

# MARGARET TYLER

1540-1590

## WHO IS MARGARET TYLER?

The details of her private life is unknown, however she is believed to be a servant of the Howard family based on her epistle dedicatory to Lord Thomas Howard (Schleiner 1). Louise Schleiner states that she might be Spanish nonetheless her knowledge of Spanish is a mystery (1). Within regard to the significance of Spain's economy at the time, English merchants used to speak Spanish, daughters of merchants or ambassadors' servants might have learned the language during that time.

## WOMEN IN MEDIEVAL LITERATURE

In her time women were seen as inferior to men, and thus could not find a place in the literature sphere. And at the time, romances and other love-themed literature were seen by moralists as having the potential to corrupt people's brains, particularly those of young women. Thus, in their opinion, the kind of social morality they were attempting to spread was challenged by such content.

Tyler was widely known for being the first Englishwoman to translate a complete romance novel called *A Mirrour of Princely Deedes and Knighthood* by Diego Ortúñez de Calahorra, unlike other women translators in her times that only choose to translate religious materials. She also brought the Spanish chivalric romances to England and her work was the first of many English-language works that followed (Sherry 48-51). After her translation, these types of books gained popularity in England. The powerful preface that goes with this translation is just as significant to her status as a woman and a translator in the sixteenth century. Its position as an important work has led to comparisons to a feminist manifesto and classification as a "landmark in feminist literary history" as stated by Krontiris (45).

## HER PREFACE

Tyler points out to her gender continuously, because it can be understood from her preface where she states that "Such delivery as I have made, I hope thou wilt friend accept, the rather for that it is a woman's work, though in a story prophane, and a matter more manlike then becometh my sexe." she was well aware of the fact that women's place in literature.

She appears to address criticism that the *Mirrour*, being a work that narrates battle scenes, is not a woman's domain and that the subject matter is 'more manlike then becometh [her] sexe' in the first part of the Preface. She challenges this limitation by stating that males write about subjects they have never actively explored and that having no prior experience with a subject does not prevent writing about it. Furthermore, she contends that women shouldn't be prohibited from writing about conflicts that, despite being fought by men, involve both sexes, even if it were "bolde to intermeddle in armes, so as the auncient Amazons did, and in this story Claridianna doth."

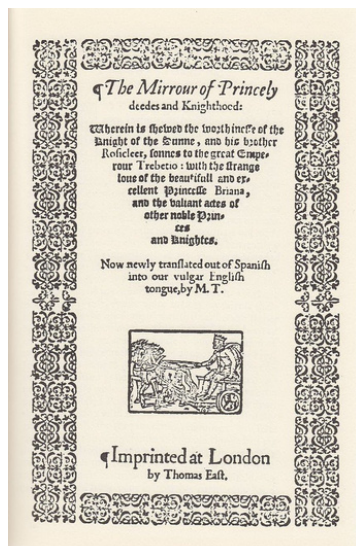


## TYLER'S TRANSLATION STRATEGY

Tyler's translation mostly sticks to the original throughout the novel, with a few minor modifications (Uman and Bistué 298-323). Tyler typically divides long sentences into short sentences. She chooses clarity over the original text's delicacy and fluidity. Sometimes she modifies the chapter headings or adds a few words.

Additionally, Tyler's diction replete with idioms such as "the hurly burly in the court" (Uman and Bistué 298-323) and used alliteration on purpose to make it sound more of a Middle English poetry, which used alliteration as a defining characteristic of those times. Tyler's use of these things in *The Mirrour* emphasizes how colloquial her style is while subtracting nothing from Ortúñez's récit. Tyler's translation of the Spanish text implies that she indeed is in charge of the minor grammatical and lexical changes that make the text more fluent for the target audience, whilst not following a direct translation approach.

Her style actually makes her both the author and the translator of the text. With her effort, chivalric romance genre gained popularity among English population, and women began to take active place in the literature. Thus, with the help of her assertive preface's uprising to patriarchy, she became an actual landmark in the feminist canon.



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