

ABSTRACTS

TREXTUALITY

INTERDISCIPLINARY APPROACHES TO
TRANSLATED AND MULTILINGUAL TEXTS

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TREXTUALITY –
Interdisciplinary Approaches to Translated and Multilingual Texts
University of Turku, 7–9 September 2023

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The conference is organized by the Finnish Literature Society – SKS (the project "Traces of Translation in the Archives") and the University of Turku (School of Languages and Translation Studies), and is funded partially by the Kone Foundation and the Federation of the Finnish Learned Societies.

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Outi Paloposki (University of Turku)
Dirk Weissmann (University of Toulouse-Jean Jaurès)

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include monographs (Expertise and Explication in the Translation Process, Benjamins, 2005), several edited volumes and special issues of leading journals, and a large number of papers. For more information on current research, see <https://www.su.se/english/profiles/benglund-1.183201>

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Approaches for handling multilingualism in complex manuscript traditions: text alignment and advanced features in the DEDM project

The goal of this paper is to present the major theoretical challenges of the *Digital Marco Polo* (DEDM), an ongoing project developed at Ca' Foscari University of Venice aiming at a critical reconstruction of the *Devisement dou monde* in an interactive frame. The thirteen most important versions of the tradition are taken into consideration, and a critical translation based on a new reconstruction hypothesis is provided. This project is the further development of *Dei Viaggi di Messer Marco Polo* [1], a digital edition on Ramusio's edition of the *Milione*. On the website, a non-exhaustive bibliography on the tradition is available.

The context is that of a multilingual tradition, since the selected witnesses are in Latin and medieval vernaculars, in particular French, Italian, Tuscan and Venetian. The *mouvance* [9] that characterizes the dynamic transmission of these texts required the adoption of a digital paradigm in order to overcome the limits of paper for such a complex manuscript tradition. The focus was mainly on linking named entities and *realia* among the fourteen texts, but also on the establishment of relationships between the different textual parts such as chapters, paragraphs and pericopes. Thanks to EVT 2 (cf. [2], [3] and [6]), the visualization software adopted for this project, the synoptic overview is already possible. However, the alignment of the different text sections still lacks an effective way to link the segments one to the other [8]. According to Yousef and Jänicke 2021's survey on alignment tools, the solutions that best suit the collation of large text units (e.g., chapters) are sequence-aligned heat maps and side-by-side views. Almost all the tools investigated support shorter text fragments, but in our specific case we are interested also in the chapter level. Some examples going in this direction are Versioning Machine, Lera and iteal. They all offer side-by-side visualization, yet with different representational solutions (cf. [7], [5] and [4]). Starting from the Gothenburg model, which was designed to have a common base for collaborating in the development of collation tools, the authors developed a three-step model for the visual analysis of text alignment in general, namely pre-processing, alignment and visual analysis. After a detailed philological analysis, the thirteen medieval redactions of our project have been aligned and encoded in TEI/XML at the chapter level with the critical text. However, a complete visual correspondence is still absent.

Future developments in the project will include a deeper level of encoding for the alignment of paragraphs and pericopes, a more advanced management of named entities and *realia* and a more sophisticated visualization with a dedicated view in EVT 3.

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Bios

Giulia Fabbris is a PhD student at Ca' Foscari University of Venice with a project in the Digital Humanities field entitled Development of client applications for the use and valorization of elements of the cultural heritage by accessing scattered online resources. In 2018 she defended her MA thesis entitled A Literary and Editorial Study of Áns Saga Bogsveigis for which she implemented the prototype of a digital edition of an Old Icelandic saga encoded in XML according to the TEI-P5 guidelines and visualized with the software Edition Visualization Technology (<http://evt.labcd.unipi.it/>), version 1.3. Since 2020 she is the coordinator of the encoding teams of two digital projects: Digital Marco Polo (DEDM) and Digital Saba. The first aims at the creation of a critical edition, while the second of a genetic one. She has been teaching assistant and now tutor at Ca' Foscari of BA and MA courses in Digital Humanities and Germanic Philology, which is her specialization field.

Marina Buzzoni is full professor of Germanic Philology and Historical Linguistics at Ca' Foscari University of Venice. In her academic career, she has authored six monographic volumes, as well as various scholarly articles and book-chapters. A co-edited volume on stemmatology funded by the Swiss National Science Foundation and titled *Handbook of Stemmatology: History, Methodology, Digital Approaches* was published by De Gruyter in 2020. She is involved in various digital scholarly projects. She is co-editor of the *Digital Ramusio* (<http://virgo.unive.it/ecf-workflow/books/Ramusio/main/index.html>), which is now being developed into a comprehensive digital edition of the *Devisement dou Monde* (DEDM). She has extensively worked on the ALIM project (Archive of the Italian Latinity of the Middle Ages, <http://alim.unisi.it/>), and is now preparing a digital scholarly edition of the *Leges Langobardorum* in collaboration with Roberto Rosselli Del Turco. The two researchers are also working jointly on a project on the valorisation of the Italian cultural heritage through the preparation of a digital genetic edition of an unpublished early version of Umberto Saba's *Songbook* (1919). Marina Buzzoni has held various academic appointments, and is presently chair of the Italian Association for Digital Humanities and Digital Culture (AIUCD) and of the CLARIN-ERIC Scientific Advisory Board.

Roberto Rosselli Del Turco is an Associate Professor at the Università degli Studi di Torino, Dipartimento di Studi Umanistici, where he teaches Germanic Philology, Old English language and literature, and Digital Philology. He has published widely in the Digital Humanities and Anglo-Saxon fields of study. He has edited and translated the Old English *Battle of Maldon* poem (Dell'Orso Editore, 2009) and is the editor of the *Digital Vercelli Book*, an ongoing project that aims at providing a full edition of this important manuscript; a first edition has been recently published as an Open Access digital edition (manuscript facsimile and selected texts: <http://www.collane.unito.it/oa/items/show/11>). He is also co-director of the Visionary Cross project (<http://www.visionarycross.org/>), an international project aiming at producing an advanced multimedia edition of key Anglo-Saxon texts and monuments (beta version of the Ruthwell Cross: <http://vcg.isti.cnr.it/cross/>). He is the creator and project lead of Edition Visualization Technology (EVT), a software tool created at the University of Pisa to navigate and visualize digital editions based on the TEI XML encoding standard (<http://evt.labcd.unipi.it/>).

David Gibbons

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Manzoni and the Plague: How Translation Can Illuminate Textual History

This paper is based on the conviction that translation has more to tell us about the textual history of literary classics than is often admitted. Its focus is on Manzoni's *I Promessi Sposi*, the genesis of which is almost as famous as the novel itself. The main stages in the composition process are known best for the comprehensive revision made by Manzoni in his attempt to arrive at a truly national language. Equally interesting, however, is the content of these revisions, where one of the main issues is the inclusion of historical detail which, while providing indispensable background to the characters' story, when excessive, is also feared by the author to be self-indulgent and so morally questionable. Perhaps the clearest example of this dilemma at work is in the section of the novel dealing with the plague of 1630. In view of the recent pandemic these chapters are remarkably topical, in particular for the way in which Manzoni depicts the formation of public opinion, as it moves from rumour to doubt and eventually to certainty, in all its aspects and with all its consequences, including legal. Paradoxically, Manzoni's authorly practice appears to move in the opposite direction, reflecting increasing uncertainty over what to include and what to leave out. One example of this is the *Storia della colonna infame*, a critical analysis of the documents from the trials of the men accused of spreading the plague. Originally conceived as a chapter of the novel, it was expanded to form a historical appendix and then shelved for the novel's first publication in 1827, before being taken up again and published later, heavily edited, as an integral part of the second 1840 edition. Such authorial indecision has been mirrored by the novel's translation, for the translators appear to have been equally bemused by the same questions. Some indeed omitted the plague chapters entirely; and while the *I Promessi Sposi* has been translated as many as ten times into English, the *Storia* has been translated just twice, on one occasion not with the novel but with another work entirely. The other translation of the *Storia* is found in the anonymous edition of the novel published by Longman in 1845, the only one of the early translations ostensibly based on Manzoni's 1840 rather than his 1827 text. However, the translator also used an earlier French translation for assistance, based not merely on the 1827 text but on a pirated version of it with important variants. And while the *Storia* is indeed included in this translation, the plague chapters of the novel were edited, almost as though to