

# Rewriting Hemingway: Translation to Filipino as a Site for Interrogating Sexual Politics in Two Short Stories

FRANCIS EDUARD LLAMAS ANG

## **Abstract**

The role of translation (studies) in comparative literature is increasingly recognized, as translation has been identified as the primary means for texts to cross borders to find new, foreign readers. Simultaneously, there has been rising support for the translation of foreign literary texts to Filipino. This is evident in the *Aklat ng Bayan* project by the Komisyon sa Wikang Filipino (KWF), which includes paperbacks, each focused on a foreign author whose works are translated to Filipino. Among these is a translation by Alvin C. Ursua of seven short stories by Ernest Hemingway, including “The Snows of Kilimanjaro” and “Hills Like White Elephants.” By reading these two short stories as Ursua’s rewritings, as used by André Lefevere, this study seeks to determine how Ursua managed to translate texts written in English by an American into a language that would be ideal for the casual Filipino reader. Using Walter Benjamin’s notion of authorial intent vis-à-vis the task of the translator and Lawrence Venuti’s ideas of localizing and foreignizing, this study aims to determine the losses and gains made by translating these two short stories. It particularly focuses on the issue of sexual politics, which is relevant in the short stories. In this aspect, it argues, Ursua’s translations significantly alter Hemingway’s original short stories. Such alterations reveal key differences between the sexual politics of Hemingway’s world and that of the reader’s, allowing for insights into the roles of language and translation in forming ideas about gender and sexuality.

### **Keywords**

Translation studies, Ernest Hemingway, rewriting, Filipino/Tagalog, sexual politics

### **Author Note**

Francis Eduard L. Ang is a scholar whose primary research interests are Philippine literature in English, class dynamics in Philippine literature and society, affect and literature, and the short story. He finished with a BA in Creative Writing and an MA in Comparative Literature both from the University of the Philippines, Diliman. He is currently an Assistant Professor of Comparative Literature at the same university.



## **Rewriting Hemingway: Translation to Filipino as a Site for Interrogating Sexual Politics in Two Short Stories**

In the introduction to the book *Translation and World Literature* (2019), Susan Bassnett claims that translation studies and world literature have had a “rocky” relationship for the last few decades. Bassnett reports that recent translation studies have been more engaged with translator training and technology, which is a far cry from its trajectory back in the 1980s when, alongside fields like gender, postcolonial, and media studies, it was poised to challenge traditional approaches to literature. As a result, there has been an “abyss” between translation studies and comparative literature even as recently as the mid-2010s (Bassnett 1). However, Bassnett has pointed out that significant efforts have been made to bridge this abyss. In particular, she credits André Lefevere and his contribution of rewriting as a concept, which essentially places translation on the same level as literary criticism, historiography, and other similar metatextual practices. It is through these rewritings that literature spreads and allows for the situation wherein most literature circulates as translation (2). It is through this idea of rewriting that we can endeavor to unite translation studies and comparative literature, as it allows us to descriptively assess the role a translation has in introducing old texts to new readers in a different linguistic community.

While there has been a steady rise in the number of translations into Filipino in recent years, more can be done in terms of studying what these translations do for both the text and for the Filipino readers who are introduced to these texts through these translations. As such, this study aims to contribute to this body of knowledge. Specifically, this essay reads two short stories by Ernest Hemingway: “Hills Like White Elephants” (from here on shortened to “Hills”) and “The Snows of Kilimanjaro” (from here on shortened to “Snows”). These have been translated into Filipino/Tagalog by Alvin C. Ursua to produce the rewritings “Mukhang Mapuputing Elepante ang Mga Buro!” (from here on shortened to “Mukhang”) and “Niyebe ng Kilimanjaro” (from here on shortened to “Niyebe”), respectively. This study argues that, when these rewritings are read side-by-side with the original texts, they reveal key differences between Hemingway’s world and that of the contemporary Filipino reader, particularly in terms of how sexual politics and

power dynamics have been rewritten, allowing for valuable insights regarding the roles that language and translation have in forming ideas about gender and sexuality.

### **Translation As Rewriting**

Translation as a form of rewriting is an idea championed by André Lefevere. In his books *Translating Literature* (1992) and *Translation, Rewriting, and the Manipulation of Literary Fame* (1992), he groups translation with historiography, anthologizing, and criticism as acts that a professional reader does to frame texts for the benefit of non-professional readers. All forms of rewriting intentionally or unintentionally alter the meaning of the original literary text, emphasizing certain qualities while diminishing others, changing the relationship that the non-professional reader has with the text. The main difference between translation and the other acts is that translation crosses linguistic boundaries in the process, making the original text available to readers of a different linguistic—and consequently literary and cultural—tradition. Lefevere notes that his idea of rewriting is not unlike Anton Popovic’s idea of the metatext (*Translating Literature* 11). Similar to Popovic, Lefevere sees one of the roles of translation studies as engaging in descriptive scholarship of existing translations. Thus, when we read a translation from the lens of rewriting, we descriptively (as opposed to evaluatively) examine the ways that the translation has altered the original text, be it in terms of its meaning, impact, content, style, or whatever else, as these alterations affect the experience of the non-professional reader.

Consequently, the translator is one that rewrites the literary text according to their understanding of it. According to Walter Benjamin, literary texts, like other works of art, do not—or at least should not—primarily orient themselves towards a particular audience (253). This idea especially applies to literary works that supposedly have a timeless quality, having a value that extends beyond their immediate publication. Benjamin argues that translatability is an inherent feature of certain texts and that a translation is beholden not to its audience, but to the original text. The translation, according to him, attempts to convey “the form and meaning of the original as accurately as possible” (255). However, because the language of the original is unified with its content, “like a fruit and its skin” (258), no translation can ever truly capture this unity. The translator then has a different intention altogether from that of the original author. Whereas the author’s intent is aimed towards expressing their ideas, the translator’s intent is orientated towards the target language; the former being a spontaneous expression with the latter being a derivative rendering (258-

60). Thus, for Benjamin, the task of the translator is not to strive for fidelity towards the language, “the task of the translator consists in finding the particular intention toward the target language which produces in that language the echo of the original” (258). This reconciles Benjamin’s ideas with Lefevere’s; seeing the translation as a rewriting, similar to that of literary criticism, allows us to understand that a given translation has a particular intent, one that may echo (to use Benjamin’s word) specific derivatives from the original that the translator intended to amplify.

It must also be considered that translations do not merely amplify this echo towards a different language but to a different culture, one that differs from the original in terms of place and time. To account for this, Lawrence Venuti’s ideas of domestication and foreignization are useful. These two terms explain different approaches to literary translation. In domestication, the text is brought to the reader, effectively reducing the culturally specific elements of the text to allow for easier digestion (16-17). This effectively makes it so that the translation reads like an original text and not as if it had been translated, contributing to what Venuti calls the “invisibility” of the translator. This makes it popular among Anglo-American mainstream translations. On the other hand, foreignizing resists this tendency, working to retain the culturally specific qualities of the original text. The translations end up reading like a translation, forcing the reader to learn the cultural nuances of the original text (20). Venuti argues that a foreignizing translation is preferable, especially because it does not depend on the illusion of the translator becoming an author. But he does admit that even a foreignizing translation depends on some domestication and that the meanings of these concepts change over time (29). Thus, domestication and foreignization are not clearly separated; they exist in a continuum wherein translations operate in such a way that they employ domestication and foreignization to different degrees, sometimes within the same translation. It is evident that Benjamin and Venuti would agree that the translator is different from and can never be the author. Their philosophies converge in the idea that the translator primarily answers to the original text and should not translate for the sake of the intended audience.

When translations are viewed as rewritings, then, the scholar is able to determine the intent with which the translator made their translation. In doing so, it is possible to descriptively analyze the extent to which a translation domesticates or foreignizes. This essay aims to do this with Ursua’s translations of Hemingway’s short stories. To be clear, the purpose of this study is not to determine whether or not these rewritings succeed or fail according

to the ideas of Benjamin and/or Venuti. Rather, it uses their ideas regarding the task of the translator to better understand the losses and gains of Ursua's rewritings as they are translated for a readership that is significantly separated from Hemingway, particularly focusing on the alterations made in the depiction of the power dynamics of the heterosexual couples portrayed in each short story. The goal is to observe how the translation rewrites this gendered dynamic.

It should be noted that, while the focus of this study is to approach the translation descriptively, I am not blind to lapses in quality. As such, it should be acknowledged that Ursua's translations of Hemingway's stories do fall short at certain points. There are instances of objectively wrong translations. For example, the dialogue tag "he told her" in "Snows" (67) is translated as "sabi ng babae" in "Niyebe" (32), completely changing who said the line of dialogue. There are also aspects of Ursua's translation that, while not incorrect, I do object to on poetic grounds. For instance, the repeated monosyllabic word "please" in "Hills" (263) is translated into the repeated polysyllabic "makiusap" in "Mukhang" (71), a choice that arguably does not capture the tone and rhythm of the original or come off as natural dialogue in Filipino/Tagalog. However, despite these points, this study does not aim to be an evaluative judgement of Ursua's translation. Rather than poetics, it examines the ways Ursua's translation has changed the original text. By observing these changes, valuable insights can be gathered regarding the ways in which the stories were altered to cross boundaries of language and time, particularly when it comes to their depiction of sexual politics and power exchange.

### **Translation into Filipino and the Aklat ng Bayan Project**

Much has been said about the translation of literary texts from English to Filipino. According to E. San Juan, translation of texts from foreign languages to Filipino or Tagalog was carried out by ilustrados like Jose Rizal and Katipunan leaders like Andres Bonifacio and Emilio Jacinto as part of a "conscientizing . . . agenda . . . dictated by the needs of the embattled community" and that once English became commonplace in the Philippines, especially with universal public education and mass media in American English, there was no longer a drive to translate to the vernacular (595-96). San Juan's characterization is given more nuance by Ubaldo Stecconi, whose survey of Manila book publishers in 1999 revealed that translations were few and far between, with most of them being translations of Philippine works in English, Spanish or local languages into Filipino/Tagalog and a

minority of them being foreign works translated into either Filipino or English (89-92). What San Juan and Stecconi seem to agree on is that there was little demand for foreign works translated into Filipino during the end of the 20th century and that readers were generally understood to be bilingual in English and Filipino. However, San Juan does note that, from the beginning of the 21st century, there have been numerous translations of Philippine literature in English translated in Filipino (596).

Mario Miclat has written about translation to Filipino, noting that there have been quite a few translations of foreign texts into Filipino, citing the Aklat Bahandi project of the Sentro ng Wikang Filipino (SWF), a project that is still currently active and includes titles like *Pagkakasala at Kaparusahan* (2020), a translation of Fyodor Dostoevsky's *Crime and Punishment* (1867), and *Si Alice sa Daigdig ng Hirwaga* (2000), a translation of Lewis Carroll's *Alice in Wonderland* (1865). Notably, Hemingway's novel *The Old Man and the Sea* (1952) has also been translated as *Ang Matanda at ang Dagat* (1999). Miclat, who is affiliated with the SWF project, argues that translation of foreign works enriches the local language, and he advocates for a more unified effort to "define our translation needs." Considering recent efforts to have Filipino students read in their mother tongue, it is arguable that translations of texts to Filipino broaden the available texts to Filipino students.

Beyond mere commentary on the existence of literary works translated into Filipino from foreign languages and the associated trends, there is also rising scholarship on translation studies in the Philippine context, including translation from foreign languages into Philippine languages. Most notably, the book *Translation Studies in the Philippines* (2023), edited by Riccardo Moratto and Mary Ann Bacolod, indicates recent interest among scholars. Included in this volume are the articles "Gender Bias in Machine Translation" (Endriga and Rosario) and "The Biblical, the Moral, and the Legal" (Javier and Landicho), both of which tackle issues surrounding gender and sexuality in translation between English and Filipino. The latter article goes so far as to demonstrate how Philippine gender norms play a role in the translation of biblical passages into Filipino/Tagalog, changing how Filipino Christians understand the Bible and, by extension, their faith (Javier and Landicho 103-110), highlighting how choices made in translating texts into Filipino reveal local understanding of gender and sexual relations.

In 2014, the Komisyon sa Wikang Filipino (KWF), the government agency tasked with supporting the continuing development of Filipino as a national language and the inclusion

of Philippine regional languages, launched the *Aklat ng Bayan* (ANB) series, a long-term project that seeks to publish texts in Filipino, as well as a few other Philippines languages, on a regular basis. Typically, the commission launches several titles every year under the series, with calls for submission to the series released periodically. Some of the more common entries in the series include translations of foreign canonical works into Filipino. Though not officially grouped under any particular project or subcategory under the ANB series, these books share distinct similarities, with all of their covers designed to have the name of the author on top, an image of the author in the middle, and the Filipino title of the work near the bottom above the KWF logo and the words “AKLAT NG BAYAN.” The translator’s name is noticeably missing from the covers, demonstrating Venuti’s concept of translator invisibility, although the author is named on the title page. These books have been a mainstay of the ANB series, with the 2024 batch including translations of works by Honoré de Balzac and René Descartes. The fact that the cover contains the branding of KWF and ANB but not the name of the author suggests that what lends credibility to these translations are their institutional support and public funding.

Ernest Hemingway’s *Niyebe ng Kilimanjaro at Iba Pang Kuwento* (2015) came out among the first batch of the ANB series, along with translations of works by Anton Chekhov, Rabindranath Tagore, Franz Kafka, and Guy de Maupassant. The book contains seven of Hemingway’s short stories translated by Alvin C. Ursua, an award-winning poet and teacher from Lucena, Quezon. In the bionote about Ursua at the end of the book, there is no mention of his track record as a translator, and it specifically uses the word “nawiwili” (possible to translate as “interested” or “amused”) to describe his attitude towards translating literature, suggesting that this is possibly his first published book of translation. Included among the seven stories are the stories that are analyzed here. Aside from the familiar cover art, the book shares similarities with the other translations of foreign canonical works in the ANB project in that it is a relatively slim and inexpensive volume that is clearly meant to be accessible to most readers of Filipino. Thus, it is safe to assume that, aside from those who have read Hemingway and wish to read the book as a translation, the target readers of this work of translation are being exposed to Hemingway for the first time, possibly because they do not know English well enough to read in it or are more comfortable reading in Filipino.

It is arguable that this book, along with other translations in the ANB series, serves Miclat’s purpose of translating foreign works with the aim of enriching the Filipino language. It

can also be said that these translations, made accessible as they are, work towards the revolutionary aims of translation that San Juan writes about, since they give more readers of Filipino access to canonical texts that might otherwise be inaccessible. However, such conclusions require an understanding of the translations themselves.

### **Hemingway's Short Stories**

The two chosen texts are among Hemingway's most anthologized and discussed short stories. "Hills" first came out in 1927 and was included in the collection *Men Without Women* that same year, while "Snows" first came out in 1936 and was included in the collection bearing its name two years later.

"Hills" is a story that takes place in a train station bar in Spain wherein two characters discuss the issue of whether or not to have an abortion, as they drink alcohol and wait for their train to Madrid. The man is largely trying to convince the girl to go through with the procedure, while the girl is more hesitant. The story has often been used to exemplify Hemingway's Theory of Omission or Iceberg Theory, which posits that short stories can benefit from the withholding of information from the reader (Wu 84). As such, the story never actually mentions abortion, nor does the reader ever find out what the couple decide to do. On the other hand, "Snows" is a significantly longer short story that is often contrasted with stories like "Hills" because it is not a particularly good example of the Iceberg Theory (Pratap 68-69). The story takes place in the middle of an African hunting excursion where a couple, Harry and Helen, must deal with the fact that Harry is dying from gangrene while they wait for a rescue plane that may not arrive. The narrative mainly concerns Harry's existential dread, as he contemplates his life, with flashbacks and introspection emphasizing his wasted talent. As Harry wants to self-destructively accept his end, Helen tries to convince him to hold on to life.

These stories have been selected because they both prominently feature dialogue between two principal characters, one male and one female. This allows for an analysis of the dialogue, particularly in terms of how power is displayed and negotiated between the two characters, showcasing sexual politics as it intersects with other factors like age, socioeconomic class, and cultural capital. In "Hills," the man has considerable leverage over the girl, as he is older, more economically secure, and knows the language of the country they are in. He displays this leverage as he tries to convince the girl to do what

would allow him to maintain his preferred lifestyle. The girl, on the other hand, uses what little leverage she has to resist him: her agency over her own body and her knowledge that the man is trying to project a benevolent image. In “Snows,” Harry is in a considerably lower position than Helen, both because of his inability to move and her ownership of their money. The story can be read as Harry’s use of displays of affection or lack thereof in an attempt to control Helen, using her love for him against her.

Some of these exchanges of power carry over when the text crosses linguistic boundaries, while some are altered in translation. Ursua’s translations, published in 2015, thus allow for an exploration of the kind and degree of alterations made in the sexual politics of the stories in the process of translation into Filipino, especially when done several decades after the stories were first published. In doing this, this study is partially coming from what Luise von Flotow calls the first paradigm regarding the relationship of gender and translation, which she summarizes as “reflect[ing] the conventional assumption that there are groups of people in each society/culture that can be identified as women or men, and who, because of this identification and self-identification, are perceived and treated differently, with the group called women usually located in a subordinate position” (92-93). This is useful because both stories have identifiable men and women, as well as boys and a girl, none of whom are blatantly queer, and because Hemingway is notorious for the machismo and misogyny that bleed into his work (Azhar 88; Bauer 125). As such, the analysis of Ursua’s translations must consider this when understanding existing and shifting power dynamics.

### **Reading the Translations**

This section looks at the ways that “Mukhang” and “Niyebe” paint a picture of gender relations and sexual politics through the dialogue shared between a male and female character, keeping in mind that the target reader, as someone who communicates in Filipino/Tagalog, is likely familiar with the Philippine cultural context and its ideas about sex, gender, sexuality, and the relation and power dynamics that come with it. While it is possible to speculate on how each unit of translation is possibly a product of the ideological positions of the translator, the culture, or the language itself, the analysis here will focus on the translated text and its reception with the target reader.

Before examining the sexual politics in the translation’s dialogue, it is important to understand how even the dialogue tags of both the original text and the translations are

gendered, and to note that the changes made in Ursua's translation reveal important facets of how gender is rewritten. In "Snows," the two principal characters are referred to in dialogue as "Harry" and "Helen," but they are never referred to as such in the dialogue tags. Instead, the dialogue tags always refer to them as "man" for Harry and "woman" for Helen. The local aides that the two principal characters have helping them in their adventure are only referred to in the dialogue tags as "boy" or "boys," a term that establishes both gender and age, with the latter aspect relying on the contrast with "man." Additionally, "boy" here is used to connote a hired helper status, similar to how "maid" might be used were the character female. One of the boys is named "Molo," but is sparingly referred to as such in the narration, about as frequently as the woman is called "Helen." The two boys also refer to the two principal characters as "Bwana" and "Memsahib," both gendered terms used to refer to European masters in colonial East Africa. The only character consistently referred to by name in the narrator's dialogue tags is Compton, the pilot who only appears towards the end of the story, possibly because referring to him as "man" would be too confusing, and no other gendered common noun is appropriate. These distinctions are arguably maintained in Ursua's translation. Dialogue tags refer to Harry as "lalaki" and Helen as "babae," with Molo and the other boy referred to as "binatilyo," a term denoting maleness and youth, communicating that these side characters are younger than the principal characters. In fact, the translation mentions "lalaki" and "babae" more times than "man" and "woman" are mentioned in the original text, as dialogue tags that rely on the gendered pronouns "he" and "she" cannot rely on the genderless "siya" in Filipino since this would be too confusing for the reader. Instead, lines like "he said" are translated as "sabi ng lalaki," resulting in a more frequent invocation of the gendered marker of these characters. The choices Ursua makes here are relatively uncontroversial.

On the other hand, Ursua's choice for the dialogue tags in his translation of "Hills" is significantly more noteworthy. Like "Snows," the characters in "Hills" are often referred to by gendered dialogue tags. Of the two principal characters, only one is addressed by a name at any point in the story: the name "Jig" being a vague identifier that could be a given name, a nickname, or even a term of endearment, among other things. The male is referred to as an American once at the beginning of the story but is only ever referred to after as a "man." Throughout the story, the dialogue tags, as well as the narration, refer to the two principal characters as "man" and "girl," the latter being noteworthy in that it connotes that the female principal character is younger than the male principal character, a detail which has several implications in their already uneven power dynamic. The only

side character with dialogue is the server who brings them their drinks and is only ever referred to in the dialogue tags as “woman,” contrasting with Jig’s “girl” and making the female principal character’s young age even more obvious. However, Ursua translates the narration in such a way that the two principal characters are referred to in the dialogue tags and the narration as “lalaki” and “babae,” removing the implied difference in age between the characters. This difference might have been maintained had “girl” been translated as “dalaga” instead. The side character is then referred to as “ale,” a term used to refer to a significantly older woman. As such, the Filipino translation rewrites the characters’ ages from having an implied age gap to seeming equal, a move that arguably fundamentally changes the power dynamic between the two characters, who are both seen as younger than the side character serving their drinks. Because Ursua does with “Mukhang” what he also does with “Niyebe” to deal with the lack of gendered pronouns in Filipino, “lalaki” and “babae” are used more frequently than “man” and “girl” are used in the original English, further cementing this equality in age.

Possibly to make up for the removal of the “girl” label, the character referred to as “Jig” is made significantly more naive or even childlike in the dialogue itself. For instance, when she points out that the drink Anis del Toro tastes like licorice (“Hills” 260), the equivalent in Ursua’s translation is “Lasang anis” (“Mukhang” 67), which comes off like a mindless comment about a drink with the word “Anis” in it. Something similar happens later when they talk about what would happen after the operation. In the original, the girl says “. . . But if I do it, then it will be nice again if I say things are like white elephants, and you’ll like it?” (“Hills” 261), while in the translation, she says “. . . Pero kapag ginawa ko ba iyon, magiging maganda ulit ang lahat tulad ng mga mapuputing elepante, at pagkatapos ay magugustuhan mo?” (“Mukhang” 69). The different way the metaphor of the white elephant is used shows an increased childlike tendency in the character in Filipino. Instead of white elephants being a topic that the girl brings up and the man likes, they become a subject of amusement in themselves.

The girl’s overall tone is also more aggressive and combative in the translation. When the two characters talk about caring for the girl, and she claims that she does not care about herself, saying “Oh, yes. But I don’t care about me” (“Hills” 261), the translation inserts a new line that does not have a clear equivalent in the original—“Pakialamero ka kasi”—before directly translating the line as “Pero wala akong pakialam sa sarili ko” (“Mukhang” 69). This plays with the original notion of caring, as the idea of being invested in someone’s care

being translated in Filipino as “may pakialam” opens the door to the insult that is arguably unique to the translation, as “pakialamero” is typically a pejorative hurled at someone who nosily inserts themselves into the affairs of others. Similarly, when the couple are talking about the simplicity of the operation, the notion of “simple” is rendered as “madali.” As such, when the girl says “Yes, you know it’s perfectly simple” (“Hills” 262), the Filipino translation, “Oo naman, madali ‘yon para sa ‘yo” (“Mukhang” 70) connotes more snark, arguably closer in meaning to the English phrase “easy for you to say” since “madali” can mean both easy or simple. A more literal translation, like “alam mong napaka simple ‘yon” would not have been as combative or clever. In other words, in the translation, the girl advocates for her bodily autonomy and control of her destiny, and takes on a more aggressive demeanor, using wordplay to serve her agenda in a way that was not present in the original English.

The man’s characterization is also slightly altered in translation. This alteration is best exemplified by the rhetoric the characters use when they talk about having the world. In “Hills,” the modal verb “can” is used in the quick back-and-forth between the two characters (e.g. “We *can* have everything) (262; emphasis mine), which connotes that the man is claiming that there is a possibility of them having the whole world and being able to go anywhere. But in “Mukhang,” the element of possibility is completely removed (e.g. “mapapasaatin ang lahat”) (69), making the man’s dialogue take on a tone of certainty, as if the man has mastery of future events. Similarly, the lines of the man in the translation also appear to convey an increased mastery over the girl. In one instance, the man claims to know about the operation: “... but I do know it” (“Hills” 263). The translation redirects the final pronoun and his understanding towards the girl: “... basta naiintindihan kita” (“Mukhang” 70), as opposed to “naiintindihan ko ito.” This suggests that the man in “Mukhang” is significantly surer of himself, believing to be in control of both the girl and their circumstances than the man in “Hills.”

The man’s superior self-image is also reflected in the dialogue. Again, we see a change when the man first brings up the operation. What was originally “I know you wouldn’t mind it, Jig” (“Hills” 261) becomes “Alam kong ‘di mo maiintindihan, Jig” (“Mukhang” 68), a line that literally accuses the girl of not understanding the operation. When the man continues to describe the operation as “natural” (“Hills” 261), the translation barely translates the adjective, as it also exists in Filipino. However, how the adjective is used changes; whereas it originally referred to the process of the operation, the man in “Mukhang” makes it

about the outcome of the operation with the line “tápos magiging natural na natural lang ang lahat” (“Mukhang” 68), further enshrining the man’s idea of the outcome in the Filipino. Even the outcome of the operation in terms of their relationship is changed to a degree, as “We’ll be fine afterward” (“Hills” 261) is translated into “Magkakaayos táyo pagkatapos” (“Mukhang” 68) as opposed to “Maayos na táyo pagkatapos,” indicating that their relationship will be repaired, implying an acknowledgment of its deficiencies, an idea absent from the original English.

Overall, the translation makes the man much more domineering through his linguistic control of the situation. However, this is resisted by the girl who, despite being depicted as more naïve to reflect her age, is more aggressive in terms of pushing for what she wants. This is arguably reflective of the Filipino social hierarchy, which has often been described as patriarchal in some aspects and matriarchal in others (Aguilar 541-42), as opposed to patriarchal Anglo-American society. It is also likely reflective of advances in feminism between the time of the original publication and the time of translation. The relationship is rewritten, while amplifying specific aspects of the power dynamics that are found in the original. This rewriting does not produce an entirely domesticated translation, as the cultural markers remain, but the nuances of the interactions between man and girl are made to not be entirely foreign to a Filipino reading public.

In terms of the changes from “Snows” to “Niyebe,” some of the major changes can be rooted in the insecurities of Harry, the man, towards Helen and the rest of the wealthy upper class, which are intensified in the translation. This is best exemplified by Harry’s tirade of insults directed towards Helen. There is an exchange in “Snows” that takes place between the two characters when Harry toys with Helen’s emotions, insulting her, apologizing, and then insulting her again. At this point, there is a line about the sweet words he says to her: “You bitch,” he said. “You rich bitch. That’s poetry. I’m full of poetry now. Rot and poetry. Rotten poetry” (“Snows” 53). The rot here references both his gangrene, a physical rot, as well as the wasted talent and potential that occupies his inner thoughts, a more metaphorical rot. He does insult Helen, calling her a bitch, but he acknowledges that the lies coming from him are a product of his own rot. However, in “Niyebe” the line is translated as follows: “Malansa ka,” sabi niya. “Matapobre. ‘Yan ang tula. Nag-uumpapaw ang aking talinghaga. Lansa at tula. Bilasang tula” (14). Here, the equivalent of “rot” and “bitch” are both combined into “lansa” and its configurations, a move that changes the direction of the rot towards Helen. While the original insult is misogynistic, the translation is arguably more

so while also being more personally insulting, as Harry's acknowledgement of his own rotten state is removed. Even the word "rich," an objectively neutral or positive word used in a negative and insulting context is translated as "matapobre," a word that is inherently insulting and calls into question Helen's character as someone who looks down on the poor, as opposed to the more literal "mayaman."

This harsher vitriol effectively amplifies Harry's insecurities not just towards Helen, but towards the rich people that he has a negative view of in his inner thoughts, which philosophize the existence of the upper class to some degree. "Snows" features a brief mention of Julian, one of Harry's friends, who sees wealthy people as "a special glamorous race" (66), an idea that is translated as "parang may gayuma ang lahi nila" ("Niyebe" 30). The use of "gayuma" here is noteworthy, as the term, referring to a potion or charm used to ensnare a lover, is culturally specific to Filipino. Ursua's translation has effectively domesticated the vague concept of a charm that the very wealthy have, elevating it to a supernatural dimension. In both original and translation, this notion is refuted and used to explain, in part, Harry's disdain of the upper class. This comes back to his treatment of Helen when love is quantified in terms of money, articulated in "Snows" as "when he did not love her at all and was lying, that he should be able to give her more for her money than when he had really loved" (55). However, in "Niyebe," this is translated as "hindi niya ito minahal at nagsinungaling siya, na ginawa niya ito para sa pera ng babae kaysa naghandog ng pag-ibig" (17), which changes the sentiment into that of Harry blatantly deceiving someone he did not love for the sake of money, an idea that exists in the story but is here repeated, emphasizing the class conflict that Harry perceives. Notably absent here is the Filipino word "sulit(in)," which could have captured the "more for her money" concept in the original.

The misogynistic attitude towards Helen is arguably highlighted in the translation. Even her physical appearance is made explicit in a way that is less so in the original. Whereas Helen is merely described as "damned nice" in "Snows" (56), "Niyebe" describes her as "Babaeng kaylakas ng dating" (18), which makes it specifically about her appearance. Whereas "Snows" does describe her body as "pleasant" (55), "Niyebe" specifically refers to it as "may kurba" (17), specifying an adherence to sexualized beauty standards.

Helen is also depicted as significantly less confident, possibly in a way that is made to cater to Harry's insecurities. This is best exemplified by a subtle change in their dialogue when

Harry starts talking about his deficiencies and unfulfilled potential. In “Snows,” Helen says, “You’ve never lost anything. You’re the most complete man I’ve ever known” (67), while in “Niyebe,” she says, “Wala namang nawala sa ‘yo. Ikaw ang nakilala kong buong-buo ang pagkalalaki” (31). While “man” in the original could possibly be understood to be interchangeable with human or person and translated as “tao,” “pagkalalaki” unambiguously refers to Harry’s masculinity, which is described in the translation as intact. Her lack of confidence in the translation is also present in how she cares for Harry. While the original has her asking “Could you eat now?” (“Snows” 60), the translation has her asking “Kakain ka na?” (“Niyebe” 24), a change that reduces the insistence that Harry eat something, which effectively diminishes Helen’s valuable role as his caregiver.

It should be noted that this trend is not homogenous. There are parts in the beginning of the story where the Helen of “Niyebe” is more aggressive than the Helen of “Snows.” While Helen says, “That’s cowardly” (“Snows” 48) in the original, in Filipino, she says, “Duwag ka, ‘ka mo” (“Niyebe” 8), which goes from telling Harry that giving up is an act of cowardice, possibly rendered as “Kaduwagan iyan,” to telling him he is a coward for giving up while simultaneously accusing him of not being able to admit it. She also goes from merely stating “You’re not going to die” (“Snows” 48), literally translated as “Hindi ka mamamatay,” as if predicting the future optimistically, to stating “Wala kang karapatang mamatay,” (“Niyebe” 8) as if informing Harry that he has no right to die. So as far as the translation goes, while her character is overall toned down to cater to Harry’s masculinities especially towards the latter half of the story, she is notably more hostile in the beginning. This discrepancy means that, in “Niyebe,” Helen’s character shifts to coincide with Harry’s shift in character. Whereas only Harry seems to tone his behavior down in “Snows,” both of them undergo this change in “Niyebe,” suggesting a more egalitarian acknowledgement of wrongdoing and capacity for rectification in the Filipino.

“Niyebe” also disambiguates a lot of things from “Snows.” Most of these are domesticating changes meant to remove references to proper nouns that no longer exist like Black’s (49), Swift and Armour (52), Klim (56), and Spur and Town and Country (61). However, there is one major disambiguation that potentially changes the relationship between Harry and Helen in the translation. In “Snows,” the term “husband” is never used to refer to Harry. Neither does the word “spouse” appear at all. Helen does say, “Do you have to kill your horse, and your *wife* and burn your saddle and your armour?” (“Snows” 52; emphasis mine), but in context, this is likely metaphorical, so it is shaky evidence at best if used

to determine if the two characters are married. On the other hand, “Niyebe” mentions “asawa” several times to refer to Harry or Helen. One instance of this even removes the metaphor of a “hostess” at the end of a party (“Snows” 67), which is used to refer to Helen in Harry’s ruminations about his stagnant life, and simply refers to Helen as “asawa” (“Niyebe” 31). This makes their relationship that of an officially married couple, a status that is left ambiguous in the original.

This change in their official relationship effectively does change the power dynamics between them, as Helen’s economic status is possibly less of an advantage in the context of a legal marriage. This change is reflected in some of the metaphors used in the story. When Harry says, “Love is a dunghill . . . And I’m the cock that gets on it to crow” (“Snows” 52), he is making a statement about the insignificance of love and using a familiar English metaphor to communicate that he is comfortable and confident in his ability to manipulate love, an idea that is referenced in the story. This is translated into a different fecal metaphor that exists in Filipino: “Ang pag-ibig ay ipot . . . At iipot ako sa ulo ng uwak” (“Niyebe” 14). This also makes a statement about the insignificance of love but implies that Harry has engaged in infidelity, something that he can be much more secure about doing if they were legally married, as dissolving a marriage over infidelity is not typically done in either the context of the story’s original publication nor that of the translation. Another altered metaphor exists in the narration after Harry has told Helen that he loves her: “He slipped into the familiar lie he made his bread and butter by” (“Snows” 53). Since this idiom is typically used to talk about one’s source of income, this narration suggests that Harry uses these promises of love towards Helen as his living. This idiom could have been rendered literally as “ang kanyang hanapbuhay” or something similar, but in “Niyebe,” this is changed to “Muli, hawak niya ang alas” (14). This removes the income aspect in favor of a card game metaphor, as he may no longer need to lie to Helen for his income in the context of an official marriage, but may need to continue lying to her for some other advantage. In other words, their relationship goes from being a job to being a game.

As a whole, the differences between “Snows” and “Niyebe” rewrite the power dynamic between Harry and Helen in a way that is almost contradictory. Ursua’s Filipino translation disambiguates their relationship to that of spouses, which puts them on a more equal level economically. Simultaneously, Harry not only retains his disdain for the upper class, but his hostility towards them and his insecurity towards Helen’s wealth appears to be amplified in translation. Intensifying issues of class, especially in terms of how it affects power dynamics

between individuals, makes sense considering how embedded socioeconomic disparity is in discourses about Philippine society and culture and how this is reflected in literary texts (Abraham et al. 393-98).

## Conclusion

In line with Benjamin's notion of translations echoing ideas from an original text into another language, Ursua's translations of Hemingway's short stories manage to rewrite the sexual politics contained within in a way that resonates with Filipino readers. "Mukhang" subtly alters the power struggle of "Hills" by making the girl simultaneously more naïve and resistant to a man who is even more confident in his mastery of his companion and their situation. "Niyebe" changes the relationship dynamics of "Snows" by disambiguating their marriage and highlighting how class disparity affects the principal characters. These rewritings fall somewhere in between Venuti's ideas of domestication and foreignization. While the specifics of Spain and Africa are kept, changes that would help contemporary Filipino readers better understand the stories are made, along with significant changes in terms of how patriarchal conditions are depicted. The more straightforward machismo in the original English is altered to accommodate the more matriarchal tendencies and the empowerment of women and girls of Filipino and Philippine culture. However, these are not plucked out of nowhere, as aspects of them exist in the original text but are amplified and echoed in the translation. This is similar to how Javier and Landicho demonstrate how biblical passages that push Christian teaching are themselves subject to Philippine ideologies regarding sex and gender when translated (112-113).

Despite these changes, or perhaps because of them, these translations allow for Filipino readers to encounter these stories, broadening the choices available to them. This renewed access goes back to what is at the core of Lefevere's concept of rewriting: allowing non-professional readers to read texts that they would have otherwise never been exposed to and making it so that they have "read" an author and their works (Lefevere, *Translation, Rewriting, and the Manipulation* 5). While English is relatively common among the literate population of the Philippines, there is still value in allowing those who read in Filipino to explore Hemingway in their language. These readers may not ever encounter Hemingway in English, but they can say they "have read" a selection of his short stories in the same way readers of English "have read" authors of other languages when they read them in English translation. One consequence is that readers introduced to Hemingway through

Filipino may form an impression of that author's work as less misogynistic, and with sexual dynamics so altered as not to apply to its own source culture. Ursua's rewriting effectively negotiates Hemingway's sexual politics with that of Philippine society to make a version of the stories that can be understood and appreciated by the non-professional Filipino reader.

At the same time, readers who are already familiar with Hemingway's stories in English can use these translations to observe the changes and evaluate how alterations in meaning may be a way of highlighting the differences between the English and Filipino languages, as well as the changes that are clearly a product of Ursua's creative choices and capacities. These two stories in particular allow for the sexual dimension of the culture to be explored, as not only is narrative rewritten but so is culture and the values that come with it.

In a world where texts are regularly consumed as rewritings, this study has tried to contribute to the discourse on what that might mean for the stories and the readers that read them, especially in the context of the Filipino reader and rewriter. Comparative literary studies in the Philippines can benefit from increased efforts to explore the possibilities that come with translation studies, especially when it comes to translations to Filipino. This is especially true considering the increasing efforts by translators and publishers to produce Filipino translations, making it all the more relevant for scholars to examine both the phenomenon as a whole and the individual texts that come from it. Such directions provide an opportunity to generate insights about the linguistic differences that result when literary texts cross the borders from other languages to Filipino, as well as the cultural values and attributes that these translations highlight.

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