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Keynote 1: Daniel Ferrer
ITEM
Models for Genetic Criticism

Genetic critics are faced with what scientists call an *inverse problem*: starting from the observed effects (the final work and all the available traces left in the course of the labour of creation), they want to reconstruct the process that produced these effects. The solution of such problems generally involves the production of models and their subsequent adjustment to the empirical data. More generally, models are used to provide us with a simplified representation of reality whenever the data is too rich and the factors involved are too complex to be directly apprehended. In our field, models can hardly be mathematical formulae governing sets of identified parameters, they are more likely to be analogies that help us to grasp the peculiar logic that is at work in the creative process. Examples of such helpful models will be given. Some of these models are implicit in the work of genetic critics: it is preferable to make them explicit so as to be conscious of their limitations.

The "avant-texte", which is a basic concept for genetic criticism, is itself a modelling of the extant documents. It is important to realise that it is a construction, from a specific point of view, and not an empirical given.

Daniel Ferrer is Directeur de recherche Emeritus at the Institut des Textes et Manuscrits Modernes (ITEM, CNRS/Ecole Normale Supérieure, PSL). He is chief editor of the journal Genesis. He has written on Woolf, Faulkner, Poe, Stendhal, Balzac, Flaubert, Zola, Proust, Barthes and Hélène Cixous, painting, digital humanities and the genesis of film. He has published extensively on Joyce, from Poststructuralist Joyce (Cambridge U. P., 1984) to Brouillons d'un baiser: premiers pas vers Finnegans Wake (Gallimard, 2014). He has co-edited the Finnegans Wake Notebooks at Buffalo (Brepols, 12 volumes, 2001-2004) and is now working on an edition of Virginia

Woolf's reading notebooks. On the theory of genetic criticism, he has published L'écriture et ses doubles : genèse et variation textuelle (Éditions du CNRS, 1991), Genèses du roman contemporain : Incipit et entrée en écriture (Éditions du CNRS, 1993), Pourquoi la critique génétique? Méthodes, théories (Éditions du CNRS, 1998), Bibliothèques d'écrivains (Éditions du CNRS, 2001), Genetic Criticism: Texts and Avant-textes (Pennsylvania U. P., 2004), La Textologie russe (Éditions du CNRS, 2007), Logiques du brouillon: modèles pour une critique génétique (Seuil 2011).

Keynote 2: Sally Bushell
An Interpretative Method for Digital Literary Mapping:
Multiple Texts, Multiple Maps
Lancaster University

This paper explores new ways of mapping and interpreting literary time-space using Bakhtin's concept of the chronotope as the basis for digital literary mapping tools. The paper is in three parts. The first explains the underlying digital model. The second part considers the value and usefulness of Literary topology as a means of understanding underlying spatial form and uniting visual and verbal interpretation of a text. The final part applies the method to the example of J.M. Barrie's *Peter Pan*, considered across three main forms – *Peter Pan in Kensington Garden*s (1906); *Peter and Wendy* (1911); the play of *Peter Pan* (1928) – to consider the potential of the model for exploring the text as an evolving totality.

Sally Bushell is Professor of Romantic and Victorian Literature and Co-Director of The Wordsworth Centre in the Department of English Literature & Creative Writing, Lancaster University. Her current research involves the reading of place and space in literature in a range of ways, through maps and through the digital medium. Her most recent books, both in this area, are *Reading and Mapping Fiction: Spatialising the Text* (Cambridge University Press, 2020) and (co-edited with Damian Walford Davies and Julia Carlson) *Romantic Cartographies* (Cambridge University Press, 2020). She also has a strong interest in developing digital mapping models for literature and was PI on the AHRC-funded Chronotopic Cartographies project (2017-21) for the mapping of literary time-space: https://www.lancaster.ac.uk/chronotopic-cartographies/

Mateusz Antoniuk
Jagiellonian University
Memory in the making. Genetic criticism and cultural memory studies:
possible intersections

This paper discusses potential intersections between genetic criticism, which is interested in the process of 'text-making', and cultural memory studies (for example books and articles by Astrid Erll, Jan Assman, Aleisa Assman, Birgit Neumann), the discipline that is interested in the process of 'memory-making'. While genetic criticism concerns itself with how texts are made, memory studies pertain to how texts are affected by the sociocultural structures of individual or collective memory and, at the same moment, how texts affect those same sociocultural structures of individual or collective memory. After introducing memory studies from a theoretical perspective, as proposed by A. Erll in the monograph *Memory in Culture* (2011), the paper will present a possible intersection with genetic criticism in a genetic case study from Polish literature.

Mateusz Antoniuk works at the Jagiellonian University (Faculty of Polish Studies) in Cracow, Poland. His research field is modern Polish literature, as well as genetic criticism's theory and practice. Antoniuk is a head of the Centre for Creativity Research (Jagiellonian U.), which conducts the research on the phenomenon of the creative process, see: https://kreatywnosc.polonistyka.uj.edu.pl/en_GB/. He is also Member of the American Society for Textual Scholarship and European Society for Textual Scholarship. In 2014 he was a postdoctoral fellow at the Beinecke Library, Yale Univeristy. He has recently published the essay 'The Unfinished Text in the Thickening Description: From the Genetic Criticism to Cultural Transfer Studies' (*Textual Cultures*, vol. 13, no. 2, Fall 2020).

Lamyk Bekius
Huygens ING (KNAW) & University of Antwerp
Sources in a digital writing process: from literary novels to the price of bleach

In the light of the exogenesis, genetic criticism is interested in the process of transformation of source material. During this process, the exogenetic material may become untraceable: "it has metamorphosed into an organic part of the text, which, for the reader, points only to the writer's imaginary and to the internal logic of the fiction" (De Biasi 1996: 46). In the cognitive writing process research, similar processes have been observed: "writers transform others' content as they draw on various paper or digital sources", this transformation is "about acts of strategic integrating, sampling, and recontextualizing of source materials" (Leijten et al 2014: 288). Thus, present-day authors can consult not only analogue sources but also the Internet for inspiration. Online they have practically limitless access to all sorts of information, but how often is this also actually used as inspiration? In this paper, I want to pay attention to the difference in appropriation of analogue and online sources in the hybrid – analogue and digital – writing process of the Flemish author Gie Bogaert.

Bogaert logged the writing process of his tenth novel *Roosevelt* (2016) with the keystroke logging software Inputlog (Leijten and Van Waes 2013). This resulted in approximately 277 hours of keystroke logging data – including his online searches – and 453 Word documents showing the gradual expansion of the text. But before he started writing the novel in the word processor, Bogaert had already devised the concept and structure of the novel in a paper notebook, complemented with detailed character descriptions. This notebook also contains source material, including reading lists and photocopies of pages of several literary novels with notes that express his intentions to use it in a specific chapter. Using the notebook and the keystroke data we can exactly trace the process of transformation of these sources and compare the use of the predefined sources with the rather spontaneous use of internet.

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Lamyk Bekius is a PhD candidate in the project 'Track Changes: Textual Scholarship and the Challenge of Digital Literary Writing', which is a collaboration between the University of Antwerp and the Huygens ING, a research institute of The Royal Netherlands Academy of Arts and Sciences (KNAW) in Amsterdam. Her research focuses on how genetic criticism can be applied to born-digital material, and specifically to keystroke logging data. She is also the coordinator of the University of Antwerp's division of the CLARIAH-VL consortium, as well as that of the platform{DH}.

Olga Beloborodova
University of Antwerp
Extended and Distributed Creative Revision: The Case of Prose Fiction

Unlike the creation of drama, which is commonly perceived as a collaborative affair, the writing of prose fiction is often considered a solitary process that inevitably entails the author's retreat in their study and hinges solely on their individual talent and writing skill. This paper aims to nuance this romanticised picture of 'the original genius' by presenting the writing process of prose fiction as a productive exchange

between the author's creative brain and a number of human and material agents involved in the writing process. First of all, the author's relationship with their drafts and exogenetic sources will be sketched as a dynamic extended cognitive system (Clark and Chalmers 1998), following the postcognitivist paradigm in philosophy and cognitive science that has emerged and gained currency in the past few decades as an alternative to Cartesian mind-world dualism. Secondly, the collaborative nature of prose writing will be foregrounded by zooming in on the crucial role of editors, publishers, translators and other agents, who all exert a more or less significant degree of influence (predominantly but not exclusively) on the epigenesis of the text. This kind of collaboration can be seen as a case of distributed cognition (Hutchins 1995), another postcognitivist theory that deals with several cognising agents working together towards one common goal, in this case the creation and dissemination of a literary text. The examples from James Joyce's and Samuel Beckett's work will be used to illustrate the extended and distributed nature of writing prose.

Olga Beloborodova is a postdoctoral researcher and teaching assistant at the University of Antwerp. She is a member of the editorial board of the *Beckett Digital Manuscript Project* and Assistant Editor of the *Journal of Beckett Studies*. She has published various articles and book chapters on Beckett and genetic criticism. Her first monograph, *The Making of Samuel Beckett's 'Play' / 'Film'*, appeared in 2019 with Bloomsbury. Her second monograph, *Postcognitivist Beckett*, was published in 2020 in the *Elements of Beckett Studies* series (Cambridge UP). With Dirk Van Hulle, she is currently preparing an edited volume on the comparative history of the literary draft in Europe (John Benjamins, 2023).

Jonathan Bignell

University of Reading

Television: from pre-production to programme making and dissemination

This paper focuses on the commissioning and script-to-screen process of British television fiction in the 1960s, which was a period of rapid technical and cultural change. It is often regarded as a 'Golden Age' of authorial creativity in television screenwriting, but the paper demonstrates the significant interactions of writers with people in other roles, especially the roles of producer, script-editor and director. Primary and secondary historical sources will be used to document and evaluate the moulding of initial 'treatments' that had been solicited from screenwriters by production staff, and the process of editing and preparing scripts for production. The BBC's popular, long-running science fiction series *Doctor Who* (1963-89) will be the key example, focusing on its beginnings and unexpected success, each of which are well-documented by archival sources. Constraints in production that affected creative

decision-making and the process of planning a programme will be discussed, including budgetary limitations, working within a pre-established format and the technical demands of shooting in a television studio. The paper will conclude by discussing how the afterlife of programmes reorients their histories and the contingent, pragmatic decisions that initially shaped their scripts.

Jonathan Bignell is Professor of Television and Film at the University of Reading, UK. His work includes articles in the journals *Adaptation*, *Media History*, *Screen* and the *Historical Journal of Film, Radio & Television*. His writing about literature and its relationships with audio-visual media includes a chapter in the collection *James Bond Uncovered*, work on *The Time Machine* and many pieces about Samuel Beckett's screen fictions. He is the author or editor of several books about the history of British and American television drama.

Stephanie Browner and Kenneth Price
The New School and The University of Nebraska, Lincoln
Short Story to Novel: Editing Charles Chesnutt's *The House Behind the Cedars*

The tension between the usefulness of genetic information and the possibility that its presentation will interfere with the aesthetic experience of the text is particularly acute in print, given the medium's constraints, and becomes only more fraught as the richness of the documentary record increases.

As we prepare a scholarly print edition of Charles Chesnutt's novel The House Behind the Cedars (1900) for Oxford University Press we confront a textual history that stretches over ten years and includes five drafts, as well as hand-corrected galleys and extensive relevant correspondence. The novel is widely taught and studied, but few know that it began not as a novel about racial passing but as a short story about a black community. Given that this is the first scholarly edition of any Chesnutt novel, it is essential to make it possible for scholars and readers to be able to grasp the contours of the text's genesis. Doing so will enable readers to better appreciate Chesnutt's artistry; will challenge misleading critical truisms; and will promote a richer understanding of the work (with the work called House understood to be an abstraction and any one version a separate instance of the work). But challenges abound.

Specifically, we will discuss our decision to include in its entirety the earliest extant manuscript, and the dilemmas we face since eight pages are missing and the fifty-five typescript pages are covered in handwritten revisions. If the goal is to offer a documentary record of Chesnutt's earliest effort, then we should not have recourse to his revisions in separate subsequent drafts, or supply conjectural content for missing pages by drawing on these later drafts. However, if the goal is a reading

experience that brings fully into view a short story he shared repeatedly with others, and one so different from the "final" novel, should we take a more interventionist approach and do our best to render what we can glean must have been Chesnutt's intentions for this short story?

We will provide an overview of our approach for the entire edition, as well as the theoretical frameworks and editions of similarly complex texts that have proven helpful. We will also consider what our approach solves, and what problems it leaves or even creates.

Stephanie Browner is a University Professor of Literature at The New School in New York City. She is the General Editor of the forthcoming multi-volume print series *The Complete Writings of Charles W. Chesnutt* with Oxford University Press, and the founder and co-editor of the digital *The Charles W. Chesnutt Archive*. She has published on nineteenth-century American literature and on editing. Her administrative roles have included most recently serving as the Provost of The New School.

Kenneth M. Price, Hillegass University Professor at the University of Nebraska–Lincoln, has co-directed *The Walt Whitman Archive* since 1995. At Nebraska, he also co-directs *The Charles W. Chesnutt Archive* and the Center for Digital Research in the Humanities. He has edited books on *Literary Studies in the Digital Age*, James Weldon Johnson, George Santayana, and nineteenth-century periodical literature. He is best-known, however, as the author of several books on Whitman. His latest study, *Whitman in Washington: Becoming the National Poet in the Federal City*, was published by Oxford University Press (2020).

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John Bryant

Hofstra University

Versions of the Version: Biography, History, and Editing the Fluid Text

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If our aim is to envision ways to ground biography and literary history in the phenomena of writing, we will need a comprehensive, fluid-text framework that can integrate authorial origination with the creative dynamics of appropriation and non-authorial adaptation. Any editorial approach focusing on the evolution of versions is inherently historicist and, as Henry Adams observes in his *Education of Henry Adams*, the historian's anxiety over-determining the causes of Change speaks to the condition of the fluid-text editor. In Section 1, I take Monet's variant paintings of haystacks as an opening for defining the creative phenomenon of "adaptive revision" as one writer's revision and version of another writer, or a form of "replay." Section 2 focuses on Melville's uses of William James's *Naval History of Great Britain* in the writing of

Billy Budd and his quarrel with James's policy of prioritizing events over individual sailors. Melville's adaptive revisions of James reveal his own evolving notions of history and narrative voice, evident in the novella's heavily revised manuscript leaves. In his revisions of James, Melville engages in a version of adaptation that triggers his own authorial revisions: the two modes are inseparable and inherently biographical. If an author's "adaptive revision" of a source offers documentary grounding for biography, the more familiar phenomenon of film adaptation, if edited effectively, supplies non-authorial documentary evidence for literary history. The focus in Section 3 on the example of John Huston's and Ray Bradbury's collaborative, adaptive revision of Melville's 1851 *Moby-Dick* in their 1956 film *Moby Dick* suggests the broader historical links between antebellum whaling and the anxieties of nuclear annihilation during the Cold War. These instances of "adaptive revision" involving source appropriation and film adaptation in sequential versions of *Billy Budd* and *Moby-Dick, respectively,* argue for a form of digital editing and analysis of fluid texts based on a highly atomized database such as OCHRE that can accommodate asymmetric collation, revision sequencing and narration, and the interoperability of online editions.

John Bryant, Professor Emeritus of English at Hofstra University, received his BA. MA, and PhD from the University of Chicago. He has written on Melville, related writers of the nineteenth-century, and textual scholarship. As founder and former editor of the awarding winning *Leviathan: A Journal of Melville Studies*, he received CELJ's Distinguished Editor Award in 2016. His book, *Melville Unfolding: Sexuality, Politics, and the Versions of Typee* (Michigan 2008), is based on his online fluid-text edition, titled *Herman Melville's Typee*, appearing in the Rotunda electronic imprint (University of Virginia, 2006), which received the MLA-CSE seal of approval in 2009. His other books include *A Companion to Melville Studies*, *Melville and Repose: The Rhetoric of Humor in the American Renaissance* (Oxford 1993), and *The Fluid Text: A Theory of Revision and Editing for Book and Screen* (Michigan, 2002). He is the founding editor and director of the NEH-funded *Melville Electronic Library* (MEL) and has edited several editions of Melville works, including *Typee* (Penguin), *The Confidence-Man* (Random House), *Melville's Tales, Poems, and Other Writings* (Modern Library), and the Longman Critical Edition of *Moby-Dick*. Bryant is the author of *Herman Melville: A Half Known Life*, vols. 1 and 2 (Wiley-Blackwell), 2021.

Floor Buschenhenke
Huygens ING (KNAW) & University of Antwerp
Bigger on the inside: non-linearity and the affordances of word processing

'The process of writing is never linear' Fenoglio (2015) states, regardless of the medium in which the writing is done, and I think most scholars of writing processes

would agree. However, different mediums do have different affordances that influence the writing process. This is why I want to take up Van Mierlo's appeal to pay attention to the physicality of the writing space: 'manuscripts [...] are more than texts in creation; they are material objects whose physical features and what they mean for the creative process need to be understood as well.' (2013)

Paper can be used in a non-linear fashion: writing horizontally, vertically, in different 'zones'. This makes the paper page a very 'free' environment, when compared to the line-by-line, left-to-right text production of word processing tools. Grésillon (2008) therefore hypothesizes that in order to work on a computer, the material or idea must have acquired a somewhat linear order to it. Most writers nowadays still use paper for their initial plans and notes (ibid.).

As the consensus is that textualisation (as an extended cognitive process) implies nonlinearity, the question is if and how this 'shows' in the ways writers work in a word processing environment. In other words; do they bring non-linearity into a linear medium, and if so, how?

I will postulate that non-linearity in digital writing shows up as paths taken through the developing text which make use of the specific affordances of digital writing. Here, the room for textual changes is vast; and those changes are not visible on the 'outside' of the document. The digital medium thus allows for nonlinearity over time, through cursor movements and text transformations[1], although it does not permit paper's range of nonlinearity of text placement at any given moment. A digital document seems to be 'bigger on the inside'.

[1]With 'text transformations' I mean not just revision or rewriting of 'the text', but also an expansion from structural fragments such as metamarks and plans into fully textualised prose.

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Floor Buschenhenke is a PhD-student in the project *Track Changes:Textual scholarship and the challenge of digital literary writing*. She is affiliated with both Antwerp University and the Huygens Institute (Amsterdam). Using the keystroke-logged work processes of literary writers, she attempts to bridge the fields of genetic

criticism and cognitive writing process research by developing new methods and gaining insights into these born-digital creative processes.

Mark Byron
University of Sydney
Romantic Image? The Genetic Dossier of Samuel Beckett's *Watt*

Samuel Beckett's novel Watt (composed 1941-45, published 1953) shoulders an unusually heavy genetic burden among his texts. Composed during wartime and shelved for years following a stream of publishers' rejections, the novel's uneven text surface and fragmented structure gestures to the extensive holograph manuscript archive from which it is drawn. Six notebooks and a partial typescript amount to one thousand pages of heavily revised and often floridly illustrated material, much of which does not make a direct appearance in the published work. The novel's apparatus of footnotes, Addenda items, and other features serve as an index of more expansive narrative episodes or intertextual references, shaping the structure of the Watt module in the Beckett Digital Manuscript Project now nearing completion. This paper will explore some key features of the text-document manifold in relation to its conformity to and deformity from standard genetic models, and will discuss how these features demand reconsideration of editorial assumptions and methods. The paper will focus on a small number of case studies to illustrate how Watt deploys a strategy of negative intertextuality, with substantial citation, emulation, and quotation eroded from the published text but signalled in the text's 'fossils' (as Chris Ackerley has elegantly put it) in the Addenda and elsewhere. For example, the influence of William Wordsworth is evident in the lyric 'The Chartered Accountant's Saturday Night, or, Two Voices Are There' in the first manuscript notebook, closely modelled on Wordsworth's desolate meditation on the French Revolution, 'Salisbury Plain.' Only remnant reference is made to this work in the published text, but it is a key element in the sustained dialogue with European Romanticism throughout the manuscripts and, in submerged, truncated form, in the published novel. How one prosecutes the argument for Watt as a critique of Romanticism depends on the status and integrity of such referential material, and how the genetic dossier is structured within an edition framework.

Mark Byron is an Associate Professor in the Department of English at the University of Sydney and an Australian Research Council Future Fellow. His current project, Modernism and the Early Middle Ages, has thus far produced the monograph Ezra Pound's Eriugena (London: Bloomsbury, 2014) and a dossier co-edited with Stefano Rosignoli on Samuel Beckett and the Middle Ages in the Journal of Beckett Studies 25.1 (2016). Mark has edited the critical manuscript edition Ezra Pound's and Olga

Rudge's The Blue Spill with Sophia Barnes (London: Bloomsbury, 2019), and the essay collection The New Ezra Pound Studies (Cambridge University Press, 2019). He is the current President of the Ezra Pound Society.

Edith Cassiers
AP School of Arts / University of Antwerp
The (Im)possibility of Seeing Again: Re-visioning theatre genetic criticism

Revision lies at the heart of theatre. The theatrical creative process has often been denominated as a series of translations or adaptations: from idea, to text, to script, to embodiment, to performance, to re-enactment, etc. The idea of (re-)visioning is crucial, as theatricality is often defined on the basis of visuality and liveness. Indeed, our Western concept of theatre comes from the Ancient Greek word 'theasthia', meaning 'behold'. There is no theatre without 'spect-actors', and with each staging the performance is seen anew and thus re-envisioned by (another) audience.

Nevertheless, theatre genetic research does not incorporate reception, nor does it include scrutiny of most 'stages' of the creative process. Contrary to the established tradition of genetic criticism in literary studies, the field of theater is still at the stage of developing an adequate methodological framework. The field has been operating in an isolated manner from other subdomains in theatre, dance, performance and art studies that similarly deal with artistic creation. The lack of any solid interdisciplinary dialogue between these different areas renders current research on theatrical creative processes deeply fragmented. Predominant perspectives in theater genetic research are too focused on the dramatic text or limited to the study of repetitions. The premiere is regularly seen as the end of the creative process (similar to de Biasi's notion of 'bon à tirer'), without regard of the changes the work still undergoes in the course of its various stagings. Furthermore, a core principle of creative processes in the performing arts is collaboration: rather than being the product of one creative mind, performance is the result of teamwork that includes the contributions of designers, dramaturges, assistants, and others. A piece is nonetheless often presented as 'directed or created by' – which is reflected in genetic analyses and their attribution of a work's creation to one single author. This tendency reinforces the romanticist idea that artworks are individual expressions created by one unique subject, despite the collaborations, inspirations, influences, or circumstances that gave shape to its eventual form.

This paper enquires how we can revision theater genetic research through (a) a more thorough understanding and implementation of the concept of theatricality, and (b) more profound interdisciplinary exchanges through comparative research. The creative process and reception of both contemporary and historical theatre cases will be discussed, as theater is seen as an endless unmaking and remaking.

Edith Cassiers studied Dutch, Theatre, Film and Literature Studies. She has a PhD in Theatre Studies and Literary Studies at the University of Antwerp and Vrije Universiteit Brussel on the subject of theatre genetic research and director's notes (as part of the research project 'The Didascalic Imagination'). She is a lecturer in performance analysis, theatre history and dance research methodologies at the University of Antwerp, the Royal Conservatory Antwerp and the Royal Academy of Fine Arts Antwerp. Since 2019, she also works as a postdoctoral researcher for ARGOS, an international research project on the observation of creative processes, co-financed by Creative Europe. Furthermore, she has been working as a dramaturge since 2011 for different national and international directors, choreographers and theatre companies. Her writings on performing arts and culture in general have been published in different, both academic and non-academic, media.

Anthony Cordingley
KU Leuven
University of Sydney
Université Paris 8
Theoretical problems in translation genetics

In this paper I will discuss a number of critical issues that arise when the theory of genetic criticism is applied to translated literary texts and the translation process. I will give an overview of how genetic critics have approached literary translation and highlight some key methodological problems that remain unresolved. Notably, I discuss challenges that arise when ideas developed for "original" writing are mapped over translation processes, focusing in particular on the categories of exogenesis and endogenesis. I will suggest some solutions to these problems, and consider the need for a theory of translation genesis that does not seek to emulate a genetics of authorship.

Anthony Cordingley is Robinson Fellow at the University of Sydney, on secondment from the Université Paris 8, France where he is Associate Professor in English and Translation. On the editorial board of *Samuel Beckett Today/Aujourd'hui* and an editor for the Beckett Digital Manuscripts Project, he is author of *Samuel Beckett's* How It Is*: Philosophy in Translation* (Edinburgh University Press, 2018). His work in translation studies includes many articles and the co-/edited volumes *Self-translation: Brokering Originality in Hybrid Culture* (Bloomsbury, 2013), *Collaborative Translation: from the Renaissance to the Digital Age* (Bloomsbury, 2016), and the special issue of *Linguistica Antverpiensia*, "Towards a Genetics of Translation" (2015) and *Meta: Translators' Journal*, "Translation Archives" (2020). He is currently completing a Marie

Carlotta Defenu
University of Lisbon
The genesis of Fernando Pessoa's "HORA ABSURDA"

Due to the crisis of conscience which affected the transition between the nineteenth and the twentieth centuries in Western Europe, artistic expression in modernist literature often moved away from the idea of a unitary existence to represent the heterogeneity of the human nature.

A retrospective view on the literary landscape of the twentieth century in Portugal suggests that it was dominated by Fernando Pessoa's heteronomy, one of the most emblematic realizations of self-fragmentation in literature. By creating multiple fictitious personalities, each with its own artistic individuality, Pessoa sought to convey the multiplicity of human experience, following some earlier orthonymous work (i.e., signed under his own name), oriented to the artistic expressions of his heterogeneity. Such is the case of "HORA ABSURDA", a poem published in the journal Exilio in 1916, whose genesis will be the object of reflection in the present paper.

The relevance of the poem's genetic process resides in the numerous textual variants noticeable in the manuscript, which show an intense writing and revision work carried out to the end of aptly representing the self's fragmentation. According to N. N. Coelho, the articulation between creation and destruction expressed in "HORA ABSURDA" seems to find its counterpart in the annihilation of self-unity in order to create a heterogenic experience (Coelho, 1986). Furthermore, as suggested by João Gaspar Simões, the poem's composition date, 1913, is considered a decisive period in Pessoa's discovery of his own identity (Simões, 1987).

The reflection about the poem's genesis will enlighten the creative process through which the self's fragmentation is expressed, especially considering the variants which modify the expressions of the subject. Then, by comparing "HORA ABSURDA"'s genetic process with the genesis of other poems written by Pessoa in the same period, a general picture will be drawn regarding the development of his poetic writing.

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Carlotta Defenu is a Ph.D. student in Textual Criticism at the University of Lisbon. Her doctoral research investigates the genesis and revision process in Fernando Pessoa's orthonymous poems. She holds a Master's degree in Linguistic, Literature and Translation Studies (Portuguese Language) from the Sapienza University of Rome.

Wout Dillen, Joshua Schäuble and Dirk Van Hulle
University of Borås / University of Antwerp / University of Oxford
Towards Computer Assisted Genetic Criticism. Exploiting HTR Technologies to Automate Genetic Workflows

Over the past decade, major progress has been made in the field of Handwritten Text Recognition (HTR) – a technology that is used to automate the transcription of handwritten documents. Today, it is possible to start training an artificial intelligence (AI) model on the basis of just 50 human-transcribed pages. In the best cases, the algorithm will then be able to continue transcribing similar materials with an accuracy rating of around 95% – and keep improving as it learns from its mistakes. While these results are very encouraging for archives that hold thousands of pages, written in clear handwritings and straightforward layouts, it does not perform as well on more complex materials – like the ones genetic critics typically come into contact with.

If, for example, we look at early draft-materials of James Joyce's Finnegans Wake (1939), it quickly becomes clear that transcribing is much more than just deciphering words. Since large parts of the text are added between the lines, in the margins, or on the versos, the mere organization of these disparate textual fragments requires a considerable effort in itself. Indeed, Joyce himself added dozens of difficult to trace metamarks to his manuscripts to remind himself where to add which fragments.

In textual criticism, a common strategy to transcribe such materials is to examine later versions of the same work, and retroactively deduce how the author merged seemingly disconnected textual fragments into a coherent text. Consulting different versions in this way allows us to not only decipher some of the messier, or even illegible fragments, but also to infer where in the text Joyce intended to add them. Such critical practices are not yet reflected in current HTR solutions. Yet, this year's conference theme "ex nihilo nihil fit" is also a fundamental principle of machine learning. The AI can only learn from the information provided by humans. This means

that we will need to provide the algorithm with more information on versions and textual genesis before we can expect it to learn how to use that information for the transcription of individual documents.

To improve this situation, the University of Antwerp's Center for Manuscript Genetics runs CATCH 2020 (Computer Assisted Transcription of Complex Hands), a project to exploit the potentials of automated Handwritten Text Recognition (HTR) for text genetic research – and vice versa. The proposed paper will discuss these ideas and the project's state of development and elaborate on the hermeneutic potential of integrating HTR technologies into the workflows of text genetic editors.

Wout Dillen defended his PhD in Literature on 'Digital Scholarly Editing for the Genetic Orientation' at the University of Antwerp in 2015. As a postdoc, he was a research fellow in the Marie Curie ITN on Digital Scholarly Editing called 'DiXiT', and worked as the UAntwerp coordinator of CLARIAH-VL. Since June, he is a Senior Lecturer in Library and Information Science at the University of Borås, Sweden. Wout currently serves as the Secretary of the European Society of Textual Scholarship (ESTS) and is the General Editor of its journal *Variants*. Besides ESTS, he is also a member of the executive board of DH Benelux, and associate editor of its journal.

Dirk Van Hulle is Professor of Bibliography and Modern Book History at the University of Oxford, director of the Oxford Centre for Textual Editing and Theory (OCTET) and spokesperson of the Centre for Manuscript Genetics at the University of Antwerp. With Mark Nixon, he is co-director of the *Beckett Digital Manuscript Project* (www.beckettarchive.org), series editor of the Cambridge UP series 'Elements in Beckett Studies' and editor of the *Journal of Beckett Studies*. His publications include *Textual Awareness* (2004), *Modern Manuscripts* (2014), *Samuel Beckett's Library* (2013, with Mark Nixon), *The New Cambridge Companion to Samuel Beckett* (2015), *James Joyce's Work in Progress* (2016), the *Beckett Digital Library*, several genetic editions in the *Beckett Digital Manuscript Project*, and *Genetic Criticism* (OUP, 2022).

Paul Eggert
Loyola University Chicago / University of New South Wales
Dealing with drafts of modern literary manuscripts: Anglophone bio-textual and editorial perspectives – and the reader

The history of genetic interest in authors' drafting of modern texts has been, in the anglophone world, mainly a history of resistance, to be indulged in by scholars only furtively, in odd corners – until fairly recently, that is. You might say those scholars have been coming out, as have the editorial theorists. Spurred on by new editions of works of modern literature in which manuscript materials are often extant, editorial

theory has, since the 1980s, laid some useful groundwork, firstly by critiquing critical editing. The dynamic of verbal invention that manuscripts typically reveal under analysis is flattened by the critical edition, which looks to establish a final reading text of the work. The methodology is often criticised as teleological – as heading in one more or less pre-ordained direction – despite the observable fact that text on the manuscript page is often more experimental and fluid than that.

Yet critical editions may equally establish the texts of versions: versional editing, especially but not only as applied to poetry, has been gaining traction since the 1990s. Later versions are not necessarily superior to earlier; and the felicities of some earlier fragments may be lost sight of when the passages of which they are a part are replaced by later ones. The editorial challenge then becomes how to keep the genetic process intelligible to the user-reader while tracing the journey of a work through manuscript and printed instantiations. Revealing and critically describing the contours of the intellectual or creative journey that the writer was undertaking is to adopt a bio-textual perspective. It ideally needs to be complemented by an editorial one: that is, the capacity to look backwards at the emerging text from the knowledge of where the textual journey would ultimately arrive. Thus critical editing is by no means superannuated. A glance at publishers' lists shows it is thriving, once again. What should we make of this?

Paul Eggert was formerly Svaglic Chair in textual studies at Loyola University Chicago. He is now Professor Emeritus there and at the University of New South Wales, Australia. He edited works by D. H. Lawrence, Joseph Conrad and various Australian authors before writing a trilogy of linked monographs: *Securing the Past: Conservation in Art, Architecture and Literature* (Cambridge, 2009), *Biography of a Book* (PennState and Sydney, 2013) and *The Work and the Reader in Literary Studies: Scholarly Editing and Book History* (Cambridge, 2019). *The Letters of Charles Harpur and his Circle* is forthcoming from Sydney University Press.

Leena Eilittä
University of Helsinki
The 'Midnights' in the Poetry of Broch and Whitman

Unlike Hermann Broch´s (1886-1951) prose works which include such famous novels as Die Schlafwandler (1931-2) and Der Tod des Vergils (1945), his poems have been largely ignored in the critical discussion. Broch was preoccupied with genre of poetry from his early childhood in Austria until his death in the U.S. exile, and his literary heritage includes about 200 poems. Even less known than Broch´s original poems are his translations of poetry which he made between 1918-1947. Apart from well-known poets such as Walt Whitman, T.S. Eliot and James Joyce, he translated poetry written by Edith Reny, Stephen Spender, Jean Starr Untermeyer and Edwin Muir, who all

belonged to the circle of Broch´s friends and colleagues.

On the focus of this paper is Hermann Broch´s intertextual relationship with Walt Whitman. Broch translated Whitman´s poem "A Clear Midnight" (published 1881 in Leaves of Grass) into German in 1943 as "Helle Mitternacht". This poem, which is about "releasing the soul back into the universe" (Hirsch), depicts a contrast between the world of letters and that of eternity in the life of a poet. After having worked hard the poet grows eventually silent, reflecting upon the eternal issues which imply dying ("night, sleep, death") and a promise of the transcendence ("the stars"). In addition to his translation, which follows Whitman´s poem word-for-word, Broch wrote a poem "Zum Beispiel: Walt Whitman" during the same year. This poem depicts similar issues than Whitman´s original poem by addressing the contrast between the life and the soul. Accordingly Whitman seems to be an important source of inspiration for Broch´s preoccupation with philosophical issues which are the major topic of his poetry. But the question of Whitman´s influence for Broch becomes more problematic if we look into his earlier poetry. In the poem entitled "Helle Sommernacht" Broch addresses the question of transcendence in a way which is similar to that of Whitman. However, he wrote this poem in September 1932/1933 which is about ten years before his translation of Whitman´s poem.

This paper will discuss Broch´s and Whitman´s relation by making use on several manuscript versions which are available about Broch´s poems. While relating Broch´s poetic heritage to that of Whitman this paper wants to contribute to genetic discussion concerning a complicated relation between the poem´s source and influence.

Leena Eilittä is docent of comparative literature at the University of Helsinki. She obtained her DPhil in 1998 at the University of Oxford with the dissertation on Franz Kafka. She has undertaken research on those manuscripts of Hermann Broch which are located at German Literary Archive in Marbach with grants from the Schiller Society (2015, 2016). Eilittä´s publications include *Approaches to Personal Identity in Kafka´s Short Fiction: Freud, Darwin, Kierkegaard* (1999), *Ingeborg Bachmann´s Utopia and Disillusionment* (2008), three edited volumes on intermediality (2012, 2016, 2018) and several articles in scholarly journals.

Sophie Gaberel
Université Paris-Sorbonne
From Novel to Film: A Comparative Genetic Criticism of *Nice Work*, by David Lodge

"To what extent is it helpful for an audience to be 'genetically informed'? Or to what extent is it rather an obstacle to the aesthetic experience?"

Comparative genetic criticism can shed new light on a work of art, especially when it has been "revisited," i.e. "adapted" into another medium, highlighting the links between literature and visual arts, as well as on literary transfers. A way of echoing Schlegel's assumption that "one can only claim to real understanding of a work, or of a thought, when one can reconstitute its becoming and its composition. This intimate comprehension… constitutes the very object and essence of criticism."[1]

This paper thus offers to delve into the working notebook David Lodge dedicated to his novel Nice Work (1989) and the various revised manuscripts related to the film adaptation he wrote for the British television (BBC) the same year; an adaptation for which he received the Royal Television Society Award for the Best Drama Serial of the Year, and then a Silver Nymph for his screenplay at the Monte Carlo International Television Festival in 1990.

The writer had remained fully aware of the issues raised by the transition from novel to film: "The challenge is to find ways of translating the story from one medium to another, balancing the claims of the original to be 'faithfully' rendered against the aesthetic requirements and possibilities of the new medium."[2]

What seems to be at stake, then, is truly the notions of "text(s)" and literary creation, focusing not only on "discourse" but on "process" as well.

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[1]. F. Schlegel, Thoughts and Opinions of Lessing, 1796.

[2]. David Lodge. "Novel, Screenplay, Stage Play: Three Ways of Telling a Story." The Practice of Writing (London: Secker and Warburg, 1996): 216.

Sophie Gaberel is an English Lecturer at ENSMM Engineering School - France. She is lab member of VALE (Sorbonne, Paris) and of GLAM (Group for Literary Archives and Manuscripts - University of Reading). Her research interests focus on David Lodge's literary manuscripts, adaptation, as well as the links between literature and visual arts. Her publications and papers include, among others: "'Restricted access…': the Manuscripts of David Lodge" (SAES Conference, 2015), "Like White Spaces on Old Maps : Space and Literary Creation in David Lodge's Work," (Paris, M. Houdiard, 2010), "Deafinitely Lodgean." An Interview with David Lodge (Études britanniques contemporaines, 2010).

Hans Walter Gabler

Ludwig Maximilians Universität, München

Casting the Self in Characters—Part I: Stephen Dedalus

James Joyce assumed the pseudonym 'Stephanos Dedalos' in 1903. I propose to sketch out the developments in his narrative technique and poetics through *A Portrait of the Artist as a Young Man* to mid-point *Ulysses*. Self-reflected as Joyce's art always

is, the *alter-ego* symbiosis of James Joyce with Stephen Dedalus culminates, yet also ends with and in Scylla&Charybdis.

Hans Walter Gabler is Professor of English and Editorial Scholarship (retired), Ludwig Maximilians Universität, München; he is also Senior Research Fellow, Institute of English Studies, School of Advanced Study, London University.

Patrick Hersant
Paris 8 University
Revising literary translation

Revision, the last, crucial stage of most translations of a literary work, has scarcely been investigated in the translation studies literature. Beyond underlining mistakes and clumsy or missing words or sentences, the reviser will sometimes modify or correct terms or even whole passages that he or she feels do not conform to the expectations of publishers and/or readers. Conflicts may arise regarding foreignizing or domesticating strategies, or differing points of view concerning the standardization of the target language.

In order to better understand the role of the reviser and what exactly is at stake in the revision process, I will first analyse two genetic dossiers including annotated manuscripts and correspondences between authors, translators, and their editors: Stuart Gilbert's revision of Auguste Morel's translation of James Joyce's Ulysses — as seen on a disbound copy of the French Ulysse (1929) — and Saint-John Perse's revisions of T.S. Eliot's translation of his Anabase into English — as seen on the richly annotated typescripts of Anabasis (1929).

Time permitting, I will then examine how negotiations between an author and his or her translator (e. g. John Rodker and Henri de Montherlant; Kay Cicellis and Ludmila Savitzky) can turn revision into a fruitful collaboration, either through letters or directly on the translation drafts — all kept at the Harry Ransom Center (Austin), the Beinecke Library (Yale) or the Institut Mémoires de l'édition contemporaine (IMEC, France).

Patrick Hersant is an associate professor at Paris 8 University, teaching literature and translation studies, and a researcher at the Institut des Textes et Manuscrits Modernes (CNRS-ENS), where he is in charge of the research team "Multilinguism, Translation, Creation". His current research interests include author-translator collaborations and the genetics of translation, notably through the study of translator's drafts and correspondences. He recently edited Traduire avec l'auteur (Sorbonne Université Presses, 2019); Au miroir de la traduction (co-ed. Esa Hartmann, Archives contemporaines, 2019); and Coleridge, Kubla Khan (Presses Universitaires de

Bordeaux, 2016). As a translator, he has published French versions of Philip Sidney, R. L. Stevenson, Edward Lear, F. Scott Fitzgerald, Seamus Heaney and Hannah Sullivan.

Julia Holter
Catholic University of the West, Nantes
How Code-Switching Has Been a Creative Force
(The Example of Alexander Pushkin's Literary Plans)

The plan for a novel can be compared to a pencil sketch that then serves as the basis for an artwork in color. In Alexander Pushkin's case, the French language (analytical and well-established) was most often chosen for planning. The Russian language (expressive but in need for renewal and normalization) came as language of textualization, an explosion of colors — a new literary language Pushkin founded within the contours of the French morpho-syntactic matrix.

The genetic exercise proposed here will nuance the above sequence and division, pointing at the limitations of the sketch metaphor. Today, we know that bilingual writers are guided parallelly by both languages in their creative process, though their functions may be different. They are also inspired by other "voices" that constitute creative vectors (music, images…). But can this be demonstrated for Pushkin if the majority of his survived plans were formalized in French?

The plans for three texts, "The Guests Were Arriving at the Dacha", "The Russian Pelham" and "In the Waters of the Caucasus", display abundant cases of code-switching between Russian and French, as well as between writing and drawing. I will endorse Youri Lotman's vision of code-switching as "auto-communication" on different channels (linguistic or not) to show how the ideas bouncing off the linguistic units, but also sparking thanks to the mnemonic function of drawings, establish a current, and a creative tension between different channels of auto-communication.

Julia Holter teaches English at the Catholic University of the West in Nantes and conducts her research in literature, translation and multilingualism at the Institute of Modern Texts and Manuscripts (ITEM, CNRS/ENS) in Paris.

Hanna Karhu
University of Helsinki / Finnish Literature Society
Making of literary cultural heritage – rhymed folk songs in the context of literature and folklore

In my paper I will discuss how rewriting processes of rhymed folk songs, both in the context of literature writing and in the context of textualization of folklore, contain

parallels in 1890's Finland. The study is a part of my research on writers' archives and use of rhymed folk songs in literature, made in the Archives of Finnish Literature Society and in the National Library of Finland. Analyzed corpus consists of archival materials of poets Otto Manninen (1872–1950) and Larin-Kyösti (1873–1948), as well as folklore materials of writer and collector Antti Rytkönen (1870–1930).

Comparing two genetic but different phenomena, making of art poetry and of folklore notes, I focus on same principals of the material: altering folk songs with literary aesthetics. Further, I ask to what extent and for what reasons some rhymed folk songs were included in the literary canon, and other songs were not acknowledged. The question of adequate cultural heritage, deeply connected to nationalistic ambitions, was crucial at the turn of the century: Finland gained independence in 1917.

By using genetic analysis on the research material, I will argue that this kind of detailed reading makes visible nuances of the oral tradition that were emphasized, deleted or altered in evaluative writing processes of the two writers and folklore collector Rytkönen. The multidisciplinary genetic analysis reveals which kind of interventions oral features make into literature and deepens our understanding of the forming processes of literary cultural heritage.

Hanna Karhu (University of Helsinki / Finnish Literature Society) has studied the relationship between Finnish poetry and rhymed folk songs. She is a member in the research project "MuMOC: The Muted Muses of Oral Culture. Ideology, transnationalism and silenced sources in the making of national heritages and literatures". She is also part of the team that works on the critical edition of the Kalevala and a member in a project that studies the archival traces of translations, led by Sakari Katajamäki.

James Little
Charles University, Prague / Masaryk University, Brno
The (re)making of Bob Dylan's *Blood on the Tracks*: Cocreation in Performance

If the reception of an aesthetic work is 'cocreated' by various agents (Felski 2020, 65), the production process too is often characterised by collaborative cocreation, particularly when it comes to performance texts. This paper offers a genetic analysis of Bob Dylan's 1975 album *Blood on the Tracks*, tracing the ways in which its different agents (see Latour 2005, 2013) – a record company, musicians, performance spaces, fans – constitute a form of 'distributed cognition' in action (Hutchins 1996; Tribble 2011; Tribble 2016).

Having recorded more stripped-down versions of his songs in New York in September 1974, Dylan took advantage of a manufacturing delay at Columbia

Records' vinyl pressing plants to rerecord with a band in Minneapolis that December. A comparison of the tracks from these sessions shows Dylan's 'phonographic imagination' at work (Negus 2010), through which the recording studio becomes a key part of the creative process. As accounts of the *Blood on the Tracks* sessions have shown (Gill and Odegard 2004), this 'phonographic imagination' is distributed among collaborating musicians, which shapes how the songs are (co)created as they are reworked.

The paper focuses on 'Tangled Up in Blue', a song which underwent substantial rearrangement in Minneapolis, with Dylan's band playing a central role in this process. The rerecorded song moved away from the open tunings employed by contemporaries like Joni Mitchell, whose album *Blue* was an important influence on the track (Dylan and McGregor 1978; Yaffe 2017), yet a shift from third- to first-person narrative perspective brought it closer to Mitchell's confessional poetics. And the remaking process has continued onstage, as catalogued by Dylan's archivally astute fanbase. By showing the extent to which the creative process of this solo singer-songwriter is 'tangled up' in a distributed cognitive network, I will offer a model for the genetic analysis of cocreated performance texts.

James Little is a postdoctoral researcher at Charles University, Prague and Masaryk University, Brno. Author of *Samuel Beckett in Confinement: The Politics of Closed Space* (Bloomsbury, 2020), his most recent work can be found in *Folia Litteraria Polonica*, *Text and Performance Quarterly* and the *International Journal of Performance Arts and Digital Media*. His monograph *The Making of Samuel Beckett's Not I / Pas moi, That Time / Cette fois and Footfalls / Pas* is available from Bloomsbury and University Press Antwerp (2021) as part of the Beckett Digital Manuscript Project.

Roger Lüdeke
Heinrich-Heine-University Düsseldorf
On the Character of James Joyce's *Ulysses*

It is in Eccles Street where James Joyce makes Stephen Daedalus discover the notion of epiphany for the first time: a "sudden spiritual manifestation" as the corresponding passage in *Stephen Hero* reads. By supplementing Stephen with Leopold Bloom, himself famously a resident of 7 Eccles Street, Joyce also reviews his own notion of epiphany. Originally, epiphany refers to a cognitive experience of outstanding value, a "category of artistic perception", as Sidney Feshbach has once phrased it. With Bloom, Joyce's early poetics of epiphany is revised into a mode of fictional being. By a close-reading of chapter 16 of *Ulysses* and reference to Joyce's writing practice, this talk argues that epiphany becomes the quality of a character's appearance and their degree of presence.

Roger Lüdeke has been chair of Modern English Literature at Heinrich-Heine-University Düsseldorf since 2009. His first book dealt with Henry James's practice of revisions as a way of fashioning modern authorship. In another monograph, he studied the Illuminated Printings of William Blake in relation a Romantic politics of handwriting and image-text relations. He has just finished a book on the novel as a literary milieu. His most recent research inquires into the writing scenes of James Joyce and Virginia Woolf and into the possibilities of combining the methodologies of Genetic Criticism and Creative Writing.

Luca Mazzocchi
University of Oxford, Exeter College
The variants of *Adalgisa*. Genetic perspectives on a collection of 'disegni milanesi' by C. E. Gadda

Published by Le Monnier in Florence in 1944, *L'Adalgisa – Disegni milanesi* is a collection of ten prose sketches on the city of Milan and its inhabitants by the Italian writer Carlo Emilio Gadda (Milan, 1893 – Rome, 1973). The book was translated in English, under the title *Adalgisa*, by Andrew Brown in 2005 (London: Hesperus). The texts gathered together in the collection and collectively referred to in the subtitle as 'disegni milanesi' have in fact extremely different origins and they were excerpted, for the great part, from previous narrative projects. Five out of ten of the 'disegni', in particular, were taken out from an interrupted and unpublished satiric novel that Gadda had attempted to write in the 1930s: *Un fulmine sul 220*, finally brought back to light and made available for readers only in 2000 by Dante Isella. My paper will illustrate the rather intricate textual history of Gadda's collection, especially focusing on its last piece, the one that gives the title to the rest of the book: *L'Adalgisa*. The eponymous 'disegno' stands out from the other 'disegni', indeed, not only because it brings centre stage the impetuous and seductive figure of the former opera singer Adalgisa Borella, but also because it is the result, from a philological viewpoint, of an interesting process of dismantlement and reassembly, which sees Gadda changing and then restoring the original order of the contents of the text as they were in *Un fulmine sul 220*. In addition to that, the last 'disegno' is provided with an enormous number of authorial footnotes, humorously commenting on events, places, details, and idioms mentioned by Gadda within the text.

Gadda's copious autographs – now kept in the Trivulziana Library of Milan and still mostly unexplored and not studied – bear witness to the preparation of the book and the writing of the footnotes, giving us the chance to look at the changes that the 'disegni' had to undergo, from their original context to their final volume version. In taking the genetic materials of *L'Adalgisa* into examination, I will especially dwell on

the unsteadiness that concerns the relationship of the narrator with the social context that he portrays, and of which he is integral part, as well as on the satiric nature of the book and on satire as a literary mode on a more general level. In the last part of my paper, I will examine the innovative methods of representation that scholars had to devise in order to express the complex nature of Gadda's manuscripts, reflecting on how the publication of Gadda's work and the editing of his unpublished texts have been fostering, from the 1990s onwards, debate and reflection in the field of Italian philology, and thus contributed to the establishment of 'authorial philology' (*filologia d'autore*, Isella) as a discipline in its own right. Examples of this are given by the pioneering edition of Gadda's oeuvre by Dante Isella in 'I Quaderni della Spiga' Garzanti (1988-1993) and by the series of Gadda's work that Adelphi is currently publishing.

Luca Mazzocchi is a DPhil candidate in Italian literature at Oxford, Exeter College. Before coming to Oxford, he studied in Pavia (Italy), where he was a fellow of the Almo Collegio Borromeo and of the Institute for Advanced Study of Pavia IUSS. He has published an article on Gadda's *L'Adalgisa* and an article on the Moon in Calvino's works.

Lyndsay Miller
University of Glasgow
The Exiled King: Vladimir Nabokov's Intrinsic Revisions

Vladimir Nabokov, throughout a literary career spanning six decades, five countries, three languages, two continents and two calendars, was an inveterate reviser, constantly changing, translating and otherwise altering his own works. This paper focuses on the author's intrinsic revisions, which are the necessary conditions of literary production, and argues that they constitute a complex web of 'negative intratextuality' that shapes and sculpts Nabokov's individual works and oeuvre. As such, they expose the author's artistic practice of controlling and shaping his art, which itself reveals the close relationship between revision, as a broad concept, and authorial control in Nabokov's thinking and writing.

In order to illustrate these relationships in a tangible way, this paper will trace a developmental motif throughout Nabokov's Russian works, the figure of the exiled king, into its ultimate designation in his canonised text, Pale Fire. The motif is a key component of Nabokov's earliest Russian work, Tragediia Gospodina Morna (1924), and continues to be an integral player through his final Russian work, Dar (1938). The figure recurs throughout Nabokov's early English works and continues into his late English period, when it undergoes a marked shift. I will argue that this comes as a direct response to the author concurrently translating his early Russian works for the

newly-rapt English language audience that followed the critical and commercial success of Lolita. In order to illustrate this process, I will refer to the author's manuscripts of his original Russian and English works, as well as the manuscript translations of his Russian works into English.[1] By analysing Nabokov's processes of creation and translation I will illustrate the careful plotting of thematic material, which lays the basis not only for the textual fabric of Pale Fire, but Nabokov's self-reflexive oeuvre, within which he designates himself the role of the omnipotent author.

Lyndsay Miller teaches English and Comparative Literature at the University of Glasgow. Her research focuses on theories of revision, transmedia storytelling and fandoms. She is currently completing her first monograph, *The Art of Revision: Vladimir Nabokov's Oeuvre*, for which she was awarded a Visiting Postdoctoral Fellowship at Columbia University, and has begun work on a subsequent project on transmedia oeuvres, *The Transmedia Supertext.*

Taisiia Mysak

Independent publisher

Genetically-Oriented Digital Space for Comparative Approach in Translation Revision

The digital medium has a specific strong impact on how we perceive textual information and its intertextual perspective. Principally, a comparative approach to the related works of literature could be organized in a structured and genetically-oriented digital space. Digitalization had to be a useful tool for a scholar or translator who aims to discover text versions in their own exuberance variability and reveal what was left behind the revised text.

The main scope of my work involves comparative approach in translation revision exploring and utilizing digital space for creating inward and outward text transformation in the complex translation process. As the research result was created digital multilingual and multiauthored edition prototype which enables possibilities either explore different mental approaches in the translation process by comparing translation variants of different authors or deeply understand the influence and perception of a source original text from a cultural perspective. The research aims to recognize and gather intertextual and mental approaches in the translation process to bring them in the flexible, mutable, and user-generated platform.

The digital platform is going to be a vital organism which enables the set of opportunities to learn, communicate, revise, compare, publish own material, and find a cohesive source of inspiration in the multicultural environment of scholars, editors,

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[1] I worked with these manuscripts at the Berg Collection, New York Public Library, the Manuscript Division, Library of Congress, and the Bakhmeteff Archive, Columbia University, while I was a Visiting Postdoctoral Fellow at Columbia University in Fall 2019.

and translators in a different level of their expertise.

It is hoped that the research results could be used to create digital space for facilitating comparative approach in translation revision and overall complexity of the translation process. The idea is to build strong bridges and overcome the borders by discussing the possibilities and bringing this perspective to the practical scope of skilled, idea-minded, creative professionals who willing to join the idea and utilize their expertise to create an exceptional impact in digital space around the globe.

Taisiia Mysak is an independent publisher, a leader of Communications in OEAEP (Prague), and an editor-in-chief of Executive Coaching magazine. She works on translations of different projects from Russian to English and vice versa: children and adults books, poetry, film scenarios, international summits such as WBECS. She is a member of the VideoText team. Taisiia has been working in the publishing industry for 7 years and was a top manager of Rosman Publishing Group. She graduated from Nyzhyn Gogol State University in English Language and Literature, and Moscow State University of Printing Arts in Publishing. Her passion to build bridges between cultures and sharing expertise lead to the creation of genetically-oriented digital space prototype for a comparative approach in translation revision.

Eleni Petridou
Aristotle University of Thessaloniki
"Guarda Byron per non compiare": revision and the "anxiety of influence"

It has been said that: "A writer's creative process is often an interaction with books and notebooks"[2], so that tracing and revealing the – often secret – links between the writer's readings and the genetic process constitutes an important and illuminating part of the genetic venture. Marginalia in books, reading notes, bibliographical references, comments found in letters, are often included in the "genetic dossier" in order to help investigate the processes through which an external "source" or "influence" – however problematic those terms might be – is reshaped and transformed into new writing material. According to Pierre Marc de Biasi, in the course of the creative process "the exogenetic mark becomes so intimately integrated into its endogenetic context as to become unrecognizable", because of its recontextualisation and appropriation by the writer.

In this context, we attempt to approach the exogenetics of Lambros, a byronic narrative poem by 19th century Greek – but bilingual – poet, Dionysios Solomos. The study of the drafts reveals a dramatic tension between the poet and his readings and

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[2] Dirk Van Hulle, « Modelling a Digital Scholarly Edition for Genetic Criticism: A Rapprochement», Variants [Online], 12-13 | 2016, Online since 01 May 2017, connection on 14 February 2020. URL : http://journals.openedition.org/variants/293 ; DOI : https://doi.org/10.4000/variants.293.

literary models. The creative process instead of leading to the reshaping and integration of the intertextual material, results in constant revision and often in the cancellation of written passages, as the poet is overwhelmed by what Harold Bloom calls "the anxiety of influence". Thus, the – judged by the poet himself – failed attempts to appropriate his sources contribute to the abandonment of the writing project.

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Eleni Petridou is a PhD Candidate at the Aristotle University of Thessaloniki. Her research interests include Modern Greek Literature, genetic criticism, modern manuscript studies and digital scholarly editing. Her dissertation attempts a genetic analysis and editorial presentation of one of Dionysios Solomòs' major unfinished works, *Lambros*. Since 2018 she has been a co-editor of the "Solomos Digital Archive", the digital edition of Dionysios Solomòs' manuscript corpus.

Veijo Pulkkinen
University of Helsinki
Revising on the Typewriter

Catherine Viollet has remarked that typescripts have been a relatively little studied field in genetic criticism, perhaps because they have been associated with the final phases of the writing process (Viollet 1997, 12). However, writers have used the typewriter in many different ways: in addition to typing up a finished autograph manuscript, some writers have composed directly on the typewriter from start to finish, while other writers have switched back and forth from typing to handwriting during the process, not to forget writers who have dictated their work to a typist.

As a writing tool, the typewriter has its limitations and advantages. Matthew Kirschenbaum, for instance, has noted that working on the typewriter composing and editing are very different operations while in longhand and word processing they are more mixed (Kirschenbaum 2016, 4, 47). Especially revising on a typewriter is particularly cumbersome because it is designed for linear writing instead of wandering freely over the page.

In my paper, I will examine how a number of Finnish writers have overcome the obstacles posed by the typewriter and/or taken advantage of its benefits in revising their texts. A comparative genetic criticism perspective to the use of typewriters will reveal singular writing practices and techniques, experimentations, material effects to creativity, whether obstacles or impulses, etc., which helps us understand how creativity is supported, inspired, and restricted by writing technologies.

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Veijo Pulkkinen is a Finnish Academy Research Fellow at the University of Helsinki. He earned his PhD in literature at the University of Oulu in 2010. In 2018, he was awarded the Title of Docent at the University of Helsinki. Pulkkinen has published on the application of genetic criticism to the study of typography, visual poetry, and typewriters. In his current project, Pulkkinen studies the born-digital manuscripts by the novelists Christer Kihlman and Kalle Päätalo.

John Rink
University of Cambridge
From sketch to sketch: composing and performing music

This paper will acknowledge the impossibility of capturing musical ideas in notational form, and it will also highlight the struggles that composers in the Western art tradition have experienced to that end. After noting the resultant provisionality and incompleteness of musical scores, I will describe the creative input required on the part of performers when bringing musical notation 'to life' in sound and time, in a process of never-ending revision. The discussion will culminate in a case study on the Polish composer Chopin which will challenge any assumptions we might have about the identity and stability not only of the Chopin work but also of music in general, while also raising thorny questions about the best means of representing music's creative history in editions and in performances themselves.

John Rink is Professor of Musical Performance Studies at the University of Cambridge, and Fellow and Director of Studies in Music at St John's College, Cambridge. He

30 specializes in Chopin studies, performance studies, music analysis, and digital musicology. His books include The Practice of Performance (1995), Chopin: The Piano Concertos (1997), Musical Performance (2002) and Annotated Catalogue of Chopin's First Editions (with Christophe Grabowski; 2010), along with several edited volumes. He directs The Complete Chopin – A New Critical Edition, the Online Chopin Variorum Edition and Chopin's First Editions Online (www.chopinonline.ac.uk), and he also directed the AHRC Research Centre for Musical Performance as Creative Practice from 2009 to 2015.

Stefano Rosignoli
Trinity College Dublin
The Aristotelian Roots of James Joyce's Aesthetics of Stasis: An Exogenetic Example of Comparative Literature

Not long into the fifth and last chapter of *A Portrait of the Artist as a Young Man*, the narrator describes Stephen Dedalus, who is late again and will eventually miss both his English and French lectures, as he walks southward from his dilapidated household in dreary Royal Terrace, manages to shake off the bleak spectre of poverty and madness that clings to him, and plunges back into his associative mind. Stephen's mind has to struggle to focus in the attempt to contain the passions of his young soul, finding temporary relief and shelter in the poetry of the Elizabethans "when wearied of its search for the essence of beauty amid the spectral words of Aristotle and Aquinas", drawing on "a garner of slender sentences from Aristotle's poetics and psychology and a *Synopsis Philosophiae Scholasticae ad mentem divi Thomae*". It is on these sparse philosophical foundations that Stephen's thought tentatively arises, blooming into dream-like intuitions of dazzling beauty which briefly transcend the demotic nature of the perceived urban landscape. The genesis of Stephen's ideas in the fictional universe of the *Portrait* is bound to the genesis of the fictional universe itself, having both stemmed from the same aristotelian excerpts, with subsequent questions and answers on aesthetics, annotated in the recently rediscovered "Early Commonplace Book"—purchased by the National Library of Ireland in 2002, but formerly known, thanks to Herbert Gorman's partial transcriptions, as the "Paris Notebook" and the "Pola Notebook" together. Following in Fran O'Rourke's and Jacques Aubert's footsteps, this presentation aims to provide an example of comparative literature by tracing and discussing the aristotelian exogenesis of Joyce's works up to *Ulysses*, with a specific focus on the formative influence of the psychology and metaphysics of Aristotle, which Joyce read in French and annotated in English in Paris during his exilic flight between January and April 1903.

Stefano Rosignoli received an MA in Modern Literature (2006) and an MPhil in Publishing Studies (2008) from the University of Bologna. From 2008 to 2015 he focused on trade publishing in Italy and the UK while taking the first steps towards his PhD in English, which he is completing at Trinity College Dublin. Stefano's academic education is grounded in textual studies at large, from philology to genetic criticism, balanced by formalism, structuralism and the semiotics of texts, and his research examines the philosophical exogenesis of Irish literature in English. He has recent or forthcoming publications on Samuel Beckett, T.S. Eliot and James Joyce; he teaches modern literature and theory at Trinity College and University College, in Dublin; and serves as review editor for *Variants: The Journal of the European Society for Textual Scholarship*. In 2018, he has been a James Joyce visiting fellow and J-1 short-term scholar at the Humanities Institute, State University of New York at Buffalo, and a visiting research scholar at Rare and Manuscript Collections, Cornell University Library, Cornell University.

Kathryn Sutherland
St Anne's College, University of Oxford
Transitional space and modern draft manuscripts

In his book The Study of Modern Manuscripts (1993), originally a series of lectures delivered at Oxford, the American textual critic Donald Reiman divided the modern literary manuscript into three types—private, confidential, and public—as a way of accounting for distinctions in their 'nature and function' as objects in development and in circulation; the threefold division is designed, he argued, to correspond to 'the nature and extent of the writer's intended audience'. Reiman's tri-partite division has proved useful to critics, but it carries certain assumptions that it would be worth testing in relation to the multiple unintended audiences of manuscript artefacts, among which his assertion that 'by instructing editors and critics of the future to observe the simple distinction between private, confidential, and public literary manuscripts, we may yet succeed in forestalling the misguided attempts of scholars to use the writer's preliminary worksheets and unauthorized discards as the basis for questioning the fundamental aesthetic intelligence of the finest writers of each age.' How might we 'authorize' the unintended uses of manuscript 'discards'? I'd like to address this issue by introducing into Reiman's classification a fourth division—that of the transitional and the manuscript as transitional space. The associations I wish to consider here derive ultimately from the ideas of intermediary status explored in the writings of psychoanalyst D. W. Winnicott but are in practice much closer to those embodied in the work of installation artist Cornelia Parker, characterized as it is by defamiliarization, violence, and restoration. My test case will be manuscripts from the Romantic period, specifically those of the English novelist Frances Burney.

Kathryn Sutherland is Professor Emeritus of Bibliography & Textual Criticism, Oxford University, and currently Senior Research Fellow, St Anne's College, Oxford. Recent publications: *Jane Austen's Fiction Manuscripts* (5 vols, Oxford University Press, 2018); *Why Modern Manuscripts Matter* (Oxford University Press, March 2022).

Antonios Touloumis and Katerina Michalopoulou
School of Architecture, National Technical University of Athens (NTUA)
Persephone staircases: A transcription of Homeric hymn to Demeter

Our embodied experience is always temporal and spatial at the same time. So when we are to design a space, we create a scenario of our experience and this cannot be achieved without a handling of time.

The aforementioned concept raises questions involving philosophical and linguistic notions such as the nature and function of both the metaphor and the notational systems.

We strongly believe that metaphor by its nature does not relate one individual work to another but rather one system of thought and notation to another. Thus, syntactic metaphor functions as a retrospective common foundation that links different symbolic or notational systems such as architecture, music, poetry, dance and cinema. This idea gives precedence to the transfer of modes of temporal organization between different disciplines rather than the transcription of ideas.

Rhythm as defined in modern music theory could be considered as a time organization mode.

Through the idea that our body shapes our experience of the world and inscribes it to our mind we focused on the linguistic and somatic background of the metaphor. Since our experiences are considered to be based on the interaction between language and somatic functions, we suggest that metaphor is rendered a crucial organizing mode of the human perceptional system.

Furthermore, we have engaged the idea that metaphoric procedure takes place whenever a link between two different disciplines (or expressional, notational systems) is attempted. When syntactic elements are "transferred' from one discipline to another then new meanings are expressed.

Linked to the aforementioned definition of metaphor is the idea that there can be no reflection of reality on our perception without the mediation of a mechanism of inscription and there can be no conscious experience that isn't inscribed in some kind of language.

When we were asked to design a small private cemetery in a slope of mountain Pentelikon we designed a number of graves as sepulchers. The staircases leading to them transcribed the temporal structure of the Homeric hymn to Demeter in which

the Greek myth of the abduction of Persephone is preserved. Rhythmical analysis of the syllables, words, sentences and periods according to the agogic accent of Greek language served as a key tool to the design of the body movement as a set of spatial and time sections.

Descending in the staircases was linked to the perception of the landscape, through the notion of optical or cognitive configuration as determined by Kant and gestalt theories. Configuration derives from the reconstructural function of human memory and our natural tendency to perceive spatial and temporal stimuli and group them in primary shapes or scenarios. Hence, both the physical movement and the optical field were formed according to rhythms prescribed in the staircases.

The key point for the analysis was the definition of rhythm, in theory of modern music, as a set of time sections perceivable by senses. Time sections refer to the grouping of sounds differentiated in ways of duration, intensity, and frequency (intonations). So rhythm establishes a perceivable (able to be perceived due to our somatic physical limits) succession of intonations in time. Rhythm was suggested to be the main element to be transferred between architecture and the aforementioned disciplines.

Rythm may be considered as a grouping of intonations. Quantitative intonations refer to duration and qualitative intonations refer to intensity and tonality. Music intonations derive from features of speech. So it is suggested that they apply to archetypal metaphors of language which go back to our fundamental embodied experiences of space and time. In this view archetypal metaphors (up-down, left-right, front-behind, short-long, etc) may be considered as intonations in architectural design.

Intonation is created by the contradiction between two elements, the first of which is perceived as strong whereas the other as weak. In particular, emphasis is given to the creation of rhythm by quantitative intonations that are intonations of duration. The ancient Greek bipole thesis-arsis is suggested to be the rule in design of spatial and temporal intonations in architecture.

In the Persephone staircases the aforementioned bipole is expressed as long-short step based on ancient Greek rhythmic theory that dominated speech, music and dance theory of antiquity. The metre defines the relationship between weak and strong parts while the overall form is determined by rhythm. Rhythm defines not only the inner form of the metre but the way of its groupings as well. So a set of staircases based on a particular metre, the dactylic exameter, but of different rhythm each is designed.

Antonios Touloumis is a PHD Candidate at the School of Architecture, National Technical University of Athens (NTUA).

Katerina Michalopoulou is a PHD Candidate at the School of Architecture, National Technical University of Athens (NTUA).

Frederik Truyen and Sofie Taes
Leuven University (KU Leuven)
Modular showcase, liquid narrative: 'Blue Skies, Red Panic' and 'Chinascapes' between print and pixels

"User engagement" is a buzzword in the world of digital cultural heritage. To get more people involved and make them interact with heritage more frequently in more meaningful ways: that's the Holy Grail many are searching for. But what's the key to unlock this treasury? In the CEF-funded projects '50s in Europe: Kaleidoscope' and PAGODE, international consortiums of photo archives, libraries and museums, photo agencies and academia focused on a handful of ideas, all driven by the belief that reaching out to people in the real world using digital heritage as a meeting point really does work.

A pinnacle of this strategy are the digital exhibitions *Blue Skies, Red Panic* and *Chinascapes*: digital exhibitions boasting top-quality images, selected from both partner collections and the c. 60 million records available via Europeana.eu. Aiming at offering a novel perspective on the 1950s in Europe, *Blue Skies, Red Panic* pierced through the surface of the common view of the era as an age of harsh opposites – East/West, prosperity/hardship, freedom/repression – to unveil surprising parallels, deeply-rooted misapprehensions and enlightening insights. In addition to this innovative thematic approach, the exhibition was conceived as a multi-room showcase crossing the bridge between the realms of physical and digital heritage (and back). It has been made available in multiple versions and formats, from museum walls to digital spaces and high-tech interactive setups. *Chinascapes* countered the covid-fallout by publishing its digital expo about Chinese heritage in European collections alongside a printed catalogue with a complementary narrative, to be enjoyed independently or together.

This presentation is a guided tour through our curatorial process, leading to a breakdown of the characteristics of the liquid narrative at its core and a proposal of a typology that should allow for replication and optimization of stackable storytelling.

Frederik Truyen is professor at the Faculty of Arts, Leuven University (KU Leuven). He publishes on E-Learning, ICT Education, Digitisation of Cultural Heritage and Epistemology. Head of ICT Services at the Faculty of Arts. In charge of CS Digital, the mediaLab of the Institute for Cultural Studies. He teaches Information Science at the BA and Online Publishing at the MA level. Fred Truyen was involved in projects on

Open Educational Resources and projects in digitisation of Cultural Heritage, such as RICH, Europeana Photography, Europeana Space and CIVIC Epistemologies.

Sofie Taes is an alumna of KU Leuven (Belgium), where she graduated in musicology and Medieval and Renaissance Studies. Since March 2013 she has joined the Institute for Cultural Studies (CS Digital) at KU Leuven as a research assistant and a digital curator, mainly active in European projects involving digital cultural heritage and user engagement strategies. She has curated several virtual exhibitions for Europeana as well as the physical exhibitions *All Our Yesterdays*, *Thousands are Sailing* and *Blue Skies, Red Panic*.

Georgy Vekshin

Moscow Polytechnic University

How Pushkin worked on the translation of the Twa Corbies and what came of it

The talk will be devoted to tracing the transformations of the meaning and composition of the Twa Corbies Anglo-Scottish ballad in the process of Pushkin's work on its Russian transposition. Particular attention is paid to the metamorphoses of the lady fare in a series of successive replacements of her nominations. I will show how, judging by the drafts, the creative process was going on, what semantic plans of the source were fighting in Pushkin's mind at different stages of writing, as a result of which the plot of the ballad had combined two fundamentally incompatible interpretations, providing an exceptional aesthetic tension of meaning. I will give a detailed description of the- drafts and stages of the genesis of the poem, which I previously partially reviewed in the published paper: Г.В. Векшин. «Шотландская песня» А.С. Пушкина: поэтика переложения // Литературный трансфер и поэтика перевода: Сб. науч. статей. [Transfer Literacki i Poetyka Przekładu: Zbiór artykułów naukowych] / отв. ред. Г.В. Векшин, М. Понкчинский. — М.: Изд. центр «Азбуковник», 2017. — С.30-57.

Georgy V. Vekshin, Doctor of Philology, is a Professor of Linguistics and Editing and Research Groups leader, at the Institute for Editing and Journalism of the Moscow Polytechnic University, dep. of Russian Linguistics and Literary History. He has taught as Visiting Professor and given guest lectures and research seminars at numerous universities and conferences around the world. He has written more than 100 scientific publications and a unique linguistic monograph on the forms and functions of sound repetition in literary texts. He is the leader and main author of the Videotext digital project for genetic reading of texts, and the Phonotext project for automatic detecting of sound repetition structures in poetry, and the LSDR research project (Development of the electronic Live Stylistic Dictionary of Russian). He has initiated

and organized several major international conferences on the methodology of Russian formalism, textual criticism, and literary transfer. He has been editor, and co-editor and contributor of several books on philology. His current research interests include poetics and semantics of text, phonostylistics of the text creation process, verse theory, and scholarly editing. He teaches undergraduate and graduate courses in Linguistic Methodology, Russian Stylistics, Textual Theory, and Semiotics of Arts. His works have received funding from the Russian Foundation for Humanities, Russian Foundation for Basic Research, Centre National de la Recherche Scientifique and have been published in several leading linguistic journals. He is a Member of The European Society for Textual Scholarship (ESTS), and the Commission of Genetic and Documentation Research into Literature by Polish Academy Sciences, and the Program board of Rusycystyczne Studia Literaturoznawcze - the Journal of Studies in Russian Literature, University of Silesia, Poland. Georgy is a leader of the famous Moscow poetic circle Polygraphomania. He has created the Poetica educational website, and has made guest appearances on Russian and Estonian Central TV.

Pim Verhulst

University of Antwerp

Script and/or Recording? The Double Materiality of Radio Plays and their Manuscripts

As Daniel Ferrer observes in Logiques du brouillon (2011), manuscripts are not 'texts' but 'protocols for making a text'. However, if we apply this logic to radio drama, it prompts the question: what exactly is the manuscript of a radio play a 'protocol' for? A production script, a recording or both? Perhaps first a script, which is a necessary prerequisite for a recording, after which the radio play is sometimes (though very rarely) published as a text. In this sense, the textual status of radio plays is similar to that of stage plays, in which case the manuscript also serves as a 'protocol' for a playscript, which is then performed and published in print, quite often in a different form and sometimes in multiple versions over time, based on the authors' theatrical notebooks, if they also happened to direct their own plays. While radio plays are often considered to be more 'ephemeral' than stage plays, because they are only broadcast a handful of times before dissolving into thin air and almost never appear in print, whereas a theatre play can be staged hundreds of times while living a comfortable afterlife in publication, this is only partly true. On the contrary, it might be argued that stage plays are in fact more ephemeral, since they rely on repetition and variation, while radio plays, especially from the 1950s on, are recorded (on phonograph records, disks, tape or in digital format) and thus become, in theory, infinitely and identically replayable, although in practice they usually gather dust in archives. In addition to

these recordings, the archives of broadcasting services typically also preserve the production scripts, so that, paradoxically, a radio play's absence from print culture actually hides a double materiality: an acoustic or sonic one in addition to a textual one. In this paper, I will 1) explore the challenges that radio drama poses for genetic criticism and textual scholarship, by using case studies from Dylan Thomas, Samuel Beckett, Harold Pinter and Andrew Sachs; 2) suggest how digital scholarly editing may provide a way out of the textual conundrum that is the radio play.

Pim Verhulst is a postdoctoral researcher and teaching assistant at the University of Antwerp. His research focus is radio and intermediality in postwar fiction from the British Isles, combining genetic criticism, audionarratology and media studies. He has published various articles and book chapters on Samuel Beckett, James Joyce, Dylan Thomas, Harold Pinter, Tom Stoppard, Caryl Churchill and Andrew Sachs. His recent projects include the co-edited essay collections *Radio Art and Music* (Lexington, 2020), *Tuning in to the Neo-Avant-Garde* (Manchester UP, 2021), and *Music in Radio Drama* (Brill, 2022). He is also a board member of the Beckett Digital Manuscript Project, for which he has co-supervised several modules, and his monograph *The Making of Samuel Beckett's Radio Plays* is forthcoming with Bloomsbury/University Press Antwerp (2023).

Jason Wiens

University of Calgary

The Alice Munro Papers: A Collective Genetic Approach

This paper will discuss a collective effort to gather data on a segment of the Alice Munro papers held at the University of Calgary and visualize the interrelations of the archival materials. Genetic critical practice, like most literary archival work, is generally regarded as an individual practice, in which a solitary scholar carefully compares drafts of a text. In 2019, a team of researchers at Calgary read through the drafts of 22 Alice Munro stories, all composed in the late 1970s, and which would eventually comprise two of her collections: Who Do You Think You Are? (1978) and The Moons of Jupiter (1983). Researchers included faculty, graduate students, and undergraduate students; each researcher input data from the materials into a template recording character names, professions, and relationships to each other; settings; geographic, historical, and cultural references; paper, pen, and ribbon colour; and the number of revisions and deletions in each draft. Our goal was to map the evolution of these stories in relation to each other as well as to the editorial interventions of Munro's editors at the New Yorker, MacMillan, Knopf, and other publishing firms. The works of Munro were selected because, as Grzegorz Koneczniak has observed, "[e]ven a cursory look at the manner in which the Canadian Nobel-Prize

winner frequently modified versions of her short stories…can be treated as an invitation to a more methodologically-oriented editorial discussion of Munro's oeuvre and the way she shaped it."[3] In conjunction with one of the research assistants, who will present a paper on the project from the perspective of an individual researcher, I will share our findings and report on the challenges and opportunities presented by collective genetic research.

Jason Wiens is a Teaching Professor in the Department of English and Associate Dean, Teaching, Learning, and Student Engagement in the Faculty of Arts at the University of Calgary in Calgary, Canada. His research and teaching interests include contemporary poetry, Canadian literature, archival studies, pedagogy, and genetic criticism. He is a co-investigator in the SpokenWeb partnership (spokenweb.ca). He has recently published articles in *LIT: Literature Interpretation Theory* and *Studies in Canadian Literature / Études en littérature canadienne*, and edited a special issue of *English Studies in Canada* on "Pedagogies of the Archive."

Gabriele Wix

University of Bonn

A writer not only reads books. Thomas Kling, „effi b.; deutschsprachiges polaroid"

In my paper, I would like to refer to a key point of this year's Genesis conference, Genetic criticism is not limited to a focus on the production process, but also involves a work's reception. The focus is on the phenomenon that an external source acts upon the genesis of a work of art, but remains out of sight in the published version. Within this topic, a poem by Thomas Kling (1957–2005) will serve as a case study. The Chicago Review named him as one of the "leading experimental poets in the German-speaking world", who has "consistently challenged the norms and preconceptions of the post-war and post-1968 literary generations."

The title of Kling's poem is "effi b.; deutschsprachiges polaroid"; it was published in his poetry collection brennstabm (fuel-rod) in 1991. At first sight, a poem that already in its title reveals a reference to one of the most famous adultery novels of the 19th century, Theodor Fontane's Effi Briest (1896), seems to be unsuitable as an object of research into hidden intertextuality. What gives the matter a special twist here is the fact that an obvious intertextual reference overlays further hidden intertextual layers, which moreover lead beyond the literary realm into the visual arts: A writer not only reads books – to vary a statement in the Call for Papers.

For an English translation of Kling's poem see Chicago Review, Vol. 48, No. 2/3,

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[3] Grzegorz Koneczniak, "Works by Alice Munro in Textual and Editorial Scholarship: Through the Prism of Konrad Górski's Study." *Alice Munro: Understanding, Adapting and Teaching.* Ed. Mirosława Buchholtz, Springer, 2016, pp. 105-116.

New Writing in German (Summer, 2002), p. 165.

Gabriele Wix teaches at the University of Bonn, Department of German, Comparative and Cultural Studies with focus on the interface between art and literature of the 20th and 21st century. She curates exhibitions on international artists' books and on writing processes, e.g. Martin Kippenberger, Lawrence Weiner, Richard Tuttle, Stefan Steiner, Thomas Kling, Marcel Beyer, Max Ernst. She is also co-editor of the edition of Thomas Kling's works to be published in November 2020, and Board member of the ESTS. She is also co-editor of the edition of Thomas Kling's works, Berlin: Suhrkamp 2020. For the list of publications, see http://www.germanistenverzeichnis.phil.uni-erlangen.de.

Marzena Woźniak-Łabieniec
University of Lodz, Poland
From first typescript to last printed edition. On the variants of the poem Rok 1939 by Tadeusz Różewicz in the light of literary archives and censorship records

Tadeusz Różewicz (one of the most important Polish writers the 20th century) was a poet for whom works of literature were never finite entities. His output, poetic in particular, is an excellent object of study of both textual scholars and genetic critics. On the one hand, that is because of the considerable size of the author's archives, who in many volumes, those later in particular, included his manuscripts thus revealing the intricacies of the process of writing, and, on the other, he modified previously written works not only by altering them, but also by creating the elements of new works on their basis. This article discusses the poem Rok 1939 (Year 1939), several versions of which have survived, and which was included in Różewicz's first poetic collection entitled Niepokój (Anxiety) (1947). The discussion applies to the all saved versions of the poem: its evolution starting with the two typescripts kept in the archives, to the last printed edition. The changes introduced by the poet, must comply with the avant-garde principle: the least words, the most content. Furthermore, the date and circumstances of publication of this poem (and censorship activities in People's Poland after 1945) are very important for its interpretation.

„Różewicz gave a new shape to poetry by rebuilding a sense of meaning in life after the tragedy of Auschwitz -- a trauma after which, according to Theodor Adorno, nothing authentic could be created anymore. The author has been accused of nihilism and a vulnerability to Western influence (namely Eliot, Pound and Russell) for his expressionistic and catastrophic poetry style, but nevertheless his poetry books Niepokój (Anxiety) (1947) and Czerwona rękawiczka (The Red Glove) (1948) have been considered revolutionary". (Janusz R. Kowalczyk)

Marzena Woźniak-Łabieniec, Ph.D. hab., professor at the University of Lodz in Chair of Polish Literature of the 20th and 21st Century, Polish literary historian; her main focus covers the matters related to censorship in the People's Republic of Poland (PRL) and the impact of systemic control of publications on literary life – in this context also archives related to the variability of literary texts, modified under the influence of e.g. censorship. She is the author of books: *Obecny nieobecny. Krajowa recepcja Czesława Miłosza w krytyce literackiej lat pięćdziesiątych w świetle dokumentów cenzury* (*Absent yet Present. The reception of Czesław Miłosz in Polish literary criticism of the 1950s in the light of censorship records*, Łódź University Press, Łódź 2012); *Klasyk i metafizyka. O twórczości Jarosława Marka Rymkiewicza* (*Classic and metaphysics. On the works of Jarosław Marek Rymkiewicz* Krakow 2002) and several dozen articles devoted to 20th-century and 21st-century poetry, mainly in the context of its relations with neo-classicism and tradition. She co-edited several literary history books, e.g. *„Lancetem, a nie maczugą". Cenzura wobec literatury i jej twórców w latach 1945– 1965* (*"Fighting with a lancet, not a club". Censorship's attitude towards literature and writers in 1945-1965* (PAS, Warsaw 2012) and *Przed-tekstowy świat. Z Literackich archiwów XIX I XX w (The pre-text world. From the Literary Archives of the 19th and 20th Century,* Lodz 2020). She is the head of the Commission of Genetic and Documentary Research in Literature at the Łódź Branch of the PAS.

Peng YI
National Central University, Zhongli, Taiwan
Index Cards and the Apparatus: The Archive of the Novella, *Luojiu Hua*

The essay examines the archive related to the composition of the novella, *Luojiu Hua* (*The Falling of Nine Blossoms,* 《落九花》), published in 2005. The materials characteristically and dramatically reveal the creative mode of the exiled Taiwanese author, Guo Songfen (郭松棻 1938-2005), that is, the necessity of an archive; behind many of his literary outputs, sets of folders exist which preserve the relevant drafts of passages related or unrelated to published texts, referencing to sources, with detailed documentation, reminiscent of a citation mindset, false starts or potential concurrent projects, tantalizing poetic fragments, and experiments with alternative plot lines or entirely different main characters. In short, the archive has the form and the freedom of an index card mode which bears some similarity to Nabokov and his Laura materials. The multiple folders therein embody the infinite permutability, mutability and divisibility of an index system but index cards can only be indexes if a system is implied, at least in Guo's case. Individual components and the persistent habit of the pooling of distantly related writings in various states of completion or readability seem to point towards the inter-dependency between the index and the filing, holding apparatus. Therefore, in addition, the issue of how to envision and to read the final

work from the perspective of the archive could also be raised. In the end, I intend to deal with the materials in order to think through the issue of readability of the archive.

Peng YI is professor in the Department of English, National Central University at Zhongli, Taiwan. His doctoral thesis is on Edmund Spenser and theories of allegory. He is currently researching on Chinese modern manuscripts from the perspective of genetic criticism and relevant textual critical developments. He has written on the manuscripts of modern writers such as Wang Wen-hsing, Zhou Mengdie, Guo Songfen and Lu Xun in connection with Emily Dickinson, John Steinbeck, Nabokov and Rousseau.