When you durst do it, then you were a man; And to be more than what you were, you would Be so much more the man. Nor time nor place Did then adhere, and yet you would make both: They have made themselves, and that their fitness now Does unmake you. (1.7.46-54).

In the character of Macbeth, "the questioning of the boundary between human and in-human becomes obsessively intense" (Höfele 2012, 53). Even if we hear "man" and "more" in the same stream of speech, it is the "beast" that catches our attention because it is the most emphatically articulated, bursting "out of the semantic frame, a suppressed truth finally coming out into the open" (Höfele 2012, 54). The "beast" is no interloper, coming from the outside to rudely meddle. It lurks from within, ready to strike or pounce at any moment's notice. The beast is in us. "[B]y degenerating to a lower, brutish level, he foregoes the promise of his spiritual potential,"[12] contrary to what would have been prescribed by the Christian teaching of his day. According to philosopher Giorgio Agamben in *The Open: Man and Animal*, this idea "verifies the absence of a nature proper to Homo, holding him suspended between a celestial and a terrestrial nature, between animal and human, a being always less and more than himself" (Agamben 2004, 30). Agamben continues to say that this "will prompt Linnaeus to classify man among the *Anthropomorpha*, the "man-like" animals. Insofar as he has neither essence nor vocation, Homo is constitutively nonhuman."[13]

Does this human "openness" or malleability to animal form carry over in translation? Tinio does not seem to have any problems.

	Gloss
M: Pinangangashan ko ang lahat ng likás sa tao. Ang mangahas nang higit hindi na tao.	I dare all what is human by nature And (he who dares) beyond (above/over) that, is no longer human.
LM: Anong hayop, Kung gano'n, ang nagtulak sa 'yong humimok sa akin? Noong pangasahan 'yon, tao kang lalaki; At kapag naging higit sa kung ano ngayon, Lalo ka pang magiging lalaki at tao. Walang panahon o lugar na hawak noon, Ngunit humanap ka ng pagkakataon. Dumating 'yon nang kusa; ngayong tamang-tama, Ikaw ang umuurong.	If so, what beast made you induce (persuade/ beguile) me do it? If that were a dare, then you were a person and a man. And if that dare were more than human, then you've become more than human and a man. There was no time and place in your hands then, But you took your chance (opportunity). That came unbidden, but now that it's the perfect opportunity (time), you are (the one) backing out (wavering).
	(1.7.56-66)

12. ibid.
13. ibid.

However, Tinio vacillates between man as human (*homo*) and man as male (*vir*) when he makes Lady Macbeth utter "tao kang lalaki" (you are a male human), needlessly confounding the lady's present concern. Her concern is simply that some beast has taken over her lord's humanity or transformed him in his indecisiveness, and not his manhood per se. When the Filipino idiom invokes manhood in "napakalalaking tao" (literally how unlike a man, acting like a woman), a gendered layer of meaning is added, and so in "you would be so much more the man," Tinio renders "lalo ka pang magiging lalaki at tao." This seems to be an artificial binary here, not the human-animal binary or human-animal continuity as the case may be. Perhaps Tinio was thinking all along from Lady Macbeth's soliloquy in the previous scene, "unsex me here" (1.5.31), wishing for herself to be less of a woman and be more of a man so that the knife would cut through Duncan's flesh vigorously.

An interesting "royal" observation arises in *A Midsummer's Night Dream* when Duke Theseus and wife Hippolyta watch the workmen's play. She is unimpressed with the production, but he rationalizes

> Hipp. This is the silliest stuff that ever I heard.
> Thes. The best, in this kind, are but shadows: and the worst are no worse, if imagination amend them.
> Hipp. It must be your imagination, then; and not theirs.
> Thes. If we imagine no worse of them, than they of themselves, they may pass for excellent men. Here come two noble beasts in, a man and a lion.
> (5.1.210-13)

Why should Theseus utter "they may pass for *excellent men*" and then "two noble beasts," a man and a lion? Recent commentary on these lines suggests an interpretation toward the meta-dramatic implications, that is, the power of the dramatic contract between and among Theseus and Hippolyta and the audience, players, and playwrights. However, Rebecca Ann Bach, argues that this fails to recognize reading the play as a parade of animals, both human and nonhuman in a continuum where within the men, a ranking within them as animals also emerges. Bach says that the play "aligns workers and grounded beasts" (Bach 2010, 125). As an aristocrat, Theseus purports to be above these working men, but they "can pass for excellent men" and are "noble beasts." Theseus and Hippolyta also speak of Snug and Starveling's beastly status. Bach further recounts a small critical controversy regarding the quarto, folio, and succeeding editions with regards to the last line's

punctuation. The original is written: "Here come two noble beasts, in a man and a lion," while later annotations write, "Here come two noble beasts in—a man and a lion." As she argues, "The commentary on these lines and their punctuation over time have worked together to produce a firm distinction between humans and beasts that the play in its seventeenth century forms *does not support*" (Bach 2010, 128).

Tinio's translation follows the modern editions, that is, retaining a needless distinction between human and beasts, under-appreciating both interspecies continuity and the interpretation of "animals as animals and not simply as symbols of something else" (Fudge: 2000, 4). This is similar to Boehrer's idea that "there is no sustainable distinction between the literal and the figurative capacities of early modern animals" (Boehrer: 2002, 186) and that attempts to sustain such a distinction are a reflection of the anxieties and limitations of modern scholars. Hence, Tinio's "Heto na'ng dalawang dakilang hayop, isang tao at isang leon," or "Here are the two noble beasts now, a man and a lion." The "two noble beasts" are human, Snug, wearing a lion costume and Starveling as Moonshine, who comes with a torch to signify the moon. Why Tinio introduces these two players with "the" is a bit of a mystery, since the source text simply reads "Here come two noble beasts." Tinio thus assumes only humans and lions are noble beasts, but Theseus acknowledges the potential of all creatures to become "excellent men."

	Gloss
H: Ito'ng pinakawalang-kuwentang palabas na napanood ko.	This is the most worthless show I've ever seen.
T: Mga anino lamang, kahit ang pinakamahuhusay na dula; at hindi na rin masama ang pinakamasasama kung kukumpunihin ng sarili nating isip.	They're merely shadows, even in the best of stage plays; and they're no worse than the worst of them if we assemble them in the mind.
H: Kathang-isip mo na 'yon; hindi na sa kanila.	That's a figment of your imagination now, not theirs.
T: Kung hindi natin iisiping higit silang masama kaysa sarili nilang masamang pagtingin, lilitaw silang mahuhusay na katoto. Heto na'ng dalawang dakilang hayop, isang tao at isang leon.	If we don't think of them that they're all worse than their own worst thinking (of themselves), they come out still as (trustworthy) comrades. Here are the two noble beasts now, a man and a lion. (5.1.211-17)

It is, however, in the passage following Snug's introduction (that he is only playing lion and that their playacting will not scare the ladies away), that proves directly instructive for translation purposes. Theseus, Lysander (a clever suitor to Hermia), and Demetrius (Lysander's rival, who has a reputation for disloyalty) exchange witty banter about the lion.

T: A very gentle beast, and of a good conscience.
D: The very best at a beast, my lord, that e'er I saw.
L: This lion is a very fox for his valour.
T: True, and a goose for his discretion.
D: Not so, my lord; for his valour cannot carry his discretion, and the fox carries the goose.
T: His discretion, I am sure, cannot carry his valour;
for the goose carries not the fox. It is well;
leave it to his discretion, and let us listen to the moon.
(5.1.223-31).

Let us, for the moment, look at two modern texts written up as *en face* student references. The first is Mary Ellen Snodgrass's of *Shakespeare on the Double*, and the second, by *Spark Notes* online.[14]

Shakespeare on the Double	**Spark Notes**
T: A mild-mannered creature with a conscience.	Ah, it's a sensitive animal with a good conscience.
D: The best creature I ever saw.	He's the best actor I've ever seen play a lion.
E: This lion is foxier than he is brave.	He's as brave as a fox.
T: Yes, he is. And he's a nitwit for telling us.	True, and as wise as a goose.
D: You're wrong, my lord. His bravery does not outweigh his caution. Thus, the fox carries off the goose.	Oh, that's not true, my lord. He's not brave enough to be wise.
T: His caution certainly can't outweigh his courage. For a goose can't carry off a fox. It doesn't matter. Let his caution be enough. Let's hear the moon.	He's not wise enough to be brave. Anyway, he is what he is. Now, let's listen to the moon.

14. http://nfs.sparknotes.com/msnd/ . Retrieved April 11, 2018.

Now let us look at Tinio's translation. Tinio has brought in a different set of animals altogether, in keeping with Filipino culture's normal animal characterization of personal traits.

	Gloss
T: Napakamagalang na hayop, at napakabuti ng ugali.	What a gallant beast, and how fine a demeanor/character.
D: Ang pinakamaayos na hayop na nakita ko, Panginoon.	The finest beast I have seen, my lord.
L: Kung tapang ang pag-uusapan, matulin pa sa kuneho kung tumakbo palayo sa basag-ulo.	If we talk about ferocity, the rabbit runs (away) faster when scared (placed in a tight spot).
T: Totoo, at maignat pa sa pusa.	True, and more cautious/careful than a cat.
D: Hindi gan'on, Panginoon ko; dahil hindi kayang itakbo ng tapang niya ang kanyang pag-iingat, samantala maitakbo ng kuneho ang pusa.	Not quite (that way), my Lord; because his ferocity can't match his caution, while a rabbit can (certainly) carry off a cat.
T: Tiyak kong hindi rin maitatakbo ng pag-iingat niya ang kanyang katapangan. Dahil hindi naman itatakbo ng pusa ang kuneho. At mabuti na lamang. Mag-ingat na lang tayo at makinig sa sasabihin ng Buwan.	T: I am quite certain his caution can't match (carry off) his ferocity. Because a cat won't carry off a rabbit. Which is just as well. Let us just be cautious ourselves and then (just) listen to what the Moon will say. (5.2.226-37).

In Filipino, a fox is *soro* (Sp. "zorro") and a goose, *gansa* (Sp., "ganso"), in which case no translation difficulty would have arisen by way of a literal transfer. However, the context in which they have been placed dramatically made Tinio decide on domestication. Among other things, rabbits are known for their speed (in a chase) in local folklore, and cats for their caution, invincibility, and affection, which might as well describe Snug as the lion in the play. Elsewhere, Tinio has also "domesticated" the animals (in the Venuti sense), especially as swear words, even if there are no animals in the original in the first place. Thus, in *Romeo and Juliet*, we read:

Benvolio:	By my head, here come the Capulets.
Mercutio:	By my heels, I care not.
Tybalt:	Follow me close, for I will speak to them.
	Gentlemen, good den. A word with one of you.
Mercutio:	And but one word with one of us?
	Couple it with something; make it a word and a blow.

Tybalt: You shall find me apt to do that, sir, and you will give me occasion.
(3.1.30-37)

Swear words such as Benvolio's "by my head" or Mercutio's humorous deflection "by my heels" are "untranslatable" by lexical transfer and cultural meaning. Many of Shakespeare's swear words are of a religious source, such as "swounds" or 'zounds' from "by God's wounds," or "by Gis" from *Jesus*. Such deflection often mollifies the social opprobrium associated with foul language in the same manner we may say "shoot" instead of "shit" or "freaking" instead of "fucking." Tinio's choice to localize Benvolio and Mercutio's invective therefore is a cultural appropriation, or once more, a domesticating strategy.

	Gloss
B.: Anak ng kuwago, heto na'ng mga Capuletto.	Son of an owl, here come the Capulets.
M.: Anak ng pusa, ano'ng pakialam ko?	Son of a cat, what do I care?
T.: Dikit sa akin; pagsasalitaan ko'ng mga ito. Magandang hapon. Isang pangungusap sa isa sa inyo.	Come close to me. I will speak with them. Good afternoon. Let me have a sentence with one of you.
M.: Isang pangungusap sa isa sa amin? Huwag mong pag-isahin; samahan mo ang isang pangungusap ng isang sikmat. (3.1.33-40)	A sentence with one of us? Don't make it merely one; add to that sentence a snappy bite (of a dog).

"Son of an x" where x is either an animal term or another seemingly lowly object, is a commonplace formula for swearing in Filipino. Benvolio's "son of an owl" or Mercutio's "son of a cat" are creative, if culturally appropriate translations. They are especially humorous because "kuwago" or owl sounds like "gago" (fool/stupid) and "pusa" or cat is a twist from "puta" or prostitute. As Klimenko writes, "*anak ng pusa* 'son of a cat' where 'pusa' is a substitute for 'puta' (a whore), the whole phrase being a euphemism for *anak ng puta* "son of a whore" (n.d., 25). The euphemisms here, therefore, enhance the dramatic if comical function in this testosterone-inspired one-upmanship between Benvolio and Mercutio.

CONCLUSION

Quince's marvelous response to Bottom on seeing him transformed into an ass—"thou art translated"—rather than Snout's "thou art changed," might as well signal

the key metaphor of translation of the animal in literature. When Bottom's friends startle and run away in fright, he must console himself and sing:

> The woosel cock so black of hue,
> With orange-tawny bill,
> The throstle with his note so true,
> The wren with little quill.
> (3.1.124-27)

The three birds Bottom so sings about, the woosel cock (blackbird), the throstle (thrush), and the wren are all colored black, all potentially ominous, yet one can also tune into their clear, beautiful notes. Bottom's own fear is thus displaced in his translation as an ape by a sense of animal fellowship, a recurrent imagery in many of Shakespeare's works. Spurgeon points out that of the animal group, the greatest number is drawn from birds, of which the Bard identifies over 600 species. That Shakespeare's intimate understanding of "the life and habits of birds and his intense sympathy for them" (Spurgeon 1935/2005, 48), especially of their movement, makes us think of how animals themselves are translated by us, and we by them. Animal movement is not one, but many movements, which drew Shakespeare's endless fascination, and for the birds he could say "at one fell swoop" (*Macbeth*) of the kite, the plumed estridges (goshawks) that "wing with the wind" (*Henry IV, Part I*), the "new ta'en sparrow fetching her breath shortly" (*Troilus and Cressida*), "the dive-dapper peering through the wave" ("Venus and Adonis"), and so on.

So too is translation. Translation is not one movement but many. It is not mere transfer from the source to the target, especially when they involve linguistic animals. Whether material or metaphoric, animals in literature are multifunctional, and that because of this, translations and translators appropriate particular ways in which they are best applied, understood and appreciated. In this way, animals in translation are decisional events, not because all translation is inherently decisional in the first place, but because of the multifarious ways in which animals are represented, bound as they are by specifics of culture, history, geography, climate, ecology, and the larger context of human-animal relations. Much of this is largely, admittedly anthropomorphic and/or anthropocentric and seen through our modern eyes, yet Early Modern culture, Shakespeare, in particular, contested the idea of human superiority over animals and instead, argued for the non-essential, fungible human. The human belongs in a stream of creation, not above animals nor below them, but alongside them, yet because the human is inscribable, malleable, some humans, through the dramatis personae, turn into beasts, monsters, and other unspeakable creatures.

As we have seen, Tinio as a translator of Shakespeare's animals, employed a number of strategies to locate the unfamiliar on a local grounding. He used their own cultural agency to familiarize for Filipino readers or audiences what otherwise would have been distant, alien, or strange in mapping the large reference to animals in the canon. This domestication, whether through specific techniques such as substitution, subordination, deletion, or addition, renders "Shakespeare's untranslatability" (Schalkwyk 2006)[15] largely a moot point. Schalkwyk, of course, argues against the infamous epithet—"Shakespeare is untranslatable"—uttered by Sir Peter Hall, the founder of the Royal Shakespeare Company, by separating Shakespeare the man or authority, from Shakespeare the text: "the translator is committed to make available a set of relationships recognizable as 'Shakespeare'—not the man or the mind behind the text, but whatever has been constituted as 'the text'" (2006, 38).

This then brings us to the final point of this paper, that translation is process of creative rewriting, that the literary translator is a "rewriter and recreator" (Bassnett 2015, 166) whose responsibility is to give some sense of what the original is like by transforming it. This is mirrored by Octavio Paz when he writes, revisiting Roman Jakobson's 1959 proposition, that:

> El texto original jamás reaparece (sería imposible) en la otra lengua; no obstante, está presente siempre, porque la traducción, sin decirlo, lo menciona constantemente, o lo convierte en un objeto verbal que, aunque distinto, lo reproduce. (Paz 1971)
>
> [The original text never reappears in the other language (this would be impossible); it however remains present because the translation, without expressing it, keeps constant, or converts it to a verbal object that, while unique, reproduces it]. (translation mine)

The transformation is a creative act, frequently adopting inventive strategies, or adapting "solutions to specific linguistic and cultural constraints," a reconfiguration that "enters into dialogue with, and interrogates, other texts, other literary practices, and the nature of translation itself" (Loffredo and Perteghella 2007, 11). Thus, Tinio's interpretive take of Shakespeare's large metaphoric bestiary is not only expected because translation is a process of creative rewriting, Tinio also made the original his own—bringing home the animals, so to speak.

15 Schalkwyk, David (2006). "Shakespeare's Untranslatability." *Shakespeare in South Africa* 18, 37-48.

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