

Cultural Recognition and/or Misrepresentation

The Narrative of Cebuano Literature Translation Projects¹

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Abstract

This paper concerns the revision of the definition of “Philippine literature” in the 1960s, emerging out of the campaign to include the literary works from the regions. Since then, this literary-historical revision has brought about cultural and literary recognition of literature from the regions, particularly Cebuano literature, through scholarly publications such as books, anthologies, and translation projects. This study looks into the material limitations in the pre-publication stage of translation projects of Cebuano literature into English and Filipino, and narrates the “story” of their translation processes. Using a literary-historical approach and archival research, this study examines the material limitations of the translation projects and analyzes how they might have resulted in a representation (cultural recognition) and/or misrepresentation of Cebuano literature in the context of the significant attempt to contribute to a redefinition of “Philippine Literature.”

Keywords

literary translation, regional literature, Philippine literature, translated Cebuano literature, material limitations

Cebuano Literary History

The Cebuano linguistic sector that covers most of the regions in the Visayas, specifically Cebu, and parts of Mindanao possesses varied and abundant literature in its oral and written forms. Its oral tradition includes folk tales, sayings, songs, riddles, and speeches while its written forms are works composed for publication such as poems, short stories, novels, and plays (Ramas 212).

The peak of Cebuano literature, also known as “The Golden Age of Vernacular Literature,” happened from the 1900s to the 1930s. It must be emphasized that Vernacular literature refers to the literature written in the vernacular or regional languages, hence, the term “vernacular” is used interchangeably with the term “regional” as adopted from the studies of Resil B. Mojares (1976/1989) and Bienvenido L. Lumbera (1982-1997).

During this period, Cebuano society was buffeted by cultural cross-currents such as the fall of Spanish power, the rise of nationalism, and the inroads of American politics and culture. With Spanish language on the decline and English skills to be mastered, the use of the Cebuano language was not just a practical but also a political choice for the young nationalists who were lobbying for independence (Alburo et al 1). It was during this period that the canon of classical Cebuano literature was formed.

However, World War II interrupted the literary production of Cebuano literature. Moreover, the implementation of English and Filipino as “mediums of instruction” has marginalized the Cebuano language and its literature as well as the other regional languages such as Waray, Bicolano, Hiligaynon, to name a few. The teaching of English in the public school system had given rise to Filipino writing in English and the implementation of Pilipino (later on changed into Filipino) as the national language has encouraged Filipinos to write in Filipino. Thus, from the 1950s to the 1960s, Philippine literature was thought of as embodying only writings in English and Filipino. This means that the conception of Philippine literature largely centered on writings in Filipino and English (Bresnahan 132). Hence, Resil Mojares argued that the study of the country’s regional literature such Cebuano, Bicolano, Hiligaynon, Waray, Kapampangan, and many more, was

necessary for substantial revisions in the conception of Philippine literature. This endeavor would reveal the significance of the immense quantity of regional literature (156). In a similar vein, Marjorie Evasco contented that studying the literature of the Philippines during this time cannot neglect the relational influences that revolve around the nation and the regions. It is of utmost importance that the regions would affirm its place in the revision of national consciousness through its literary works (60-61). Through the inclusion of regional literature, the revision of Philippine literature would no longer be treated as “the undergrowth of literature” (Mojares 157). The undergrowth of literature refers to conception of Philippine literature embodying only the writings in Filipino and English which offers a partial representation of Philippine literature since other regional literature such as Cebuano, Bicolano, Hiligaynon, Waray, Kapampangan, are not yet included.

Hence, in the early 1970s, it was clear that Philippine literature was still caught up in the process of revision/redefinition, and studying regional literature was part of this process. This momentous literary-historical revision was supported by the collaborative efforts of different national and regional institutions in initiating translation projects. At this point, translating literary works from the regions became an essential task considering that not all Filipino readers can understand literary works written in the regional languages.

However, the initiation of translation projects in the regions was a gradual process as it entailed a lot of considerations such as the collection, compilation, and limitations on its publication. This article traces the literary-historical narrative of translation projects for Cebuano literature particularly focusing on its coverage to reveal the material limitations of the translation projects from the 1970s to the 21st century. From this, it also analyzes how the material limitations construct representation and misrepresentation of Cebuano literature in the revision/redefinition of Philippine literature.

The Narrative of Cebuano Literature Translation Projects

The collection of Cebuano literature translation projects was done by employing archival research in various national and regional institutions

which are highlighted in the tabulated description of the translation projects. The collected translation projects of Cebuano literature were organized thematically and periodically to trace the narrative and illustrate the coverage that the translation projects had to offer. Based on the gathered data, Cebuano literature translation projects started in the 1970s, through the 1980s, and 1990s and up to the 21st century. The description of translation projects is organized using this periodization. Aside from that, translation projects are also described according to 1) language choice of translation,

2) main outlets of translated Cebuano literature, 3) translation programs and 4) coverage. The first, *language choice*, refers to language preferences in translation, which are Filipino and English. The second, *main outlets*, refers to literary magazines, journals, and anthologies where translated Cebuano literature appeared/was published. The third, *translation programs*, refer to particular regional, national, and international programs that sponsored or funded the translation projects. And the fourth, *coverage*, identifies the genre, featured authors (general to specific), and the publication year of the original Cebuano literature covered in the table of contents. It is important to emphasize that the description of Cebuano literature translation projects in each period is only representative (not exhaustive) in nature given the material limitations in the production. The periodization and description of Cebuano literature translations are shown in the tables that follow.

Table 1. Descriptions of Cebuano Literature Translations in the 1970s.²

Cebuano Literature Translation in 1970s			
Language Choice	Main Outlets	Translation Programs/Projects	Coverage
Filipino	1 anthology	<i>Manunulat: Mga Piling Akdang Pilipino</i> by Efren Abueg.	<ul style="list-style-type: none"> • Maikling kwento (Short Story) • Ambrosio T. Suico (Cebuano Fictionist) • Nasazion Bas (Cebuano writer) • Kasaysayan ng literaturang Sebuano (Nasazion Bas) mula • 1900s to 1960s.
English	2 anthologies	Cebuano Studies Center Translation Projects by Erlinda Alburo	<ul style="list-style-type: none"> • Folktales and Folksongs • No mention of authors • Precolonial

In the 1970s, the campaign to go back to the study of vernacular literature was a first step in the revision of Philippine literature. As an initial response to this campaign, there were only three anthologies of translated Cebuano literature created at that time. One of them was translated into Filipino and the other two were translated into English. Aside from the difference in the language choices in translation, the anthologies also belonged to different translation anthologies. The translation of Cebuano literature into Filipino belonged to the anthology of translation entitled *Manunulat: Mga Piling Akdang Pilipino*, the coverage of which included not only Cebuano literature but also other regional literature such as Hiligaynon, Ilokano, and Kapampangan, to mention a few. The different regional literatures included in this anthology were written/translated by regional writers; in particular, the definition of Cebuano literature was written/translated by Nazarion Bas.

The themes of the short stories included in this anthology were influenced by nationalism, as the goal of this anthology was guided by a philosophy that promotes the establishment of Philippine literature using the Filipino language through translation in Filipino. Abueg argued that this preliminary translation anthology is a way of uniting the regions by using the Filipino language. Aside from that, Abueg believed that using the Filipino language in translation would clarify the perception that translations using a foreign language (English) are a form of brainwashing or another form of colonization (i). Indeed, the main goal of this translation project was to establish Filipino language as a medium for the formation of Philippine literature.

However, upon the implementation of English language policy in Philippine schools, Filipino writers developed a strong preference for using the English language. Aside from that, regional scholars, especially the Cebuanos, preferred to write in English as their way of resistance to Filipino (Manila) imperialism. This was because the implementation of the national language was largely based on Tagalog (Executive Order No. 134) in 1937. Though the national language was changed from “Pilipino” to “Filipino” as stipulated in the 1987 Constitution to accommodate other languages (Article XIV, Sec. 6), the grammar of this national language was still Tagalog-based (Puente 28). Thus, the Cebuano writer’s preference for using the English language was rooted in deeper political reasons.

This preference was apparent in the creation of translation projects of Cebuano literature under the Cebuano Studies Center (CSC) of the University of San Carlos. As the campaign for studying regional literature carried on, studies centers devoted to the different regions were established to provide space for regional scholars to start their research. Hence, in 1975, the Cebuano Studies Center (CSC) was established to accommodate the increasing necessity for research on the literature, history, and culture of Cebuano. Since its foundation, CSC serves as an instrument for establishing Cebuano literature in particular, and a sense of region in general, by encouraging scholars to conduct studies that unite the strewn and isolated Cebuano literary works after the Second World War. One of the initial studies that the center supported was the translation projects of precolonial

Cebuano literature, such as folk songs and folktales. The coverage of these anthologies focused on translating the precolonial oral traditions such as the folk songs and folktales of the Cebuano.

It is evident that the translation anthologies in the 1970s were the initial response to the campaign of establishing regional literature for the revision and redefinition of Philippine literature. The Cebuano scholars/translators involved—Nazarion Bas and Erlinda Alburo—offered differing perspectives. As part of the *Manunulat* translation anthology, Bas preferred Filipino as the target language of his translation of the selected short story included in the anthology while Alburo preferred English as the target language of translation in her translation anthology of precolonial Cebuano literature. In terms of coverage, Bas focused on the history of Cebuano literature from 1900s to 1960s while Alburo focused on folktales and folk songs of precolonial Cebuano literature. Bas’s preliminary study was comparably limited in coverage intended as it was a representative study of Cebuano literature in an anthology that catered to the translation of several regional literature. With these preliminary translation anthologies in the 1970s, more Cebuano scholars continued the making of other translation projects in the 1980s.

Table 2. Descriptions of Cebuano Literature Translations in 1980s.²

Cebuano Literature Translations in 1980s			
Language Choice	Main Outlets	Translation Programs/ Projects	Coverage
Filipino	1 Journal	Published selected eight (8) translated poems in <i>Mithi</i>	<ul style="list-style-type: none"> • Cebuano Poems • Various canonical Cebuano poets • 1900s-1960s
English	2 anthologies	Solidarity Translation Series <ul style="list-style-type: none"> • Anthology of translated Oral Traditions and Poems 	<ul style="list-style-type: none"> • Cebuano Poetry • Various canonical Cebuano poets • Precolonial to 1940 • 1940-1988

In the 1980s, the promotion of regional literature became more widespread as more regional scholars, international and national institutions showed support for Cebuano translation projects. There were additional outlets for translated regional literature like the literary journal *Mithi*, the literary journal of the Writers Union of the Philippines, or Unyon ng mga Manunulat sa Pilipinas (UMPIL) founded in 1985. Its representation of Philippine literature does not only include literary works in English and Filipino but also literary works by recognized regional writers in Cebuano, Ilokano, Kapampangan, and many more (*Kagawaran sa Wikang Filipino*).

Another impetus for the translation of regional literature into English and Filipino came from the Toyota Foundation of Japan (TFJ). As an organization, TFJ aims to preserve and revitalize other Southeast and South Asian countries' ethnic cultures, societies, and history by granting publication funds for research projects in the 1980s (even up to the 1990s) through their "Know Our Neighbours" Translation Projects/Programs (Toyota Foundation). Through the grants from Toyota Foundation, the *Solidarity Translation Series* was formed in collaboration with *Solidarity* publication founded by F. Sionil Jose. *Solidarity Translation Series* published Southeast Asian books translated into Filipino, English, Cebuano, and Ilokano under its *Solidarity Translation Series*. Focusing on regional literature, *Solidarity Translation Series* included the translation of Cebuano literature into English. There were two English translation projects of Cebuano literature published by Cebuano Studies Center (CSC) of the University of San Carlos in the 1980s. CSC served as a research center where the compilation, translation, and publication processes of the translation projects took place. These translation projects include *Sugbuanong Balak: Cebuano Poetry until 1940*, which contained oral traditions and poems from pre-Spanish colonization until 1940, and its sequel *Sugbuanong Balak: Cebuano Poetry from 1941 to 1988*.

As evident from the data in Table 2, the coverage of Cebuano literature translation projects focused on the genre of poetry written by various canonical Cebuano poets from the 1900s to the 1980s. Don Pagusara's Filipino translation in *Mithi* covers Cebuano poems from the 1900s to the 1960s while the translation projects under the *Solidarity Translation Series* headed

by Resil Mojares, Simeon Dumdum Jr, Vicente Bandillo, and Erlinda Alburo, focused on the English translation of oral traditions and Cebuano poems from the precolonial period to the 1940s (1st volume) and Cebuano poems from the 1940s to the 1980s (2nd volume). Meanwhile, Pagusara’s selection of the eight (8) translated poems published in *Mithi* was not mentioned but the selection of Cebuano poems under *Solidarity Translation Series* was guided by a set of criteria such as distribution of texts in time, representativeness in themes and styles, and literary merit.

With this development in the 1980s, more translation projects were produced in the 1990s that offer a different coverage.

Table 3. Descriptions of Cebuano Literature Translations in 1990s.²

Language Choice	Main Outlets	Translation Programs/Projects	Coverage
Filipino	3 anthologies	(2) Panitikan Series 1. Anthology of translated poems 2. Anthology of translated Play/Drama	<ul style="list-style-type: none"> • Oral traditions and Cebuano Poems • Various Cebuano Poets • Precolonial to 1980s • Play/Drama • Selected Cebuano Playwrights (Ismael Paras; Junne Cañizares; Buenaventura Rodriguez; Vicente Sotto) • 1900s to 1960s
		(1) Aklat Bahandi Series 1. Anthology of translated short stories	<ul style="list-style-type: none"> • Maikling kwento (short stories) • Vicente Sotto • 1900s to 1940s
English	NONE	NONE	NONE

With the increase in translation projects of Cebuano literature into English in the previous period (1980s), Filipino language scholars and enthusiasts made an effort to alter the situation by creating another

translation series, this time focusing on Filipino as the target language. The result of this endeavor has created the *Panitikan Series*, also funded by the Toyota Foundation of Japan. *Panitikan Series* is a conglomeration of the Ateneo University Press, the De la Salle University Press, and the University of the Philippines Press, with the goal of publishing or reprinting important regional literature that students of literature and Philippine culture must read (Albuero et.al. ix). The university presses in the consortium published 12 titles each within a span of six years. The Ateneo University Press (AUP) published two Cebuano literature translation projects under the *Panitikan Series*, namely, the *Panulaang Cebuano* (1993) and *Dulaang Cebuano* (1997), which were collections of Cebuano poems and drama. *Panulaang Cebuano* (1993) featured oral traditions and poems written by various canonical Cebuano poets from the 1900s to the 1980s. *Dulaang Cebuano* (1997), on the other hand, featured Cebuano plays/drama from the 1900s to the 1960s written by selected classical Cebuano playwrights, Ismael Paras, Junne Cañizares, Buenaventura Rodriguez, and Vicente Sotto.

In addition, *Aklat Bahandi Series* also initiated translation projects of Cebuano literature into Filipino through the Center of Filipino Language of the University of the Philippines. According to Albuero, the *Aklat Bahandi Series* considered the translation of regional literature into Filipino as a “treasure” for it advances the use of the national language in the revision/ redefinition of Philippine literature (Ramos i). The translation project under *Aklat Bahandi Series* is entitled *Labindalawang Kuwento ni Vicente Sotto*. It consisted of twelve stories written by Vicente Sotto from the 1900s to the 1940s, translated into Filipino by Remedios B. Ramos, and edited by Erlinda K. Albuero.

The coverage of these translation projects can be explained by looking into the compilation and selection process. For the *Panitikan Series* the compilation and selection processes started by first consulting literary experts from the three major universities involved by using a questionnaire. These experts were Dr. Soledad Reyes of Ateneo, Dr. Isagani Cruz of De La Salle, and Dr. Nicanor Tiongson of UP. The list of works resulting from this consultation was turned over to regional literary experts who completed

the list and translated the selected regional literary works. The regional literary experts who completed, translated, and edited the two translation projects under *Panitikan Series* were Don Pagusara, Erlinda Albuero, and Resil Mojares. The compilation of these translation projects was accomplished in the Cebuano Studies Center (CSC) and then forwarded to the Ateneo University Press for publication.

Moreover, the selection process for the coverage of the translation project under *Aklat Bahandi Series* which featured the short stories of Vicente Sotto was a form of tribute to Vicente Sotto who was known as the Father of Cebuano Literature.

During this period (1990s), as shown in Table 3, there were no translation projects of Cebuano literature in English. It must be noted that it was during this period when the promotion of the use of the Filipino language was at its strongest. Filipino language experts, enthusiasts, and national institutions aggressively fought for the use of the national language. Aside from that, the coverage of translation projects during this period focuses on the genre of poems, short stories, and play/drama written during the pre-colonial period to the 1980s. The featured authors however range from various canonical Cebuano poets to selected Cebuano fictionists and playwrights.

Having the same coverage (more or less) is also evident in the translation projects published in the 21st century.

Table 4. Description of Cebuano Literature Translations in the 21st Century²

Cebuano Literature Translation in the 21 st Century			
Language Choice	Main Outlets	Translation Programs/Projects	Coverage
Filipino	1 anthology	Sentro ng Wika Translation Project <ul style="list-style-type: none"> Anthology of translated Oral Traditions, Poems, Stories, and Radio Play 	<ul style="list-style-type: none"> Various genres (Bugtong, idyoma, salawikain, anekdota, tula, kwento, at dulang panradyo) Various Cebuano contemporary writers original date of publication was not given
English	11 anthologies	(1) CSC Translation Project <ul style="list-style-type: none"> Anthology of translated Oral Traditions 	<ul style="list-style-type: none"> Riddles and Proverbs No mention Precolonial
		(2) Solidarity Translation Series <ul style="list-style-type: none"> Anthology of translated Fiction 	<ul style="list-style-type: none"> Fiction Various Canonical Cebuano fictionists Precolonial to 1940 1940 to 2005
		(4) NCCA Publication with translation <ul style="list-style-type: none"> Anthology of translated Novel and Fiction of selected classic Cebuano writers. 	<ol style="list-style-type: none"> Novel (Serialized fiction) of Austregelina Espina-Moore from 1970s to 1990s Short Stories of Gremer Chan Reyes in the 1960s Short Stories of Temistokles M. Adlawan from 1960s to 1980s Novel (Serialized fiction) of Austregelina Espina-Moore from 1970s to 1990s
		(4) USC Publication with translation <ul style="list-style-type: none"> Anthology of translated Novel and Fiction of selected classic Cebuano writers. 	<ol style="list-style-type: none"> Novel (Serialized fiction) of Austregelina Espina-Moore from 1970s to 1990s Short Stories of Ernesto D. Lariosa in the 1990s Short Stories of Gardeopatra Quijano from 1930s to 1940s Short Stories of Lamberto G. Ceballos from 1990s to present

The publication of Cebuano literature translation projects continued until the 21st century as more institutions such as Kagawaran ng Wikang Filipino (KWF), Panrehiyong Sentro ng Wikang Filipino, the National Commission for Culture and the Arts (NCCA), and University of San Carlos Press were offering funds for translation projects. The last translation project of Cebuano literature into Filipino was created under the Panrehiyong Sentro ng Wikang Filipino Region VII, located at Cebu Normal University (CNU) in Cebu City, with funding coming from Kagawaran ng Wikang Filipino (KWF). This translation project was entitled *Mga Piling Literaturang Sugbuanon*. The people behind this project were Lededica Leyson, director of PSWF R-VII, Jovy M. Peregrino of UP Diliman for the Filipino translation, and G. Edgar S. Godin of *Bisaya* magazine for the collection of original Cebuano literary works. The literary works were translated by Filipino teachers and researchers of CNU.

The coverage of this anthology included riddles, idioms, proverbs, anecdotes, poems, short stories, and radio drama. According to Leyson, the riddles, idioms, proverbs, and anecdotes were collected and compiled through interviews, while the poems, short stories, and radio plays were voluntarily provided by the authors (iii). However, the original dates of publication of the included literary works were not provided, so the exact scope of the collection could not be determined. There was no explanation for the absence of dates of publication, suggesting a lack of seriousness in scholarship in the processes of this translation project.

Another translation project into English was published by the Cebuano Studies Center which covers Cebuano riddles and proverbs of the precolonial period translated by Erlinda Albuero. In addition, another volume of translation projects under the *Solidarity Translation Series* was also published during this period. These translation projects are entitled *Sugilanong Sugbuanon until 1940* and *Sugilanong Sugbuanon from 1941 to 1988* which obviously featured Cebuano fiction from precolonial to 1940s and from the 1940s to 2005, written by various Cebuano fictionists.

Meanwhile, the (NCCA) as an overall governing body of Philippine literary arts and culture, offered publication funds for literary endeavors from the regions. The grants required works with translations in English. With this grant, more translation projects of Cebuano literature into English were created through the efforts of Hope S. Yu, the current director (2011 to present) of CSC. Yu's translations, though funded by the NCCA, were not commissioned by the NCCA; the translations were already done by the time the NCCA announced that publication grants were offered. The translation projects created by Yu focused on classical Cebuano literary works in a form of serialized fiction (novel) and short stories written by Austregelina Espina-Moore, Gremer Chan Reyes, and Temistokles Adlawan from the 1960s to the 1990s.

Moreover, the University of San Carlos Press also ventured into the publication of Cebuano literature translated into English as evidenced by the translation projects created by Yu and other USC faculty translators. These translation projects featured serialized fiction (novel) and short stories written from the 1930s to the present by Austregelina Espina-Moore, Ernesto D. Lariosa, Gardeopatra Quijano, and Lamberto G. Ceballos. Yu says she is hopeful since more translation projects of Cebuano literature are in the pipeline, waiting to be published in the years to follow, especially since the Cebuano Studies Center had already ventured into Filipino translation of more Cebuano literature through the grant from the Kagawaran ng Wikang Filipino (KWF) (Yu, Personal interview).

In general, the coverage of Cebuano literature translation projects in the 21st century as presented in Table 4, featured various genres such as riddles, proverbs, short stories, radio play, and novels. The range of the featured authors included various Cebuano authors and selected canonical Cebuano fictionists and novelist. Meanwhile, the year of publication of the original Cebuano literature featured in the translation projects during this period still covers the precolonial time to the present.

These translation projects are indeed important to the promotion of Cebuano literature. The initiation of these translation projects has caused the re-emergence of the existing canon of Cebuano literature as Cebuano

scholars involved have to retrieve, compile, and select the literary works from the archives. Aside from that, the use of English and Filipino as target languages of these translation projects has made Cebuano literature more understandable, hence promoting wider readability. Most importantly, these translation projects have augmented the recognition of Cebuano's literary traditions and cultural identity in its inclusion in the revision/redefinition of Philippine literature.

Cultural Recognition and/or Misrepresentation of Cebuano literature through the Translation Projects

As established in the previous section, the translation projects are indeed instrumental in the recognition of the literary traditions and cultural identity of Cebuano literature in relation to the process of revision/redefinition of Philippine literature. As a consequence, Philippine literature “grew to be an ensemble of literary works produced within the geographical territory of the Philippines, written in the various languages (of the Malay-Polynesian family) spoken by the many ethnolinguistic groups in the archipelago, from as far north as Batanes to as far south as Tawi-Tawi, Sulu” (Ordoñez 23).

However, there were only nineteen (19) translation projects of Cebuano literature published from the 1970s to the 21st century. From the narrative of the translation projects, it is clear that there are limitations in its coverage considering the material and financial restrictions in the publication process. It is observable in the preliminary translation projects from the 1970s that its coverage is limited to folktales, folk songs, and short stories written by selected Cebuano authors during the precolonial period to the 1960s. Meanwhile, the translation projects in the 1980s only covered Cebuano poems written by various canonical Cebuano poets from the precolonial period to the 1980s. On the other hand, translation projects in the 1990s only featured short stories and play/drama written by selected Cebuano canonical writers from the 1900s to the 1960s. Lastly, translation projects in the 21st century limit its coverage to precolonial Cebuano poems and short stories written from the pre-colonial period to the present.

From the description of the translation projects, it can be observed that there was no proper direction in terms of coverage. This was understandable as the clear guidelines for the implementation of the initial translation projects were not yet established. The heavy burden of researching, collecting, and translating Cebuano literature was faced by Cebuano scholars who were confronted by the lack of proper directions and funds for the translation projects. Moreover, the Cebuano scholars involved in the initial translation projects pursued different research directions and used different target languages in translation.

Considering these material limitations, it is clear that the translation projects were not able to cover the entirety of the canon of Cebuano literature. Therefore, the state of Cebuano literature translation projects is incomplete, tentative, and provisional resulting in the misrepresentation of Cebuano literature in the revision/redefinition of Philippine literature. Although there is so much more of Cebuano literature left in the archives than those found in the translation projects, the information is not known to non-Cebuano scholars and readers. As far as they are concerned, what appears in the coverage of the translation projects represents the entirety of Cebuano literature. This situation may speak the same to other regional literature such as Bicolano, Hiligaynon, Waray, Kapampangan to name a few.

This misrepresentation continues to exist as there are only a few published translation projects of Cebuano literature at the current time. On a positive note, this misrepresentation of the canonical Cebuano literature in the translation projects offers opportunities for Cebuano scholars to publish more translation projects. Despite the limitations in their material production, the translation projects are still influential in the cultural recognition of Cebuano literature as it extends the life and affirms the existence of Cebuano canonical works.

Notes

1. This study is a prequel to the published article in *Kritika Kultura (KK)*. This study focuses on the *pre-publication stage* of Cebuano literature translation projects while the published article in *KK* focuses on the *actual and post-publication stages*. With the focus on the *pre-publication stage*, this study traces how these translation projects were initiated to reveal the scope and focus of these translation projects due to material limitations. Using archival research and literary-historical approach, this study looks at how the material limitations of these translation projects construct representation (cultural recognition) or misrepresentation of Cebuano literature in the national arena. Meanwhile, the article in *KK* uses the postcolonial translation theory of Andre Lefevere in analyzing the power dynamics and conditions among constituencies involved in the *actual publication stage* of Cebuano literature translation projects. It also utilizes the theories of Lawrence Venuti, John Guillory, and Barbara Herrnstein Smith on canonization as it examines how translation contributed to the formation of an alternative canon of Cebuano literature in its *post-publication stage*. See Estillore-Gabunada, journals.ateneo.edu/ojs/index.php/kk/article/view/KK2020.03312/2890
2. The data in the tables above showed a *detailed* explanation of the materiality of Cebuano Literature Translation Projects on its *pre-publication stage*. The *summarized* version of this data also appeared in *KK*, however, the *KK* article theorizes the target language of the translation projects, not its material limitations.

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