

From poetry to song

A corpus-based approach to textual variation

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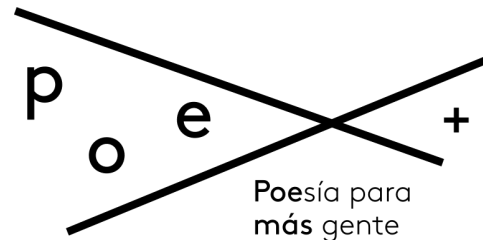
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Outline

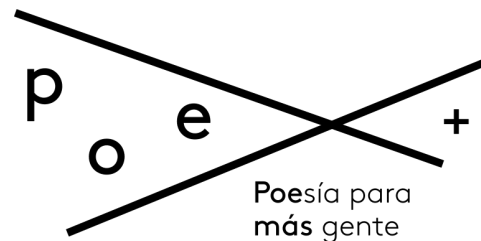
- Introduction
 - Context: the project PoeMAS
 - Theoretical framework
- Research question
- State of the art
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Framework

- PoeMAS: **Poesía** para **más** gente. La poesía en la música popular española contemporánea (<https://poemas.uned.es>)
- PIs: Clara Martínez Cantón & Guillermo Laín Corona
- Start date: January 1st 2019
- Goal: development of a database with Spanish songs in Spanish from 1975 onwards with some type of relation with a previous poetic composition. Twofold broad public dissemination goal.



Musical adaptation

- Formalization of the relation between two cultural objects:
 - citation, parody, continuation, adaptation to a different medium...
- **Musical adaptation** (Albrecht, 2010; Hopkins & O’Leary, 2005; Ingham, 2013) vs **musical setting** (Da Silva, 2004; Ingham, 2013)
- Different theoretical frameworks and categorizations within intermediality (literary theory & comparative literature) and adaptation studies

Transtextuality

- All that sets the text in relationship, whether obvious or concealed, with other texts (Genette, 1992: 83-84)
- Five types of transtextual relationships (Genette, 1982):
 - Intertextuality
 - Paratextuality
 - Metatextuality
 - Hypertextuality
 - Architextuality

PoeMAS database (12/2021)

Relation with the poem	Number of songs
Similar adaptation	585
Identical adaptation	269
Citation	24
Allusion	16
Other types of intertextuality	7
Continuation	5
Influence	4
Other types of transposition	3
Parody	2

PoeMAS database (12/2021)

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Parody	2

93.2%
identical /
similar
adaptations

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Investigation

- What type of textual variation is implemented? What are the most frequent changes within musical adaptations? Does the structure, the semantics or the style of the text change?
- Are there specific changes motivated by the new medium?
- Are there consistent or common changes between the musicalizations of the same poem?
- Related question: what those changes entail in terms of authorship? Could the new intermedial object function as a critical reading of a poem?

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Previous work

- Musical adaptations of poems have been thoroughly studied from different theoretical frameworks (comparative literature, semiotic translation, adaptation, intermediality...)
- Dalmonte (1987) and the concept of “expansion” (cf. A. Martinet): the different ways in which music may expand the sense of a poetic text
 - Phonological
 - Grammatical
 - Semantic
- Romano (1994) and musical adaptations as intersemiotic translations (cf. Jakobson, 1959)

Originality of this study

- First corpus-based approach of textual changes within musical adaptations of poems (in Spanish)

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Methodology

- Selection of musical adaptations from the category *similar adaptation*
- Comparison of texts (poem and lyrics)
- Manual annotation

Methodology: classification of textual changes

- Type of change: transposition, repetition, omission, addition, substitution
- Modified sequence types: fragment, line, word
- Level of analysis: phonic, semantic, structural
- Relevance: major, minor

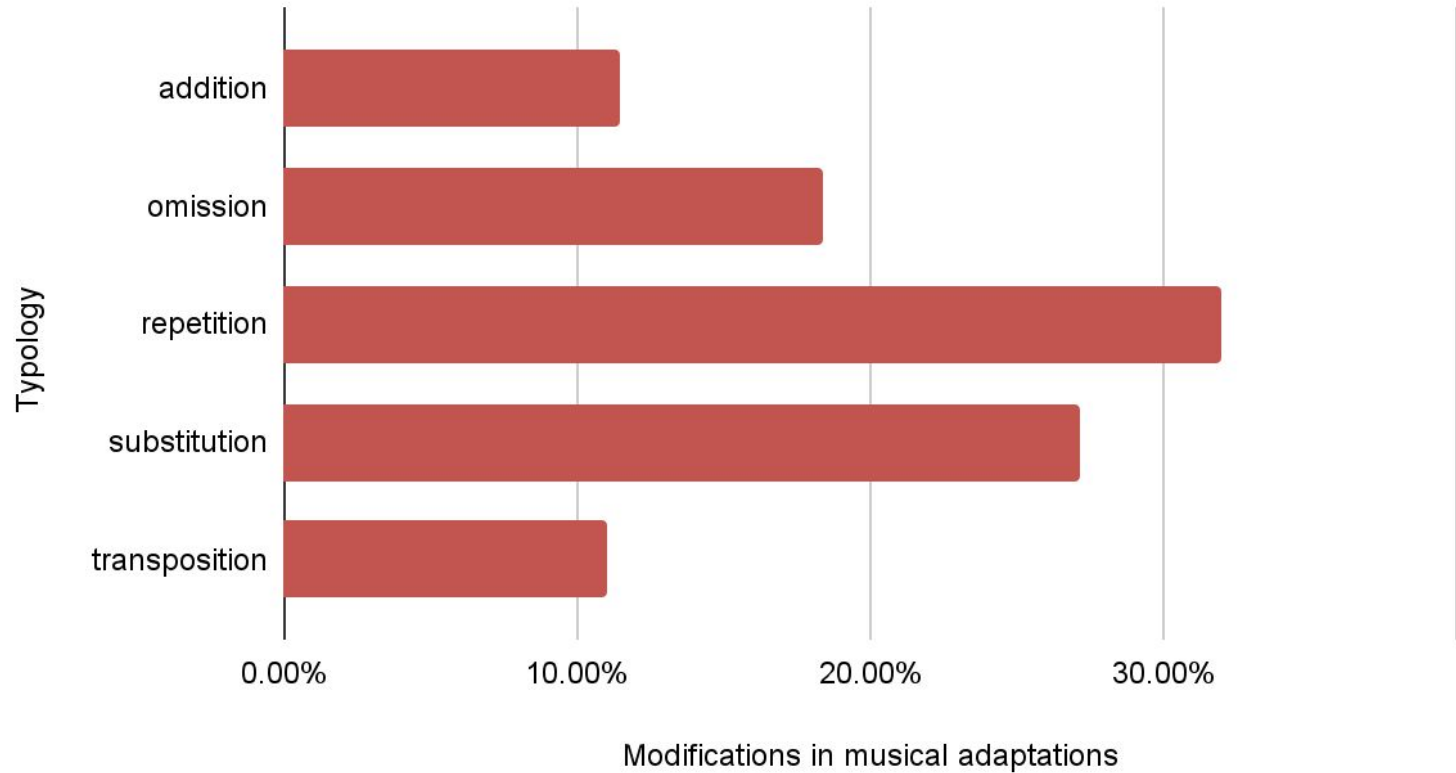
Workflow

- Automatic collation:
 - Conversion of the TEI encoded files into plain text (XSLT)
 - Pairwise automatic comparison ([CollateX](#))
 - Creation of alignment tables
- Manual literary annotation
- Creation of dataframe with the change annotations
- Quantitative analysis

Outline

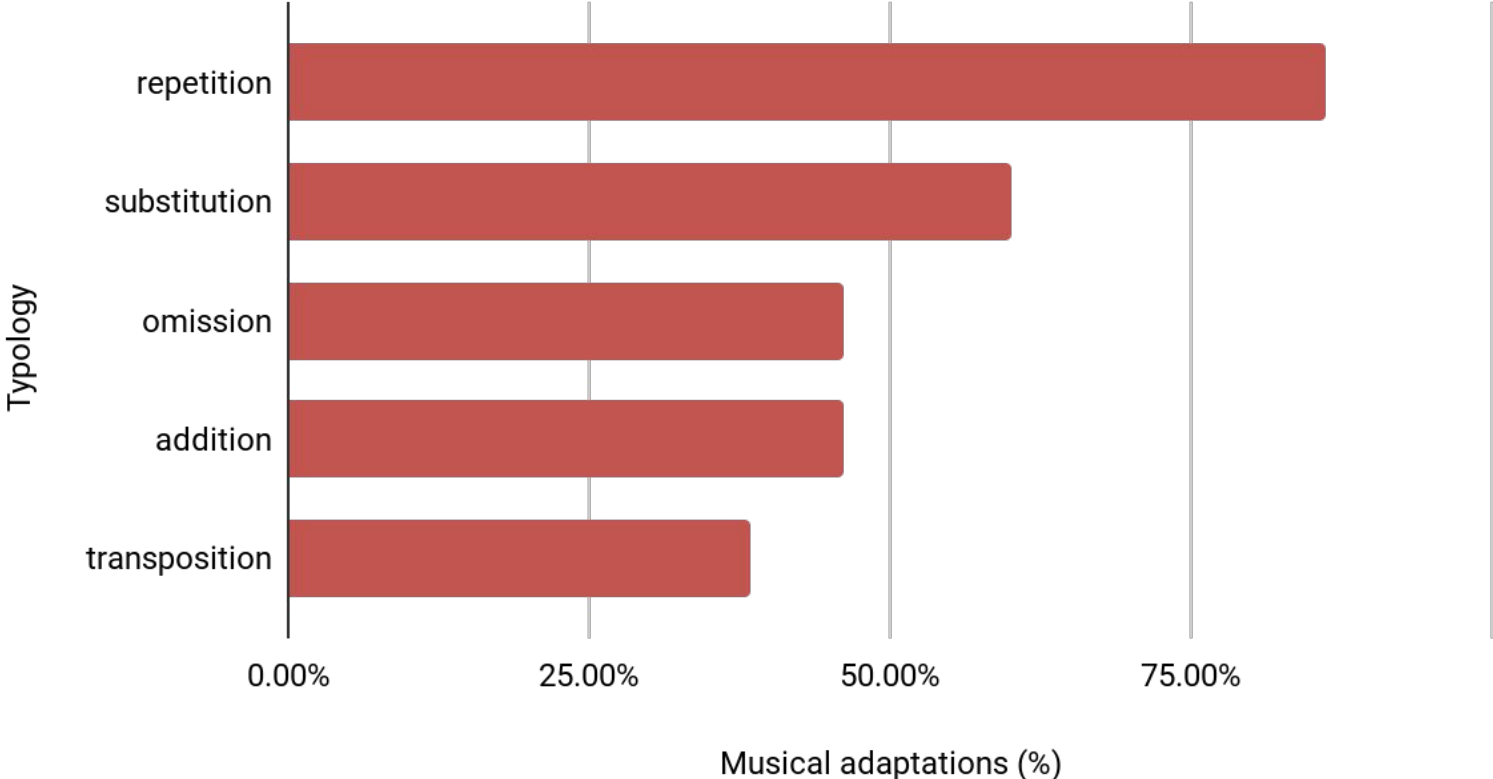
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Frequency of textual changes by type



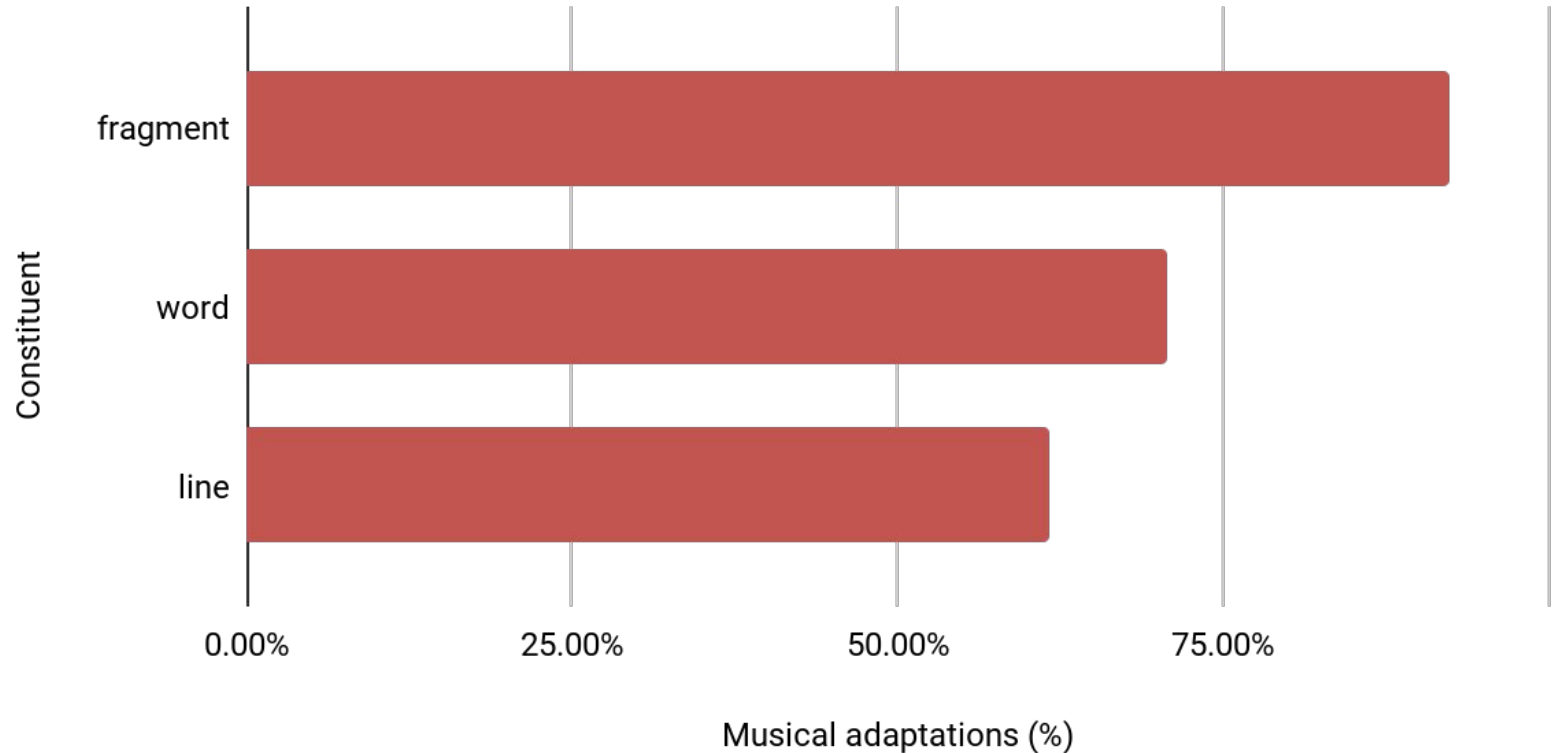
Frequency of textual changes

Proportion of adaptations showing each change type



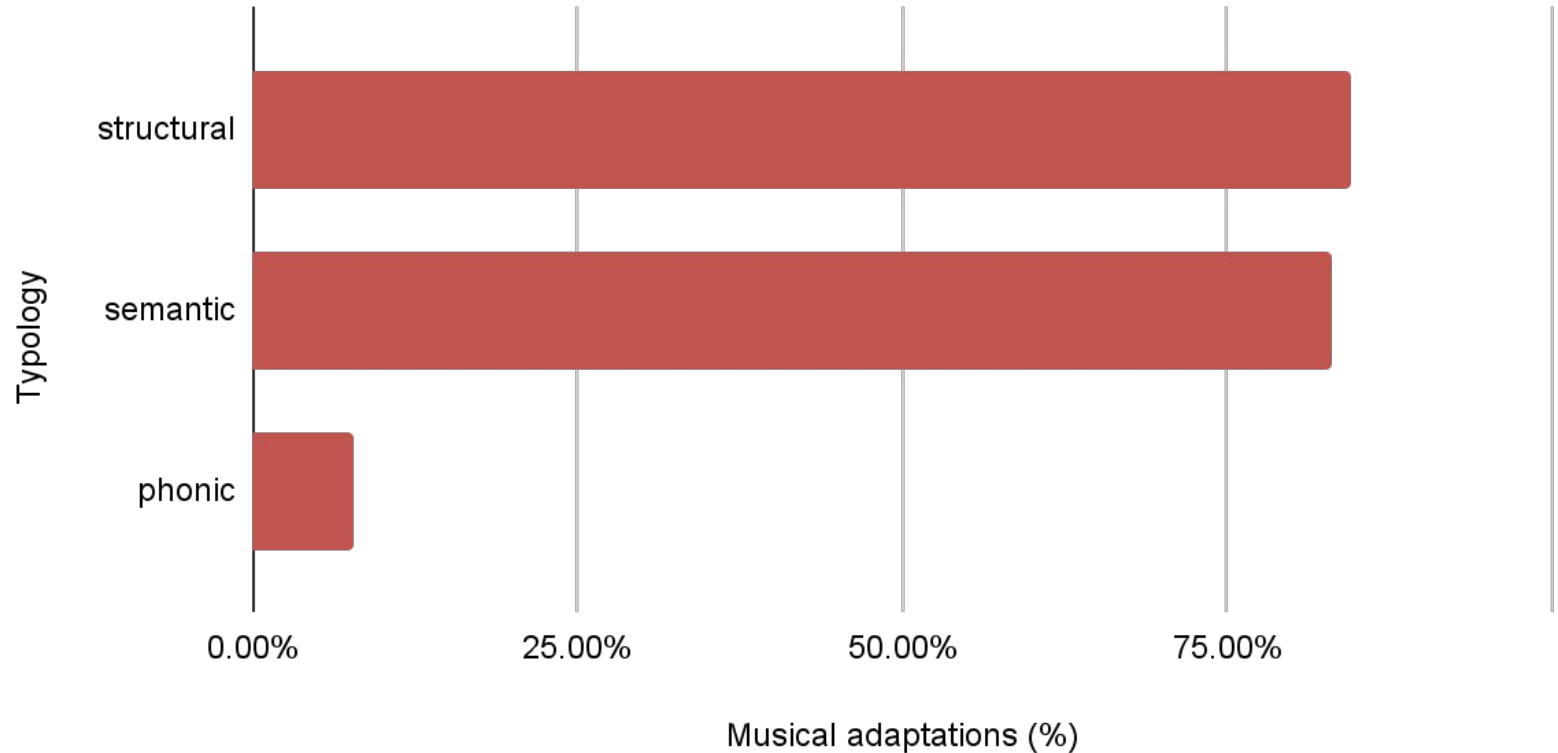
Sequence types modified in musical adaptations

Proportion of adaptations where each sequence-type is modified



Change by level of analysis

Proportion of adaptations showing a change for each level of analysis



Recurrent changes

- Decreasing intensity (substitution - word - semantic)

<i>Todos ustedes parecen felices</i> by Ángel González (1965)	<i>Todos ustedes parecen humanos</i> by Disidencia (2008)
Y guardan toneladas de	y guardan toneladas de
asco [<i>disgust</i>]	hostilidad [<i>hostility</i>]
por cada	por cada
mílimetro	gramo
de	de
dicha	humanidad

Recurrent changes

- Intensification (substitution - word - semantic)

<i>[Yo voy soñando caminos]</i> by Antonio Machado (1907)	<i>Voy soñando caminos</i> by Carlos Cano (unknown)
“En el corazón tenía la espina de una pasión; logré arrancármela un día; ya no	“En el corazón tenía la espina de una pasión; logré arrancármela un día; ya no
siento <i>[I can't feel my heart]</i>	tengo <i>[I lost my heart]</i>
el corazón”. Y todo el campo un momento se queda, mudo y sombrío, meditando.	el corazón”. Y todo el campo un momento se queda, mudo y sombrío, meditando.

Caveat

- Musical adaptations or adaptation of a musical adaptation?

<i>La saeta</i> by Antonio Machado (1917)	<i>La saeta</i> by Camarón de la Isla and Joan Manuel Serrat (2008 [1969])	<i>La saeta</i> by Jonathan Santiago (2013)	<i>La saeta</i> by Alba Gallardo (2016)
	Dice una voz popular:	Dice una voz popular:	Dice una voz popular:
¿Quién me presta una escalera, para subir al madero, para quitarle los clavos a Jesús el Nazareno?	¿Quién me presta una escalera, para subir al madero, para quitarle los clavos a Jesús el Nazareno?	¿Quién me presta una escalera, para subir al madero, para quitarle los clavos a Jesús el Nazareno?	¿Quién me presta una escalera, para subir al madero, para quitarle los clavos a Jesús el Nazareno?
[Saeta popular]			

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The importance of similar adaptations

- Identical adaptations → preference of imitative transmediality (transforming a work to a different artistic medium trying to imitate the original cultural object, see Badía Fumaz, 2020)
- Have similar adaptations the same goal?

The importance of similar adaptations

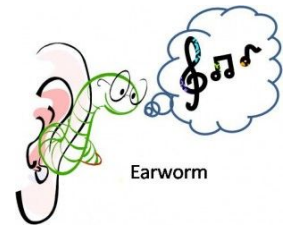
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The importance of similar adaptations

- Identical adaptations → preference of imitative transmediality (transforming a work to a different artistic medium trying to imitate the original cultural object, see Badía Fumaz, 2020)
- Have similar adaptations the same goal? **For the most part, yes**
 - Most textual changes are intrinsically motivated by the new medium

The importance of repetition

- Most frequent change
- Pop song as a formula based on repetition whose verbal content only gains relevance and is remembered by being immediately associated to a melody and a specific rhythm scheme (Abeillé, 2013: 167).
- Repetition as a memorization technique
- Structural changes: the creation of refrains and choruses



Source: SiOWfa15: [Science in Our World: Certainty and Controversy](#)

Textual changes and authorship

- What do additions and substitutions (and even omissions) entail in terms of authorship?

***Proverbios y cantares* by
Antonio Machado (1912)**

***Cantares* by Joan Manuel Serrat and Joaquín
Sabina (2007 [1969])**

Hace algún tiempo en ese lugar,
donde hoy los bosques se visten de espinos,
se oyó la voz de un poeta gritar:
“Caminante, no hay camino,
se hace camino al andar...”
Golpe a golpe, verso a verso.
Golpe a golpe, verso a verso.
Murió el poeta lejos del hogar,
le cubre el polvo de un país vecino;
al alejarse le vieron llorar:
“Caminante, no hay camino,
se hace camino al andar...”
Golpe a golpe, verso a verso.
Golpe a golpe, verso a verso.
Cuando el jilguero no puede cantar,
cuando el poeta es un peregrino,
cuando de nada nos sirve rezar:
“Caminante, no hay camino,

Future work

- Re-evaluate the different categories currently at use in the PoeMAS database
- Re-evaluate the different dimensions and categories needed to describe textual variants (e.g. split “word” into “lexeme” and “morpheme”; add new features such as “motivation/rationale”)
- Establish a classification of textual variants that go beyond a pairwise comparison to holistically include all the adaptations of the same poem
- Complete the analysis with more adaptations
- Attempt an automatic classification of textual changes?

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Thank you!

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