The Centre for Translation Technology at The Chinese University of Hong Kong Presents a one-day Workshop on:

## Translation Studies and/in the Digital Humanities

Digital Scholarship Lab, G/F, University Library, CUHK 12 June 2017 (Monday) 9:00am-5:30pm



## **Presentation Details**

Title: Translation Analysis with TEI: Mapping Semantic Units in Robert Southey's Amadis of Gaul

Speakers: Prof. Stacey TRIPLETTE and Elisa BESHERO-BONDAR (University of Pittsburg, Greensburg)

## Abstract:

The late fifteenth-century Iberian romance *Amadís de Gaula* offers an attractive opportunity for translators because it is particularly unmoored in time, space, and authorship. Medieval versions of the story have been lost, and sixteenth-century editions of the text often strip out the name and personality of Garci-Rodríguez de Montalvo, whose version of *Amadís* dates to 1508 and forms the basis for modern critical editions. Though twentieth-century scholarship points to a Castilian origin for the work, Robert Southey, translating the romance into English in 1803, believed that *Amadis* came from medieval Portugal and attempted in his translation to return the text to its "original" form, mostly via compression and omission. Earlier French translations of *Amadís*, meanwhile, had imagined *Amadís* to have a French origin for reasons of national pride. Early modern English translations, based on the French *Amadis*, replicated the myth of Gallic origin. Though Southey's Portuguese thesis happened to be wrong, in effect his translation unwrites the politics of the French translations and restores, quite by accident, the Spanish identity of the romance for English readers.

Our digital project uses TEI to align Southey's text with the Spanish text from which he translated, the 1547 Sevilla *Amadís*. We designed our markup to track and quantify Southey's omissions, additions, and rewritings at the level of the clause and the sentence in the English text. We mapped these to "clause-like" segments of the Spanish text, so designated because the historic Spanish text carries its own distinct syntactical units that do not perfectly match the constructions of dependent and independent clauses in 19th-century English. Reviewing the corresponding units of text and their rearrangements leads us to form new hypotheses about how translation works at the level of the clause and the sentence. Our project deploys the TEI in some unusual ways to help us align parallel passages and consider what was reduced and superadded in the translation process. We will share our markup, data analysis, and visualizations of the alterations we are documenting in charts and SVG graphs. We look forward to discussing how our efforts might lead to formalizing a methodology for fine-grained analysis of translations.

## Biographies

**Stacey Triplette** is Assistant Professor of Spanish and French at the University of Pittsburgh at Greensburg. Her research focuses on early modern Spanish and French literature, particularly translation and networks of citation in the sixteenth and seventeenth centuries. Her book, *Chivalry, Reading, and Women's Culture in Early Modern Europe: The Afterlives of Iberian Romance from Amadís to Don Quixote and Beyond* assesses the treatment of gender and literacy in imitations, adaptations, and translations of *Amadís de Gaula* and is under review at Amsterdam University Press. She has published articles in *Cervantes: Bulletin of the Cervantes Society of America, La corónica: A Journal of Medieval Hispanic Languages, Literatures, and Cultures*, and *Bulletin of Spanish Studies*.

Elisa Beshero-Bondar is Associate Professor of English and Director of the Center for the Digital Text at the University of Pittsburgh at Greensburg. A scholar of British Romanticism and Digital Humanities, she published a book about women epoists, *Women, Epic, and Transition in British Romanticism* (University of Delaware Press, 2011), and several articles in *Literature Compass, ELH* (English Literary History), *Genre*, and *Philological Quarterly* on the poetry of Robert Southey, Mary Russell Mitford, and Lord Byron. In addition to her work with Amadis in Translation she is the director of the Digital Mitford project to produce the first comprehensive scholarly edition of the works and letters of Mary Russell Mitford, and a leading member of the Bicentennial Frankenstein project, a Pittsburgh-based team effort to produce a new digital edition of Mary Shelley's *Frankenstein* by 2018, the two-hundredth anniversary of the novel's first publication. She teaches workshops and courses on text encoding and humanities computing, and she has recently published a book chapter in *New Directions for Computing Education: Embedding Computing Across Disciplines* (Springer, 2017) on teaching students to use GitHub in a Digital Humanities course. She was elected to serve on the Technical Council of the Text Encoding Initiative from 2016-2017.