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**WILLIAM DUNBAR'S *TRETIS OF THE TUA MARIIT WEMEN AND THE WEDO*
IN ITALIAN AND FRENCH TRANSLATIONS**

For medieval *makars* it was common practice to cross borders and find inspiration in Romance literatures' themes and plots: as documented extensively (Jack 1972; Corbett 1999; Calin 2014), medieval authors writing in Scots often translated or adapted works from the literatures of Latinate parts of Europe. Conversely, poems in Older Scots seem to be less well known to contemporary Continental Romance audiences, with several works still lacking any form of translation in modern Romance languages (as attested by both the BOSLIT and the catalogues of European National Libraries) thus preventing many potential readers unfamiliar with Older Scots from appreciating their riches.

This paper aims to present the results of a linguistic analysis of Italian (Barisone 1989) and French (Blanchot 2003) translations of William Dunbar's alliterative poem *Tretis of the Tua Mariit Wemen and the Wedo*. To date, Dunbar's *Tretis* is the only poem in the Older Scots poetical canon for which full translations in different Romance languages have been published, making it a significant case study. In this paper the main lexical, metrical and paratextual peculiarities of these translations will be examined to show the circulation and nature of the Romance 'voices' of Dunbar and Older Scots in parts of modern Latinate Europe.

This paper prefigures a wider research project that investigates, for the first time, all available Romance translations of Older Scots poetry. It will correlate the strategies adopted by the various translators with their cultural settings, offering new insights into cross-cultural stylistics and a distinctive contribution to Translation Studies.

References

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