BOOK OF ABSTRACTS

Italian Studies at the Digital Turn: Practice, Methods, Interdisciplinarity

2025 Society for Italian Studies (SIS) Themed Conference
23-24 June 2025, University of Leeds

THE SOCIETY FOR SIS ITALIAN STUDIES

UNIVERSITY OF LEEDS

Monday, 23rd June 2025
William Bragg Building, rooms: LT 2.37, GR.18, GR.25, 1.34

10.00-11.30: Parallel Sessions (A)

(A1) (LT 2.37): Digital *ante-litteram* and the meta-digital
Chair: Alessio Baldini (University of Leeds)

Fabio Camilletti (University of Warwick), Spectres de Dante*: Stilnovo, Spirit Writings, and the Prehistory of AI*

In 1962, A.C. Clarke wrote that 'any sufficiently advanced technology is indistinguishable from magic'. This concept resonates in discussions of AI – often ironically, but sometimes powerfully. On 23/12/2023, a Mastodon user noted that 'recognizing AI art nowadays is just the same old rules as recognizing the fae in old tales. "Count the fingers, […] check the shadows… and under NO circumstances should you make deals with their kind'.

Such 'technomagical' (Susca 2011) aspects of generative AI are particularly disturbing when it comes to the creation of 'new' works by dead authors through the recombination of textual corpora, and awareness of the process's mechanical nature does little to diminish its unsettling impact. In matters of beliefs, intellectual awareness ('*Je sais bien*') often coexists with 'fetishes' of belief ('*mais quand même*') (Mannoni 1969). From this viewpoint, AI products resemble the spirit writings produced by 19C mediums, who memorized corpora to produce 'new' works through formulaic improvisation. After all, if linguistic patterns alone can reveal the 42% of an individual's personality (Schaumlöffel *et al*. 2018) and digital footprints enable more accurate profiling than human interaction (Youyou *et al*. 2015), querying a chatbot is not *that* different from interrogating a Ouija board (which, in turn, is somewhat an early conceptual ancestor of computer keyboards). And both spirit writings and generative AI reinforce the folkloric assertion that creation *ex nihilo* is for the living: the dead only repeat.

In my paper, I will examine the ubiquitous presence of 'Dante' in the Italian and British Spiritualist scenes, examining how Dantism and Spiritualism co-operate in challenging post-Romantic models of authorship: Dantean spirit writings create haunted textualities that echo contemporary concerns about style, influence, and intellectual property, suggesting that all creation is, ultimately, recombination, and that the author is, literally, an *artificial* agent of creation.

Fabio Camilletti is Professor of Italian Studies at the University of Warwick. He extensively worked on Dante and Dante reception, Italian and European Romanticism(s), and twentieth-century 'occulture': among his latest books, *Italia lunare* (2018), *Manzoni gotico* (2024), and *Spettri familiari* (2024). He is currently co-editing a book on Spiritualism and Italian literature and a special issue on the dialogue with the dead as a trope underlying Italy's literary tradition. In 2023, he launched the project *Dante and the Ouija Board: Spirit Writings, Creative Agency, and the Prehistory of AI*, pursued through a Research Fellowship at the ILCS/SAS, University of London.

Jeanne Britton, (University of South Carolina), *The Digital Piranesi: Media Histories across Disciplines*

Book historian Andrew Piper has speculated that, because of the never-ending staircases that lead nowhere in his "Imaginary Prisons," Giovanni Battista Piranesi (1720-1778) could be

considered “the father of the digital page.” Art historians have likewise suggested that his archaeological illustrations—with their composite images and illusionistic layering—resemble the digital interfaces of windows and pop-up tabs. His heavily-annotated and cross-referenced *vedute*, as well as his illusionistic layered images, position him at the center of the eighteenth century’s new media revolution.

I oversee digitalpiranesi.org, a large digital humanities project that aims to be an enhanced digital edition of Piranesi’s works. The Digital Piranesi aims to share his images and texts by making us of the same digital forms, particularly the hyperlink, that his works seem to anticipate. The structure of the project relies on a digital collection, robust metadata, annotation, animation, and scholarly commentary, all of which is in development. Piranesi’s works cross disciplinary boundaries, and the project relies on contributions from scholars in Architecture, Art History, Book History, Classics, Italian Studies, and History.

The project’s theoretical underpinnings derive from art history and image studies, book history, hypertext theory, and the history of information display. Using digital media to represent Piranesi’s works helps to highlight the features that they share with intellectual and literary works from other national traditions, thereby expanding the scope of his relevance and demonstrating the interdisciplinary and cross-national effects of the digital turn in Italian Studies. This paper will describe the project’s practical methods, theoretical foundations, and early findings. As a fundamentally collaborative project, The Digital Piranesi welcomes new contributors, and my hope is to share this work with potential collaborators.

Jeanne Britton is a Curator in the Irvin Department of Rare Books and Special Collections at the University of South Carolina. Her book *Vicarious Narratives: A Literary History of Sympathy, 1750-1850*, was published with Oxford in 2019, and she is the PI of a digital humanities project devoted to Giovanni Battista Piranesi. She teaches and writes about the history of the novel, the history of the book, and the long Romantic period. Her recent work examines printed, typographical forms, including paratexts, tables, and illustrations, for the ways that they multiply reading experiences.

Elizabeth Coggeshall (Florida State University), *Dante at the Crossroads: Rethinking the Canon in Convergence Culture*

My paper will draw on my experience as editor of Dante Today, a digital archival project cataloguing artifacts related to the adaptation and appropriation of Dante’s works. The history of the reception of Dante’s poem across historical periods, genres, and media has become increasingly central to the field of Dante studies. Nearly all of the major interventions in Dante reception, however, have only addressed the ways in which elite readers have creatively responded to the poem, adapting, translating, and illustrating it from a position of long and deep study. The focus on elite readings of Dante’s works has dominated not only discussions of the impact of Dante’s poem in contemporary (high) culture but also discussions of the value of the poet’s cultural interventions. My research, by contrast, highlights the ways in which the general public, especially in the US, imaginatively experiments with and reinvents the poem, even while sometimes explicitly refusing to read it. In doing so my work presents a critical counterpoint to the general scholarly consensus around Dante’s canonical status and the heritage of his poem as a “classic” of world literature. My work emphasizes popular adaptations of the poem, validating the participation of “users” (rather than “readers”) of the poem across contemporary popular media. Commentators have historically framed Dante and his works as containing arcane mysteries that require a particular expertise in order to access

them. I aim to challenge this narrative by showcasing the compelling—if not always accurate—ways in which his poem enters global popular imaginaries.

Elizabeth Coggeshall is Associate Professor of Italian in the Department of Modern Languages and Linguistics at Florida State University. She specializes in the literature of the Italian medieval period, with a particular focus on Dante. She is the author of On Amistà: Negotiating Friendships in Dante's Italy (University of Toronto Press, 2023). She is also the co-editor (with Arielle Saiber) of the site Dante Today: Citings and Sightings of Dante's Works in Contemporary Culture, a digital archive cataloguing Dante's sustained presence in the 20th- and 21st-century culture. She currently serves as Director of Education and Outreach for the Dante Society of America.

(A2) (GR.18): Digital methods in teaching and pedagogy
Chair: Salvatore Campisi (Durham University)

Jovana Karanikikj (Goce Delcev University of Štip), ***Investigating Italian Literature Education for Foreign Students: Digital vs. Traditional Methods in the Post-COVID Era***

This paper examines the teaching of Italian literature to students from the Department of Italian Language and Literature at the University of Stip, Macedonia, during the post-COVID era (2022–2025). Over the past three years, a blended teaching approach—combining online and on-site methods—has been implemented in four semester-long courses: Italian Literature of the 19th Century, Italian Novel of the 20th Century, Italian Poetry of the 20th Century, and Italian Theater and Film Art of the 20th Century.

The study evaluates the effectiveness of these teaching methods in relation to courses' objectives, which include providing students with a diachronic understanding of Italian literature and its cultural-historical context, developing the ability to analyze texts from specific literary periods, and fostering appreciation for Italian literary and cultural evolution. Digital tools such as Microsoft Teams, Padlet, and Kahoot! were utilized during online sessions, while traditional in-person teaching emphasized direct interaction and text analysis.

The findings reveal that online teaching methods, enhanced by digital tools, are particularly effective in engaging students, fostering creativity, and addressing specific objectives, such as presenting historical and cultural overviews. However, traditional in-person methods proved superior for activities requiring in-depth text interpretation and direct discussion. This dual approach underscores the benefits and limitations of digitalization in literature education and highlights the importance of balancing technological innovation with traditional teaching practices to achieve comprehensive learning outcomes.

Jovana Karanikikj Josimovska is Associate Professor of Italian Language and Literature at the Faculty of Philology, Goce Delcev University, Stip, North Macedonia. She obtained her PhD in "Culture and Languages" from the University of Perugia with a thesis on identity construction in Italian migrant literature, and holds a Master's degree in "European Literary Cultures" from the University of Bologna. Her main research interests include Italian literature and culture, the didactics of Italian as a foreign language, translation studies, and intercultural learning. She has published numerous scholarly articles in international journals and edited volumes, and several notable literary translations from Italian into Macedonian, including L'Arminuta

by Donatella Di Pietrantonio, La scienza in cucina e l'arte del mangiar bene by Pellegrino Artusi, and Abel by Alessandro Baricco. She is co-author of the student manual Italian Literature of the Baroque, Enlightenment and Neoclassicism.

Maria Guarnieri (University of Leicester), Federica Sturani (University of Liverpool), *Digitally Enhanced Language Teaching and Assessment: Case Studies in Italian Translation and Interpreting*

The rapid evolution of digital tools has significantly impacted the teaching and assessment of both intermodal translation (by intermodal translation we refer here to activities which include an element of translation, either written, aural and/or oral, such as interpreting and subtitling) and pedagogic/al translation (by which we mean tasks focussed on consolidating and expanding writing language skills and intercultural competence rather than on acquiring professional standard translating skills). The integration of digital technologies has enhanced efficiency, accuracy, and accessibility in translation and interpreting processes, while at the same time posing educational challenges.

This is particularly true in the context of UK universities, where both translation and interpreting are still employed as pedagogical and evaluation tasks on Modern languages degrees. While digital tools are increasingly present in practical sessions and formative independent work, summative assessment formats often do not allow their use or pose limitations to it in order to contain plagiarism and meet existing subject benchmarks.

How can we align training and educating learners on the correct use of digital language tools that will be required in professional settings with language assessment approaches that can reliably evaluate language competence and promote critical thinking skills, motivation and self-regulated learning?

To illustrate the search for an empirical answer to this key question, we will be looking at case studies in interpreting @Liverpool, where the use of digital tools and AI is encouraged as a way to both prepare for practical sessions, and reflect on linguistic and stylistic choices. We will also briefly outline data from staff and student surveys and focus groups on the adoption of reflective statements in formative and summative translation tasks @Leicester. This pilot aims specifically to place emphasis on originality and on creating a space for the expression of the student's original voice at a time when AI marks a transformative shift in Modern Languages.

Maria Guarnieri is a lecturer in Italian at the University of Leicester, where she coordinates language provision across languages. She is also involved in the design and delivery of translation practice modules on the BA in Translation and Interpreting. She is currently interested in the debate around transnational modern languages, and in digitally enhanced education. She co-authored Italian Tutor-Grammar and Vocabulary Workbook with Federica Sturani.

Federica Sturani is lecturer of Italian at the University of Liverpool, where she teaches primarily language modules with a focus on translation and interpreting. Her main interest is in applied linguistics, and the practice of language teaching and learning, focussing on new approaches and material development. She has published grammar workbooks for students in Italian secondary schools and for British and American higher education institutions.

Salvatore Varriale (Università di Genova), *L'eduverso per la didattica dell'italiano L2/LS*

In recent years, studies on playful didactics have inaugurated a complex reflection on how play can impact the process of learning a foreign language. Playful activities, as shown by neuroscience, give learners a sense of well-being through the release of dopamine, a neurotransmitter that increases motivation. This mechanism is fundamental to learning (Schumann et al. 2004:6), as demonstrated by experiments on animals treated with neuroleptics - dopamine antagonists - in which they lose the motivation to act even before losing the ability to act. Moreover, we are talking about a scenario, the playful one, where what Krashen (1983) defines as "Rule of forgetting" can occur: learners, while playing, forget that they are learning. This lowers the affective filter, as they neither fear mistakes nor judgment, and fosters meaningful learning (Willis 2007:4-5). It goes without saying that today, in a constantly evolving society, L2/LS Italian language teachers can use digital tools to make their lessons more engaging and authentic. Platforms like Thinglink and Spatial, for example, offer immersive virtual environments where students can engage in authentic learning experiences, developing a wide range of skills: problem-solving, collaboration critical thinking, etc.

Salvatore Varriale is a PhD candidate in Digital Humanities at the University of Genoa and a secondary school teacher of German, Chinese and Italian as a foreign language. Having previously obtained a degree in Comparative Literature and Cultures from the University of Naples "L'Orientale" and specialized in Special Educational Needs at the Carlo Bo University of Urbino, he investigates the benefits of playful and cooperative learning and innovative technologies in language education. His research has been presented at several national and international conferences, including the ninth International Congress of the DILLE Society, the International Congress of the sixth edition of the Italian Language Universiade, and the ANILS National Conferences in 2023 and 2024.

(A3) (GR.25): DH tools for literary texts analysis
Chair: Elisa Segnini (University of Glasgow)

Matteo Maselli (Università della Campania Luigi Vanvitelli), ***Dal manoscritto alle reti neurali profonde: come il digitale sta cambiando la dantistica***

I più recenti sviluppi della dantistica attestano, con evidenza sempre maggiore, la condivisione di una nuova e più funzionale gestione delle Digital Humanities. I progetti danteschi digitali, il cui focus è variamente declinato in ambito esegetico, filologico, codicologico e sui rapporti tra il testo e le arti figurative, non sono più orientati alla sola preservazione del materiale digitalizzato ma risultano invece più responsivi ai bisogni della ricerca. Questo efficiente impiego delle potenzialità del digitale è in parte dovuto a una migliore pianificazione dell'architettura delle risorse web e soprattutto alle metodologie d'indagine messe al loro servizio.

Proprio su quest'ultime si concentrerà il presente contributo. Evitando di tracciare un'ormai abusata, per quanto comunque utile, classificazione dei tool danteschi, si procederà a esaminare alcuni dei più promettenti approcci che ambiscono ad aprire nuovi filoni di studio nel settore della dantistica: dalle tecnologie di imaging per le analisi spettrali dei codici danteschi all'utilizzo di standard internazionali per l'interoperabilità e l'accesso avanzato di informazioni, dallo sviluppo di sistemi basati su Intelligenza Artificiale e reti neurali profonde per il riconoscimento automatico delle grafie dei codici manoscritti alla disambiguazione della mole di dati ricavabili dai commenti al poema per il tramite del Semantic Web. Pertanto,

queste, e altre procedure, saranno attentamente vagliate per mostrare come stiano cambiando i paradigmi prospettici degli studiosi interessati a Dante.

Matteo Maselli è dottore di ricerca in Italianistica (Università di Macerata) con un progetto su Dante e le Digital Humanities. Si è laureato a Bologna dove è Cultore della materia in Critica Letteraria e Letterature Comparate. Ha studiato all'University of Oxford e all'University of Notre Dame, dove ha ricevuto una borsa di studio nell'ambito del The William & Katherine Devers Program in Dante Studies. Ha pubblicato saggi su Dante in riviste di fascia A, ha curato raccolte di saggi sulla letteratura italiana e ha presentato i risultati delle sue ricerche in conferenze in Europa e Nord America.

Angela Fabris (Universität Klagenfurt), ***Tra archivio digitale, corpus e*** **distant reading*: il gioco del lotto nella letteratura e nei prodotti visuali del secolo XVIII***

The cultural figure of the lottery fantasy appears in Italy—throughout the 18th century—in a diverse series of literary texts, images and authors (among which Chiari, Goldoni, Casanova, and Longhi), involving different subjects, semantic fields, viewpoints, and perspectives. For a comprehensive understanding, an interdisciplinary approach is necessary, alongside the use of digital methods that can significantly increase both the corpus and knowledge. Two possible approaches will be presented: one through the use of segmentation techniques, and the other through frequency analysis. Additionally, the discussion will reflect on what questions might need – on a digital way - to be identified for actual progress at the scientific level.

Angela Fabris is an Associate Professor of Romance Literatures at the University of Klagenfurt and has been a Visiting Professor at the University of Ca' Foscari Venice since 2020. Her research focuses on the novella of the 14th century, the short novel of the Siglo de Oro, and 18th-century spectator newspapers (with the 2022 release of her monograph I giornali veneziani di Gasparo Gozzi. Tra dialogo e consenso sulla scia dello «Spectator» in the Studi e testi series by Olschki). She has also worked on pre-Goldonian theatre, 20th-century Jewish-Italian literature, postmodern narrative, and noir literature. She has published numerous essays on film genres (particularly science fiction, detective stories, and erotica). Since 2020, she has directed an open-access and printed book series—AAIM, Alpe Adria e dintorni, itinerari mediterranei (degruyter.com)—dedicated to the literatures of the Mediterranean and border regions. In 2023, she edited the volume Sea of Literatures: Theories, Concepts, and Methods of Mediterranean Literary Studies. Since 2022, she has been responsible for one of the four Work Packages of the international project The Invention of the Lottery Fantasy, generously funded by the Research Council of Norway for the period from 2022 to 2024. Since 2019, she has coordinated the double degree doctoral program in Italian Studies in partnership with the University of Ca' Foscari Venice (link) and has conceived and coordinates a thematic doctoral program focusing on Comparative Literature, Intermediality, and Transculturality (link).

Ruoci Song (University of Cambridge), ***'Segni de L'antica Fiamma': Mapping Intertextuality between Virgil and Dante in the*** **Divine Comedy**

This study examines the intertextual relationships between Dante Alighieri's Divine Comedy and the works of Virgil, integrating classical literary analysis with advanced computational methods. To overcome current challenges in cross-language intertextuality calculation, we selected and digitized Giovanni da Serravalle's Latin translation of the Divine Comedy, making the intertextuality between Virgil and Dante computationally analyzable. By

replicating and enhancing the Tesserae platform, we developed a custom program that calculates intertextuality scores using cosine similarity. This innovation allowed us to detect intertextual connections even when wording differs but semantic content is similar. Analyzing each canto against Virgil's works, we generated an intertextuality map visualizing the density and distribution of Virgilian influence throughout the epic. Our findings reveal patterns of literary borrowing and transformation, demonstrating the potential of computational techniques to enrich understanding of classical texts and suggesting pathways for future research in cross-language intertextuality detection. Additionally, we propose developing a web-based platform to visually present our intertextuality results, providing a resource for other scholars.

Ruoci Song is a doctoral student at the Faculty of Modern and Medieval Languages and Linguistics at the University of Cambridge. Her research delves into the gestural interpretation of the emotional relationship between Virgil and Dante. She graduated with honors in Italian Studies from the University of Bologna, where she also completed her undergraduate degree in Humanities and a master's in clinical Linguistics. Ruoci presented her undergraduate thesis "The Embraces in the Comedy" and master's thesis "The Appellations of Virgil" at various international conferences.

11.45-12.45 (LT 2.37): Keynote Lecture

Elena Pierazzo (Université de Tours), ***From Digital to Computational Humanities: New challenges and new opportunities***

Introduced by Gigliola Sulis (University of Leeds)

The keynote explores the transformative impact of Artificial Intelligence, particularly machine learning and computer vision, on digital philology and manuscript studies. It traces the evolution from early scepticism toward computational methods to their current integration in scholarly workflows, highlighting breakthroughs such as Handwritten Text Recognition (HTR), stylometry, and large-scale manuscript clustering. I will reflect on pioneering projects, such as Transkribus, eScriptorium, and the Venice Time Machine, emphasising both the opportunities and ethical dilemmas posed by AI. Drawing on examples from medieval and early modern manuscript research, the talk highlights the importance of interdisciplinary collaboration, technical literacy, and ethical awareness. The talk warns against the risk of marginalisation if scholars fail to engage with these technologies and advocates for proactive involvement in shaping the future of digital scholarly editing. Ultimately, I will call for a reimagining of philological practices in light of AI's capabilities and challenges, urging the community to lead rather than follow technological change.

Elena Pierazzo is Professor of Digital Humanities at the Centre d'Études Superieures de la Renaissance, University of Tours, where she directs the master in Digital Humanities. She has a PhD in Italian Philology. Her specialisms are Italian Renaissance texts, digital editions of early modern and modern draft manuscripts, digital editing, and text encoding. Her most recent publication is Digital Scholarly Editing: Theories, Models and Methods (2015). She has served as the Chair of the Text Encoding Initiative (TEI) and was involved in the TEI user community, with a special interest in modern and medieval manuscripts. As the co-chair of the Programme Committee for the DH2019 conference, she also served as co-chair of the working group on digital editions for the European Network NeDiMAH and was one of the scientists-in-chief for

the ITN DiXiT. She is the Principal Investigator of the PRIMA ERC project 'Manuscripts in the Age of Print' (Grant number 101142242)

14.00-15.30: Parallel Sessions (B)

(B1) (LT 2.37): Digital Ottocento and Print Culture: A Dialogic Encounter (1)
Organised by Sara Boezio (University of Notre Dame) and Silvia Valisa (Florida State University) for Ottocentismi. INNCIS – Interdisciplinary Network for Nineteenth-Century Italian Studies.
Chair: Sara Boezio

Chiara Cremona, Dirk Vanden Berghe (Vrije Universiteit Brussel), ***Rebuilding Post-revolutionary Identities in Great Britain, France and Italy: The Reception, Discussion and Stigmatisation of Unruliness in Novels through the Periodical Press (1816-1831)***

This research project revolves around the reception of novels in Great Britain, France and Italy at the beginning of the 19th century, through the study of the reviews of novels published in journals and magazines. These literary articles will form part of an online database, and at the same time the corpus of texts will be subjected to a series of linguistic and textual analyses, as well as stylistic investigation, with the aim of identifying the ways in which opinions about contemporary novels, both national and foreign, were conveyed to the readers of the journals. Within the study of the reviews, the software R (a specific programming language for computational statistics) is used for the textual analysis; Oxygen, an XML text editor will allow to classify the information contained in the documents and thus make them searchable; Leaflet, a software to create interactive geographic maps will make the provenance of the reviews traceable.

During the 18th and 19th centuries, Great Britain, France and Italy were closely linked on a cultural level, both through literature and the press. My research aims to investigate their reciprocal influences, with a particular focus on literary works dealing with themes that can be traced back to the concept of unruliness, to be intended as a deviation from the standard moral and social norms of the time.

Chiara Cremona, after obtaining her Bachelor's degree in Modern Languages and Literature from the University of Milan in 2020, from 2021 to 2023, attended the Erasmus Mundus Master 'Crossways in Cultural Narratives', at the University of Santiago de Compostela, the NOVA University of Lisbon and the University of Guelph (Canada). She is currently pursuing her PhD at the Vrije Universiteit Brussel, as part of the project Rebuilding post-revolutionary identities in Great Britain, France and Italy: the reception, discussion and stigmatisation of unruliness in novels through the periodical press (1816-1831), funded by the Research Foundation - Flanders (FWO) and supervised by Dirk Vanden Berghe.

Dirk Vanden Berghe (PhD, Scuola Normale Superiore, Pisa, 1997) is associate professor in Italian Literature at the Vrije Universiteit Brussel (Belgium). His research focuses largely on 19th and early 20th century literature, often with an intertextual and stylistic approach. He has published on Proto-Romantic works, on the influence of Monti's writings on Leopardi, on Guerrazzi, on Ruffini, on literary genres during the Romantic period. With Claudio Gigante he co-edited Il romanzo del Risorgimento (2011), with Pietro Benzoni Le forme dell'analisi testuale. Sette letture novecentesche (2018), with Sabina Gola La cultura e la letteratura italiana dell'esilio nell'Ottocento: nuove indagini (2020) and Viaggi e viaggiatori in Italia negli

anni del Risorgimento (2023). Regarding the 20th century, he published on the Florentine Pre-WWI culture with a monograph on Ardengo Soffici (1997), on Dante's reception in Belgium, on Montale, Piovene, La Capria and other authors.

Federica Coluzzi (University of Warwick, UK) and Francesca Sartori (University of Bristol, UK)
"Giving Voice to the Past: Interactive Exhibits and the Recovery of Women's Literary Heritage in the Eredi di Beatrice Project"

This joint paper delves into the design and impact of "Eredi di Beatrice," an innovative interactive library exhibit at the Centro Dantesco in Ravenna. Showcasing the works of forgotten Italian women writers from the mid-1800s to the early 20th century, the project aimed to illuminate a previously obscured chapter in Dante scholarship. By seamlessly integrating digital humanities methodologies with traditional library practices, "Eredi di Beatrice" sought to: recover and reimagine the lives and works of these women within their historical context, utilizing data visualization and dynamic mapping to reveal the interconnectedness of their experiences and their unique perspectives on Dante; and ultimately, to engage the public through captivating interactive displays, educational resources, and outreach programs. The project serves as a powerful testament to the transformative potential of digital humanities in revitalizing library collections, making them more accessible, engaging, and meaningful for a wider audience.

Federica Coluzzi is Leverhulme Research Fellow at the University of Warwick, specializing in Italian literature, gender studies, and digital humanities. Her research explores the experiences of women and the transnational exchanges that shaped Italian cultural identity from the Enlightenment to Fascism with a focus on Dante reception history. She is the chief - editor of the Modern Beatrices Archive and lead curator of Eredi di Beatrice: Come le scrittrici italiane hanno letto, interpretato e raccontato Dante fra Otto e Novecento (1830-1S21). She is the author of Dante Beyond Influence: Rethinking Reception in Literary Culture (Manchester University Press, 2021), and the co-editor of The Afterlife of Dante's Vita Nova in the Anglophone World with Jacob Blakesley for Routledge (2022). Her work is published in Dante Studies, Bibliotheca Dantesca, Tre Corone, Palgrave Encyclopedia of Victorian Women's Writing, Nineteenth Century Prose, Studium, CoSMO and Strumenti Critici, La Bibliofilia.

Francesca Sartori (BA Università di Siena, MA Università di Bologna) is a PhD student at the University of Bristol, looking at Dante's reception through the work of nineteenth century British women writers. She has presented her research at the Congresso Dantesco Internazionale (Ravenna, 2023); Dante's Global Female Public (Warwick, 2024); the XXVI Congresso AIPI (Seville, 2024); and Dante Futures: New Voices in Ireland and the UK (Cambridge, 2024). She has collaborated with Federica Coluzzi (University of Warwick) in organizing the exhibition "Eredi di Beatrice: Come le scrittrici italiane hanno letto, interpretato e raccontato Dante fra Otto e Novecento (1830-1921)" at the Centro Dantesco in Ravenna.

Daniela Vitagliano (Centre de la Méditerranée Moderne et Contemporaine, France)
Mapping Public Lectures Held by Italian Women in the Late 19th and Early 20th Century

Femmes en voix-Voix de femmes. Per un inventario e una cartografia delle conferenziere italiane is a project dedicated to mapping the conferences held by Italian women between the late 19th and early 20th centuries, during the surge of the so-called "first wave of feminism." The difficult recovery of 200 published (or, rarely, handwritten) conference texts, and the inventory of 114 conferences mentioned in the Italian press, led to obtain a preliminary corpus

and create the first thematic map of conferences. I would like to present it as part of the panel 'Digital Ottocento and Print Culture - A Dialogic Encounter'.
Since 2013, Enoch and Bessette (2013), aware of the difficulty in locating women's works and documents in archives, have highlighted the social impacts of the alliance between feminist historiography and digital humanities. Additionally, the works of Catherine d'Ignazio and other researchers (D'Ignazio and Bhargava, 2020) offer a feminist perspective on data visualization and the study of archives. Building on these studies, we will highlight the following points: the transition from the printed corpus to the digital corpus; the organization of the data; the possibility to read and interpret the data through the lens of gender studies.

Daniela Vitagliano is a contract researcher with an IDeX excellence grant at the Centre de la Méditerranée Moderne et Contemporaine and co-coordinates the project Femmes en voix-voix de femmes with Barbara Meazzi. She is also an associate member of the Centre d'Histoire Culturelle des Sociétés Contemporaines at the Université Paris-Saclay, thanks to the mentoring of Prof. Giovanni P. Vitali. Professeure agrégée and PhD in Italian Studies, specializing in contemporary Italian literature and culture (20th and 21st centuries), her research interests lie at the intersection of literary studies and the sociology of literature, with a strong focus on spatial humanities. Together with Barbara Meazzi, Mélanie Plouviez, and Stefania Ferrando (Centre de Recherches en Histoires des Idées), she set up an inter-laboratory consortium for a joint project titled FEHERIC - FEmmes et HERItages en réCits: parcours d'émancipation entre France et Italie, supported by the Académie 5 of the Université Côte d'Azur (2024-2027).

[earlier start] @13.30-15.30 (B2) (GR.18): Digital fair (posters)
Coordinator: Laura Lucia Rossi (University of Leeds)
Isabella Magni (University of Sheffield), ***The Italian Paleography Project***

Italian Paleography is a Mellon-funded digital project devoted to Italian vernacular Paleography. Created and edited by Isabella Magni (University of Sheffield), Lia Markey (Newberry Library), and Maddalena Signorini (Università di Roma-Tor Vergata) in collaboration with the University of Toronto Libraries and the Center for Digital Humanities at St. Louis University, the website provides digital pedagogical tools for the study of Italian vernacular handwriting.

Italian Paleography includes 102 documents and manuscripts written in vernacular between 1100 and 1700, with tools for deciphering them and learning about their social, cultural, and institutional settings. The project is pedagogical at its core, created for scholars preparing to conduct research in Italian archives; students studying Italian language, history and culture; curators, librarians, and archivists who work with manuscripts; calligraphers and graphic designers interested in historical scripts; and anyone who would like to experiment with transcribing early Italian documents.

The site includes digitized images of 102 manuscripts and documents, representing 7 different types of scripts and 3 difficulty levels; TPEN, a digital tool to actively transcribe manuscripts and documents; transcriptions and background essays for each manuscript and document, providing information about their historical, social, cultural, and institutional settings; and a handbook describing of Italian vernacular scripts and their contexts. The site also comprises an appendix with significant manuscript calligraphy books and historical maps from Italy in the Newberry collections, providing additional contexts for studying handwriting and handwritten documents of various types from the period. This poster will provide an

overview of the Italian Paleography project, and a glimpse into ongoing work to update and upgrade the site.

Isabella Magni (PhD) is Lecturer in Digital Humanities at the University of Sheffield. She previously held postdoctoral fellowships at the HathiTrust Research Center, Rutgers University, and the Newberry Library in Chicago. Isabella works at the intersection of digital humanities, textual studies, history of the book, philology, and palaeography. She is editor and co-I for a number of digital projects including Petrarchive (a digital edition of Petrarch's songbook), SCWAReD (Scholar-Curated Worksets for Analysis, Reuse & Dissemination) and Italian Paleography.

Galadriel Ravelli (University of Bath), ***Online Exhibition Isolated Memories: Remembering (and Forgetting) Colonial Deportations from Libya to Italy***

Italy's problematic relationship with its colonial past is receiving increasing scholarly attention. As it is widely agreed, mainstream narratives of Italy's colonial past still revolve around the self-celebratory myth of Italiani brava gente, with very limited attempts at problematising colonialism and its legacy in the present. Isolated Memories, an online exhibition launched in October 2024 and hosted on the Omeka platform, offers a different perspective on Italy's relationship with its colonial past, by focusing on 'isolated' and scattered memories of colonial violence. The exhibition showcases both the memory work and oblivion around the deportations of thousands of Libyan prisoners to Southern Italian islands and the military prison of Gaeta between 1911 and the early 1930s. It comprises over 30 pictures from the islands of Favignana, Ponza, Ustica, the Tremiti archipelago and the military prison of Gaeta, where Libyan deportees were held. Through geographical and thematical categorisation, the exhibition symbolically interrogates space to expose whether and how colonial deportations are remembered or forgotten in former sites of confinement, while also engaging with the memory of other histories of confinement. In so doing, the exhibition showcases sites where the victims of Italian colonialism are named and remembered, a rare occurrence in the context of Italy's general colonial amnesia. A distinctive aspect of this exhibition is the co-creation of a specific section with some members of local communities, featuring their reflections on memory and oblivion in their islands and city.

Due to the disconnection of the islands and the former prison from the national space, local memory work remains 'isolated' and unable to shape national debates on colonialism. Therefore, this online exhibition provides an original example of how digital tools can help bringing together scattered and isolated forms of memory work on colonial violence, while also exposing the voids of national collective memory.

Galadriel Ravelli is a Lecturer in Italian Studies at the University of Bath, where she teaches Italian and European history and culture. Her current project looks at the memory of colonial violence in Italy, with a specific focus on the case of colonial deportations from Libya to Italy.

Giorgia Ghersi (Università per Stranieri di Siena), Luca Mazzocchi (Università di Bologna), Carolina Rossi (Università di Pisa), ***A Digital Workshop for*** **L'Adalgisa*****. Disegni milanesi by Carlo Emilio Gadda***

The digital poster we would like to propose involves the presentation of a project website dedicated to Carlo Emilio Gadda's L'Adalgisa. Disegni milanesi (1943). This represents a preliminary outcome of the national PRIN 2022 project 'A Model of Digital Commentary for Twentieth-Century Literature. The Case of Carlo Emilio Gadda's "L'Adalgisa. Disegni milanesi"',

in which we are involved as research fellows and which is directed by Professors Valentino Baldi, Paola Italia, and Cristina Savettieri. Our aim is to provide a fully open-access digital commentary and research platform dedicated to L'Adalgisa, designed to engage both specialist and non-specialist audiences, including high school seniors and university students. The materials collected in the website will be plural, focused on the factual and linguistic dimension of the work, sensitive towards its hermeneutical complexity and its historiographical context, with the view of creating a 'digital workshop' where an active and curious reader can independently explore the text through various levels of consultation. For each short story of the collection, a detailed entry will be available, accessible through three tabs: introductory overview, commentary notes, in-depth notes on selected themes. Each tab will be designed as an interactive field, providing links to the site's notes and resources, as well as enabling users to navigate the collection in a cross-sectional manner. This 'digital workshop' will also feature specific resources related to the entire work, including digital visualizations and timelines covering characters, places, events, and themes from L'Adalgisa. To conclude, our collaborative work in the implementation of a model of digital commentary and research space dedicated to a text still under copyright and therefore not freely accessible is first and foremost aimed at designing and implementing a prototype to be easily tailored to other works by Gadda, as much as to other narrative texts of the twentieth century that can be explored through the tools of the Digital Humanities.

Giorgia Ghersi earned her PhD in Italian Studies at the University of Pisa in 2023, with a thesis on the personal essay genre in the Contemporary Italian Literature. Currently, she is research fellow at the University for Foreigners of Siena, working on the digital commentary of Carlo Emilio Gadda's L'Adalgisa (national PRIN 2022 project). Her research focuses on 20th and 21st-century Italian Literature, the relationship between Literature and other media and the work of Gadda, with a focus on the application of digital humanities. She has published several essays in academic journals and edited volumes.

Luca Mazzocchi is a post-doctoral research fellow at the University of Bologna, as part of a project dedicated to the realisation of a digital commentary of Carlo Emilio Gadda's L'Adagisa. Before joining the University of Bologna, Luca earned his PhD from the University of Oxford with a thesis on L'Adalgisa and was tutor in Italian and MHRA research associate at the University of Edinburgh. His research interests span modern and contemporary Italian literature, as well as digital humanities. He has published essays on Gadda in books and journals and edited an issue of the journal Strumenti critici.

Carolina Rossi earned her PhD in Italian Studies at the University of Pisa in 2023. She is currently a research fellow at the same institution, working on the national PRIN 2022 project 'A Model of Digital Commentary for Twentieth-Century Literature. The Case of Carlo Emilio Gadda's "L'Adalgisa. Disegni milanesi"'. Her research interests encompass the history of publishing, the sociology of literature, and the study of authorial archives, with a particular focus on the application of digital humanities in literary history and textual commentary. She has published several essays on Gadda in academic journals and edited volumes

Rachel Haworth (Independent scholar), *The 'TV Italian Style' Podcast*

This digital poster showcases the 'TV Italian Style' podcast, a 26-episode series produced and published during 2024 to celebrate the seventieth anniversary of the launch of national television broadcasts in Italy. The podcast is the primary output of a British-Academy funded small research project exploring Italian variety television and its stars between 1954 and 1976.

It is aimed at both academic and non-academic audiences and is structured as an A-Z guide and introduction to the shows and stars that are representative of this period and this genre of television. The poster provides an introduction to the podcast and provides access to all episodes via the project website. But it also explores some of the benefits and challenges of producing a podcast as a means for disseminating research through a digital humanities lens. It then outlines lessons learned from the experience and shares the best practices identified from the production and publication processes. In this way, the poster highlights 'the purpose of digital humanities scholarship [which] is analysis and criticism of (or in) forms other than print on a page' and the potential of '"born digital" publication [to allow] commentary to be situated alongside or directly within media that unfold over time' (Sterne, 2011). It sheds light on how podcasts allow 'us to consider (and serve as engaged participants in) the more complex lives of the actors involved within the multiple ecosystems of literary worlds, [… serving] as an alternative method of conducting and pursuing academic research in an increasingly collaborative, increasingly global era' (Howard-Sukhil et al, 2021).

Rachel Haworth is a researcher of post-war Italian cultural and media history. She focuses primarily on popular music and her work has looked at the figure of the singer-songwriter in Italy, the Italian pop singer Mina, conceptualisations of the popular music star, and transnational music consumption of the 1960s. In this area, she is the author of two monographs: From the canzone d'autore to the chanson française in the 1960s and 1970s: Authenticity, Authority, Influence (Ashgate, 2015) and The Many Meanings of Mina. Popular Music Stardom in Post-War Italy (Intellect, 2022).

Anna Lanfranchi (University of Warwick), ***The Dialectics of Modernity. Modernism, Modernization, and the Arts under European Dictatorships***

'The Dialectics of Modernity: Modernism, Modernization, and the Arts under European Dictatorships' (AHRC funded; 2016-2018, PI: Francesca Billiani) explored how aesthetic, intellectual, and political instances characterised the relationship between the Fascist regime and the arts' system in interwar Italy. Designed to display and make accessible the range of cultural and artistic products underpinning this line of enquiry, the project's outputs included two monographs and digital humanities tools: a website/database and a permanent digital exhibition.

This poster session offers attendees the opportunity to explore the new website and its key features. Having familiarised with the project five hypotheses (available in a short and longer version), the visitor can navigate through a variety of artifacts – posters, books, buildings, films, paintings, photographs, sculptures, plays – accompanied by high-resolution images and critical essays. A timeline helps the reader to situate arts and historical events. Finally, a bespoke graph-based visualization application, designed by Louise Lever at the University of Manchester IT Research Team, provides custom filters to map the interconnections between artworks, artists, places, organisations, and artistic movements, enabling the creation of personal pathways to the artistic and socio-cultural environment the project investigates.

Anna Lanfranchi's research intersects translation, Italian studies, and book history, with a focus on transnational publishing from the 19th century to the present day. Her work explores the circulation of texts in modern times, the development of copyright law and modern authorship, and the relationship between cultural diplomacy, propaganda, and printed materials. Before joining the University of Warwick, Lanfranchi was a lecturer at the University

of Manchester, where she was awarded a PhD in Translation and Intercultural Studies in 2021. Her first monograph, Translations and Copyright in the Italian Book Trade: Publishers, Agents, and the State (1900–1947) (Palgrave 2024, New Directions in Book History), examines the political, social, and cultural value of intellectual property. It retraces the negotiation of translation rights to British and US works in Italy during the first half of the 20th century, highlighting the transnational networks of authors, publishers, translators, authors' societies, and literary agents.

Her current research investigates translation as a tool of cultural diplomacy and propaganda in Italy during the Second World War. The pilot phase of this project, titled Books for War and Peace: Italian Publishing and US Book and Translation Programmes in the Second World War, received the Fredson Bowers Award from the UK Bibliographical Society and the Bibliographical Society of America in 2024. She has published on the history of Italian translation and publishing, wartime book programmes, and the role of intellectuals in the book trade. Her broader research interests include the cultural history of Fascist Italy and the intersections of politics, culture, and language in conflicts and totalitarian regimes.

(B3) (GR.25): Roundtable: Transnational Research and Teaching at the Digital Turn
Organised by Cecilia Piantanida (University of Warwick) and Marcela Cazzoli (Durham University) for the Institute of Languages, Cultures and Societies (ILCS) University of London.
Chair: Cecilia Piantanida
With: Cecilia Piantanida, Rosalba Biasini (University of Liverpool), Carlotta Paltrinieri (Royal Holloway University of London), Carmela Pierini (Università Cattolica del Sacro Cuore), Ana Reimão (University of Liverpool)

(B4) (1.34): The digital in linguistic analysis, literature, and translation
Chair: Erica Bellia (University of Cambridge)
Elisa Segnini (University of Glasgow), Google Translate vs Chat GPT: Translating texts characterized by linguistic hybridity

In this talk I reflect on the limits and potential of AI for the study of linguistic hybridity in fiction, including languages inspired by the reality of migration and other types of constructed languages. I will speak of my experience of researching on the texts of authors who engage with linguistic hybridity, such as the Brazilian Juó Bananére (Alian Marcondes Machado 1892-1933) and the Mexican Eduardo Montagner Anguiano (1975-), and of a co-taught course I am currently organising at for UofG's Master in Global communication, titled 'Constructed languages an Global communication: from Esperanto to Elvish to AI', in which I collaborate with computer scientist and experts on AI and engage with digital platforms for language construction such as 'Vulgarland.' I will also described activities I organised using google translate at public engagement festivals such as Explorathon, and show how these activities led the audience to reflect on the potential and limits of AI for translation.

Some of the questions explored will be: 'Since AI works better with large amounts of data, does it mean that apps such as google translate work less well for languages with less speakers?' 'What are the challenges of training AI models with a small and highly restricted corpus, as would be the case for some of these languages'? 'How can we use AI creatively to design new forms of assignments?'

Elisa Segnini (PhD, University of Toronto) teaches Italian and Comparative Literature at the University of Glasgow. Her research focuses on Italian literature in a world literature perspective, with a focus on fin-de-siècle and contemporary fiction. She has written on the

relationship between literature, visual arts and thought, on theatre translation, and on translingual and multilingual writing. She is the author of Fragments, Genius and Madness: Masks and Mask Making in the fin-de-siècle Imagination (Legenda, 2021) and of several articles on multilingualism in fiction. Her current monograph explores the different meanings that fiction featuring more than one language acquires as it travels across languages and media, reaching new audiences. She is an editor in chief for Comparative Critical Studies.

Simone Torsani (Università di Genova), ***Intelligenza artificiale generativa e valutazione diagnostica della produzione scritta: è possibile superare il paradigma dell'accuratezza?***

La valutazione diagnostica della produzione scritta in lingua straniera ha da sempre un rapporto privilegiato con la tecnologia (Alderson e Huhta, 2005; Huhta et al., 2023) e, sebbene i recenti sviluppi nel campo dell'intelligenza artificiale generativa (IA) sembrino promettenti per la valutazione (v. tra gli altri, Barrot, 2023; Mizumoto e Eguchi, 2023), gli studi sull'IA nella valutazione diagnostica lavorano per lo più sull'accuratezza (v. per es. Mizumoto et al., 2024). Aspetti fondamentali della scrittura, come registro o organizzazione, rimangono invece ad oggi poco esplorati, sebbene non siano nuovi nell'ambito dell'Automated Writing Evaluation (Chapelle et al.; 2015). La ricerca illustrata intende colmare questa lacuna.

Nell'ambito di un più ampio progetto volto a indagare i possibili impieghi dell'IA per la valutazione della produzione scritta in italiano L2, la comunicazione illustra i primi risultati di una ricerca sul potenziale diagnostico dell'IA in questo campo. A tal fine sono stati raccolti i feedback forniti da ChatGPT 4 a 50 testi in italiano L2, scritti a partire da un compito di livello B1, ma che non raggiungono tale livello. I feedback dell'IA sono stati sottoposti a due docenti di lingua italiana per individuare (1) la capacità di ChatGPT di identificare le lacune presenti nei testi, in particolare quelle non riconducibili all'accuratezza linguistica, e (2) la correttezza del feedback fornito. I risultati mostrano un buon livello generale nei feedback forniti da ChatGPT, ma anche la tendenza a concentrarsi su ortografia e morfosintassi, imprecisioni a livello metalinguistico e, soprattutto, difficoltà nel differenziare i diversi ambiti, con un conseguente appiattimento del feedback e, quindi, difficoltà nell'individuare i reali bisogni dell'apprendente. I risultati confermano la necessità di preparare apprendenti e insegnanti a un uso consapevole dello strumento (Barrot, 2023).

Simone Torsani è professore associato di Didattica delle Lingue presso l'Università di Genova. Si interessa in particolare di didattica e valutazione della produzione scritta e tecnologie didattiche. È membro del collegio del Dottorato in Digital Humanities (Università di Genova e Torino).

Margherita Cerri (Université Paris Nanterre), ***Ibridare la poesia: il web, il libro e il significato nelle opere di Fabrizio Venerandi***

Negli ultimi anni, il concetto di "poesia digitale" o "poesia elettronica" ha acquisito crescente rilevanza, esplorando le possibilità offerte dalla convergenza tra letteratura e media digitali. Si tratta di opere in cui la componente letteraria rimane centrale, ma che integrano elementi multimediali – suoni, immagini, animazioni – che le caratterizzano come creazioni ibride e dinamiche. In Italia, Fabrizio Venerandi è una figura centrale in questo campo. Autore ed editore presso Quintadicopertina, casa editrice specializzata in letteratura elettronica, Venerandi ha realizzato numerose opere che interrogano le interazioni tra linguaggi digitali e tradizionali. Tra queste, le raccolte poetiche *Poesie elettroniche* (2016) e *Niente di personale* (2021) emergono come esempi emblematici del dialogo tra media. Poesie elettroniche,

pubblicata in formato EPUB, rappresenta uno degli esiti più consapevoli di letteratura digitale italiana, sfruttando appieno le potenzialità offerte dal medium digitale: animazioni visive, link ipertestuali e suoni non solo arricchiscono il testo, ma partecipano alla costruzione del significato.

Niente di personale, invece, si confronta con i linguaggi del web in un formato stampato, adottando un approccio di uncreative writing. Attraverso la riorganizzazione di materiali digitali (messaggi spam, errori di codice, annunci pubblicitari, etc.), l'opera riflette sul modo in cui il digitale plasma l'immaginario culturale e linguistico contemporaneo. L'intervento analizzerà come queste opere illustrino non solo l'evoluzione della poesia nell'era digitale, ma anche i rischi e le opportunità offerte dall'interazione tra media, evidenziando le potenzialità della poesia come spazio interdisciplinare di innovazione e riflessione critica.

Margherita Cerri è dottoranda in Letteratura italiana contemporanea presso l'Université Paris Nanterre, sotto la supervisione della Professoressa Silvia Contarini e la codirezione del Professor Pierpaolo Antonello (Cambridge University). Il suo progetto di ricerca, "Gli scrittori italiani di fronte alla diffusione dell'informatica: usi e influenze nelle opere di Nanni Balestrini, Edoardo Sanguineti e Italo Calvino", indaga l'impatto delle tecnologie informatiche emergenti sulla produzione letteraria tra gli anni Sessanta e i primi Ottanta. Parallelamente, insegna italiano L2 presso l'Université Paris Nanterre.

15.30-17.00: Parallel Sessions (C)

(C1) (LT 2.37): Digital Ottocento and Print Culture: A Dialogic Encounter (2)

Organised by Sara Boezio (University of Notre Dame) and Silvia Valisa (Florida State University) for Ottocentismi. INNCIS – Interdisciplinary Network for Nineteenth-Century Italian Studies.
Chair: Federica Coluzzi (University of Warwick, UK)

Marguerite Bordry (Sorbonne Université), ***Un Grand-Tour alla rovescia: ripercorrere le grandi città italiane nella letteratura minore del secondo Ottocento***

Questa analisi intende esplorare la letteratura del secondo Ottocento, focalizzandosi sulle rappresentazioni delle grandi città (Roma, Milano, Napoli, Venezia) in opere escluse dal canone che godevano tuttavia all'epoca della propria pubblicazione di un'ampia diffusione. Ci si propone quindi di ripercorre le città italiane attraverso la lente della letteratura minore. Spostando l'attenzione dalle rappresentazioni romantiche e turistiche alle crude realtà della vita urbana – in particolare attraverso i temi ricorrenti della sporcizia, dei rifiuti, della miseria o delle malattie – si intende far emergere un impegno innovativo con i temi della trasformazione ambientale e sociale, formulando l'ipotesi che l'esclusione di queste opere dal canone sia, in parte, il riflesso del loro approccio sovversivo a temi legati al mondo vivente e all'ambiente. Riesaminando queste narrazioni, si mira a evidenziarne la loro rilevanza duratura per comprendere le radici storiche delle sfide ambientali contemporanee e dell'Antropocene. Si intende costruire un corpus digitale, per poter confrontare su una scala dettagliata un'ampia mole di testi. Attraverso l'analisi semantica e la mappatura GIS, si tratterà di far emergere temi legati all'urbanizzazione, alla crisi ecologica e all'Antropocene e di collegare le questioni della (non)-canonicità e della prospettiva ambientale nel secondo Ottocento.

Marguerite Bordry è professoressa associata nel Dipartimento d'italianistica di Sorbonne Université. Ha pubblicato Venises mineures. Quatre écrivains italiens entre mythe et modernité (Classiques Garnier, 2019) e la traduzione di Senso e altre novelle veneziane di

Camillo Boito (Sorbonne Université Presses, 2020 – Premio Jules-Janin de l'Académie française, 2021). I suoi interessi di ricerca riguardano la letteratura dell'Ottocento, in particolare le questioni del valore letterario e della letteratura minore.

Silvia Valisa (Florida State University), Il secolista: *The Periodical as Artifact and Epistemological Frame*

In this paper I offer a reflection on the 19th periodical as a cultural object that defined an epoch, and that opened a new epistemological and cultural frame in the experience of modernity. Taking the example of Milanese daily Il Secolo (1866-1927 – available at https://ilsecolo.lib.fsu.edu/), the most important and widely distributed daily of its time, as a measure of the potential inherent in the periodical as an agent of cultural change, I seek to assess the extent to which the conceptual frame of analogic periodical culture equips us with tools to think the modern and the digital era. I aim at focusing on continuities, rather than disruptions, between analog and digital, to show how a better understanding of our present can and should come from a greater ease and familiarity with 19th century periodical culture.

Silvia Valisa is associate professor of Italian Studies at Florida State University. Her first book Gender, Narrative and Dissonance in the Modern Italian Novel (University of Toronto Press 2014) discussed the trajectory of gendered narrative models in the Italian novel. With Morena Corradi, in 2021 she co-edited a volume devoted to Italian 19th century journalism (La carta veloce: Figure, temi e politiche del giornalismo italiano dell'Ottocento, FrancoAngeli). Her current book project, The Periodical Life of Modernity: Sonzogno's (First) Century, 1804-1909) explores the role that Milan-based publisher Sonzogno played in the modernization of Italian culture. She also founded and directs the digitization of the Sonzogno newspaper Il secolo, the most important national daily in the second half of the 19th century in Italy.

Sara Boezio (University of Notre Dame, USA) *The Federico De Roberto: Critic and Journalist Archive*

Federico De Roberto is best known as the author of the novel I Viceré (1894). Less well-known, however, is his prolific output as a literary critic and essayist, revealing his influential role during a transformative period in Italy. This substantial body of work, comprising hundreds of articles and reviews, covered a wide range of literary and cultural topics for leading newspapers and periodicals in the late nineteenth and early twentieth centuries. To recover and contextualize this significant but understudied collection of writings, I am developing the "Federico De Roberto: Critic and Journalist" Archive, a digital repository dedicated to gathering, organizing, and analyzing his contributions to periodical culture.

In this paper, I will outline the process of constructing the online database, focusing on strategies for categorizing De Roberto's critical production, mapping its thematic patterns, and relating it to the Italian cultural landscape at the turn of the century. I will discuss preliminary findings, including case studies demonstrating how digitizing and systematizing this corpus enables a reassessment of De Roberto's intellectual legacy, complementing his established reputation as a novelist.

I argue that De Roberto's critical oeuvre demonstrates his sustained engagement with European intellectual networks. This project will thus uncover how Italian literary journalism served as a dynamic site for cross-border literary exchanges and will offer a framework for understanding the interplay between national and transnational cultural production.

Sara Boezio is Assistant Professor of Italian Studies at the University of Notre Dame. She graduated from the Scuola Normale Superiore in Pisa and obtained her PhD from the University of Warwick. She is interested in the literature and the comparative history of ideas of the late nineteenth and early twentieth centuries. She is currently developing her book Century's Turn: Italy and the European Fin de Siècle and has worked on Aleramo, D'Annunzio, De Roberto, Pascoli, Pirandello, and Svevo, among others. Her contributions have appeared in journals and edited volumes, including The Poetics of Decadence in Fin-de-siècle Italy: Degeneration and Regeneration in Literature and the Arts; La carta veloce: figure, temi e politiche del giornalismo italiano dell'Ottocento; The Archaeology of the Unconscious: Italian Perspectives. She is a member of the Interdisciplinary Network for Nineteenth-Century Italian Studies Ottocentismi and a co-founder of the European Society for Periodical Research.

(C2) (GR.18): Literature and reading communities in a convergence culture
Chair: Olivia Santovetti (University of Leeds)

Linda Poncetta (Sperling & Kupfer), ***La rivoluzione del romance in Italia: un fenomeno editoriale internazionale***

Un tempo relegato a categoria di nicchia o considerato narrativa stereotipata, il romance oggi domina le classifiche dei bestseller, trainato dai cambiamenti culturali, dall'ascesa delle piattaforme digitali e dall'impatto di fenomeni social come il BookTok. Questa tendenza ha interessato tutto il mondo ed è particolarmente evidente in Italia, dove, secondo i dati forniti dall'AIE, le sue vendite sono aumentate di oltre il 120% dal 2019 a oggi.

La ragione di questo successo va ricercata in una community sempre più consolidata di lettori forti. Oggi, infatti, il romance si distingue dagli altri generi per essere un fenomeno partecipativo già a partire dal processo creativo. Grazie a piattaforme social come Wattpad, su cui spopola, la scrittura è diventata un'attività in progress, condivisa con i lettori che possono collaborare attraverso feedback immediati. La community contribuisce poi in maniera centrale alla diffusione e alla popolarità di una storia e/o di un'autrice o autore, andando a influenzare le scelte editoriali del mercato, ma anche plasmando la realtà grazie ad eventi e incontri di settore.

A questo proposito, la casa editrice Sperling & Kupferè offre un punto di osservazione privilegiato. Leader del settore dopo la pubblicazione di Colleen Hoover, l'autrice più venduta al mondo nel 2022, sta contribuendo in modo significativo al notevole incremento del successo di giovani autrici nostrane (+ 462,5 % dal 2019 secondo l'AIE). Scrittrici nate da Wattpad che, come Hazel Riley, Stefania S., Ellie B. Luin, si celano dietro pseudonimo occupano i primi posti delle classifiche dei libri più venduti, inserendosi nel fortunato filone del genere rosa fin dai tempi dei primi Harmony.

Ma cosa è cambiato da allora? In che modo possiamo definire il romance oggi un fenomeno letterario, editoriale e commerciale?

Linda Poncetta è editor di narrativa e responsabile del catalogo romance per la casa editrice Sperling & Kupfer, marchio del Gruppo Mondadori. Laureata nel 2017 presso l'Università Cattolica del Sacro Cuore di Milano in Filologia moderna con una tesi su Sebastiano Vassalli, è Cultrice della materia della cattedra di Editoria libraria e multimediale presso il medesimo ateneo. Ha pubblicato in curatela il volume La nascita di uno scrittore. Vassalli prima della

Chimera: 1965-1989 (EDUCatt, 2017) e partecipato al volume «Come un don Chisciotte»: Edilio Rusconi tra letteratura, editoria e rotocalchi (EDUCatt, 2016).

Carmela Pierini (Università Cattolica del Sacro Cuore), ***Il romance nell'era dei social: le ragioni di un ritorno alla lettura della genZ***

L'ultima raccolta dati di Eurostat sulla lettura conferma: in Italia si legge poco, siamo al terzultimo posto sui 27 membri dell'Unione europea. Più precisamente, al di là dell'indice medio di lettura nel nostro Paese che vede il 35,4% di italiani aver letto almeno un libro negli ultimi 12 mesi contro una media europea del 52,8%, colpisce notare come questo indice sia in discesa negli ultimi anni. Dal 2022 ad oggi secondo l'AIE abbiamo perso ben 6 punti percentuali nella lettura di libri a stampa (AIE, La lettura debole, report PLP dicembre 2024).

In questo panorama però, un settore è in netta controtendenza: la spesa in acquisto di romance nei canali trade è più che raddoppiata in 5 anni raggiungendo il valore complessivo di 48,9ML di euro nel 2023 e con un'ulteriore crescita nel primo quadrimestre del 2024 grazie all'autorialità italiana. Non a torto, qualcuno ha definito questa tendenza l'onda rosa dell'editoria italiana: è netta, infatti, la distribuzione di genere. Lettrici e autrici conducono la classifica e impongono una riflessione non solo sui nuovi modi della lettura amplificati dall'uso dei social, ma anche sull'intera catena del processo culturale alla base del fenomeno.

Sulla scia dell'analisi che Janice Radway fece della lettura del romance (Radway, Reading the romance, 19912), definendola un atto di "utopica protesta" da parte delle sue lettrici, questo paper propone un caso di studio e un'analisi quantitativa di una specifica community di lettori e lettrici. Si metteranno in luce i modelli di lettura nell'era dei social (eating-as-reating analogy), il legame tra i trope nel romance e gli archetipi letterari dei classici della letteratura occidentale e, infine, le spinte sociali e i modelli culturali che guidano le scelte di lettura della genZ.

Carmela Pierini ha conseguito un PhD in Italian Studies presso la University of St. Andrews e attualmente insegna Contemporary Italian Literature and culture presso l'International Curriculum dell'Università Cattolica del Sacro cuore di Milano. La sua ricerca si focalizza sugli archivi editoriali, la scrittura e i personaggi femminili, ma anche sulle intersezioni della letteratura con altre discipline secondo una prospettiva di Cultural Studies. È membro della segreteria scientifica della rivista «Otto/Novecento» e co-direttrice della sessione prosa nel journal «Il Pietrisco». Con la sua società editrice Officinaventuno da oltre un decennio collabora con università e case editrici italiane (CNR, AISV, SLI, Mondadori).

Marco Tognini (Università di Milano), ***«Se ci fanno piangere, ci piacciono»: gusto letterario e comunità emozionali su*** **BookTok**

Negli ultimi anni, la rete si è imposta come uno spazio centrale nelle dinamiche del sistema letterario. Accanto a piattaforme dedicate ai libri, come Goodreads, anche i social media generalisti hanno acquisito un ruolo rilevante. Questi ambienti non solo hanno aperto nuove possibilità di sperimentazione letteraria – si pensi all'Instapoetry o alla Twitter Fiction – ma si sono affermati come strumenti fondamentali per veicolare il discorso "critico" sulla letteratura. Grazie alle capacità aggregative dei social, gli appassionati di lettura hanno dato vita a comunità letterarie come BookTube e Bookstagram. Tuttavia, nessuna di queste ha avuto un impatto pari a quello di BookTok, la comunità letteraria di TikTok, che ha agito sul sistema letterario e editoriale, influenzando vendite e tendenze e rimodellando linguaggi e percezioni dei lettori.

Questo intervento si propone di esplorare le specifiche modalità con cui TikTok ha consolidato una forma peculiare di neointermediazione critica letteraria, offrendo una chiave di lettura del fenomeno. In primo luogo, verranno analizzate le caratteristiche distintive di questo "ipersocial" (Surace, Marino 2023) che ne hanno determinato il successo. Successivamente, sarà proposta una categorizzazione di massima dei contenuti di BookTok, con particolare attenzione al ruolo dei booktoker intesi come intramediatori (Jaakkola 2022). Attraverso esempi concreti, l'analisi si concentrerà sui video che evidenziano la centralità delle emozioni nella fruizione letteraria. La loro rilevanza nei discorsi critici online è stata già sottolineata da diversi studi (cfr. Driscoll, Rehberg Sedo 2019); nel contesto di TikTok, tuttavia, esse emergono in forme peculiari grazie all'uso performativo dell'esperienza corporea. A partire da questa osservazione e dal riconoscimento del ruolo intersoggettivo del corpo e delle emozioni, si propone di interpretare BookTok nei termini delle "comunità emozionali" teorizzate da Barbara Rosenwein, esplorando come queste dinamiche influenzino gusti, successi editoriali e criteri di valore letterario dei lettori italiani inseriti in un contesto globale e digitale.

Marco Tognini è dottorando in Critica letteraria e letterature comparate all'Università degli Studi di Milano. Nel 2023 ha svolto sei mesi di visiting presso la Ghent University. Nella sua tesi, dal titolo Una repubblica letteraria digitale, analizza le comunità letterarie e le loro declinazioni nell'odierno ecosistema digitale. Altri suoi interessi di ricerca riguardano la non fiction, l'etica della letteratura e la teoria letteraria. Ha curato, insieme a Stefano Ballerio, il numero monografico di "Enthymema" La letteratura e la rete. Alleanze, antagonismi, strategie (2022).

(C3) (GR.24): Roundtable: Digital Pedagogy and Teaching Practice in the Language Classroom
Chair: Maria Chiara La Sala (University of Leeds)
Organised by Maria Chiara La Sala and Simone Lomartire (University Leeds).
With: Rosalba Biasini (University Liverpool), Salvatore Campisi (Durham University), Cecilia Piantanida (University of Warwick), Enza Siciliano Verruccio (University of Reading).

(C4) (1.34): The Digital, Transmediality, and Literary Texts (20th-21st century)
Chair: Alessio Baldini (University of Leeds)

Emanuela Piga Bruni (Universitas Mercatorum, Rome), *Soft Machines and AI: Cross Reading Literature, Cinema and Art*

Drawing upon contemporary literary theory, this seminar offers a reflection on a range of science fiction narratives featuring artificial creatures. These stories portray anthropomorphic machines capable of acting and thinking in ways that necessitate the emergence of consciousness and the unconscious—concepts that are both deeply human and enigmatic. Through the analysis of a selection of texts from literature, cinema, animation, and television series, the seminar explores the gradual blurring of boundaries between nature and artifice, seeking to understand what it means to be human by examining the inverted image of human nature—the negative, represented by the artifice of the automaton and cyborg. The theme of the distinction between real and non-real, between fiction and reality, between soft machine and human are investigated, as well as the structure of the double, the role of recognition in identity formation, the search for happiness and empathy as the foundation of human communication, alongside the complexities of the unconscious.

Dr. Emanuela Piga Bruni is Full Professor of Literary Criticism and Comparative Literature at the Universitas Mercatorum in Rome. She received her Ph.D. from the University of Bologna after training at the same university as well as at the Université Sorbonne Nouvelle - Paris 3 and then the Institute of Germanic and Romance Studies at the University of London (which has now become the Institute of Modern Languages Research). She has been a Visiting fellow at Royal Holloway University (University of London) and the Freie Universität Berlin.
Her major works include the monographs: La macchina fragile. L'inconscio artificiale fra letteratura, cinema e televisione (Carocci, 2023; currently being translated for Peter Lang: The Fragile Machine. The Artificial Unconscious in Literature, Film and Television, in press), La lotta e il negativo. Sul romanzo storico contemporaneo (Mimesis, 2018) and Romanzo e serie TV. Critica sintomatica dei finali (Pacini, 2018). She has also co-edited several special issues of academic journals, including Marcel Proust e la significazione («E|C», 2021), Viaggio e Sconfinamenti («Scritture migranti», 2020), L'immaginario politico. Impegno, resistenza, ideologiA, Tecnologia, immaginazione, forme del narrare («Between», 2014). Piga Bruni is a member of the editorial boards of the academic journals «Between» and «Scritture migranti».

Jacopo Triggiani (Independent Scholar), ***Dal Futurismo ai Novissimi. All'origine del*** **Digital Turn**

Il presente contributo si propone di indagare due momenti fondanti per gli Italian studies, cioè il Futurismo e l'esperienza dei Novissimi, evidenziandone il valore fondamentale per lo sviluppo di una letteratura intrinsecamente tecnologica e digitale, finanche nella sua veste social. Il Futurismo incarna dal punto di vista tematico il sublime tecnologico definito da Jean-François Lyotard. I futuristi sussumono le contraddizioni della modernità e della tecnologia designandole come temi della loro poetica – si pensi al celebre aeroplano parlante del Manifesto tecnico. I Novissimi, invece, ereditano la tematica sublime della tecnologia, ma la elevano a strumento di composizione poetica. Si consuma una definitiva frammentazione dell'opera letteraria, votata a cogliere le discrasie del mondo tecnologizzato, anche formalmente. In questo, tali tappe precorrono il digital turn; aprono la strada per gli sviluppi del prodotto letterario, riconsiderato nella sua svolta tecnologica, finanche social.

Per approfondire tale dimensione, si farà riferimento alla concezione di convergence culture delineata da Henry Jenkins nel suo fondamentale contributo. Si sceglierà, poi, di definire il concetto fondante di transmedialità, qui considerata come una proprietà peculiare del fenomeno estetico che si manifesta attraverso media diversi. In ultima analisi, lo scopo di questo contributo sarà quello di evidenziare il ruolo fondamentale dell'esperienza prima futurista e poi novissima – indagate attraverso la categoria ermeneutica del sublime tecnologico – nel digital turn. Si tenterà, in seguito, di trattare gli sviluppi letterari dell'età della convergenza, usando come coordinata il concetto di transmedialità.

Jacopo Triggiani, nato a Foggia il 19 ottobre 1999, è un neolaureato magistrale in Italianistica presso l'Università di Bologna. Ha conseguito la laurea con il massimo dei voti, 110/110 e lode, il 30 ottobre 2023, con una tesi in Teoria della Letteratura intitolata Pagine di cristallo. Fenomenologia della trasparenza letteraria. La tesi esplora la metafora critica del romanzo trasparente in opposizione a quella del romanzo opacizzante/autocosciente. Attualmente sta conducendo studi autonomi, con il supporto di docenti universitari, su una possibile teoria della letteratura nell'età della convergenza, in seguito al digital turn. Intende approfondire in particolare la letteratura social su Instagram, analizzandone l'origine e le forme peculiari.

Martina Borghi (Royal Holloway University of London), *'Cybernetisation' of the Mind: Silvio Ceccato and Machine Translation Project*

Silvio Ceccato (1914-1997) was an outstanding figure on the Italian intellectual scene, acknowledged for his contributions to cybernetics, philosophy of language, narrative theory, and semiotics of the arts between the 1940s and the 1980s. Ceccato was an innovative thinker, with a multidisciplinary approach to research and a strong advocacy for the public outreach of his studies. The Ceccato Archive is a hitherto little-studied reality preserved at the Università degli Studi dell'Insubria in Varese (Italy). Dissecting his fund would allow for the exploration of his dense network of national and international contacts. Indeed, there was a still underestimated connection between Ceccato and some of the most prominent writers, artists, painters, poets, and filmmakers (Michelangelo Antonioni among the others) of the period under analysis. Of utmost interest is his crucial role, partially forgotten so far, in the field of automatic translation. Ceccato can be considered one of the first pioneers of Artificial Intelligence: he developed innovative ideas in the field of operational mind theory, attempting to understand and replicate human mental processes through mechanical models. The relationship between the importance of context and the constituent phases of thought in the machine translation process is the focus of his reflections at the Centro di Cibernetica e Attività Linguistiche at the University of Milan: the purpose is the conception of a computer that can quickly translate a text from one language into another.

The aim of this paper is to present the first results obtained from the study of the archival materials to enhance Ceccato's role in the field of machine translation, a project, notably, firstly presented in London at the Third London Symposium on Information Theory in 1956. Its purpose is thus highlighting the interdisciplinary effort and the implications it had for Ceccato's later cybernetic studies and beyond.

Martina Borghi is 'cultore della materia' in Contemporary Art History at the University of Pavia and member of the Centre for Visual Cultures at Royal Holloway University of London where she earned a PhD in 2022 on the physical and cognitive relationship between the observer and kinetic and programmed art in Italy in the 1960s. She has been longly involved in educational activities promoting the use of a curatorial approach for the study of Social and Historial Sciences and for the innovative use of the museum environment and Art History for the study of Italian as a foreign language.

17.15-18.15 (LT 2.37): Plenary roundtable

Italian Studies at the Digital Turn: Stock-taking, Challenges, Opportunities

Chair: Ruth Glynn (SIS Chair, University of Bristol)

With: Francesca Billiani (University of Manchester), Federica Coluzzi (University of Warwick), Simon Gilson (University of Oxford), Emanuela Patti (University of Edinburgh), Giovanni Pietro Vitali (Université de Versailles Saint Quentin en Yvelines – Université Paris-Saclay)

Introduced by Laura Lucia Rossi (University of Leeds)

Tuesday, 24th June 2025
William Bragg Building, Rooms LT 2.37, GR.18, GR.25, 1.34

9.30-10.30 (GR.18): Training Session (1): *Launch of the SIS Digital Lab*
Joe Dale (Independent Consultant), *Practical AI in Italian Studies. A Hands-On Introduction*

Overview: This session offers a practical introduction to user-friendly AI tools that can enhance Italian language teaching, support research, and reduce workload. Each tool will be demonstrated live, with short examples to show how they can be adapted for use in teaching and research.

Joe Dale is an independent languages consultant from the UK who works with a range of organisations such as Network for Languages, ALL, The British Council, the BBC, Skype, Microsoft and The Guardian. He was host of the TES MFL forum for six years, former SSAT Languages Lead Practitioner, a regular conference speaker and recognised expert on technology and language learning. He has spoken at conferences and run training courses in Europe, North America, South America, the Middle East, the Far East and Australasia. He was a member of the Ministerial Steering Group on languages for the UK coalition government and advised on the Linguanet Worldwide project for The Language Company. He created ICT activities for the new Institut Français, ALL and Network for Languages Primary French Project Niveau Bleu, Blanc and Rouge courses and was short-listed for a NAACE Impact Award in 2013 too. Joe supported the Erasmus Plus project Conflict to Cooperation with 5 European countries and the Erasmus Plus Project Learning to think and live outside the box. He recently organised and co-hosted a 10 part series of webinars Saturday Tech-Talk in collaboration with the British Council in Indonesia and iTELL and worked on the Nusantara Go project for the British Council in Indonesia and PearTree Languages in 2022. He also worked on the Supporting Schools Reform in Algeria project through the British Council 2019-2020. He is currently working on the Stories on the Move project with the University of Reading and is the AI Project Lead for the National Consortium for Languages Education. He was recently described in a Guardian article as an 'MFL guru' and 'the man behind the #mfltwitterati.'. Joe's new Facebook group 'Language Teaching with AI already has over 5800 members!

Introduced by Emanuela Patti (SIS Research Portfolio; University of Edinburgh)

10.45-12.15: Parallel Sessions (D)

(D1) (LT 2.37): *User response across media*
Chair: Fabio Camilletti (University of Warwick)

Alessio Baldini (University of Leeds), Starting from Zero *(2021): Representational Justice and Twitter Users' Responses*

Equality, Diversity, and Inclusion (EDI) have long been core values driving the commercial strategy and artistic vision of streaming services. The Netflix series Zero (2021) is considered 'a watershed in Italian television' as 'the first Italian series to feature a predominantly Black cast', speaking to 'the presence and activism of second-generation Italians (Greene 2022). The push for EDI content has sparked debates on representational justice—whether accurate and fair representation of mis- or under-represented groups on screen can contribute to social

justice. While scholars and critics (Jones 2024; Ramasubramanian and Banjo 2024) and industry consultants (Smith 2023) have focused on the production and distribution of EDI content, audience responses remain under-researched.

In this paper, I investigate how Twitter users responded to the release of Zero (2021) to empirically test the effects of consuming EDI-driven content on television audiences. To do so, I adopt a mixed-method approach (Murthy 2017), combining quantitative and qualitative analyses of Twitter data and metadata. While statistical patterns provide insights into user behaviour, it is crucial to analyse Twitter texts in their multimodal context. Temporality, site-specificity, multimodal interaction, and sarcasm are not always captured by statistical methods. Caution is also necessary when analysing Twitter users' responses, especially on sensitive moral and political issues like the representation of mis- and under-represented groups. The Twitter corpus comprises approximately 4,000 tweets posted around Zero's release, collected from the Twitter API. Although Twitter users represent a small segment of the television audience and their behaviour is influenced by the platform's design and the kind of social interactions that it encourages, Twitter data remains an invaluable source for audience studies.

Alessio Baldini (PhD, University of Siena) is Lecturer in Italian Culture at the University of Leeds. His main research interests revolve around the interplay between ethics and the narratives arts with a focus on how storytelling across media can reflect and shape social and national imaginaries. Dr Baldini's work in digital humanities examines the impact of digital platforms on storytelling across narrative genres and media (novels, films, TV series) and on audience responses.

Cormac Newark (Guildhall School of Music and Drama, London), *'Re-making' Italians after World War II: Opera and TV*

My title recalls Senici's characterisation of opera on state television as postwar cultural recovery through a 'genetically Italian' form (as well as his reference, to d'Azeglio's supposed remark about 'making Italians'): although Senici has made a case for the wider significance of broadcasts of operatic performance in Italy, and although Foot, Tosi and Barron (among others) have described the decisive influence of the medium on national consciousness (changing models of sociability, standardisation of the language, mediatisation of high culture), there has been no study of opera's penetration into that consciousness via television. In this paper I lay the groundwork by reporting on material preserved at the RAI archives in Rome, concentrating less on operatic performance and more on the presence of the art-form in other programming—not opera on television, but opera in television.

From the debate in parliament (!) over Verdi's scoring when it was a question on an early quiz show (1955) to the Rossini arrangement that announced every transmission (until the 1980s), my review of thousands of pieces of footage digitised for RAI's internal multimedia catalogue, and of hundreds of in-house publications of programming data and commentary, amply confirms opera's ongoing 'domesticated' status. While it also shows that status coming under threat as Italian television changes radically with the advent of Berlusconi (1980s–), and opera gamely adapting (e.g. Katia Ricciarelli ubiquitous on talk-shows), what emerges is the genre's surprising ability to take up residence in other favourite televisual loci (summer holidays, food) of Italian self-representation and cultural self-reassurance.

Cormac Newark writes mainly on nineteenth-century French and Italian opera and literature. He has published articles in journals including 19th-Century Music, the Cambridge Opera

Journal and the Journal of the Royal Musical Association, essays in various collected volumes, and a monograph, Opera in the Novel from Balzac to Proust, with Cambridge University Press. Recently he led an international interdisciplinary research project on film adaptations of Le Fantôme de l'Opéra, the subject of a special issue of Opera Quarterly, and co-edited (with William Weber) the Oxford handbook of the operatic canon. He is currently Professor and Head of Research at the Guildhall School of Music & Drama in London.

Carlo Eugeni (University of Leeds), ***Innovative and Inclusive Democratic Spaces through AI: Facilitating Accessibility powered by*** **Easy to Read** ***Italian***

In the context of increasing digitalisation, the Horizon Europe and UKRI-funded project iDEM—Innovative and Inclusive Democratic Spaces for Deliberation and Participation—explores how AI-driven tools can address language barriers to foster greater inclusivity in democratic processes. This presentation will highlight iDEM's efforts to make public deliberation accessible for people with intellectual disabilities, older adults, and migrants through Easy-to-Read (ETR) adaptations in four languages: English, Italian, Spanish, and Catalan.

The discussion will unfold in three parts: First, it will provide an overview of the project, its objectives, and its theoretical grounding in deliberative democracy. Second, it will present a taxonomy of linguistic adaptation strategies, developed to enhance the precision of the AI application currently under development. This app aims to automatically simplify texts into ETR formats and will play a pivotal role in the project's case studies. Finally, the presentation will introduce iDEM's case study in Bologna, where the app will be piloted to assess and improve inclusivity in ongoing deliberative practices, such as civic assemblies and mini-publics.

By integrating participatory methodologies with natural language processing technologies, iDEM exemplifies the transformative potential of digital tools for fostering accessibility and inclusivity in Italian civic contexts. This contribution aligns with the themes of the conference by critically engaging with the intersections of AI, linguistic simplification, and deliberative democracy, offering insights into the affordances and challenges of the digital turn in Italian Studies.

Carlo Eugeni is the programme leader of the MA Audiovisual Translation and Localisation at the University of Leeds, where he teaches live subtitling, media access services, and conference interpreting. He launched the International Symposium on Live Subtitling, co-founded the International Association of Respeaking on A.I.R., authored the first book and Ph.D. thesis on the topic, and designed the live subtitling self-assessment tool MARS. His research and publications focus on live subtitling, conference interpreting, and subtitling strategies. He is also co-editing a book for Routledge entitled Teaching Interpreting and Live Subtitling.

In 2018, he received an honorary award from the Italian Association of Cochlear Implant Users (APIC) for his commitment to promoting the empowerment of deaf people through live and pre-recorded subtitling. He served as Intellectual Output Leader of the Erasmus+ project LTA on live subtitlers and T2V on Easy-to-Read validators and facilitators, and is currently a partner in the Erasmus+ project CCUV on Easy Italian writing and the Horizon project iDEM on accessibility to the decision-making process. He also serves as a member of the expert group on accessibility in the metaverse for the UN International Telecommunications Unit.

(D2) (GR.18): Intersections: Digital Humanities and Gender Studies
Chair: Valentina Mele (University of Leeds)

Clara Stella (Università di Padova), CrossMisogyny: *radici storiche e dimensioni contemporanee del discorso misogino*

Misogyny, often normalized as a cost of online visibility, intersects with disinformation, revealing a profound connection between sexism and informational manipulation (Banet-Weiser, 2021). Despite the proliferation of misogynistic discourse in various forms, there is a lack of systematic national and comparative historical-cultural investigations into the origins and evolution of such discourse across different European countries.

The *CrossMisogyny* project addresses this gap with the aim of developing the first comparative study on the relationship between the systematization of misogynistic discourse in Europe from the 15th to the 19th century and infodemics, i.e., the spread of information. This project revitalizes themes previously explored by critics, particularly concerning the foundational centuries of Italian literature, but not consistently developed for later periods such as the 17th and 18th centuries.

This paper will discuss how to use and integrate digital humanities tools to quantitatively and qualitatively highlight the textuality of misogynistic discourse within literary culture and the broader cultural framework.

Clara Stella earned her PhD from the University of Leeds in 2018 with a dissertation on Renaissance women's lyric poetry. She has held research fellowships at the University of Oslo and the University of Seville, securing funding from two European research programs. Since December 2024, she has been an Rtd-B researcher at the Department of Linguistic and Literary Studies at the University of Padua. Her main research interests include the history of the book, women's lyric poetry, and the dissemination of women's political thought in Renaissance Italy. She is currently employed at the Department of Linguistic and Literary Studies at the University of Padua, where she is teaching and conducting research on the circulation of misogynistic discourse between the 16th and 17th centuries. Dr. Stella is the author of a monograph on Lodovico Domenichi, published by Classiques Garnier, and her articles have appeared in international journals such as Renaissance and Reformation and Italian Studies, as well as in Italian and Spanish peer-reviewed academic journals.

Sara Delmedico (Università di Bologna - Gerda Henkel Foundation), *AI's Reading of Narratives of Violence against Women in Early-Twentieth Century Italy and France*

On the 4th of August 1923, Vittorio Consalvi murdered his wife Giselda Zanolo in their house in Cusano Milanino, a town near Milan (Italy). The Italian Corriere della sera focussed on the presumed motives that led to the uxoricide: in an entangled narrative considering reputation, gender roles and expectations, the newspaper wrote that Vittorio lived a "conjugal hell", thus justifying his act from the very beginning.

In the same month, in Paris (France), Léon Hièroux shot his wife Suzanne. The French Le Figaro entitled its article 'A small conjugal tragedy'. Leon is described as a choleric accountant, who did not agree with his wife Suzanne's point of view and wounded her during a 'probably animated argument'. The article also concludes with a touch of irony: 'the accountant will be exempted from checking figures for some time'.

But how Artificial Intelligence would read these articles? By using Chatgpt and Voyant, this paper aims to explore how AI could help analysing historical texts and address biases. It will also focus on the weaknesses of these tools and on possible distortions.

Sara Delmedico is Adjunct Professor at the University of Bologna, Italy. She received her PhD in Italian Studies from the University of Cambridge (2019). Her interests cover women's history with a particular focus on the law and the Italian peninsula. On women's legal history, she has published several articles and a monograph entitled Opposing Patriarchy. Women and the Law in Action in Pre-Unification Italy (1815-1865) (London: IMLR book series, 2021). Her next monograph is entitled Representing Violence against Women. A Case Study from Early Twentieth-Century Italy and will be published in 2025 (Peter Lang). She is editor-in-chief of the history journal Chronica Mundi.

Giorgio Busi-Rizzi, Manuela Di Franco (Ghent University), *L'uomo che guarda: Operationalising the Male Gaze in Recent Italian Comics*

Regarding the topic of the gaze, scholars like Cocca have suggested a blend of quantitative and qualitative approaches (e.g., the 'Broke Back Test,' 2014). However, the field still lacks a standardized framework of conventional markers for evaluating the gaze without relying on specific close readings. In general, methodological approaches inspired by social sciences - empirical, computational, and cognitive (Dunst, Laubrock, and Wildfeuer 2020) - have been a focal point in recent scholarly discussions within comics studies.

Notably, approaching large-scale comics corpora under the lens of cultural studies, gender studies, and feminist studies has highlighted the pressing need for innovative tools that enable forms of distant reading/viewing (Moretti 2013; Underwood 2019; Azar, Cox, and Impett 2021; Arnold and Tilton 2023). This is even more striking in light of the potential that Large Language Models seem to have when applied tasks concerning the visual analysis of multimodal artefacts, including OCR, object detection, computer vision, and multimodal sentiment analysis.

In this paper, we will thus propose a framework aimed at examining gender representation in Italian comics by operationalizing the analytical concept of the male gaze (Mulvey 1975), and apply it to a selection of Italian mainstream and alternative comics, by means of an LLM, following a first iteration where we discussed an excerpt from Dylan Dog (Busi Rizzi and Di Franco 2024). The focus on the 1970s/1990s period will allow for an exploration of changes in the representation and sexualization of female subjects in a period marked by the initial transgressive and disruptive effects sought by hypersexualized bodies in underground comics, followed by the increasing objectification of the female body in mainstream media.

We will establish a set of markers and create a taxonomy, then perform an LLM-assisted visual analysis that will later be compared with result coming from empirical research (i.e., questionnaires). In doing so, we aim to propose a novel methodological approach to assess the gaze in comics.

Giorgio Busi Rizzi is FWO senior post-doctoral fellow and adjunct professor at Ghent University, teaching the Comics and Graphic Novels and English Literature courses. His current project investigates authorship in post-digital comics; his previous research analyzed nostalgic aesthetics and practices in comics, and experimental digital comics. He holds a PhD in Literary and Cultural Studies with joint supervision by the Universities of Bologna and Leuven. His contributions have appeared in The Journal of Graphic Novels and Comics, Studies in Comics,

European Comic Art, Italian Studies, The Cambridge Companion to Comics and The Routledge Handbook of Nostalgia.

Manuela Di Franco is an MSCA Postdoctoral Fellow at Ghent University, researching Americanisation and gender representation in Italian comics (1934–65). She completed her PhD in Italian Studies at the University of Cambridge with a dissertation on Italian popular press during Fascism. She has taught Italian language and culture at the University of Michigan and held a postdoctoral fellowship at the University of Toronto. Her research focuses on the Americanisation of Italian culture, popular media in Fascist Italy, censorship, and gender representation in comics. She also examines 21st-century comics, exploring themes of gender and gender-based violence.

(D3) (GR.25): Updates from the dantelimina.it portal

Chair: Elisabetta Tonello

Organised by Ciro Perna (Università della Campania Luigi Vanvitelli) and Elisabetta Tonello (Università di Salerno)

Serena Malatesta (Università di Padova - Université de Tours), ***Le metodologie digitali del Progetto Dante LIMINA: da LiMINA a D:verse dalla razionalizzazione per database, passando per le digital scholarly edition verso il machine learning***

The Dante LIMINA Project, which includes LiMINA, D.A.N.T.E., Dante MATRIX, D:verse and Dante Juyō, aims to integrate cutting-edge digital methodologies for analyzing, preserving, and enriching the cultural heritage associated with the reception of the Commedia. Liminal traces—such as annotations, glosses and illustrations—become not only accessible to the public but also systematically queryable thanks to open-access relational and hierarchical databases, digital scholarly editions and digital repositories compliant with IIIF standards. This database structure enables the modeling and organization of complex relationships among texts, marginal notes, interpretative traditions, and text-image dynamics, turning these resources into a foundation of structured, meticulously labeled data. This approach ensures immediate scientific usability while also setting the stage for future applications in machine learning. The collected and organized data can be used to train neural networks, enabling automated analyses such as recognition of textual and visual patterns, classification of textual variants and the automatic reconstruction of relationships among entities. This presentation aims to provide a comprehensive overview of the digital methodologies supporting these projects and to demonstrate how the structured and ontologically coherent data collected within the framework of Dante LIMINA can be leveraged to develop innovative digital approaches. It aims not only to highlight the results achieved so far but also to propose future directions that will make the dantelimina.it platform a dynamic, interdisciplinary tool that continuously evolves.

By fostering a dialogue between tradition and innovation, this project seeks to redefine how Dante's heritage is studied and appreciated, laying the foundation for increasingly open, inclusive and replicable research.

Serena Malatesta è dottoranda in Scienze Linguistiche, Filologiche e Letterarie presso l'Università degli Studi di Padova in co-tutela con l'Universitè de Tours (tutor: Davide Cappi e Ciro Perna; co-tutor della sede estera: Elena Pierazzo), con una tesi in Filologia Digitale sui volgarizzamenti delle Chiose Latine alla Commedia. È cultore della materia presso l'Università

della Campania “Luigi Vanvitelli” in Letteratura italiana e collaboratrice a vario titolo per il PRIN 2022 Dante Limina e membro del comitato redazionale dell’omonima rivista. Si occupa di ricezione dantesca, filologia digitale e italianistica, ha approfondito metodi e strumenti per la digitalizzazione, per la trascrizione automatica di scrittura manoscritta (HTR) e per la progettazione di digital scholarly edition.

Beatrice Mosca (Università E-Campus), ***Dante Matrix: nuove frontiere digitali per la tradizione manoscritta della*** **Commedia**

In the past twenty years, the Digital Humanities have represented one of the most significant innovations in the field of the humanities, which have embraced this new domain both out of interest and necessity. Traditionally accused of abstraction and impracticality, humanities research has benefited greatly from digital technologies, facilitating not only deeper investigations into linguistic, literary, philological, historical, and artistic studies but also the preservation and dissemination of cultural heritage. This has allowed an increasingly broad audience to access materials and scholarly advancements through these tools. It is within this context that the Dante Matrix project is situated, a digital application designed to study stemmatic affinities in the manuscripts of the Commedia. The project is grounded in fifteen years of work by the Gruppo di Ferrara for the creation of a new critical edition of the poem, of which only the Inferno has been published to date. Under the scientific direction of Elisabetta Tonello (University of Salerno) and Paolo Trovato (University of Ferrara), collations of loci critici from 580 surviving manuscripts have been gathered and employed for the ongoing edition of the poem. This has enabled advanced research and facilitated the verification of stemmatic hypotheses through digital tools. My contribution, therefore, aims to illustrate the functionality of the website from both a theoretical and practical perspective, presenting exemplary cases. Moreover, I intend to demonstrate how the Commedia serves as an ideal case study for exploring the collaboration between textual criticism, literature, and the Digital Humanities. This synergy offers innovative solutions for rationalizing and managing the extraordinarily rich manuscript tradition of the poem, proposing new perspectives for philological, literary, and digital studies.

Beatrice Mosca è una dottoranda del XXXVIII ciclo del dottorato in Medium e Medialità presso l’Università eCampus (Novedrate, CO), tutor: Elisabetta Tonello, tutor esterno: Cinthia Maria Hamlin. La sua ricerca verte sulla filologia dantesca nell’ambito della quale studia i rapporti tra i manoscritti all’interno della famiglia mad della Commedia e sulle sue prime traduzioni in Spagna. Attualmente collabora per la nuova edizione critica della Commedia di Paolo Trovato (Università di Ferrara), per la quale si sta occupando della terza cantica. Collabora al progetto Prin 2022 LiMINA sulle tracce marginali dei lettori nei codici danteschi ed è membro del comitato redazionale dell’omonima rivista. Si occupa anche di letteratura al femminile (da Vittoria Colonna alla canzone italiana in rapporto agli studi di genere) e ha anche organizzato, insieme a Federica Maria Giallombardo, il Convegno dottorale internazionale “Feminae agentes: arti, ruoli e multimedialità” presso l’Università eCampus 27-29 novembre 2023, del quale si sta organizzando la seconda edizione, “Feminae agentes: culture, arti e transmedialità” dal 26 al 28 marzo 2025 presso l’Università eCampus.

Aldo Stabile (Università di Salerno), ***Mappare e descrivere le immagini della Commedia: il catalogo del progetto D.A.N.T.E.***

D.A.N.T.E. (Digital Archive and New Technologies for E-content) is a project funded by the V:ALERE 2022 fund of the University of Campania "Luigi Vanvitelli" that catalogs in an open access database and IIIF digital theca the illustrated editions of the Divine Comedy from the incunabula to the present. The goal is to record and classify the widest possible variety of illustrations – and consequently visual symbolism-relating to the poem. The iconography is also an indispensable basis for the 3D virtual reality realization of the topography of the Comedy, in which the reader-observer will become a reader-traveler, amplifying her or his sensory experience thanks to the immersive exploration the three realms beyond the world through the visual interpretations of the corpora of Botticelli, Vellutello-Marcolini and other exponents of Dantean exegesis. The paper aims to outline the intensive teamwork carried out for the collection and analysis of the illustrated editions of the Comedy that form the basis of the initiative: from the selection of the specimens, kept in various libraries scattered throughout Italy, to the description of the editorial and decorative content of the selected volumes; from the research on the historical-artistic sources underlying the creation of the compositions, to the investigation of the text-image relationship of the individual cantos; from the punctual account about the scenarios represented, to the drafting of a list of allegories, gestures and subjects for the identification of recurring internal canons in the commentary in images of Dante's poem.

Aldo Stabile nel 2023 ha conseguito il Dottorato di ricerca in Scienze linguistiche, filologiche e letterarie presso Università degli Studi di Padova (cotutela con Université de Paris 8 Vincennes–Saint-Denis) con una tesi su Pratiche sociali e mimesi letteraria nella Siena dei fratelli Bargagli. È stato assegnista di ricerca per il progetto D.A.N.T.E. (Digital Archive New Technologies for E–content), Università della Campania L. Vanvitelli. Ha pubblicato saggi in rivista di argomento cinque-seicentesco. Attualmente lavora al censimento e alla catalogazione delle illustrazioni della Commedia nella tradizione a stampa.

Federica Cifariello (Università della Campania), *Il progetto* Dante Juyō*: per una repertorizzazione della fortuna e legacy dantesca in Giappone*

The *Dante Juyō* project aims to reconstruct Dante's reception in Japan through an online database cataloging all printed editions of the Poet's works held by public and private libraries, as well as Dante's influences on contemporary Japanese culture. The database will be divided into two sections: "Input" and "Output." "Input" will be populated by three subgroups, including Dantean Books (organized into Collections and Libraries); Dantean Artistic Products (Works of Art, Films and Cartoons, etc.); and Cultural Products (Advertisements, Exhibitions, etc.) created in Europe and consumed in Japan. For relevant materials, the limina will be cataloged, adapting the grids and principles developed for the original project, Prin 2022 LiMINA (Lost in Manuscripts. Ideas, Notes, Acknowledgments), which traces the reception in the manuscript witnesses of the Commedia. Crossing the limen, the threshold, of the new socio-cultural context, the various scenarios in which the exposure to Dante's Commedia in Japan is felt will unfold. The "Output" section will be organized in a descending degree of literariness: Translations and Adaptations; Music and Performance; Visual Arts; Pop Culture (video games, manga). The various spaces will be occupied by lists of items, linked to digital reproductions of the objects in question, where possible, and at a second level, to the examination of the corresponding limina system. Each item will be accompanied by a reference bibliography. The goal is to create a network of international relationships and exchanges that can lead to annual events, producing new study and research material on each

of these topics, with the aim of bringing distant cultures closer together, inspired by the universal appeal that Dante's poem profoundly captures and stimulates.

Federica Cifariello è dottoranda in Storia e trasmissione delle eredità culturali presso l'Università degli Studi della Campania "Luigi Vanvitelli". Collabora al progetto Prin 2022 LiMINA ed è membro del comitato redazionale della rivista Limina. Intorno al testo. Fa parte del "Gruppo di Ferrara" per la nuova edizione critica della Commedia diretta da Paolo Trovato (Università di Ferrara). I suoi principali interessi riguardano la letteratura medievale e moderna, entro cui si colloca l'attenzione per lo studio della Commedia, indagata secondo criteri filologici e linguistici (trasmissione manoscritta e a stampa, esegesi antica, critica del testo).

(D4) (1.34): Approaches to Digital Editions (1)
Chair: Simon Gilson (University of Oxford)

Isabella Magni, *Visualising Petrarch's* Fragmenta*: The Petrarchive Project*

The Petrarchive (ed. Magni, Storey, and Walsh) is an open access rich-text digital edition of Petrarch's songbook Rerum vulgarium fragmenta (Rvf). The website does not reproduce in OCR other historical or contemporary editions of the songbook, but proposes new digital way(s) of visualizing, studying and teaching Petrarch's work.

Through carefully structured text encoding, the site aims at re-constructing Petrarch's texts by maintaining their most overlooked aspect: their visual poetics. What we have called a 'rich-text' edition of Petrarch's songbook, in fact, presents the visual poetics and material structures of its documents - the manuscripts, starting from the partial autograph Vaticano Latino 3195 - both in the XML markup and in its representation on the web page.

The edition offers representations of different strata of the text, including high-resolution images of the Vatican manuscript, its diplomatic transcription and a new (previously unpublished) edited forms all in one virtual space and in one single XML document. The site also includes a text index searchable by poem number, alphabetical order of the poems–including palimpsests, and genres–sonnets, sestinas, canzoni, ballate and madrigals; a visual index of the entire manuscript, also accessible from the project's Homepage; and a fascicler–visual arranged index by fascicles–to visually explore the intricacies of Petrarch's methods of building his songbook.

This paper will provide an overview of the Petrarchive digital edition and all of its most innovative features, including its visual indexes. It will also provide an insight into new features currently in development and ongoing work in preparation for the next phase of the project.

Isabella Magni (PhD) is Lecturer in Digital Humanities at the University of Sheffield. She previously held postdoctoral fellowships at the HathiTrust Research Center, Rutgers University, and the Newberry Library in Chicago. Isabella works at the intersection of digital humanities, textual studies, history of the book, philology, and palaeography. She is editor and co-I for a number of digital projects including Petrarchive (a digital edition of Petrarch's songbook), SCWAReD (Scholar-Curated Worksets for Analysis, Reuse & Dissemination) and Italian Paleography.

Jonathan Schiesaro (Trinity College Dublin), ***Encoding Non-Authorial Corrections in Digital Editions: A Hypertextual Approach to Giorgio Vasari's*** **Ragionamenti**

The intersection of digital humanities and Italian studies offers unique opportunities to rethink textual scholarship, particularly through the integration of hypertextual and parametric frameworks in digital editions. This paper explores the feasibility of a digital edition that incorporates non-authorial corrections, focusing on the editio princeps of Giorgio Vasari's Ragionamenti (1588). The fair copy prepared for print (Biblioteca degli Uffizi, ms. 11) bears corrections by Giorgio Vasari the Younger and Bernardo Medici, raising compelling questions about textual layers, authority, and editorial representation. Drawing inspiration from projects on the digital representation of layered authorship in manuscripts (e.g., the VaSto project), which leverage digital parametric methods to map textual transformations, this paper proposes a model that integrates Vasari's Ragionamenti into a dynamic digital framework. At the core of this approach is the encoding of non-authorial corrections as distinct textual layers, enabling users to interactively explore the manuscript's editorial evolution and trace the process of transition from manuscript to print. Hypertextual pathways would link the manuscript corrections with contextual and philological data, creating a rich, navigable interface. Key technical features include the use of TEI-XML encoding to structure textual hierarchies, the deployment of IIIF protocols for manuscript visualization, and parametric tools to navigate editorial interventions. By foregrounding non-authorial corrections, this paper aims to challenge traditional paradigms of textual authority, inviting critical reflection on the boundaries of authorship and editorial mediation while broadening the potential of what a digital edition can represent.

Jonathan Schiesaro is an Irish Research Council research fellow at Trinity College Dublin. He earned his PhD from the University of Zurich, where he worked on a project funded by the Swiss National Science Foundation, and conducted research at the Dutch Institute for Art History in Florence. His research interests primarily focus on Renaissance art treatises, private writings, and Florentine historiography. His main work is the monograph Baccio Bandinelli e le anatomie degli scartafacci. Il libro del disegno, l'archivio di famiglia e la questione del "Memoriale" (Berlin: De Gruyter, 2023).

Elisa Conti (Università di Catania), ***Costruire un'edizione critica digitale: per l'opera di Luigi Capuana***

Modellizzare, codificare e rappresentare sono alcune delle parole chiave che riguardano gli studi afferenti al campo delle Digital Humanities. A queste si potrebbero aggiungere trascrivere, collazionare, tradurre e interpretare; procedimenti messi in atto sin dal Medioevo e che hanno visto il loro sorgere insieme al lavoro filologico. Gli studi delle DH mettono in dialogo prassi diverse, antiche e nuove, digitali e classiche, secondo l'idea di uno scambio proficuo, considerato spesso impossibile per la grande diversità dei domini accostati.

Secondo questa prospettiva viene pensata e modellizzata l'edizione critica digitale delle fiabe di Luigi Capuana. C'era una volta, Il Raccontafiabe e Chi vuol fiabe? Chi vuole, sono le prime tre raccolte dell'autore di Mineo, pioniere nel porre in dialogo elementi distanti come razionale e irrazionale, verismo e fiabesco.

Nella costruzione di questa edizione, alcuni processi come trascrizione, collazione e parziale codifica xml-tei, sono stati automatizzati (ecco allora il ruolo fondamentale della macchina); altri invece sono demandati al compito lento e riflessivo del critico.

L'interpretazione, l'atto fondamentale a cui viene ricondotto il senso della creazione di una DSE, è lasciata a chi 'sta-tra' i testi e l'umanità, il digitale e il pensiero, all'interprete, in quanto attore fondamentale del processo ermeneutico heideggeriano-gadameriano.

Elisa Conti è dottoranda in Scienze dell'Interpretazione presso l'Università di Catania. Durante il suo percorso di studi ha realizzato una DSE dell'opera I capricci d'un Re di Stefano Pulvirenti e ha collaborato con il CINUM (Centro d'Informatica Umanistica) nella realizzazione dell'edizione critica digitale de Il fu Mattia Pascal per il portale Pirandello Nazionale. Il suo progetto di dottorato mira alla realizzazione di un'edizione critica digitale delle fiabe di Luigi Capuana nel contesto del progetto Verismo digitale.

13.45-14.45 (GR.18): Training Session (2): DH and Research Projects
Giovanni Pietro Vitali (Université de Versailles Saint Quentin en Yvelines - Université Paris-Saclay)
Overview: The workshop aims to review post-doctoral opportunities for young researchers, focusing on integrating Italian Studies with Digital Humanities. It will cover training, funding (including ERC and Marie Curie), and other calls, helping Italianists to become digital humanists and enhance their career prospects.

Giovanni Pietro Vitali is Associate Professor in Cultural History and Digital Humanities at Versailles Saint-Quentin-en-Yvelines University – Paris-Saclay University. Previously he was Marie Curie Research Fellow at University College Cork in collaboration with the University of Reading and New York University. His MSCA project, Last Letters from the World Wars: Forming Italian Language, Identity and Memory in Texts of Conflict, dealt with a linguistic and thematic analysis of the last letters of people sentenced to death during the First and the Second World Wars. From 2014 to 2018, he worked in France as a lecturer of Italian Studies at the University of Lorraine and the University of Poitiers. In 2018 he became an associate researcher at University of Oxford where he is the Digital Humanities advisor of the Prismatic Translation project.

Introduced by Olivia Santovetti

15.00-16.30: Parallel Sessions (E)

(E1) (LT 2.37): Literature's Future in the Shadow of AI
Chair: Carlotta Paltrinieri (Royal Holloway University of London)
Organised by Emanuela Patti and Federica Pedriali (University of Edinburgh)

Emanuela Patti (University of Edinburgh), ***From Balestrini's Tape Mark I to ChatGPT: Mapping the Evolution of Literary Authorship in the AI Era***
The concept of authorship has long been a cornerstone of literary studies, shaping both the interpretation and valuation of texts. However, in the age of artificial intelligence, traditional notions of authorship are being reimagined. This presentation traces the evolution of authorship, beginning with Nanni Balestrini's groundbreaking use of computational creativity in *Tape Mark I* and Umberto Eco's rethinking of the author as part of a system in *Opera Aperta* in the early 1960s. Focusing on the intersection of AI and Italian literary culture, it examines how these shifts are reshaping our understanding of creativity. Through case studies of contemporary Italian writers such as Caterina Davinio, Michela Murgia, Francesco Pecoraro,

Wu Ming, Scrittura Industriale Collettiva, and Fabrizio Venerandi, alongside the intellectual legacies of figures like Primo Levi and Italo Calvino, this paper explores how generative AI tools—capable of producing poetry, prose, and other creative outputs—challenge conventional ideas of individual creativity and intellectual property. It also examines how Italian authors are responding to this emerging frontier. By analysing both AI-generated texts and collaborations between human writers and machines, this discussion highlights the tensions and possibilities at the convergence of technology and literature. Additionally, it considers how Italian Studies can engage with these transformations, fostering both innovation and critical reflection. Ultimately, this presentation seeks to illuminate how AI's rise is prompting a rethinking of authorship as a dynamic, collaborative, and increasingly complex phenomenon in the digital age.

Emanuela Patti is a Lecturer in Italian at the University of Edinburgh and a Research Affiliate at the Edinburgh Futures Institute. Her research spans the fields of literary, media, and cultural studies, with a particular focus on Italian digital culture. She has published extensively on experimental literature at the intersection of literary forms and digital media, including her monograph Opera Aperta: Italian Electronic Literature from the 1960s to the Present (Peter Lang, 2022; runner-up for the N. Katherine Hayles Award for Criticism in Electronic Literature 2023) and two special issues: Experimental Narratives: From the Novel to Digital Storytelling (Comparative Critical Studies, 2016) and Reading Practices in Experimental Narratives: A Comparative Perspective Across Cultures (Journal of Romance Studies, 2016). She is also the co-editor, with Clodagh Brook, of Transmedia: Storia, Memoria e Narrazioni Attraverso i Media (Mimesis, 2014). She is currently co-editing, with Massimo Riva, the first companion on Italian Studies and the digital titled The Digital Turn in Italian Studies. New perspectives on teaching, research, and cultural analysis (Peter Lang, forthcoming in 2026)

Fabio Ciotti (Università di Roma Tor Vergata), *LLMs as Model Readers: Evolving Narrative Analysis*

Large language models (LLMs), like GPT-4, Claude, and Gemini, demonstrate a remarkable ability to perform linguistic and interpretative tasks, extending their expertise to counterfactual reasoning and intricate conversational implicatures. While substantial research has focused on their semantic and reasoning capabilities, the investigation into their narrative comprehension — both in literary texts and broader storytelling contexts — remains relatively limited.

To establish a robust theoretical framework for addressing this issue, I propose to conceptualize large language models (LLMs) as model readers, drawing from Umberto Eco's conceptualization of narrative interpretation. Eco's model reader is a conceptualization of the ideal interpretive agent, equipped with skills in linguistic grammar, textual strategies, encyclopedic knowledge, and inferential reasoning. These skills closely align with the competencies that LLMs acquire through extensive training on diverse textual corpora.

Empirical experiments with GPT-based models highlight their aptitude in narrative analysis to substantiate this perspective. These applications demonstrate LLMs' interpretive cooperation, echoing Eco's conceptual framework:

1. Inferential Reasoning: LLMs excel in reconstructing implicit connections within texts, identifying indirect discourse, reported thought, and shifts in narrative perspective. These tasks typically demand expert annotation, showcasing the models' advanced interpretive capabilities.

2. Narrative Counterfactuals: By simulating alternative plot developments, LLMs explore hypothetical dimensions of storytelling, providing insights into authorial intent and thematic possibilities.
3. Stylistic and Structural Analysis: LLMs analyze literary devices such as free indirect discourse, narrative voice, and temporal layering, contributing significantly to traditional literary methodologies.

While large language models (LLMs) exhibit good accuracy in narrative analysis, they are not without their limitations. Challenges such as context window constraints, the phenomenon of "hallucinations," and interpretive bias highlight the need for careful prompt engineering and critical oversight. Importantly, many errors stem not from a lack of understanding but from contextually valid alternative interpretations, emphasizing the nuanced interpretive capacity of these systems. In several cases, the analyses produced by LLMs surpass those of human annotators, demonstrating their emerging ability to navigate linguistic and cultural complexities.

By assuming the dual role of analytical tools and 'artificial' research assistant, LLMs may help in devising and testing interpretive strategies and contribute to the construction of new frameworks for understanding texts. This paradigm shift highlights their potential as resources in advancing both theoretical and empirical approaches to narrative studies.

Fabio Ciotti is Associate Professor of Theory of Literature at the University of Roma "Tor Vergata", where he teaches "Cultural Analytics" and "Computational Literary Studies". He has been working for many years on the methodological and theoretical aspects of Digital Humanities and Computational Literary Studies and has recently worked on the impact of generative AI in humanistic studies. He is the author of numerous publications (including the recent volume Digital Humanities: metodi strumenti e saperi. Carocci, 2023) and has participated in various research projects at the national and international levels. He has been an organizer or member of the program committees of various national and international conferences and Chair of the Program Committee of the DH2019 Conference (Utrecht, NL, 9-12 Jul 2019). He is Editor in Chief of the journal "Umanistica Digitale", and has been the Chair of the EADH (European Association of Digital Humanities) Executive Board, and President of AIUCD (Associazione per l'Informatica Umanistica e la Cultura Digitale).

Federica Pedriali (University of Edinburgh), ***From Print to Pixels: On the Future of Literary Objects***

The convergence of technology and literature raises profound questions regarding the role of traditional literary artefacts in the digital era. Johanna Walsh's Miss-Communication (2022) exemplifies this exploration by presenting a narrative co-authored with an AI, set in a postapocalyptic world where humanity has perished. This unique collaboration between human and machine underscores the enduring relevance of printed books and delves into the cultural processes that underpin their creation.

In an era increasingly dominated by digital media, this paper critically examines the trajectory of literary objects. It analyses the transition from print to digital formats and explores the broader cultural implications of this shift. The decline of print culture transcends mere technological advancements; it represents a profound transformation in how we organise and curate our intellectual and personal lives, moving from permanence to transience. As digital media gains prominence, traditional literary canons that have historically shaped European intellectual and cultural identity are diminishing in circulation, challenging the very foundations of our cultural heritage and intellectual traditions.

Walsh's Miss-Communication serves as a compelling case study for examining these themes. The AI, depicted as a gendered female entity, interacts with historical texts and personal writings, contemplating issues of language, autonomy, creativity, and gender identity. This AI-generated text, interwoven with critical theory, illuminates the evolving role of literary objects in a world progressively influenced by digital and post-human entities. Despite the ephemeral nature of digital content, physical books retain a potent symbol of continuity and resilience, serving as enduring touchstones in our changing cultural landscape.

By integrating these insights, the paper provides a nuanced understanding of the future of literary objects in the age of AI, highlighting the ongoing relevance of print in a rapidly digitising world. This exploration not only underscores the resilience of printed literature but also invites a rethinking of how we engage with and value literary artefacts in an increasingly transient digital landscape.

Federica G. Pedriali is Professor of Literary Metatheory and Modern Italian Studies at the University of Edinburgh and a Research Affiliate at the Edinburgh Futures Institute. Her work spans Biopolitics, Cognitive Narratology, Continental Philosophy, Decolonial Studies, Migration and Diaspora Studies, Environmental Humanities, Performance Studies, and Political Theory. She founded and is the general editor of The Edinburgh Journal of Gadda Studies and established the Edinburgh Gadda Prize. She is currently researching biopower, dissonant heritages, and the future of change, with previous work on the spatialities of war, totalitarian Europe, and digital humanities.

Pedriali has authored or edited 24 volumes, including monographs, regular and special issues, single and joint-edited volumes, and reference works. Her recent publications include: (ed) Roberto Esposito's Italian Thought (EUP, in press); (co-ed) Mobilizing Cultural Identities in the First World War (Palgrave MacMillan, 2020); (ed) Gadda: interpreti a confronto (Cesati, 2020). She secured an MHRA Research Associateship to complete the print edition of the Gadda Encyclopaedia (Fabrizio Serra, forthcoming 2026), and is working on two further edited volumes: The Roberto Esposito Dictionary (EUP), and Italy by Design: Materiality and Commodification (TUP).

(E2) (GR.18): Mapping the world, Mapping the Digital

Chair: Daniela Vitagliano (Centre de la Méditerranée Moderne et Contemporaine)

Alberto Savi (Università di Milano – Università di Modena e Reggio Emilia), ***Visualizing and Mapping Flows of Regional Italian Cinema. A Data-driven Approach to Emilia-Romagna's Cinema***

The following proposal aims to use digital humanities with the study of the geographies of Italian cinema, asking how exploration, mapping and visualization of data can assist in a better understanding of the geographies of national and subnational cinema? The assumption is simultaneously historical, theoretical and cultural. That of Italy in Italian cinema is an issue that has always been dealt as a question of identity (Brunetta, 2020). Studying the cultural geography of Italian cinema means reflecting on trajectories, on relations between center and peripheries, as in recent studies that have shown a systematic regionalization of consumption (Avezzù, 2022), as well as the arrival of new players to support regional productions (Cucco, Richeri, 2013). It is from these new conditions and academic findings that it is useful to circumscribe the field of research and consider a sub-national approach to the study of cinema, adopting a regional turn (Marlow-Mann, 2017) in the study of media. We will apply this to the case of Emilia-Romagna and asking – if there is a center and a periphery of Italian cinema, both on a production and an imaginary level – what relationships does the setting,

representation and production of Emilia Romagna cinema have with the rest of Italy? At this point, working with data visualization can help trying to understand more about these dynamics. In this proposal we want to work on an exploratory analysis, with the intention of creating datasets composed of all films made, set and produced in the region after 2010 (IMDb data), to which should be added geospatial metadata (production locations, coordinates and trajectories) crossed with the geographic origins of the production companies involved. Doing so we could proceed with a map visualization of geospatial data and production networks (Arnold, Tilton, 2015), offering a subnational, but large-scale, perspective that can track cultural patterns.

Albert Savi earned a Bachelor's degree in film history and master's degree in cinema and cultural studies, both at University of Bologna. He is PhD candidate in "Visual Culture and Media Theory" at University of Milan. He is Affiliated with University of Modena and Reggio Emilia for which he is working, together with the research group, on Cesare Zavattini's subjects. He is currently working on, and writing essays about, Italian cinema, cultural geography and national identity.

Muhammad Nouman Akhtar (Università di Genova), ***AI Digital Mentor: A Generative AI Tool for Cultural Heritage at the Balzi Rossi Archaeological Site***

This study introduces the development of an AI Digital Mentor that utilizes generative AI technologies to digitally recreate the Balzi Rossi archaeological site in Liguria, Italy. The research aims to design an immersive time capsule, enabling users to explore various historical periods of the site through advanced virtual and augmented reality experiences. The AI system integrates high-fidelity 3D reconstructions, sensory inputs, and interactive educational narratives, providing an engaging multi-platform experience for researchers, educators, and the general public.

The project's key objectives include advancing cultural heritage preservation, enhancing public engagement, and fostering interdisciplinary collaboration. By combining AI-driven insights with archaeological data, the study aims to bridge the gap between the past and the present, offering new ways to interpret and appreciate historical sites. It addresses critical challenges in the digital humanities, such as the ethical considerations and practical implications of using AI for accessibility, representation, and historical accuracy.

This innovative initiative aligns closely with the conference's themes, including interdisciplinarity, digital methods, and cultural preservation. It offers a unique perspective on the intersection of digital humanities and Italian Studies by exploring how AI-driven tools can transform heritage studies and public engagement. The project also sets a precedent for the application of cutting-edge technologies in cultural heritage, demonstrating how AI can be effectively utilized to preserve and disseminate historical knowledge while promoting inclusivity and accessibility.

Muhammad Nouman Akhtar is a PhD candidate in Digital Humanities at the University of Genoa, Italy. He has led digitalization projects for cultural heritage sites in Pakistan and brings over four years of experience as a Senior Lecturer in higher education. He has also worked as a Lab Assistant in a research unit focused on cultural technologies. His academic background includes an MBA in Finance, a Master's in Political Science, and numerous advanced courses in cultural heritage digitization and artificial intelligence. His current research explores the use of generative AI to design emotionally adaptive, inclusive experiences for museums and archaeological sites, with a focus on the Balzi Rossi Museum in Italy.

Yasmine Posillipo, Giulia Barison (Universität des Saarlandes), *Il libro di Cauteri nel progetto ALMA: Digital Humanities per lo studio delle Reti del Sapere nella Romània Medievale*

Il progetto interaccademico ALMA – Wissensnetze in der mittelalterlichen Romania ha lo scopo di elaborare delle monografie attraverso l'analisi di testi medievali afferenti agli ambiti specialistici della medicina e della giurisprudenza, al fine di comprendere come le reti concettuali dei domini della conoscenza si siano sviluppate nel Medioevo Romanzo. Si tratta infatti di testi redatti principalmente nelle varietà dell'italoromanzo e del galloromanzo, di cui si occupano rispettivamente le sedi di Saarbrücken, Heidelberg e Monaco.
Il progetto ALMA è contraddistinto da un approccio interdisciplinare e applica gli strumenti offerti da filologia testuale, linguistica, storia, digital humanities e web semantico. I testi, codificati in formato TEI e arricchiti da ontologie storicizzate, sono interrogabili tramite RDF e analizzati con tecniche di NLP, come tokenizzazione, analisi morfologico-sintattica e riconoscimento di Named Entities (NER). Per la trascrizione di manoscritti e incunaboli vengono adottati strumenti di IA come Transkribus ed eScriptorium, integrandoli, in assenza di modelli preesistenti, con modelli specificatamente addestrati per grafie antiche, quali mercantesca e cancelleresca.
Attraverso la creazione di un corpus annotato multilingue, consultabile tramite piattaforma digitale open access, si consente un'analisi comparativa tra i corpora, evidenziando somiglianze e differenze linguistiche e concettuali, e favorendo una comprensione più profonda delle reti del sapere medievali. I risultati preliminari elaborati vengono confrontati e integrati attraverso la produzione di articoli volti a ricostruire l'evoluzione semasiologica dei concetti nei domini di interesse. Tale attività costituisce l'obiettivo principale e culminante del progetto.
Per esemplificare, presenteremo il progetto attraverso l'edizione digitale del manoscritto Fanzago 2,I,5,28 della Biblioteca storica di medicina e botanica "Vincenzo Pinali e Giovanni Marsili" dell'Università degli studi di Padova, contenente il Libro de le experiençe che fa el cauterio del fuocho ne corpi umani, attribuito al medico padovano Bartolomeo Squarcialupi. Inoltre, ci proponiamo di presentare i risultati preliminari dell'applicazione di tecniche di NLP a testi italoromanzi antichi.

Giulia Barison è ricercatrice nel progetto ALMA (Università del Saarland). Nel 2023 ha lavorato al progetto BIFLOW (Università Ca' Foscari). Nel 2022 ha conseguito il dottorato di ricerca in Filologia Romanza (Università di Siena e di Liegi). La sua tesi è stata premiata con il Premio Saverio Bellomo 2023 per la migliore tesi di dottorato in Filologia Italiana. Ha conseguito la laurea magistrale in Filologia e Letteratura Italiana e la laurea triennale in Lettere Moderne presso l'Università Ca' Foscari. Durante gli studi magistrali ha frequentato il Ca' Foscari International College, dove ha completato un programma interdisciplinare in inglese per studenti meritevoli.
Yasmine Posillipo ha conseguito la laurea triennale in Lettere Moderne presso l'Università di Pisa e la laurea magistrale in Italianistica, culture letterarie europee e scienze linguistiche presso l'Università di Bologna. Attualmente svolge il dottorato di ricerca presso l'Università del Saarland ed è ricercatrice al progetto ALMA. Nella sua ricerca si occupa dello studio e della digitalizzazione di manoscritti medievali in italiano antico, con particolare attenzione ai lessici medico e giuridico.

(E3) (GR.25): Approaches to Digital Editions (2)
Chair: Serena Vandi (Trinity College Dublin)

Martina Pensalfini (Università di Bologna), OpenGadda

OpenGadda aims to create an open environment, specifically a website, where the user can consult and visualize the data regarding a specific author and their work; through the model of a mental encyclopedia, it will collect in one single place all the possible knowledge around the author chosen, employing only data that is not protected by copyright.

At the moment *OpenGadda* has two active sections related to the author, Carlo Emilio Gadda: one based on the author's archives and another on the author's library, created through a process of data extraction from accessible sources.

I worked specifically on the archival section while my colleague, Eleonora Pasquale worked on the library one; the archival section was particularly complex due to the wide heterogeneity present in the archives, both in the objects and their relationships among them.

The data obtained was then formatted to be displayed on a website and visualized through different charts and graphs to allow the user a further level of understanding that goes beyond the simple level of digitization of the source.

Naturally, there is the intention to go further than these two simple sections and especially integrate the author's primary, and secondary bibliography and the author's letters, during my PhD research.

After having gathered all the data that is available to us through accessible documents that are not covered by copyright, it will be used to reveal to the users different types of information about the author, going from a more personal portrayal of the man behind the letters to a further understanding of his social circles and of his timeline, especially as according to the literary nature of some epistolaries, they could be confronted with his primary bibliography to trace the workflow of the writing.

Martina Pensalfini is currently a PhD student enrolled in the course, Patrimonio Culturale nell'Ecosistema Digitale at Alma Mater, University of Bologna. Last year she obtained her master's degree in Digital Humanities and Digital Knowledge at Alma Mater, University of Bologna, where she started working on OpenGadda as her thesis project. She also had the possibility to develop part of the project at the Center of Digital Humanities and Literary Criticism in Antwerp. Alongside her master's degree, she obtained a bachelor's degree in Classical Literature in 2021. Her main areas of interest are literary criticism, copyright and the treatment of modern authors' rights, information visualization, and data analysis.

Laura Antonietti (Université de Versailles Saint Quentin en Yvelines - Université Paris-Saclay), *Per un'edizione digitale di UR Partigiano Johnny*

Il contributo propone i primi risultati del progetto UResistent, iniziato nel dicembre 2024, che ha come obiettivo quello di offrire uno studio filologico e un'edizione digitale dell'Ur Partigiano Johnny di Beppe Fenoglio. Dal 2013, anno della scoperta delle sue armi, l'interesse per le opere e per l'attività partigiana di Fenoglio ha conosciuto una costante crescita, culminata nel 2022 con la digitalizzazione dei suoi testi in occasione del centenario della nascita dell'autore: tra I manoscritti digitalizzati figura proprio Ur Partigiano Johnny. Il testo è stato pubblicato postumo dall'editore Einaudi nel 1978, ma tale edizione non tiene conto dei documenti d'archivio scoperti più recentemente. Questa opera incompiuta, scritta in lingua inglese, è pressoché sconosciuta e ignorata dalla critica: l'edizione del 1978, oggi introvabile, è l'unica esistente. Ur Partigiano Johnny merita una rinnovata attenzione, che metta in luce il suo imprescindibile valore scientifico per lo studio dell'opera di Fenoglio: il testo può infatti essere considerato un tassello fondamentale del grande romanzo della Resistenza che

Fenoglio voleva scrivere e non riuscì a completare, e che oggi si tende a identificare con Il Partigiano Johnny (Einaudi, 1968). Si intendono presentare in questa sede i risultati iniziali della ricerca: la prima fase del lavoro ha riguardato il riordino delle carte d'archivio fenogliane, manoscritte e dattiloscritte, conservate presso il Centro Studi "Beppe Fenoglio" di Alba. Una volta raccolti i dati, alle fonti è stata applicata una marcatura di tipo semantico secondo schema XML TEI. Successivamente, ai file XML verranno applicati i linguaggi XSLT e XPATH, che consentiranno la trasformazione dei documenti XML in file HTML, rendendo così l'edizione accessibile e navigabile tramite interfaccia web. Il risultato di questa ricerca sarà un'edizione critica aggiornata e innovativa, sia per l'ampiezza dei materiali analizzati sia per i metodi e le tecnologie adottate, garantendo al contempo piena accessibilità e fruibilità dei contenuti.

Laura Antonietti è postdoctoral fellow presso l'Université de Versailles Saint Quentin en Yvelines-Paris-Saclay e cultrice della materia in Storia del libro e dei sistemi editoriali all'Università degli Studi di Milano. È stata precedentemente borsista all'IMEC (Institut mémoires de l'édition contemporaine) e assegnista di ricerca all'Università degli studi di Siena. Ha conseguito il dottorato all'Université Grenoble Alpes, in cotutela con l'Università degli Studi di Milano, con una tesi dedicata all'attività editoriale di Natalia Ginzburg (2022), in corso di pubblicazione. I suoi interessi di ricerca si concentrano sui rapporti tra sistema editoriale e sistema letterario nel Novecento; sugli archivi editoriali, d'autore e di traduttori; sulla modellizzazione, la codifica dei testi e l'edizione digitale.

Eleonora Litta (Università Cattolica del Sacro Cuore), ***The LiITA: Linking Italian Project***

The objective of the LiITA (Linking Italian) project (www.liita.it) is to connect and hence exploit the wealth of linguistic resources and NLP tools available for Italian, in order to bridge the gap between raw language data, NLP and knowledge descriptions.

To address such a challenge, LiITA aims at incorporating the linguistic resources for Italian (corpora, digital editions, lexica, dictionaries and glossaries) into the Linked Data framework, making it possible for them to be published and interlinked on the web and to interact with each other. To this aim, the project has built an open-ended Knowledge Base, the focal point of which is a collection of lemmas (Lemma Bank http://liita.it/data/id/lemma/LemmaBank) of the Italian language, i.e., lexical citation forms adopted (more or less conventionally) in linguistic resources. The Lemma Bank acts as the connection point between entries in various lexical resources and word occurrences in textual resources. Following the principles of the Linked Data paradigm, conceptual interoperability among the distributed resources connected in LiITA is achieved by applying a vocabulary for knowledge description commonly used in the world of Linguistic Linked Open Data. In the specific case of the Lemma Bank, this means adopting the vocabulary defined by OntoLex-Lemon (https://lemon-model.net/), one of the most widely used models for representing and publishing lexical resources as Linked Data.

The Lemma Bank is currently accessible via a SPARQL endpoint at https://www.liita.it/?page_id=69 and can be downloaded from the project's Girtub repository at https://github.com/LiITA-LOD/LiITA_LemmaBank. In the next few months we are going to connect available corpora as well as at least one lexical resource, in order to demonstrate the potential for connection and interaction with further resources.

Eleonora Litta is Fellow Researcher at Università Cattolica del Sacro Cuore, Milan. Her expertise lie especially in historical linguistics and philology with special emphasis on the new developments of digital tools for the study of humanistic disciplines, text analyis, corpus

linguistics and computational linguistics. She worked seven years at the Centre for Computing in the Humanities at King's College London (later to become Department of Digital Humanities), before being awarded a Marie Skłodowska-Curie Research fellowship to develop a new digital resource for Latin at UCSC, and was subsequently part of the team of the LiLa: Linking Latin Project. She is currently Principal Investigator of the LiITA: Linking Italian project.

Giada Di Pino (Università di Catania), Un archivio storico-editoriale digitale: come le Digital Humanities possono contribuire alla diffusione e alla conservazione del patrimonio archivistico editoriale contemporaneo

La storia della letteratura italiana è legata a doppio filo alla storia dell'editoria. Le case editrici da una parte hanno assecondato il gusto del pubblico, dall'altra lo hanno orientato, contribuendo così a direzionare la formazione e le successive oscillazioni del canone. L'applicazione delle Digital Humanities e la costituzione di archivi storici digitali delle maggiori case editrici possono offrire nuove prospettive nello studio delle edizioni e delle varianti d'autore, nonché nella conservazione del patrimonio archivistico. Lo studio dell'evoluzione del fenomeno editoriale e delle politiche sociali, culturali ed economiche portate avanti dalle "industrie della cultura" in Italia mostrano i retroscena che hanno portato al successo e alla decadenza di autori e opere. Inoltre, lo studio dei documenti contenuti negli archivi e la loro digitalizzazione permettono di comprendere le dinamiche di selezione e di edizione dei testi.

Il progetto di ricerca che qui si presenta mostra un prototipo di archivio in open access realizzato in collaborazione con la casa editrice Il Saggiatore, contenente non solo la storia e i documenti relativi all'evoluzione della casa editrice stessa e delle sue collane, ma anche le schede di accesso ai singoli testi editi, l'edizione digitale commentata delle opere, quando è consentito dai diritti d'autore, realizzata con linguaggio di marcatura XML-TEI, l'edizione diplomatica del materiale documentario e tutto ciò che concerne la nascita e la costruzione di una pubblicazione, con un particolare focus sulle personalità del mondo della cultura che vi hanno lavorato. Un ulteriore strumento nella costellazione di archivi digitali in fieri per lo studio degli autori e delle opere della letteratura italiana.

Giada Di Pino è dottoranda in Scienze dell'Interpretazione all'Università di Catania e lavora a un progetto di ricerca dal titolo La valorizzazione digitale del catalogo storico di una casa editrice: il caso studio del Saggiatore. Uno strumento di ricerca sull'evoluzione della letteratura italiana contemporanea. Ha conseguito il master in Editoria presso la Fondazione Arnoldo e Alberto Mondadori, con uno stage presso il Saggiatore. Precedentemente laureata in Filologia Moderna presso l'Università di Catania con una tesi dal titolo Una Commedia violenta: il romanzo di Pasolini tra Dante e il Vangelo, relatore prof. Antonio Sichera, ha ricevuto il premio Città Pasolini 2021.

17.00-18.00: Lecture - Performance - Workshop Theatre, School of English
Kimberly Campanello (Professor of Poetry, University of Leeds), *Disarticulating the Digital: Extraordinary Power* tra i Confini
Overview: In this lecture-performance, Kimberly Campanello tracks the digital as method and as source in her Italy-oriented writing, with examples from This Knot, Dante's Commedia with the Poet K (in-progress) and her recently completed autofictional novel *A Rag, A Map, a Pocket, a Grave*.
Kimberly Campanello's most recent poetry collection An Interesting Detail was published by Bloomsbury Poetry this April. Her debut novel Use the Words You Have is the inaugural title

from Somesuch Editions, the imprint of BAFTA and Oscar-winning production company Somesuch. Her versioning of Dante's Commedia has been supported by the Devers Program in Dante Studies at the University of Notre Dame. Extracts have appeared or are forthcoming in Firmament, Poetry Ireland Review, Still Point, and Notre Dame Review. Kimberly Campanello is a Professor of Poetry at the University of Leeds.

Introduced by Valentina Mele (University of Leeds)

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