Dante’s *Inferno* – RelaxNG schema

***Markup idea, first draft* –** *notes italicized*

<inferno>

<heading>

<title>

<author>

<translator>

<pubinfo> *(if available - need more inside? Such as year, places, language, etc.?)*

<table\_of\_contents>

*(Should put canto [directly below] here as well? Maybe for structural purposes.)*

<body>

<canto number=”” circle=”” pouch=”” ring=”” sin=””>

Number: 1-33

Circle: Gate, River, 1-9

Pouch: 1-10

Ring: 1-4

*(not all have pouch or ring, and none of them have both a pouch and ring.)*

Main sin: lustful, gluttonous, prodigal, wrathful, heretic, violenttoneighbor, violenttoself, violenttogod, violenttonature, panderer, seducer, flatterer, simonist, magic, barrator, hypocrite, thief, fraud, scandal, falsifier, counterfeit, traitortokin, traitortohomeland, traitortoguest, traitortobenefactor

<stanza>

*(since our translation has lines separated into three-line ‘stanzas’)*

<line>

<character name=”” role=”” nationality=””>

Dante, Virgil, Beatrice, Ciacco, Plutus, Charon, Minotaur, Paolo, Francesca, Lucifer, Minos, Pope Boniface VIII, Farinata, Phlegyas, Fillipo Argenti, Nessus, Pier della Vigna, Geryon, Malacoda, Vanni Fucci, Ulysses, Guido da Montefeltro, Cavalcante dei Calvelcanti, Antaeus, Count Ugolino, Fra Alberigo, Branca d'Oria, Cereberus, Malabranche, etc. etc., etc.

*(there are so SO many characters though only Dante and Virgil are consistent - I am not sure that most of them are important enough for our work to have markup. )(many names are mentioned in allusion to another text/historical event/myth, but are not characters in the current action – how can we avoid this?)(how would we, if need be, markup Dante? This piece is primarily written in third person, but it seems pointless/redundant to markup every time he says ‘I’)*

maincharacter, sinner, monster, etc.

greek | italian | other | none *(doubting this is important but including anyway)*

*(can put sin that sent them to hell if the person is a sinner, though again, this seems extra)*

<torture type=”” category=”” inflicted=”” inflictor=”” >

Type: Crucifixion, eaten, dismemberment, hurricane, polluted rain, rainingfire, pushingwheel, mud, dirt, fighting, burning, frozen, reversedhead, tree, eatenbymonster, eatenbyhounds, etc.

Category: Eaten, natural disaster, physical labor, filth, bodilychange, etc.

Inflicted: Character name and/or character role (some have specific inflicted, while some occur to all the sinners in that circle)

Inflictor: Lucifer, serpent, hound, landscape, etc.

*(filth = dirt, mud, excrement, etc. Not sure how to put bodilychange but might include reversedhead, dismemeberment, tree, frozen, etc. Surely there are other types and categories but again, there are SO many, will need further review at a later time.)*

<pain partofspeech=”” inflicted=””>

adjective, adverb, verb, noun, etc.

*(phrases, metaphors, and others cannot be included in part of speech, but must be included in other ways. Not sure how?)*

Inflicted: Character name and/or role

*(these are likely unnecessary)*

<quote speaker=”” addressee=””> *(?* *dialogue does not help us understand pain and torture unless they are speaking of it. But, I suspect most of the information we gather on these subjects come from Dante’s or Virgil’s description. Though they may help with some structure, quotes can span across stanzas too, making them contradicting to the structure in some ways if we plan to use the stanzas as is…)*

<allusion source=””> *(? A lot of allusions but not sure how this would help with our research. Could also put it in ‘character’ as source, ie source = “bible”.)*

<place> (*similar to allusion – a lot mentioned but perhaps not helpful. Also, many are simply in reference but are not the place where the action is currently happening or where the characters are.)*

Other Notes: *Some are not single word instances to show pain or torture, but span across stanzas in elegant description. In contrast, some adjectives/etc are used to describe landscape, and are unrelated to pain despite sounding like they might be (lexical semantics – dependent upon context). A computer may assume it is pain/torture related when it is simply used to make a more vivid/personified depiction (ie, whipping winds, but not actual whipping) (also, the only adjective form that WordNet uses for ‘whipping’ is smart and fashionable "snappy conversation"; "some sharp and whipping lines"– problematic.) May need marked up manually unless we can find a way around this ☹*

*Tortures and pain can sometimes also occur over spans of lines in elegant description (this is a poem after all I suppose). Should line be a child then of such things, rather than them being a child of the line they are in?*

*May be more sensible to use xml:id’s for distinct characters and cantos since they will be the same every time.*

*Will we be allowed to ‘scrape’ any of the text? I am unsure since we are borrowing it from another source (Gutenberg). A lot of extraneous information, almost all in heading area.*

***RelaxNG, first draft* –**

(*though some attributes are listed as currently accepting ‘text,’ they can be narrowed in the future and selected from a provided list – for example, once we create categories of character roles, parts of speech, category of torture, and so on – as was done in the ‘nationality’ attribute.*)

*Very rough first draft, so incomplete and desperately needs editing!!!!*

start = inferno

inferno = element inferno {heading, table\_of\_contents, body, text}

*(these items will be in a specific order in our document, hence commas)*

metadata = element heading {title, author, translator, pubinfo}

*(specific order, hence commas)*

title = element title {text}

author = element author {text}

translator = element translator {text}

pub\_info = element pub\_info {text}

table\_of\_contents = element table\_of\_contents {text}

body = element body {canto+}

canto = element canto {number, circle?, pouch?, ring?, sin?, stanza+, canto\_title, text}

*(circle has ? because some are not in a circle, like the first two introductory cantos, and some are between circles. Would like consistency in the order of the attributes, as in we should all get together and decide on an order and keep all attributes in that specific order in the element name… so, commas. This makes it easier for us to mark since we can all be on the same page, and easier for us to read later.)*

canto\_title = element canto\_title {text}

number = attribute stanza {text}

circle = attribute circle {text}

pouch = attribute pouch {text}

ring = attribute ring {text}

sin = attribute sin {text}

stanza = element stanza {line}

line = element l {character\*, pain\*, torture\*, text}

*(can have no torture or pain, like in the first two cantos, talking about landscape, talking to Virgil, etc., and most only have one, but I put \* just in case. Again, would ideally like consistency in the order of the attributes.)*

character = element character {name, role, nationality, text} (*decided consistency in the order of the attributes)*

name = attribute name {text}

role = attribute role {text}

nationality = attribute nationality {“greek” | “italian” | “other” | “none”}

pain = element pain {partofspeech?, inflicted} (*???*) (*decided consistency in the order of the attributes)*

partofspeech = attribute partofspeech {text}

inflicted = attribute inflicted{text}

torture = element torture {type, category, inflicted, inflictor?, text} (*decided consistency in attributes)*

type = attribute type {text}

category = attribute category {text}

inflicted = attribute inflicted {text}

inflictor = attribute inflictor {text}

***Proof of Concept, first draft* –**

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|  |

*Skipping ahead a bit –*

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| <canto number= “32” circle= “9” ring= “1” sin= “traitortokin”><canto\_title>Canto XXXII</canto\_title>  <stanza> |
| <l>If I had rhymes both rough and stridulous, </l> |
| <l>As were appropriate to the dismal hole</l> |
| <l>Down upon which thrust all the other rocks, </l> |
| </stanza><stanza> |
| <l>I would press out the juice of my conception</l> |
| <l>More fully; but because I have them not, </l> |
| <l>Not without fear I bring myself to speak; </l> |
| </stanza><stanza> |
| <l>For 'tis no enterprise to take in jest, </l> |
| <l>To sketch the bottom of all the universe, </l> |
| <l>Nor for a tongue that cries Mamma and Babbo. </l> |
| </stanza><stanza> |
| <l>But may those Ladies help this verse of mine, </l> |
| <l>Who helped Amphion in enclosing Thebes, </l> *(would fit allusion, not character)* |
| <l>That from the fact the word be not diverse. </l> |

</stanza><stanza>

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| --- |
| <l>O rabble ill-begotten above all, </l>  <l>Who're in the place to speak of which is hard, </l> |
| <l> 'Twere better ye had here been sheep or goats! </l> |
| </stanza><stanza> |
| <l>When we were down within the darksome well, </l> |
| <l>Beneath the giant's feet, but lower far, </l> |
| <l>And I was scanning still the lofty wall, </l> |
| </stanza><stanza> |
| <l>I heard it said to me: "Look how thou steppest! </l> |
| <l>Take heed thou do not trample with thy feet</l> |
| <l>The heads of the tired, miserable brothers!" </l> |
| </stanza><stanza> |
| <l>Whereat I turned me round, and saw before me</l> |
| <l>And underfoot a lake, that from the frost</l> |
| <l>The semblance had of glass, and not of water. </l> |
| </stanza><stanza> |
| <l>So thick a veil ne'er made upon its current</l> |
| <l>In winter-time Danube in Austria, </l> *(place)* |
| <l>Nor there beneath the frigid sky the Don, </l> |
| </stanza><stanza> |
| <l>As there was here; so that if Tambernich</l> (allusions) |
| <l>Had fallen upon it, or Pietrapana, </l> |
| <l>E'en at the edge 'twould not have given a creak. </l> |
| </stanza><stanza> |
| <l>And as to croak the frog doth place himself</l> |
| <l>With muzzle out of water,--when is dreaming</l> |
| <l>Of gleaning oftentimes the peasant-girl,-- </l> |
| </stanza><stanza> |
| <l>Livid, as far down as where shame appears, </l> |
| <l><torture type= “frozen” category= “bodilychange” inflicted= “sinner” inflictor= “landscape” >  Were the disconsolate shades within the ice, </torture></l> |
| <l>Setting their teeth unto the note of storks. </l> |
| </stanza><stanza> |
| <l>Each one his countenance held downward bent; </l> |
| <l>From mouth the cold, from eyes the doleful heart</l> |
| <l>Among them witness of itself procures. </l> |
| </stanza><stanza>  Notes: *Single line stanza is allowed apparently (there is a single line at the end of canto 31 for example), though I am unsure of how many occurrences there are of such stanzas. I feel this may be due to an uneven amount of lines, as in there may be one to two lines that cannot fit into a three-line stanza at the end of cantos. Unsure if the three-line stanza was imposed by Dante, or the translator, or Gutenberg.* |