

Translating Shakespeare's Sonnets

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Abstract: *This paper presents a set of translations for Shakespeare's sonnets which are expressive of thoughts and emotions on human mortality. The translations, which focus on meaning rather than structure, are based on scholars' discussions of denotations and connotations. The discussions include how the versification or metrical structure and cultural context of the sonnets affect meaning. This is meant to produce the so-called "equivalent effect" which is explained below.*

Keywords: *Interlingual translation, equivalent effect, Shakespeare sonnets, versification, translation*

Introduction

The concept of translation relates to diversified language structures, changing lexical meanings, and evolving cultural perspectives. In both intralingual and interlingual translation, equivalence of meanings proves complicated. Synonyms carry meanings that are similar but not equal and words express connotations. In interlingual translation, differences between languages in terms of words, grammar, actual language use, and word meaning associations complicate the translation process. Differences in gender perspectives attached to both concrete and abstract concepts confuse a translator whose cultural orientation differs from that of a text being translated.

In translating Shakespeare's sonnets, an inquiry into meanings is required due not only to linguistic and cultural, but also to chronological distance. Meanings that existed in the past may have changed or may no longer exist.

Creating an Equivalent Effect in Translation

Translation can be formally or dynamically oriented. While the former aims at accuracy and correctness of the message delivered by a translation based on the source text, the latter aims at an

“equivalent effect” (Rieu & Phillips in Eugene Nida 126-128). This means that the effect of a message to original receptors should be the same as the effect of the translated message to its receptors. The receptors do not need to understand the culture of the source text; they just need to experience the same meanings expressed in a source text but in terms appropriate to their culture. Therefore, a translator should not only choose words that match those in the original text, but also consider experiences in the cultural context of the receptor language (Bienvenido Lumbea 62).

With the dynamic type of orientation, translating is understood to be creative. Roman Jakobson and Nida mention poetic translation as a new creation. Jakobson uses the term “creative transposition” while Nida cites Lattimore’s (in Brower 55) “re-creation, not reproduction” as the ultimate requirement in the translation of poetry. Benjamin extends the concept of creativity in translation beyond poetry saying that the translation of an original literary work is its “transformation,” which although affected by processes of change in the meanings of words not only in the original work but also in the translator’s language, echoes the original author’s intended effect.

Due to linguistic and cultural factors that mediate between a source and a target text, Venuti advocates the hermeneutic approach in translation, which involves presenting the social determinants that re-contextualize meanings in translation. This, he explains, is ethical as it exposes the cognitive process of translation to both translator and reader and prevents obscurities that could support the promotion of hidden ideologies.

Shakespeare’s Sonnets

Shakespeare’s sonnets is a deliberately sequenced set of 154 poems which talk about three important characters specifically the speaker, the addressee, and a woman. The speaker is said to be possibly a representation of Shakespeare himself or a character assumed by the sonneteer. In the first 126 of the sonnets, the addressee is a “fair young man” (Callaghan 2) called “a lovely boy” in Sonnet 126. The character of the woman is referred to in Sonnets 127-154. The addressees in the sonnets are not named, nor are the times and places specified. The lack of specific details, and the

emotional involvement in the sonnets have led to speculations about the realities behind the poems and the identities of the characters. Due to the intensity at which the emotions are rendered, the sonnets are not viewed as purely fictional. Callaghan explains these features of the sonnets as the nature of lyric poetry. Lyric poetry expresses mental and emotional perceptions about people, as the poet looks at the world from within and crafts his imagination on relationships without describing his characters (16 -18).

Understanding and Translating the Sonnets

Despite differences in the message of six of Shakespeare's sonnets, the notion of a passing away predominate. However as Sonnet 55, Sonnet 60, and Sonnet 63 state, poetry preserves the memory and worth of the addressee who leaves the world. Implied in Sonnets 71 and 72 is the persona's memory remaining through poetry. Likewise, Sonnet 74 explicitly expresses how the persona's spirit stays with the addressee, also through the poem.

In this paper, elements in the translation are presented in the order of: (1) source text; (2) interpretation of the source text; (3) translation; (4) brief explanation of ideas in the translation.

Sonnet 55 focuses on the power of poetry to preserve the memory of the addressee.

Sonnet 55

- 1 Not marble, nor the gilded monuments
- 2 Of princes, shall outlive this powerful rhyme;
- 3 But you shall shine more bright in these contents
- 4 Than unswept stone, besmear'd with sluttish time.
- 5 When wasteful war shall statues overturn,
- 6 And broils root out the work of masonry,
- 7 Nor Mars his sword nor war's quick fire shall burn
- 8 The living record of your memory.
- 9 'Gainst death and all-oblivious enmity
- 10 Shall you pace forth; your praise shall still find room
- 11 Even in the eyes of all posterity

- 12 That wear this world out to the ending doom.
- 13 So, till the judgment that yourself arise,
- 14 You live in this, and dwell in lovers' eyes.

The first two lines of the poem express the power of poetry over marble nor monuments overlain with gold, to “outlast time.” (Callaghan 120) “In these contents” in line three may refer to “this ...rhyme” (Booth 228) in line two, but the singular form of “rhyme” contrary to the plural form of “contents” makes the interpretation indefinite. In lines three and four, “you” is superficially compared to “unswept stone” but Booth says that “than unswept stone” can be taken as elliptical. It is actually “than in unswept stone”, which is parallel to “in these contents.” “These contents” could mean “these lines” of the poem, with “in” suggesting the capacity of a poem to contain something, that it suggests a coffin. “Time” in line four is suggested to be obscene, which could be perceived as a substance smeared on stone, the agent of the act of smearing, or the idea with which the smearing is associated. These suggest that unlike the body in a coffin, the spirit in the poem cannot be soiled. Booth also mentions that “work” in “work of masonry” was used as a military term referring to fortification. This, as well as statues could be destroyed by war but neither the destructive nature of swords nor that of fire would destroy poetry. The person who lives in poetry can be envisioned to come out victorious over death and hostility, as suggested by the ninth to the tenth lines. Lines eleven and twelve communicate the notion of time with the coming of generations and the world reaching its end. This will be judgment day, when the truth will either support, or weaken the poet’s words as suggested by “so, till.” (Seymour-Smith 139-40) Till judgment day, the addressee lives in poetry and within the sight of those who love his image.

Sonnet 55 is translated as follows.

Translation of Sonnet 55

- 1 Hindi marmol o mga bantayog na natubog sa ginto
- 2 Ang dadaig sa bisa ng isang tula;
- 3 Magniningning ka sa mga tugma
- 4 Higit sa batong nadungisan ng panahon.

- 5 Mga rebulto, itutumba ng digmaan,
- 6 Kutang bato, gigibain ng kagulo,
- 7 Talim ng ispada o init ng digmaan
- 8 Iyong alaala sa tula, di kayang silaban.
- 9 Sa kamatayan at pakikipagkaalit
- 10 Ikaw ay papupurihan
- 11 Sa mata ng mga angkan
- 12 Hanggang sa katapusan.
- 13 Hanggang sa huling paghuhukom na sa iyo'y
babangon
- 14 Nabubuhay ka dito, nasa paningin ka ng mga
nangingibig.

The translation focuses on the immortality of the spirit contained in the poem, which remains unscathed by worldly battles and even by death. The idea of the poem as a container is preserved in the expression “magniningning ka sa mga tugma” in line three. Although an attempt at rhyme and rhythm could be sensed in the translation, the creation of an effect equivalent to that of the original focuses on the semantic aspect of the text. A challenge in translating for an equivalent effect involves understanding not only the message in general, but also details like meanings of terms known in the cultural context of the source text. Understanding that “work of masonry” referred to military fortification assists in the conceptualization of the context of Sonnet 55, enabling translation into “kutang bato” and the recreation of the context.

Like Sonnet 55, Sonnet 60 states how verse withstands the progress of one’s life from birth to death.

Sonnet 60

- 1 Like as the waves make towards the pebbled shore,
- 2 So do our minutes hasten to their end;
- 3 Each changing place with that which goes before,
- 4 In sequent toil all forwards do contend.
- 5 Nativity, once in the main of light,
- 6 Crawls to maturity, wherewith being crown'd,
- 7 Crooked eclipses 'gainst his glory fight,
- 8 And Time, that gave, doth now his gift confound.

9 Time doth transfix the flourish set on youth,
10 And delves the parallels in beauty's brow,
11 Feeds on the rarities of nature's truth,
12 And nothing stands but for his scythe to mow.
13 And yet to times in hope my verse shall stand,
14 Praising thy worth, despite his cruel hand.

Callaghan thinks the number 60 in the title of the sonnet reminds of the number of minutes in an hour, suggesting the pace at how life progresses from birth, and ultimately ends (122). As stated in the sonnet, the characteristics of youth that goes with the passing of life could be preserved in a poem. The poem begins with a simile, which Booth views as expressive of how the passing of both “minutes” and “waves” are inexorable, further suggested by the rhythm of the first line. “Nativity” in line five is personified through the use of “once in” suggesting its existence in space and time. Nativity can therefore refer to a baby, while “the main of light” suggests that nativity could refer to sunrise or the birth of the sun. Also brought to mind is the idea of “nativity” in the seventeenth century, as referring to the astrological chart which could show one’s destiny (*Shakespeare’s Sonnets 239-41*). Line five speaks of the daily appearance of the sun resembling a person’s life, and its movements in the following lines as suggesting one’s destiny. The sonnet continues with “crawls” at the beginning of the sixth line, implying the baby’s growth and a “forward motion” (Booth, *An Essay on Shakespeare’s Sonnets* 137) expressed through “make towards,” “hasten to,” and “forwards do contend” in the preceding lines. “Crowned,” which appears to differ from the preceding verbal descriptions, alliterates with “crawl,” and “crooked” in line seven and implies the prime of a person’s life when ambition is reached. This agrees with the idea of a crown to be sparkling over the head. Considering seventeenth century reading, “crooked eclipses” in line seven is an astrological term signifying harm, a meaning that is realized in the expression “gainst his glory fight.” The glory of both the sun and the man is under attack. “Time” at the beginning of line eight relates to “minutes” described to be like waves in the first quatrain, and to the journey of the sun and of man both in a horoscope in the second quatrain. The line ends with “confound” which means destroy. Booth explains that this and the words “toil” and “contend” in line four communicate a powerful

motion. "Toil" and "contend" suggest the continuous struggle of the waves and of time. One labors as he / she crawls and fights an eclipse. "Time doth transfix" stated like "time... doth... confound" in the preceding quatrain results to "transfix" being interpreted as "pierce through." "Transfix the flourish" can be understood as the lines that pierce through a well ornamented astrological map. "Flourish," the object of transfix relates to "crowned" and "glory" both suggestive of the prime of youth. In "and delves the parallels in beauty's brow," "delve" which means dig, while parallels remind of military trenches; thus "delves the parallels" recalls to mind the fight against the eclipses. But because the "parallels" are "in beauty's brow," time is just transfixing wrinkles in a face that used to show one's youth. The scythe and cruel hand of time would soon take one's life but the poem will preserve the youthful worth of the man (130-43).

The translation of the sonnet focuses on how time impresses and feeds on youth till it totally leaves nothing, but poetry contradicts this for it continues to carry the thought of the ephemeral.

Translation of Sonnet 60

- 1 Tulad sa lakas ng pagdaloy ng mga alon sa batuhan,
- 2 Ang mga sandali'y matuling na tumutungo sa katapusan;
- 3 Bawa't minuto'y pumapalit sa sumulong nang sandali,
- 4 Sa patuloy na paggawa at pakikipaglaban.
- 5 Pagsilang sa pagsikat ng araw,
- 6 Umuusad hanggang sa paggulang,
- 7 Lumalaban sa mapanirang hatol ng tadhana,
- 8 Sa panahong sumisira sa kabunyian.
- 9 Panaho'y gumuguhit sa kabagong-tauhan
- 10 Sumisira sa alindog ng kabataan,
- 11 Dumadagit sa mga likas na katangian,
- 12 Sa kanyang karit walang naiwan;
- 13 Gayon man, tula ko'y tatayong kanlungan,
- 14 Ng iyong mga kapurihan, maglaho ka man.

The translation preserves the comparison between the waves and minutes through the expressions "tulad," "lakas ng pagdaloy,"

and “matuling na tumutungo.” “Pumapalit sa sumulong na-“ in line two suggests a continuous passage; minutes proceed one after the other. The fight against the powerful movement of time is an inevitable concept for the translation to produce an effect to receptors, equivalent to that of the original to its receptors. “Sunud-sunod at patuloy na paggawa at pakikipaglaban” expresses the powerful motion, the continuous struggle of the waves and of time. The idea of cruel eclipses as relating to nativity, which refers to the astrological chart in old times, is translated as mapanirang hatol ng tadhana. The connotation of “cruel eclipses” in the source text illustrates a challenge in translation. Without explanation from research, the term could have been translated into “lupit ng pagdilim” which could have weakened the equivalent effect. How time destroys youth is detailed in lines nine to twelve; it will pierce through youthful charm till one perishes but the poem will praise the youth overcoming the destruction of time.

Like the preceding sonnets, Sonnet 63 speaks of poetry as a vessel where the spirit endures.

Sonnet 63

- 1 Against my love shall be as I am now,
- 2 With Time's injurious hand crushed and o'erworn;
- 3 When hours have drained his blood and filled his brow
- 4 With lines and wrinkles; when his youthful morn
- 5 Hath travelled on to age's steepy night;
- 6 And all those beauties whereof now he's king
- 7 Are vanishing, or vanished out of sight,
- 8 Stealing away the treasure of his spring;
- 9 For such a time do I now fortify
- 10 Against confounding age's cruel knife,
- 11 That he shall never cut from memory
- 12 My sweet love's beauty, though my lover's life:
- 13 His beauty shall in these black lines be seen,
- 14 And they shall live, and he in them still green.

Booth mentions “Against” as a key word in Sonnet 63. It suggests the contradiction between lines 1 to 8, which are about a life when beauty has gone, against the remaining lines, stating about the

beauty of the loved one which remains beyond life. “Against” in line one, is stated to mean “in anticipation of the time when” (Booth, *Shakespeare's Sonnets* 244). Based on this, lines one to four could be understood as stating that contradictory to how the persona’s love will remain unchanged, time will change the loved one’s image into that with lines and wrinkles on his brow. How the “youthful morn” had journeyed to “age’s steepy night” is a metaphor for aging. It suggests how youthful beauty would disappear. Line ten also begins with “Against” but this time what is contradicted is the destructive effect of age for which the persona establishes a defense, so that the beauty of the loved one will remain in his memory. “Black” in “black lines” suggests death while “lines” could be associated with verse. Beyond death, the beauty of the loved one would flourish in the poem.

The poem is translated as follows.

Translation of Sonnet 63

- 1 Salungat sa aking pag-ibig na pang-habambuhay
- 2 Kasabay ng mapanakit na kamay ng panahong
- 3 Iwan siyang hapo, lalagusan ng dugo,
- 4 Uukitan ng mga guhit ang kanyang noo
- 5 Kapag ang pagsikat ng araw
- 6 Naglakbay tungo sa hatinggabi,
- 7 At lahat ng kariktang siya ang naghahari
- 8 Maglalaho, mapapawi, uumitin mga yaman ng tagsibol
- 9 Sa harap ng mga ito, aking pinagtitibay
- 10 Laban sa mapanirang talim ng panahon,
- 11 Nang di kailanman kanyang tabasin sa alaala
- 12 Alindog ng mahal ko, bagama’t kanyang buhay:
- 13 Kanyang ganda’y mamamalas sa mga luksang berso,
- 14 At ang mga ito’y mabubuhay, at siya sa mga ito’y lungtian.

The translation retains the contradiction between the loved one’s life devoid of beauty and the afterlife that is filled with beauty preserved in the lines of the poem. “Lungtian,” corresponding to green which is symbolic of life, suggests the continuing memory of the beloved in the poem.

While the preceding sonnets speak of the death of a beloved, Sonnet 71 states about the persona's death.

Sonnet 71

1 No longer mourn for me when I am dead
2 Than you shall hear the surly sullen bell
3 Give warning to the world that I am fled
4 From this vile world with vildest worms to dwell.
5 Nay, if you read this line, remember not
6 The hand that writ it, for I love you so,
7 That I in your sweet thoughts would be forgot,
8 If thinking on me then should make you woe.
9 O if, I say, you look upon this verse,
10 When I, perhaps, compounded am with clay,
11 Do not so much as my poor name rehearse,
12 But let your love ev'n with my life decay,
13 Lest the wise world should look into your moan,
14 And mock you with me after I am gone.

Sonnet 71 expresses the speaker's concerns relating to his death. Quatrain one of Sonnet 71 carries the message that the poem generally states, which is for the addressee to forget the speaker upon his death. The fifth line, however, which tells the same thing –“remember not,” contradicts this very message as it mentions reading the verse which itself reminds of its writer. Watson states that it is difficult to forget after being told to do so. She mentions Eco's claim in the essay entitled “Art of Forgetting” that the attempt to forget causes one to remember that he should forget, making the attempt difficult to realize. Hence, the sonnet might have aimed at deepening the grief of “the shallow young man” (in Schoenfeldt 356). In the third line, the choice of the words “Give warning” which can be understood as “give notice” actually reminds that life is destined for death. Connecting line three to line two, the bell announces death and reminds of mortality (Oxquarry). Lines six to eight explain the reason for telling the addressee not to mourn in line one and not to remember in line five. The speaker contradictorily does not want the addressee to suffer grief which is expressed in line eight. “Your

love,” viewed as a synonym of “life” in this line also refers to the addressee’s affection for the speaker. “Ev’n” in line twelve, which means “exactly at the same time suggests “of the same length,” equating the addressee’s love with the persona’s life. In the couplet, the addressee is advised to forget, to avoid the ironically “wise” world’s mockery that could result from his relationship with the speaker. (Booth, *Shakespeare’s Sonnets* p. 258; Oxquarry)

Following is the Tagalog version of Sonnet 71.

Translation of Sonnet 71

- 1 Huwag mo na akong tangisan, sa aking kamatayan
- 2 Na susundan ng tunog ng batingaw
- 3 Upang ipagbigay alam itong paglisan
- 4 Sa mundong kanlungan ng kasamaan.
- 5 Sa pagbasa nitong bersong katha,
- 6 Iwasang gunitain itong may akda,
- 7 Sa labis kong pag-ibig, ang nais ko’y iyong isaisantabi
- 8 Gunita ko kung dulot nito’y pighati.
- 9 Sa pagbasa nitong tula
- 10 Sa sandaling ako sa lupa’y humimlay,
- 11 Aba kong ngalan iwasang sambitin,
- 12 Sa halip, tulad ng aking buhay, bayaang pag-ibig ay
pumanaw,
- 13 Upang huwag pantas na mundo, panaghoy mo’y
pansinin,
- 14 At ika’y hamakin nang dahil sa akin.

The fifth and sixth lines attempt to retain the contradiction in stating the call to forget. The translation ends with the speaker’s intention of sparing the addressee from mockery by the world.

Sonnet 72 expresses thoughts and feelings similar to those in Sonnet 71.

Sonnet 72

- 1 O, lest the world should task you to recite,
- 2 What merit lived in me that you should love
- 3 After my death, dear love, forget me quite,

4 For you in me can nothing worthy prove;
 5 Unless you would devise some virtuous lie,
 6 To do more for me than mine own desert,
 7 And hang more praise upon deceased I,
 8 Than niggard truth would willingly impart.
 9 O lest your true love may seem false in this,
 10 That you for love speak well of me untrue,
 11 My name be buried where my body is,
 12 And live no more to shame nor me nor you.
 13 For I am shamed by that which I bring forth,
 14 And so should you, to love things nothing worth.

According to Booth, Sonnet 72 continues the message of Sonnet 71. It discourages the addressee from remembering him who lacks qualities worth valuing. This message begins in lines one and two communicating the possibility of the addressee being challenged to explain what makes the persona worth loving. The message continues with the persona's request to be forgotten completely. The reason is in the third line which states "for you in me" continued to "nothing worthy prove," which Booth interprets in three ways. One is, the addressee can find nothing of value in the speaker. Another is, in engaging in a relationship with the speaker, the addressee shows to be of no worth. It may also mean that the addressee can show nothing of value to have been possessed by the speaker. In line five, "virtuous" describes the "lie" and suggests the content of the lie as characterizing the speaker as virtuous. This is the object of the verb "desert" in line six; "than mine own desert" which is close to "by what I deserve" (258-59). In line seven, "hang" is seen as relating to the hanging of inscriptions, trophies, and badges of honor on heroic soldiers' burials, while "I" is seen to have been chosen instead of "me" for euphonic purposes. In line eight, "niggard" denoting stingy, suggests the exclusion of flattery from the truth (**Oxquarry**). Further noted is how "truth" in line eight precedes "true love" followed by "false in line nine. Connecting line nine to the preceding lines and to that after it, implies that the speaker, fearing that the addressee's love may be untrue, calls on the latter to forget him rather than speak well of him for love. "And live no more" in line twelve is readily understood as referring to the speaker but it could also refer to the addressee as "nor me nor you" means neither you

nor me. The addressee is also viewed as shameful as he would not openly talk about his love for the speaker who is worthless (Booth, *Shakespeare's Sonnets* 258-59).

Sonnet 72 is translated below.

Translation of Sonnet 72

- 1 Sakaling maatasang magpahayag,
- 2 Mga katangian kong sa iyo'y bumihag
- 3 Sa aking pagliban, tuluyan akong limutin,
- 4 Pagka't sa kaugnayan mo sa akin wala kang halagang sasambitin;
- 5 Maliban kung magbitiw ng mga kasinungalingang kapuripuri,
- 6 At sa aki'y maghandog pa ng tsapa ng dangal
- 7 Higit ito sa kung ano ang sa aki'y nararapat,
- 8 Taliwas sa pawang katotohanan.
- 9 Upang hindi tila huwad ang tunay mong pag-ibig,
- 10 Kung dahil sa pag-ibig, puri ko'y iyong wiwikain,
- 11 baon ngalan ko sa libingan ng katawan ko,
- 12 Kaysa mabuhay sa kahihyan, ikaw o ako.
- 13 Kahihyan sa akin, gayundin
- 14 Sa iyo, ang umibig sa walang halaga.

In communicating the lack of worth expressed in the source text, the translation considers the multiple meanings in the fourth line. “..sa kaugnayan mo sa akin, wala kang halagang sasambitin” could mean that: (1) the addressee can utter nothing of value about his relationship with the persona; (2) in engaging in the relationship, the addressee proves nothing of value about himself; and (3) the addressee has nothing valuable to utter about the persona. The last interpretation, of course, is understood based on the third line. Virtuous in the source text, which describes the lie and is mentioned to characterize the persona, is translated as “kapuripuri,” following “kasinungalingan.” In Filipino, the adjective could precede or succeed the noun described. “Kapuripuri” follows the noun “kasinungalingan” here; hence, the word not only describes “kasinungalingan” but also, suggestively, the persona. It could mean

“kasinungalingang kapuripuri ako.” “Huwad” intentionally appears before “tunay” in line 9. As in the source text, these words relate to “pawang katotohanan” in line 8. The juxtapositioning of these words hint at the kind of love the addressee has felt for the persona. The translation focuses on the persona’s perception of worthlessness that if the addressee cannot say anything honorable about him, he would better not say anything at all.

Sonnet 74 is another expression of the same thought about poetry preserving the memory of the persona beyond his death.

Sonnet 74

- 1 But be contented when that fell arrest
- 2 Without all bail shall carry me away,
- 3 My life hath in this line some interest,
- 4 Which for memorial still with thee shall stay.
- 5 When thou reviewest this, thou dost review
- 6 The very part was consecrate to thee:
- 7 The earth can have but earth, which is his due;
- 8 My spirit is thine, the better part of me:
- 9 So then thou hast but lost the dregs of life,
- 10 The prey of worms, my body being dead;
- 11 The coward conquest of a wretch's knife,
- 12 Too base of thee to be remembered.
- 13 The worth of that is that which it contains,
- 14 And that is this, and this with thee remains.

The beginning expression of Sonnet 74 “But be contented” relates to the message of Sonnet 73, which speaks of the persona’s anticipated death. “But be contented” is translated by Booth (1977, pp. 260-261) as “do not be upset” or “be tranquil” when “that fell” or “cruel, painful, ruthless, deadly” “arrest” or “stop” or “apprehension,” takes the persona away. It is as if he were nabbed by a police officer without any chance for temporary release, as suggested by “Without all bail shall carry me away.” In the third line, “line” in its singular form, could refer to the line in the sonnet, the line of life, or family line, while interest means concern for. This third line of the sonnet is explained to introduce why the addressee should keep calm about the persona’s death. One reason is that the

latter's life is part of the verse so that through this, his memory would live on, which is the message of the fourth line. Another is that the verse, taken as valuable property like an estate for inheritance by descendants is reason for the addressee to consider a benefit from the death of the persona. The verse is stated to be a reminder that would be eternal as suggested by "still" modifying "memorial." In the fifth to the sixth lines, where the persona asks the addressee to review the part he has dedicated to him, Shakespeare uses the expression "consecrated", which according to Booth establishes the religious context of the burial rites mentioned in the seventh line. The expression also imitates the Christian tradition of comforting those who mourn for the dead. The seventh line which states, "The earth can have but earth, which is his due," relates to the utterance, "from dust thou art, to dust thou shalt return." Lines eight to twelve speak of the ignobility of the body contrary to the importance of the persona's spirit in the poem, which "with thee remains" (*Shakespeare's Sonnets*, 260-62). Watson explains that Sonnet 74, among others, anticipate a time when persons like the young man whom Shakespeare addresses in his sonnets, will bring to mind again what is past. The sonnet ensures that a representation of the persona remains to be looked back to (in Schoenfeldt, 356).

The translation of Sonnet 74 follows.

Tagalog Translation of Sonnet 74

- 1 Ipanatag iyong kalooban sa marahas na pagdakip
- 2 Na sa aki'y tatangay sa bilanguang walang hanggan,
- 3 Aking alintana nasa bersong binabasa,
- 4 Na magsisilbing alaalang hindi mabubura.
- 5 Kapag ito'y iyong binalikan, alalahanin
- 6 Bahaging sa iyo'y itinalaga:
- 7 Maaangkin ng lupa, lupang sa kaniya'y ukol;
- 8 Diwa ko'y iyo, mahadlika sa katauhan ko:
- 9 Kung gayon ang kawalan mo'y tining na iniwan,
- 10 Bihag ng mga uod, makalupa kong laman;
- 11 Nasakop ng patalim ng isang aba,
- 12 Napakahamak upang mabuhay sa iyong alaala.
- 13 Ang saysay nito ay nasa taglay na diwa,
- 14 Laman nitong bersong mabubuhay sa iyong alaala.

The translation attempts to retain the thought of death as a force that captures the persona. The use of “bilangguan..” in the second line is meant to maintain this idea of a capture like that of a policeman who imprisons the captive. Line 6 ends with a colon leading the reader to what is consecrated to the addressee expressed by “sa iyo’y itinalaga.” While the earthly existence of the persona ends up where it is due, his spirit, the noble part of him is consecrated to the addressee.

Conclusion

To produce an effect that is closest to that of the original to receptors of the message of each sonnet, one must delve into the meanings in the original text. This is imperative in translating Shakespeare’s sonnets which have been written in a culture distant from that of Tagalog. The sonnets of Shakespeare discussed in this paper bring readers to the sonneteer’s stance of looking at relationships from within. These lead readers to an empathic experience of anticipating the end of life’s passage. Although this, the messages of appreciation for another human being, and the thought of being remembered and forgotten are universal themes, the gap in cultural perceptions and time, which affect meanings of words and phrases presents a challenge in translation. It is another challenge to concatenate the words appropriate in producing semantic and tonal effects similar to those of the source texts. The focus on the equivalent effect in translating to another language renders poetic rhythm and rhyme of secondary concern.

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