



## Creative Revision: Exercises in Comparative Genetic Criticism

15-17 March 2022, Oxford, Jesus College, Ship Street Centre

With the support of



**O C T E T**  
The Oxford Centre for Textual Editing and Theory



**Centre for  
Manuscript Genetics**  
University of Antwerp



## Tuesday, 15 March

16:30 – 17:15 – Registration

17:15 – 18:15 – **Opening Keynote** (Ship Street Centre, Lecture Theatre); chair: Dirk Van Hulle

- Daniel Ferrer (ITEM, Paris). *Models for genetic criticism*

18:15 – 19:30 – Reception (Ship Street)

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## Wednesday, 16 March

8:45 – 9:20 – Registration and Coffee

9:20 – 9:30 – **Welcome** by Dirk Van Hulle

9:30 – 11:00 – **Theoretical issues in genetic criticism** (Lecture Theatre)

Chair: Olga Beloborodova

- Kathryn Sutherland (St Anne's College, Oxford). *Transitional space and modern draft manuscripts*
- 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 Z* (remote presentation)
- Mateusz Antoniuk (Jagiellonian University). *Memory in the making. Genetic criticism and cultural memory studies: possible intersections*

11:00 – 11:30 – Coffee break

11:30 – 13:00 – **Parallel Session 1**

**1A Creative revision across genres: film, drama, prose** (Lecture Theatre)

Chair: Pim Verhulst

- Edith Cassiers (University of Antwerp). *The (im)possibility of seeing again: Re-visioning theatre genetic criticism*
- Olga Beloborodova (University of Antwerp). *Extended and distributed creative revision in prose fiction*

**1B Reception 1: Rewriting** (Ship Street Centre, Meeting Room)

Chair: Sakari Katajamäki

- Gabriele Wix (University of Bonn). *How the paratext uncovers Intertextual layers. Thomas Kling, »effi b.; deutschsprachiges polaroid« (effi b.; german-language polaroid)'* (remote presentation)
- Hanna Karhu (University of Helsinki / Finnish Literature Society). *Making of literary cultural heritage – rhymed folk songs in the context of literature and folklore*
- Georgy Vekshin (Moscow Polytechnic University). *How Pushkin worked on the translation of the Twa Corbies and what came of it* (remote presentation)

13:00 – 14:00 – Lunch (Jesus College Dining Hall)

14:00 – 15:30 – **Parallel Session 2**

**2A Creative revision and the anxiety of influence 1** (Lecture Theatre)

Chair: Wout Dillen

- Peng Yi (National Central University, Taiwan). *Index Cards and the Apparatus: The Archive of the Novella, Luojiu Hua* (remote presentation)
- Eleni Petridou (Aristotle University of Thessaloniki). *'Guarda Byron per non compiere': revision and the 'anxiety of influence'*
- Mark Byron (University of Sydney). *Romantic image? The genetic dossier of Samuel Beckett's Watt*

**2B Writing medium: from typewriter to born digital** (Meeting Room)

Chair: Olga Beloborodova

- Veijo Pulkkinen (University of Helsinki). *Revising on the typewriter*
- Lamyk Bekius (KNAW, Huygens ING / University of Antwerp). *Sources in a digital writing process: from literary novels to the price of bleach*
- Floor Buschenhenke (KNAW, Huygens ING / University of Antwerp). *Bigger on the inside: non-linearity and the affordances of word processing*

15:30-16:00 – Coffee break

16:00 – 17:00 – **Parallel Session 3**

**3A Digital technologies in genetic criticism and scholarly editing** (Lecture Theatre)

Chair: Christopher Ohge

- John Bryant (Hofstra University). *Versions of the Version: Biography, History, and the Digital Editing of Textual Fluidity*
- Wout Dillen (University of Borås), Joshua Schäuble (University of Antwerp), Dirk Van Hulle (Jesus College, Oxford). *Towards computer-assisted genetic criticism: Exploiting HTR (Handwritten Text Recognition) technologies to automate genetic workflows*

**3B Creative revision across media: music** (Meeting Room)

Chair: Paola Italia

- John Rink (University of Cambridge). *From sketch to sketch: composing and performing music*
- James Little (Charles University, Prague / Masaryk University, Brno). *The (re)making of Bob Dylan's Blood on the Tracks: Cocreation in performance*

17:15 – 18:15 – **Keynote** (Ship Street Centre, Lecture Theatre);

Chair: Mateusz Antoniuk + announcement of next GENESIS conference

- Sally Bushell (Lancaster University). *An Interpretative method for digital literary mapping: Multiple texts; multiple maps*

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## Thursday, 17 March

9:00 – 9:30 – Registration and Coffee

### 9:30 – 11:00 – Parallel Session 4

#### **4A Creative revision across media: book, film, radio, television** (Lecture Theatre)

Chair: Wout Dillen

- Sophie Gaberel (University of Paris-Sorbonne). *From novel to film: A comparative genetic criticism of Nice Work by David Lodge* (remote presentation)
- Pim Verhulst (University of Antwerp). *Script and/or recording? The double materiality of radio plays and their manuscripts*
- Jonathan Bignell (University of Reading). *Television: from pre-production to programme making and dissemination*

#### **4B Self-translation and bilingual authors: creative revision in two languages** (Meeting Room)

Starts at 10:00

Chair: Olga Beloborodova

- Julia Holter (Catholic University of the West, Nantes / ITEM, Paris). *How code-switching has been a creative force: The example of Alexander Pushkin's literary plans*
- Lyndsay Miller (University of Glasgow). *The Exiled King: Vladimir Nabokov's intrinsic revisions* (remote presentation)

11:00 – 11:30 – Coffee break

### 11:30 – 13:00 – Parallel Session 5

#### **5A Translation revision** (Lecture Theatre)

Chair: Olga Beloborodova

- Anthony Cordingley (KU Leuven / University of Sydney / University of Paris 8). *Theoretical problems in translation genetics*
- Patrick Hersant (Paris 8 University / ITEM). *Revising literary translation*
- Taisiia Mysak (independent scholar). *Genetically-oriented digital space for comparative approach in translation revision* (remote presentation)

#### **5B Creative revision and the anxiety of influence 2** (Meeting Room)

Chair: Pim Verhulst

- Stefano Rosignoli (Trinity College Dublin). *The Aristotelian roots of James Joyce's aesthetics of stasis: An exogenetic example of comparative literature*
- Leena Eilittä (University of Helsinki). *The 'Midnights' in the poetry of Broch and Whitman*

13:00 – 14:00 – Lunch (Jesus College Dining Hall)

13:00 – 14:00 – Meeting for the contributors to the *Comparative History of the Literary Draft in Europe* project (sandwich lunch, Ship Street)

14:00 – 15:00 – **Parallel Session 6**

**6A Creative revision: The case of James Joyce** (Lecture Theatre)

Chair: Dirk Van Hulle

- Hans Walter Gabler (Ludwig Maximilians University of Munich). *Casting the author in character: Text foundation in James Joyce's art of composition towards Ulysses* (Stephen Dedalus) (remote presentation)
- Roger Lüdeke (Heinrich Heine University, Düsseldorf). *On the Character of James Joyce's Ulysses*

**6B Reception 2: Revisioning** (Meeting Room)

Chair: Sakari Katajamäki

- Sofie Taes, Frederik Truyen (KU Leuven). *Modular showcase, liquid narrative: 'Blue Skies, Red Panic' and 'Chinascapes' between print and pixels*
- Antonios Touloumis, Katerina Michalopoulou (School of Architecture, National Technical University of Athens). *Persephone staircase: A transcription of Homeric hymn to Demeter*

15:00 – 16:30 – **Parallel Session 7**

**7A Genetic criticism and scholarly editing: methodological issues** (Lecture Theatre)

Chair: Paola Italia

- Luca Mazzocchi (Exeter College, Oxford). *The variants of Adalgisa: Genetic perspectives on a collection of 'disegni milanesi' by Carlo Emilio Gadda*
- Stephanie Browner, Kenneth Price (The New School and The University of Nebraska, Lincoln). *Short Story to Novel: Editing Charles Chesnut's The House Behind the Cedars*
- Jason Wiens (University of Calgary). *The Alice Munro Papers: A collective genetic approach*

**7B Poetry of mutability: genesis of fragmentation and incompleteness** (Meeting Room)

Chair: João Dionísio

- Carlotta Defenu (University of Lisbon). *The genesis of Fernando Pessoa's 'HORA ABSURDA'*
- Marzena Woźniak-Łabieniec (University of Lodz). *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* (remote presentation)

17:00 – 18:15 – **Closing Keynote** (The Sheldonian Theatre)

- Robert Darnton (Harvard University). *Theatricality and violence in Paris, 1788*

19:00 – 21:30 – Conference Dinner, Jesus College

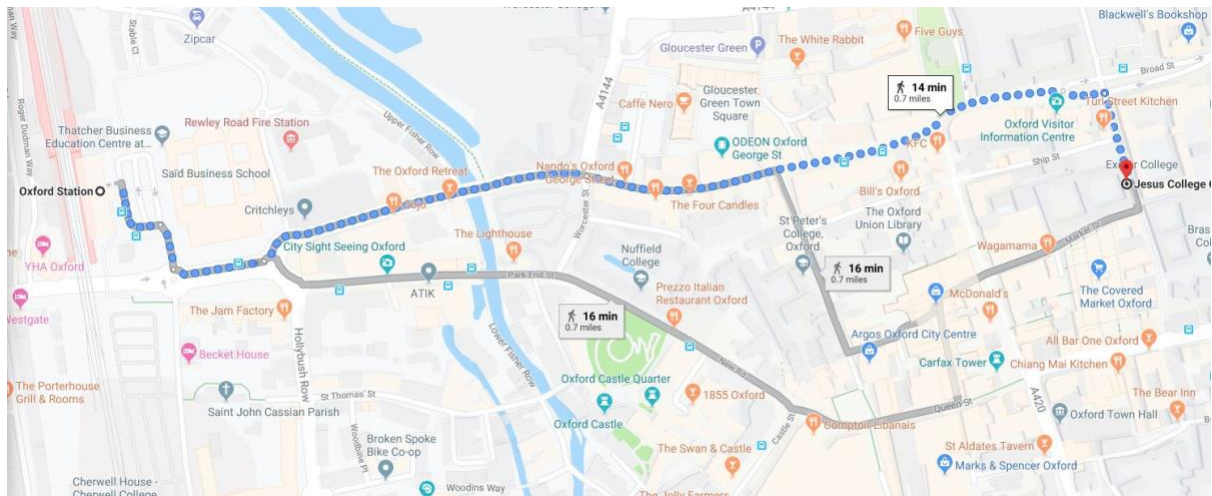


### Directions to Jesus College from Oxford Railway Station

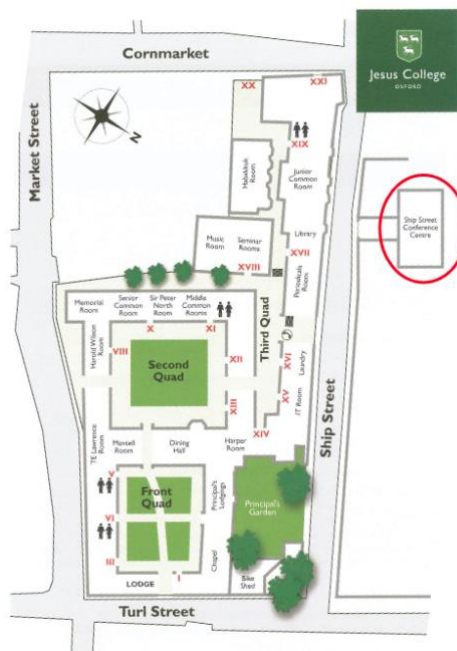
Walking will take around 15 minutes. If you'd prefer to take a bus, the number 5 picks up from directly outside the train station and will drop you at the top of St Aldates. From there, walk forward into Cornmarket Street, turning right after Boots into Market Street.

At the bottom of Market Street turn left and the entrance into Jesus is on your left hand side through the big wooden gates. There is someone in the Porters Lodge at all times, however the gates are locked at 8pm. If you arrive after this time, please press the buzzer to the left of the gates and a Porter will let you in.

Jesus College, Turl Street, Oxford OX1 3DW tel: 01865 279700



To reach the Ship Street Centre, keep walking down Turl Street, past the entrance to Jesus College lodge and turn left into Ship Street (there is a large horse chestnut tree on the corner). The Ship Street Centre is located towards Cornmarket Street, on the right hand side (wooden green painted doors).



Map showing location of Ship Street Centre



Entrance to Ship Street Centre