

Genesis – Cracow 2019
Genetic Criticism: from Theory to Practice

12–14 June 2019, Cracow

Faculty of Polish Studies
of the Jagiellonian University (Cracow)
Institut des Textes et Manuscrits Modernes (Paris)

The conference participates in the framework
of the International Research Network "Genetic Criticism
and Digital Humanities" (DIGEN)

Honorary Patronage of the Mayor of the City of Kraków
prof. Jacek Majchrowski

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Logo of the "Genesis – City Year" conference series designed by Veijo Pulkkinen

“Genesis – Cracow 2019. From Theory to Practice” is the second edition of the series of conferences on genetic criticism. The first edition, held on 7–9 June 2017 in Helsinki (Finland), was organized by the Finnish Literature Society and Institut des Textes et Manuscrits Modernes in Paris. The binary subtitle of the event – “From Theory to Practice” – emphasizes the dual profile of the conference, which is meant to serve as a forum for discussion on both theoretical and practical aspects of genetic criticism.

*In Memoriam
of Professor Stanisław Jaworski (1934–2018),
the pioneer of genetic criticism in Poland*



Programme

Wednesday, 12 June

Collegium Novum, Aula, Gołębia 24 Street

9.30–9.50 – **Opening words**

9.50–10.20 – **DISCOURS D’OUVERTURE**

Louis Hay

(Institut des Textes et Manuscrits Modernes)

10.20–11.20 **KEYNOTE LECTURE 1**

Daniel Ferrer

(Institut des Textes et Manuscrits Modernes)

*The virtual, the possible and the probable in the field
of genetic criticism*

11.20–12.00 Coffee Break

12.00–13.30 Parallel sessions

Session I

Towards theoretical models

Collegium Novum, Aula, Gołębia 24 Street

12.00–12.30 **Paweł Rodak**

(Sorbonne University)

*Genetic Criticism and Anthropology of the Word:
two perspectives on literary manuscripts
(example of manuscripts of writers' diaries)*

12.30–13.00 **João Dionísio**

(University of Lisbon)

*The transformation of subjective experience and critique génétique.
War narrative in M. S. Lourenço's "Os Degraus do Parnaso"*

13.00–13.30 **Ulla Pohjannoro**

(University of the Arts Helsinki, Sibelius Academy)

Mind the body. Embodiment in the creative process of a composer

Session II

Across Languages

Faculty of Polish Studies, Room 42, Gołębia 16 Street

12.00–12.30 **Laura Ivaska**

(University of Turku)

*Theory and practice of genetic criticism across languages:
The genesis of a complitative translation and its source text
collated from multilingual material*

12.30–13.00 **Kostis Pavlou**

(Open University of Cyprus, Institut des Textes et Manuscrits Modernes)

*Reading Notes and Genetic Process in Solomos' Poem
"The Free Besieged"*

13.00–13.30 **Magda Heydel**
(Jagiellonian University)

*The Becoming of a Translation, the Becoming of a Poem.
The Case of Czesław Miłosz's Avant-textes*

Session III

Genesis and its editorial representations (1)

Faculty of Polish Studies, Room 3, Św. Anny 6 Street

12.00–12.30 **Ekaterina Andreeva**
("Academia" Publishing Center, Moscow)

*To the prehistory of genetic reading: genetic information
in traditional prints and educational films*

12.30–13.00 **Alessio Christen, Elena Spadini**
(Université de Lausanne)

*Modelling the writing process. Gustave Roud, from the diary
to the work, from the document to the network*

13.00 – 13.30 **Holger Berg, Ane Grum-Schwensen**

(University of Aarhus & The Hans Christian Andersen Centre, University
of Southern Denmark)

(The Hans Christian Andersen Centre, University of Southern Denmark & Odense
City Museums)

*Selected Manuscripts – creating a digital documentation
of Andersen's creative processes*

Session IV

Layers, Stages, Phases

Faculty of Polish Studies, Room 18, Gołębia 20 Street

12.00–12.30 **Niina Hämäläinen**
(Finnish Literature Society)

Appeal to vocal. Textual layers of the "Kalevala"

12.30–13.00 **Ana Cláudia Suriani da Silva**

(University College London)

The genetic documentation of the manuscripts of Machado de Assis's "Esau and Jacob" (1904) and "Counselor Ayres' Memorial" (1908)

13.00–13.30 **Carlota Pimenta**

(University of Lisbon)

Writing and revision stages in Camilo Castelo Branco's "Novelas do Minho"

13.30–15.30 Lunch Break

15.30–17.00 Parallel Sessions

Session I

From handwriting to e-manuscripts

Collegium Novum, Aula, Gołębia 24 Street

15.30–16.00 **Jacqueline Dillion**

(Pepperdine University)

"[To] Hide Till the Shame Was Passed": T.E. Lawrence and Seven Pillars of Wisdom

16.00–16.30 **Gabriele Wix**

(Rheinische Friedrich-Wilhelms-Universität Bonn)

Max Ernst: "Paramyths", "Paramythes", "Paramythen". "Mouvance" or Textual Mobility as a Feature of Printed Texts

16.30–17.00 **Sophie Gaberel**

(VALE, University of Paris IV, Sorbonne)

Archives of the 21st century: David Lodge's e-manuscripts

Session II

Revealing archives, changing perspectives (1)

Faculty of Polish Studies, Room 42, Gołębia 16 Street

15.30–16.00 **Hanna Karhu**

(University of Helsinki/Finnish Literature Society)

What new archival materials of unfinished literary works can reveal about authorial image, literary history and writing processes?

16.00–16.30 **Tomasz Krupa**

(INALCO, Paris)

“The Halo Paul Celan”. Romanian manuscripts of Paul Celan

16.30–17.00 **Karolina Górniak-Prasnal**

(Jagiellonian University)

Revealing the Archives of Polish Postwar Avant-Garde: Tymoteusz Karpowicz and Krystyna Miłobędzka

Session III

Genesis and its editorial representations (2)

Faculty of Polish Studies, Room 3, Św. Anny 6 Street

15.30–16.00 **Elsa Pereira**

(University of Lisbon – CLUL)

Versions, variants, and the genetic orientation to text: brief insights for a digital edition

16.00–16.30 **Hanna Kurtén**

(The Society of Swedish Literature in Finland)

Hands on digital editions: Displaying variants in Zacharias Topelius (1818–1898) children’s literature.

16.30–17.00 **Jörgen Scholz**

(Society of Swedish Literature in Finland)

“A remarkable day – second grade”. Pictograms and illustrations in manuscripts as a challenge for a digital edition

17.00–17.30 Coffee Break
Collegium Novum, Aula, Gołębia 24 Street

17.30–18.30 KEYNOTE LECTURE 2
Collegium Novum, Aula, Gołębia 24 Street

Paolo D'Iorio

(Institut des Textes et Manuscrits Modernes)

Nietzsche's Library: Digital edition and genetic-philosophical commentary.

19.00–21.00
Conference Dinner Café "U Pęcherza", Jagiellońska 15 Street

Thursday, 13 June

Collegium Novum, Aula, Gołębia 24 Street

9.00–10.00 KEYNOTE LECTURE 3

Hans Walter Gabler

(Ludwig-Maximilians-Universität, München)

Laying Foundations for Genetic Criticism in Digital Genetic Editing

10.00–11.00 KEYNOTE LECTURE 4

Wim Van Mierlo

(Loughborough University)

Paper, Ink and Inspiration: Genetic Criticism and Poetic Process

11.00–11.45 Coffee Break

11.45–13.15 Parallel Sessions

Session I

Genetic criticism and the sound

Collegium Novum, Aula, Gołębia 24 Street

11.45–12.15 **Wojciech Kruszewski**

(John Paul II Catholic University of Lublin)

Notes on a phonetic genesis of Adam Mickiewicz's poetic writings

12.15–12.45 **Georgy Vekshin**

(Moscow Polytechnic University)

Towards the building of genetic phonostylistics of the text

12.45–13.15 **Jason Wiens**

(University of Calgary)

Sounding Difference: Genetic Criticism and Literary Audio Recordings

Session II

Revealing archives, changing perspectives (2)

Faculty of Polish Studies, Room 42, Gołębia 16 Street

11.45–12.15 **Katarina Pihlflyckt**

(The Society of Swedish Literature in Finland)

Zacharias Topelius and the Ice Age Theories. A Case Study on the Significance of Background Material in Genetic Criticism

12.15–12.45 **Sakari Katajamäki**

(Finnish Literature Society)

The Stubs of Removed Leaves: The Genesis of Aleksis Kivi's Lost Pages

12.45–13.15 **Paweł Bem**

(The Institute of Literary Research of The Polish Academy of Sciences)

Defunct lives. On few characters of Czesław Miłosz's manuscripts from the 1950s.

Session III
Poets and their drafts

Faculty of Polish Studies, Room 3, Św. Anny 6 Street

11.45–12.15 **Sergey Geychenko, Angelina Skalkina**

(Kosygin Russian State University)
(Moscow Polytechnic University)

Creative intention and genesis of the text: “light” and “dark”
Alexander Blok

12.15–12.45 **Dariusz Pachocki**

(Catholic University of Lublin)

From nothingness to nothing. The creative process of Bolesław
Leśmian

12.45–13.15 **Vasily Vorobyov**

(Moscow Polytechnic University)

The birth of the text in Vladimir Aristov’s poetic laboratory:
a discrete-level model

13.15 – 15.15 Lunch Break

15.15–16.45 Parallel Sessions

Session I
Co-Creation

Collegium Novum, Aula, Gołębia 24 Street

15.15–15.45 **Dmytro Yesypenko**

(Taras Shevchenko Institute of Literature, National Academy of Sciences
of Ukraine)

The-Co-Creation and Anonymity: From the Adaptation
to Translation of ‘Sorok let’-‘Forty Years’ Novel by Kostomarov
and Tolstoy

15.45–16.15 **Michalina Kmiecik**
(Jagiellonian University)

Polyphonic Journal: Aleksander and Ola Wat as Co-Authors of Journal Without Vowels

16.15–16.45 **Valentina Chepiga**
(Institut des Textes et Manuscrits Modernes)

Multilingual creation. The case of Irène Némirowsky

Session II

Theater, Architecture, Illustrations

Faculty of Polish Studies, Room 42, Gołębia 16 Street

15.15–15.45 **Dorota Jarząbek-Wasyl**
(Jagiellonian University)

How does scenography begin?

15.45–16.15 **María Candela Suárez**
(University of Porto)

*From the line to the word, from the researcher to the student:
Le Corbusier's creative process through the lens of Genetic criticism*

16.15–16.45 **Solène Audebert-Poulet**
(Sorbonne Nouvelle University)

*To interpret the drafts of an author-illustrator of youth albums:
what specificities?*

Session III

Genesis and its editorial representations (3)

Faculty of Polish Studies, Room 3, Św. Anny 6 Street

15.15–15.45 Pieter Clæs
(The Society of Swedish Literature in Finland)

Creating a digital edition – Henry Parlands Skrifter

15.45–16.15 **Barbro Wallgren Hemlin**

(University of Gothenburg)

Bishop Esaias Tegnér and the changes. Textual variants as clues to the creative process

16.15–16.45 **Emilia Lipiec**

(Fundacja Augusta Hrabiego Cieszkowskiego)

“Bożyca” by Bronisław Trentowski – fair copy or only a draft?

Collegium Novum, Aula, Gołębia 24 Street

16.45–17.30 Coffee Break

Collegium Novum, Aula, Gołębia 24 Street

17.30–18.30 KEYNOTE LECTURE 5

Collegium Novum, Aula, Gołębia 24 Street

Pierre-Marc de Biasi

(Institut des Textes et Manuscrits Modernes)

Pour une approche génétique de l’histoire de l’art: concepts et méthode (lecture in French)

20.00 – drink reception Café “U Pęcherza”, Jagiellońska 15 Street

Friday, 14 June

Collegium Novum, Aula, Gołębia 24 Street

9.00–10.00 KEYNOTE LECTURE 6

Dirk Van Hulle

(Centre for Manuscript Genetics, Antwerp)

*Genetic Criticism among Related Fields of Study:
From Bibliography to Digital Humanities*

10.15 – 11.45 Parallel sessions

Session I

From Typewriting to Digitally Born Textes

Collegium Novum, Aula, Gołębia 24 Street

10.15–10.45 **Veijo Pulkkinen**

(University of Helsinki)

The Reality-Producing Machine: The Typewriter and the Genesis of Juha Mannerkorpi's "Päivänsinet"

10.45–11.15 **Lamyk Bekius**

(Huygens ING [KNAW] & University of Antwerp)

Invented on paper but born digital: the genesis of Gie Bogært's novel "Roosevelt"

11.15–11.45 **Floor Buschenhenke**

(Huygens ING (KNAW) Institute & University of Antwerp)

Sofortkorrektur regenerated: digital literary writing processes

Session II

Between theatre and film

Faculty of Polish Studies, Room 42, Gołębia 16 Street

10.15–10.45 **Jeanne Rohner**

(University of Lausanne)

Deconstructing the Film Character: the Claude Autant-Lara Archive Through the Genetic Lens

10.45–11.15 **Olga Beloborodova**

(University of Antwerp)

Tracing Beckett's Multimedial Authorship: The Genesis of "Play" and "Film"

11.15–11.45 **Karolina Czerska**

(Jagiellonian University)

Józef Jarema: trajectories between experimental theatre and experimental films

Session III

Accessing the methods of writing

Faculty of Polish Studies, Room 3, Św. Anny 6 Street

10.15–10.45 **Agnieszka Kuniczuk-Trzciniowicz**

(University of Warsaw)

Between „written” and „dictated” (an example of Henryk Sienkiewicz’s archive)

10.45–11.15 **Malin Nauwerck**

(Uppsala University)

Storyteller in shorthand – accessing Astrid Lindgren’s method of writing

11.15–11.45 **Aleksandra Majak**

(University of Oxford)

Under the shadow of his horrible little wing. Editorial and poetic alternations in Ted Hughes’ “Crow. From The Life and Songs of the Crow”

11.45–12.30 Coffee Break

Collegium Novum, Aula, Gołębia 24 Street

12.30–13.30 KEYNOTE LECTURE 7

Collegium Novum, Aula, Gołębia 24 Street

Mateusz Antoniuk

(Jagiellonian University)

The (Dis)Pleasure of the Avant-texte. The talk I was going to give in Lisbon last week

13.30–14.00 Closing words

(announcement of the next conference)



Abstracts
and bio-notes

Wednesday, 12 June

9.50–10.20 **DISCOURS D'OUVERTURE**

Louis Hay

(Institut des Textes et Manuscrits Modernes)

Genetic Criticism has first been presented in Poland at the end of the last century. It was at the time but a simple hypothesis: the potential to study traces of the process of creation in literary manuscripts. A quarter of a century later researchers throughout the whole world study this discipline. Why? Two thoughts on this topic:

The Genetic approach wasn't born from a new theoretical approach, but from the encounter of the criticism with a material object. The manuscript therefore becomes a *scientific object*: a material reality accessible to empirical studies. The literary riches of libraries changed status: they transformed from relics into carriers of information. This abundance of manuscripts quickly turned genetics into international research. Further, the wealth of information turned it into an interdisciplinary research. Manuscripts carry the marks of a mental activity which is of interest to both cognitive and literary sciences. The study of the written language: words without a voice, and without interlocutor, have in many ways given a new impetus to linguistic studies of written statements. The study of non-verbal graphics that accompany the birth of manuscripts – outline of scenes, signs and symbols, references and clues – have all developed into a semiotic landscape of genetic marks. Above, I have had to limit myself to only brief examples to show that literary studies are now embedded in the overall contemporary research of humanities.

However, genetics has not only delivered a new scientific object. It has also enriched research with an aesthetic dimension. To the conception of the work of art as text and structure, has been brought the vision of art as the process of creation. It revives an idea that characterised European philosophy and literature since the beginning of modern times. We know the assertions in several

national literatures, the agenda of Poe's literature, the storytelling of Gide and Thomas Mann, or the treatise of the works of Mayakovski. The relationship between criticism and poetry, researcher and writer has thus changed forever. It is also by its aesthetic dimension that genetics diversified into works of art other than literature. Our symposium is illustrating these exchanges with works about music, plastic arts, theatre or cinema. It thus demonstrates everything that research in humanities can bring to the understanding of cultural and social practices of our times.

Louis Hay – founding father of *critique génétique*; in the 1960s he founded the "Heine Group", which became the nucleus of the future ITEM centre in Paris. He developed tools for manuscript analysis and participated in work on genetic theory. First director of ITEM (until 1985). His many publications have been central to the definition of the discipline in its contemporary form. His famous article *Does Text Exist*, published in 1988 by "Studies in Bibliography", had an impact on Anglo-American textual criticism. A collection of his essays, entitled *La Littérature des écrivains: Questions de critique génétique*, appeared in 2002. In 1992 Louis Hay participated in Polish-French seminar "Écriture / Pisanie", organized in Warsaw and devoted to genetic criticism. After twenty seven years he is once again in Poland and takes a part in genetic conference as its Guest of Honour.

10.20 – 11.20 **KEYNOTE LECTURE 1**

Daniel Ferrer

(Institut des Textes et Manuscrits Modernes)

The virtual, the possible and the probable in the field of genetic criticism

After having considered the virtuality of the object of genetic criticism in relation to the materiality of the documents on which it rests (« Le matériel et le virtuel: du paradigme indiciaire à la logique des mondes possibles » in M. Contat et D. Ferrer eds., *Pourquoi la critique génétique ? Méthodes, théories*, CNRS Éditions, 1998) and the modalities of the virtual in the avant-texte (« Les modalités du virtuel dans l'avant-texte » in J. Cirillo et M-H Paret Passos eds., *Materialidade e virtualidade no processo creativo*, Horizonte, 2011), after having explored the role played by possibility and

necessity in the creative process (« Mondes possibles, mondes fictionnels, mondes construits et processus de genèse », *Genesis* n° 31, 2010), I now wish to examine together the notions of virtuality, possibility and probability and the part they play in the genetic experience.

Daniel Ferrer was director of ITEM from 1994 to 1998 and from 2004 to 2006. In 1991 he founded the journal *Genesis* with Almuth Grésillon. He is currently supervising its 49th issue. He has published widely on James Joyce, but also on Woolf, Faulkner, Poe, Stendhal, Flaubert, Zola, Barthes, Hélène Cixous and on literary theory, on painting, digital humanities and the genesis of film. On the theory of genetic criticism, he has published *L'écriture et ses doubles : genèse et variation textuelle* (1991), *Genèses du roman contemporain : Incipit et entrée en écriture* (1993), *Pourquoi la critique génétique? Méthodes, théories* (1998), *Bibliothèques d'écrivains* (2001), *Genetic Criticism: Texts and Avant-textes* (2004), *La Textologie russe* (2007), *Logiques du brouillon: modèles pour une critique génétique* (2011).

12.00–13.30 Parallel sessions

Session I Towards theoretical models

12.00–12.30 **Paweł Rodak**
(Sorbonne University)

*Genetic Criticism and Anthropology of the Word:
two perspectives on literary manuscripts (example of manuscripts
of writers' diaries)*

In my paper I would like to describe two ways of study the manuscripts of writers: one represented by Genetic Criticism and the other represented by Anthropology of the Word (*Antropologia słowa*). In both cases, it is a question of looking at the process of literary creation. In the first case the category of text is the most important, in the second – the category of written practice. In the first one, it is important to examine the successive stages of the creation of the text and different versions of the pretext, as well as the operations associated with it (erasures, corrections,

transcriptions). In the second, the examination of the manuscript is primarily related to the recognition of the character of the writing practice (daily writing practice or literary practice) and its functions. The perspective of Anthropology of the Word allows me to show the tension between everyday, non-literary written practice (diaries, letters, notes) and literature, which in the 20th century more and more often uses such daily records as its material. Therefore my paper proposes an analysis of writer's diaries using a concept whereby diary is approached on a broader basis than just as a text, namely, as a written practice of one's everyday life. The most important assumption of my paper is that the diary can become a literary work but it is an exception which proves the rule that the diary is primarily a written practice of everyday life.

Paweł Rodak – historian of Polish culture, professeur associé at the Sorbonne University in Paris (Departement of Slavonic Studies) and director of the Center of Polish Civilisation (Centre de civilisation polonaise) at the Sorbonne University (since 2016); professor at the Institute of Polish Culture, University of Warsaw, head of the Institute of Polish Culture (2012-2016). He is a member of research group EUR'ORBEM (Cultures et sociétés d'Europe orientale, balkanique et médiane) and research group «Genèse et autobiographie» (l'Institut des textes & manuscrits modernes, École Normale Supérieure, Paris). He is also a member of the l'Association pour l'autobiographie et le patrimoine autobiographique (France) and International Auto/Biography Association (IABA Europe). He cooperates with École des Hautes Études en Sciences Sociales in Paris (visiting professor 2005, 2013). His main publications: *Wizje kultury pokolenia wojennego* [Visions of Culture in the War Generation] (2000); edition of Andrzej Trzebiński's *Pamiętnik* [Diary], which was kept during the Second World War (2001); *Pismo, książka, lektura. Rozmowy* [Writing, book, lecture. Conversations with Jacques Le Goff, Roger Chartier, Jean Hébrard, Daniel Fabre, Philippe Lejeune] (2009); *Między zapisem a literaturą. Dziennik polskiego pisarza w XX wieku* (Żeromski, Nałkowska, Dąbrowska, Gombrowicz, Herling-Grudziński) [Between written practice of everyday life and literature. Polish writer's diary in the 20th Century (Żeromski, Nałkowska, Dąbrowska, Gombrowicz, Herling-Grudziński)], (2011); *Antropologia pisma. Od teorii do praktyki* [Anthropology of writing. From theory to practice], edited with Philippe Artières (2009); *Kulturologia polska XX wieku*, vol. 1-2 [Polish culturology of the 20th century, collective two volumes] (2013); *Leksykon gatunków twórczości słownej* [Lexicon of verbal creativity genres, collective volume] (2014); edition of

the book with articles of Philippe Lejeune on diaries translated into Polish „Drogi zeszycie...”, „drogi ekranie...” *O dziennikach osobistych* [« Dear notebook... », « Dear screen...». About diaries] (2010).

12.30–13.00 **João Dionísio**

(University of Lisbon)

The transformation of subjective experience and critique génétique. War narrative in M. S. Lourenço's Os Degraus do Parnaso

Displacement of accent is viewed by Freud as one of the four aspects of the dream work. Since it consists of the substitution of an important latent element by a somewhat trivial allusion to it [1933: 33-34], there are some resemblances in the way it works to the definition Roland Barthes proposed of the index. In his introduction to the structural analysis of narrative, Barthes presents the index as a class of narrative units which signify implicitly and call for a “deciphering activeness and consequence” [1975: 249]. Bearing in mind these two notions, the aim of this paper is to make a genetic analysis of two short prose pieces by the Portuguese writer and philosopher M. S. Lourenço (1936-2009) which are included in the book *Os Degraus do Parnaso* (“The Steps to Parnassus”, 1991). It is the genetic approach that facilitates an interpretation of some indices in one of the pieces as resulting from a displacement process, besides promoting a reading of both pieces as a transformation of biographical data regarding the war in Angola in the beginning of 1960s. In the paper it is argued that *critique génétique* sheds light on how this transformation is carried out, mainly because of the attention it gives to deleted passages in the draft manuscript versions of each piece.

References:

- Roland Barthes, “An Introduction to the Structural Analysis of Narrative”, *New Literary History*, 6, 2, 1975 (Winter), 237-272.
- Sigmund Freud, *New Introductory Lectures On Psychoanalysis*, New York: Carlton House, 1933.
- M. S. Lourenço, *Os Degraus do Parnaso*, Lisboa: O Independente, 1991.
- M. S. Lourenço, “Harmonielehre” manuscript (private archive).
- M. S. Lourenço, “Notizbuch” manuscript (private archive).

João Dionísio – teaches at the School of Arts and Humanities, University of Lisbon, where he directed the Programme in Textual Criticism (2009-2013). Former president of the ESTS (2013-2016), he is a researcher at CLUL (Centre for Linguistics of the University of Lisbon). Edited three volumes of the Fernando Pessoa critical edition series and coordinated the electronic edition of D. Duarte's moral treatise *Leal Conselheiro*. He is currently studying the work by M. S. Lourenço (1936-2009) through the double perspective of textual scholarship and translation studies.

13.00–13.30 Ulla Pohjannoro

(University of the Arts Helsinki, Sibelius Academy)

Mind the body. Embodiment in the creative process of a composer

Modernist Western classical music composers often wish to be assimilated with the image of virtuous scientists that tackle and solve complex problems with their great brains and minds. Unlike in the case of the musicians, whose main activity is in bodily movements, the composer's body seems to be but instrumental when constructing musical structures and writing musical scores. This paper will discuss how traces of musical/compositional thinking (e.g. sketches, manuscript versions, verbal accounts, finalized scores) may be viewed in the frame of embodied (musical) cognition theory. Drawing on Pozo's (2017a; 2017b) adaptation of the theory of EEEE cognition (Embodied, Enactive, Embedded into a context, and Extended by means of material and symbolic tools; Pozo, 2017a; 2017b) I will re-analyse the rich empirical data that conveys one particular compositional thinking process of a Finnish professional academic composer (Pohjannoro, 2013; 2014; 2016; Pohjannoro & Rousi, 2018). I will show how the different types of manuscript data, as well as the verbal data accounting those material resources, manifest the different stages of external representation proposed by Pozo (2017a). Thus the compositional traces will be examined as manifestations of bodily and gestural representations, oral/verbal representations, visual representations, and musical notation (i.e. external codified representations and representation systems). The traces of the creative process could be identified as manifestations of embodied cognition, notwithstanding that (1) the thinking style of the composer informant of the study may

be considered as more analytic than intuitive; (2) the aesthetic rationale of the composer may be viewed as modernistic and (3) the composition under scrutiny is pure instrumental (absolute) music, i.e. music without lyrics.

Ulla Pohjannoro holds a DMus (scholarly) from the University of the Arts Helsinki, Sibelius Academy, a MA in musicology from the University of Helsinki, and a degree on piano pedagogy. Currently, she works as a senior lecturer at the DocMus Doctoral School at the Sibelius Academy. She has published papers on compositional thinking process, composers' knowledge, musicians' future competencies, (intercultural) music education, among others. Besides research, her career includes management in art organizations (orchestras, festivals, higher education), and musicians' continuing education.

Session II Across Languages

12.00–12.30 **Laura Ivaska**
(University of Turku)

*Theory and practice of genetic criticism across languages:
The genesis of a compilative translation and its source text
collated from multilingual material*

In this paper, I discuss the coming into being of a literary translation by retracing the genesis of its source text. Like all texts, the source texts of translations are not fixed, but are sometimes born during the translation process; such is the case with compilative translations, which instead of being based on a single source text draw from multiple texts and possibly in several languages. The process of compilative translating can be understood to consist of first comparing the several texts in order to create a critical source text, and then translating this text. In other words, the genesis of the compilative translation and especially that of its source text are the fruit of multilingual textual criticism.

As a case study, I reflect on my own experience: I translated a collection of Maltese short stories into Finnish compilatively after

comparing the Italian and the English translations of the stories and, due to lacking language skills, without any reference to the Maltese versions. I discuss the rationale for such translation procedure, analyze some of the discrepancies I found when comparing the two language-versions, and reflect on how I chose which version to use as the basis for my translation. The analysis throws light on the complex ways in which translations may come into being, as well as on the instability of translations' source texts – in this case, the source text of the Finnish translation has never had a physical form. In addition, this case study offers insights into the (im-)possibilities of genetic and textual criticism based on multilingual material.

Laura Ivaska is a Doctoral Candidate at the Department of English, University of Turku (Finland). Her doctoral dissertation deals with the indirect translations of Modern Greek literature into Finnish since 1952, and her research interests include collaborative and compilative translation, the intersection of translation studies and textual studies, and the role of translators in bridging cultures.

12.30–13.00 **Kostis Pavlou**

(Open University of Cyprus, Institut des Textes et Manuscrits Modernes)

Reading Notes and Genetic Process in Solomos' Poem "The Free Besieged"

Major Greek poet, Dionysios Solomos (1798-1857), is regarded as the inaugurator of Modern Greek literature. Yet, as far as his literary production is concerned, it is always a question of a multilingual writing, which may be attributed to historical and social factors (mainly to the prevailing Italian-Greek bilingualism of the Ionian Islands, where Solomos was born and bred), and his concrete Italian education acquired in Italy between the years 1808 and 1818. Hence, it is not a coincidence that his first as well as his final poetical attempts are in Italian (c. 1818-1822 and 1849-1855), reflecting indeed a high degree of assimilation of the Italian literary language of the time. However, the quintessence of Solomos' multilingual writing must be sought in the intermediate stage of his poetic career (c. 1824-1849), that is the period of his highly ambitious unfinished projects, including *The Free Besieged*, virtually

considered as the poet's *oper magnum*. This is the poet's "Greek" period par excellence, in the course of which, as attested in his well-preserved manuscripts, Solomos implements an interlingual method of composition, roughly described as follows: Italian drafts "in prose" that alternate with their gradual translation-adaptation in Greek verses.

Turning our attention solely to the manuscripts of *The Free Besieged* (c. 1834-1851), we come across a remarkable number of scattered utterances in different languages (primarily in French but also in Italian and Latin), most of which I have recently identified as reading notes. Indeed, Solomos, using textual extraction as his major note-taking technique – in some cases, even translating from French into Italian failing to quote the original text, and thereby rendering the whole procedure translanguing in a very interesting way – he proves to be an attentive reader and an avid consumer while producing his own text. It is on this very interface between reading and the genetic process of the *œuvre à venir* that this paper will focus, attempting mostly to explore the dialogical powers of juxtaposed utterances and their complex web of multiple contextual as well as invisible intertextual relations.

Kostis Pavlou – holds a PhD in Modern Greek Language and Literature from the University of Sorbonne (Paris IV). He received his Master's in Modern Greek Studies from King's College London and his D.E.A. in Semiotics from the Paris VII University (Université Denis Diderot-Paris VII). His research interests and publications focus mainly on Modern Greek and comparative literature, the genetic approach (*critique génétique*) of the work of Dionysios Solomos, the literary multilingualism, and Modern Greek and comparative metrics.

13.00–13.30 **Magda Heydel**

(Jagiellonian University)

The Becoming of a Translation, the Becoming of a Poem.

The Case of Czesław Miłosz's Avant-textes

Translators' archives are precious and rare. More often than not their papers are neglected or destroyed – unless the translator is also a great author. Czesław Miłosz's collection at Beinecke Library

is such a case and it offers an exceptionally rich store of material for the study of his *avant-textes* (Bellemin-Noël 1972; Deppman, Ferrer, Groden 2004: 7-8) both for the poet's original writing and for his translation work. Miłosz considered translation a very important element of his work (Heydel 2013: 121-145) and it forms a legitimate part of his *oeuvre* as well as an aspect of the life practice of a displaced poet.

I read the translator's manuscripts as a source of knowledge on the creative process and the complexity of composition work in translation, the relationship between the original writing and translation, and the development of the translator's workshop in time, as documented by the *avant-textes*. Since much of the material is hand-written, it offers a unique opportunity to study Miłosz's *oeuvre* from the point of view of genetic criticism coupled with somatic criticism (Dziadek 2014). Also, as the archive collects material from more than 50 years of the author's creative work, it allows for a double historical dimension of research: that of the process of work on a particular text and that of the development of more general translation techniques and strategies over a longer period of time.

In my paper, which is based on a research I conducted at the Miłosz archive at Beinecke and forms a part of a larger project, I will address these questions within the framework of the emerging translation genetic studies (Cordingley, Montini 2015). I will discuss a number of examples from Miłosz's hand-written material, featuring both texts and the doodles his manuscripts are famous for (Shalcross 2011). A special emphasis will be put on the question of differentiating between the original writing and translation creative process, and the ways of negotiating between the two roles Miłosz played in his *avant textes*.

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Magda Heydel, PhD. Hab. teaches at the Faculty of Polish, Jagiellonian University Kraków where she runs the Centre for Translation Studies and an MA programme in Literary Translation. She authored two monographs and a number of papers in Translation and Translation Studies. She translates English language literature into Polish.

Session III

Genesis and its editorial representations (1)

12.00–12.30 **Ekaterina Andreeva**
 (“Academia” Publishing Center, Moscow)

To the prehistory of genetic reading: genetic information in traditional prints and educational films

Civilization has long known that the only way to understand a thing and master the skill of its creation is watching the process of its being created. The need for means of reflecting and fixing the genesis of the text has always been high, but the technical possibilities for their creation have been substantially limited. A literary text as an event of writing requires dynamic perception but has traditionally been encased in a material form of a book that is static in nature and imposes on the reader the idea of the text as a finished product and a result of work outside the process of work. In fact, such understanding of the text is caused by the pressure of the pragmatics of texts distribution over the text itself as a reflection of the activity of an actual author. In this regard, it has become necessary to overcome linear reading in favor of reading the text

“from the deep”, to give it a third dimension, making the writing process itself a full-fledged object of reading. The paper is devoted to finding ways of adequate representation of the process of text creation in a traditional printed book. The main ways of presenting the creative history of literary works are considered: transcriptions, comments, appendices with variations, etc.

As a parallel way of presenting things and texts in their formation, the experience of educational cinema is explored, techniques of frame-by-frame and layer-by-layer presentation of the genesis of various things and phenomena in print media and educational cinema, including graphic illustrative material, are considered. The talk will show that both the cinema and the book, possessing different sets of expressive means, remain typologically related, and a new synthesis is possible between them to create digital editions ensuring genetic reading (the Videotext project, etc.).

Ekaterina Andreeva studied at Moscow State University of Printing Arts (scientific director – G. Vekshin). Her scientific interests are Digital Humanities, textual criticism and problems of writers' drafts representation in digital editions. She is a manager of Videotext research group since starting (2011) and co-developer of Videotext software. E. Andreeva edited the first digital book based on Videotext technology – “Arzum notebook”, the collection of A. Pushkin's poems (2015). With other members of Videotext project was awarded Russian Foundation for Humanities grant in 2013. In 2018 E. Andreeva defended a PhD thesis “Technology of multimedia representation of text creative history in digital edition (the Videotext publishing project)” in Saint Petersburg University of Culture.

12.30–13.00 Alessio Christen, Elena Spadini

(Université de Lausanne)

Modelling the writing process. Gustave Roud, from the diary to the work, from the document to the network

This paper pursues the analysis, modelling and representation of the relationships between the different entities concerned by genetic criticism (documents and publications), in the context of a scholarly digital edition.

Our cases study are taken from “Gustave Roud, *Œuvres complètes*”, a project of the University of Lausanne (2017-2021, dir. by Daniel

Maggetti and Claire Jaquier) whose principal aim is to edit the complete works of the Swiss author Gustave Roud (1897-1976). The edition is not intended to be a complete genetic edition, but to offer entry points for genetic criticism: access to the manuscripts, each thoroughly described, is granted through the digital facsimiles, and both the archival documents and the publications are represented in extended genetic networks.

Roud's writing process is rooted in his diary: a first note, for instance taken during a walk in the countryside, can be typed or copied together with other notes in a dedicated notebook, and then inserted in a journal article, which will be itself modified and assembled with others to form a poetic collection. Roud excels in the art of composition: the architecture of his collections is varied and elaborated, as it appears in works such as *Air de la solitude* (1945) et *Campagne perdue* (1972). This mechanism of rhapsodic montage is used at various stages of the writing processes, allowing for multiple assemblages of the same materials, for new texts to be produced from existing ones and for the same diary note to appear in multiple texts.

Most of the working concepts and categories of genetic criticism are questioned by Roud's writing process – exogenesis, endogenesis, epigenesis, as well as micro and macro-genesis and the role of the diary. In this paper, we present the project's first results in adapting and customizing these categories for adhering to Roud's practice and for exploiting them in the digital edition. We started from a shared taxonomy (conceptual model) and translated it into an OWL ontology (logical model). This last step, the formal modelling, was crucial for organizing the documents and the publications in the graph database designed for the project. The data are then visualized in genetic networks. Eventually, this project suggests that the standardization of an ontology for genetic criticism would allow the implementation of a software library for the automatic generation of visualizations for genetic networks.

Alessio Christen is PhD student and researcher at the University of Lausanne. He has collaborated to the edition of Charles-Albert Cingria's works (*Oeuvres complètes*, t. 3, 4 et 7, Lausanne, L'Age d'Homme, 2016-2019) and is preparing a PhD on his written work. As researcher, he is in charge of the edition of Roud's Journal.

Elena Spadini is post-doc researcher at the University of Lausanne. She holds a PhD in Romance Philology from Sapienza Università di Roma and a master in Digital Humanities from the École nationale des chartes. From 2014 to 2017 she was a Marie Curie fellow in the ITN DiXIT (Digital Scholarly Editions Initial Training). She co-edited a volume on digital scholarly editing and published in international journals about digital editing, digital philology, textual variance and manuscripts.

13.00–13.30 Holger Berg, Ane Grum-Schwensen

(University of Aarhus & The Hans Christian Andersen Centre, University of Southern Denmark)

(The Hans Christian Andersen Centre, University of Southern Denmark & Odense City Museums)

Selected Manuscripts – creating a digital documentation of Andersen's creative processes

Our paper will concern the suggested topic of Digital Genetic Editing and present the aims, uses and challenges of our ongoing pilot study *Selected Manuscripts of Hans Christian Andersen* (www.andersen.sdu.dk/ms). We attempt a digital genetic edition of Andersen's fairytales and stories based on the range of notes, drafts and fair copies that are located at two Danish institutions: The Royal Library in Copenhagen and The Hans Christian Andersen collections of Odense City Museums.

While the majority of Andersen's personal papers (diaries, the almanac and the correspondences) are already published, the extensive drafts have only to a very limited extent been analysed, edited or otherwise made accessible for the research.

The potential uses of a genetic edition of *Selected Manuscripts* are manifold and it is meant to facilitate studies into Andersen's writing. We present examples of the insights for interpretation of classic fairy tales.

A genetic digital edition faces considerable challenges. We highlight two challenges that are relevant for other editions. When it comes to the transcription of changes within a manuscript, the topological transcription currently prevails. We argue for the value of a genetic transcription. Changes made between individual manuscripts (e.g. from draft to the fair copy) have so far been

visualized on a somewhat atomistic sentence level. We discuss the merit of highlighting such changes on a larger paragraph-level.

Holger Berg, The Grundtvig Study Centre, University of Aarhus & The Hans Christian Andersen Centre, University of Southern Denmark. Ph.D. 2008; edition philologist at the Grundtvig Centre since 2011; research assistant at The Hans Christian Andersen Centre since 2017. My special interest is how to translate philological choices into TEI-encoding.

Ane Grum-Schwensen, The Hans Christian Andersen Centre & Odense City Museums. Curator at The Hans Christian Andersen Museum since 1998 and Ph.D. and postdoc at The Hans Christian Andersen Centre 2011-2016: making genetic studies into creative processes in the latter part of Hans Christian Andersen's authorship. Currently working with Holger Berg on "Selected Manuscripts".

Session IV Layers, Stages, Phases

12.00–12.30 **Niina Hämäläinen**

(Finnish Literature Society)

Appeal to vocal. Textual layers of the "Kalevala"

As a creator of the *Kalevala*, the national epic of Finnish people (1849), Elias Lönnrot's (1802–1844) work of the different epic versions has been carefully documented and therefore, the material offers an elaborate view on transmission of oral songs into a written form. Lönnrot's work with oral tradition is characterized as a textualization process by which an oral text is transferred into a written context and redefined in this context. In using orally transmitted songs and methods of selecting, adding, cutting of the song material, Lönnrot can be compared to oral singers. Besides, Lönnrot guided bourgeois readers, who had narrow knowledge not only of oral singing tradition but also of Finnish language, with modern messages and amended traditional language, contents and contexts of oral poetry in order to make oral poems appropriate and comprehensible. The interventions introduced foreign elements into the oral songs, and they thereby created a

discrepancy between the oral and written representations. The focus of this paper is to reflect on the multilayered textualization process in producing, or not producing, as the case might be, the authentic based representation of oral song tradition. By using examples of the printed versions as well as the manuscript material of the *Kalevala*, I will demonstrate different possibilities, selections and combinations along with the notion of orality in the creation of the national respected publication.

Niina Hämäläinen defended her doctoral dissertation in 2012. The dissertation focused on the textual practices of Elias Lönnrot while creating the *Kalevala*. Besides the *Kalevala*, her research topics include documenting and publishing practices of folk songs in the 19th century, textualization theory, cultural history of emotions and family as well as digitization and archive material. Currently, she directs a digital, critical edition of the *Kalevala* (*Open Kalevala*) 2018–2020.

12.30–13.00 **Ana Cláudia Suriani da Silva**

(University College London)

The genetic documentation of the manuscripts of Machado de Assis's "Esau and Jacob" (1904) and "Counselor Ayres' Memorial" (1908)

This paper will examine the manuscripts of the novels *Esau and Jacob* (1904) and *Counselor Ayres' Memorial* (1908) by the Brazilian author Machado de Assis (1839-1908). The two genetic dossiers are composed of 834 and 484 folios respectively and are held in the Brazilian Academy of Letters, Rio de Janeiro. Based on De Biasi's (1996) typology of genetic documentation, I establish the type of genetic document that they constitute. The two genetic dossiers challenge the traditional extrapolation of textual trajectories represented by a particular genetic dossier, that is, a chronological chain of documents going from the work project to the concrete text. By using data obtained from a codicological analysis of the documents, contracts and his passive and active correspondence, I will show that 1) the production of a clean copy for the composition of the first edition of the novels worked for the writer as a new tool of textualization, taking him back to the composition phase,

which generated several scriptural and material transformations of the folios; and 2) that the two manuscripts served as the basis for the typographic composition of the first edition of the two novels. Various stages, phases, operational functions and types of folios are present in each document. They testify the writer's work of preparation and retextualization of the manuscript *bon à tirer* and the production process of the first edition, which officially begins when the publisher acquires the works by contract and sends the "fair copies" to Paris.

Ana Cláudia Suriani da Silva is Senior Lecturer in Brazilian Studies, UCL. She has a degree in Portuguese (1995) and an MA in Literary Theory and History from Universidade Estadual de Campinas (UNICAMP, 1997). She holds an MA in European Literature (2003) and DPhil in Brazilian Literature (2007) from the University of Oxford. She works on Brazilian literature, book and press history with a focus on the works of Machado de Assis, prose fiction, 19th-century press and fashion history. She is the author of *Machado de Assis's Philosopher or Dog?: From Serial to Book Form* (Legenda, 2010) and the genetic and critic edition of Machado de Assis's short story "Linha reta e linha curva" (Editora da Unicamp, 2003). She has co-edited, among others, a special issue on Brazilian fashion for *Film Fashion & Consumption* (Intellect, 2.3, 2013) and the multi-author volume *The Foreign Political Press in Nineteenth-Century London: Politics from a Distance* (Bloomsbury, 2017).

13.00–13.30 **Carlota Pimenta**

(University of Lisbon)

Writing and revision stages in Camilo Castelo Branco's "Novelas do Minho"

This paper aims to reflect on writing and revision stages of *Novelas do Minho's* manuscript by the great 19th century Portuguese novelist Camilo Castelo Branco (1825-1890). Writing and revision stages identification rely on physical aspects – such as the ink, the handwriting and the topography of the corrections. Sometimes, however, their unequivocal identification can prove to be impossible. In *Novelas do Minho's* manuscript the handwriting changes often allow to identify writing stages. However, some Camilo's unusual writing practices and the usage of similar inks complicate the identification process. Furthermore, some

ink and handwriting changes conflict with the time of span and intentional coherence criteria proposed by Almuth Grésillon for the identification of writing stages.

The writing process involves interruptions and frequent returns to what was written previously, usually followed by reading and correcting it. Besides the corrections made in the writing flow and the corrections made during general or partial revisions, there are intermediate corrections that attest to the very close connection between writing and revision and point to Jean-Louis Lebrave's concepts of "immediate readings" and "partial rewrites". It is crucial but often impossible to determine the chronology of all corrections. Nonetheless sometimes the study of their textual amplitude is enough to determine their relative chronology and, consequently, to determine writing and revision stages.

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Carlota Pimenta – researcher at CLUL (Centre for Linguistics of the University of Lisbon), with a PhD in Textual Criticism. Co-editor of the critical edition of Camilo Castelo Branco's *Novelas do Minho* and collaborator in the critical edition of the Medieval Chronicle of D. João I, by Fernão Lopes. She has other editorial experiences with modern texts (*Dictionary of Regionalisms and Archaisms*, by Leite Vasconcelos) and ancient texts (portuguese translation of the *Rule of Benedict*). She is currently member of the research projects "Critical and genetic edition of Camilo Castelo Branco" and "Os Degraus do Parnaso, by M. S. Lourenço: edition of the manuscripts".

Session I
From handwriting to e-manuscripts

15.30–16.00 **Jacqueline Dillion**

(Pepperdine University)

“[To] Hide Till the Shame Was Passed”: T.E. Lawrence and Seven Pillars of Wisdom

The concept of shame permeates T.E. Lawrence’s written work. Gilles Deleuze in *Essays Critical and Clinical* states that in Lawrence “[t]here are many shames in one, but there are also other shames.” Deleuze distinguishes three forms of shame operating in Lawrence’s autobiographical *Seven Pillars of Wisdom*: the shame of command, the shame of lying to the Arabs, and the shame of sexual trauma. According to Philippe Lejeune, genetic criticism of autobiographical texts “allow[s] for in-vivo study of the mechanisms of memory and the evolution of a self-image.” This paper will employ a genetic approach to explore these “other shames” which Deleuze does not name, which include ontological shame, queer shame, and imperial/postcolonial shame.

Seven Pillars has a complex composition and publication history. While the first manuscript was lost in a train station, the first extant manuscript fragment entitled *The Arab Revolt* is in the Harry Ransom Center. The first full version, the 1922 “Oxford Text”, was limited to six copies distributed to E. M. Forster and George Bernard Shaw, among others. These readers offered numerous suggestions, which Lawrence adopted, widening the social context of the *avant-texte*. The Oxford Text was subsequently revised for a subscriber’s abridgement in 1926; Lawrence then revised it again, an act Bernard Shaw called “an abridgement of an abridgement”, and this was published as *Revolt in the Desert* in 1927.

Considering this textual history, it is necessary to return to the fuller, “more emotional” (in Lawrence’s phrase) *avant-texte* for a deeper treatment of Lawrence’s shame. If his life writing is situated

in this interplay between hiding and revealing, then it is necessary to consider these multiple versions alongside each other, together with the letters, and the reader's comments. A genetic approach, therefore, becomes critical for understanding the roles of the many compounding shames in *Seven Pillars*.

Jacqueline Dillon is an assistant professor of English at Pepperdine University, in Malibu, California. Her doctoral work focused on Thomas Hardy, and her first monograph, *Thomas Hardy: Folklore and Resistance*, was published by Palgrave Macmillan in 2016. At Pepperdine, she teaches courses in Victorian and Modern literature, literature of the British Empire, and in the Great Books Colloquium. She is currently working on a monograph on literary representations of shame in the works of Thomas Hardy, Robert Louis Stevenson, T.E. Lawrence, Virginia Woolf, and Albert Camus.

16.00–16.30 **Gabriele Wix**
(Rheinische Friedrich-Wilhelms-Universität Bonn)

*Max Ernst: "Paramyths", "Paramythes", "Paramythen".
"Mouvance" or Textual Mobility as a Feature of Printed Texts*

Max Ernst (1891-1976) receives the highest recognition as a visual artist worldwide. Little is known, however, especially in the German-speaking world, that Ernst was not only a visual artist, but also a poet. And as a poet, he did not deny the artist. This is why intermediality is a key characteristic of his writings. But he not only worked interdisciplinary, he also worked internationally and hence in a multilingual setting: Max Ernst knew how to express himself in three languages. His firm belief is: "An artist who has found his path and found himself is lost. I have probably succeeded in forgetting what I have done already the next day. I have managed to retain a certain freshness in this way, a freshness or what one might even call a childish disposition."

Accordingly, there is a wide range of different versions of his so-called illustrated books, from language to language - for him, translating a text usually meant rewriting it - and from genre to genre: a novel can turn into a poem, a poem into prose. Paul Zumthor's term of "mouvance", actually related to orally transmitted

texts of the Middle Ages, might serve as a paradigm for Ernst's writings and shed light on the instability of printed texts. The short texts on the one hand and the many variants in the different editions on the other make Max Ernst's books titled *Paramyths / Paramythes / Paramythen* seem particularly suitable as a case study.

Gabriele Wix – PhD on the artist Max Ernst as a poet and writer, 2009. 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. Curates exhibitions on the artists' books and writing processes, e.g. Martin Kippenberger, Lawrence Weiner, Richard Tuttle, Stefan Steiner, Thomas Kling, Marcel Beyer, Max Ernst and the Book (May to September 2019, Cologne and Bonn). Research projects: "The Book as an Enlarged Space of Concept and Communication", International DFG-Network (since 2014), "Marcel Beyer, Writing Processes", "Max Ernst and the Book", "Max Ernst, Writings". Publication list see: <http://www.germanistenverzeichnis.phil.uni-erlangen.de>. Membership: Arbeitsgemeinschaft für germanistische Edition, European Society for Textual Scholarship

16.30–17.00 Sophie Gaberel

(VALE, University of Paris IV, Sorbonne)

Archives of the 21st century: David Lodge's e-manuscripts

The very first novel by British writer David Lodge, untitled *The Devil, the World and the Flesh* (unpublished), was written in 1953. Its typescript, part of the *David Lodge Papers*, is kept at the Cadbury Research Library (Special Collections), in Birmingham.

More than half a century later, the usage of new technologies – mostly word processing and emails – has taken an increasing place in contemporary society. This usage has greatly influenced, even transformed, the writing processes of authors, among which, David Lodge, who acknowledges this, in an interview:

“When I started writing novels more than fifty years ago, I would write the whole thing out in longhand, and then type it up, revising as I went along. Later I would write a few pages at a time in longhand and then type them up. When I acquired a computer the longhand drafts became more and more sketchy, and most of the work was done on the computer. Now I write straight on to the computer and constantly print out pages which I edit by hand and then save in a

revised form on the computer. Every page goes through multiple drafts in this way.”

Thus, the codicology applied to ancient or old manuscripts has been completely challenged by these electronic manuscripts or “e-manuscripts.” So, what will the archives of the 21st century look like?

Throughout the study of this type of documents received from David Lodge (namely the various stages of his play *Secret Thoughts*, 2011), this paper offers to tackle the complexity linked to the labeling and conservation of these archives, as well as their accessibility.

Archives of a new kind..., thus offering fields of investigation with new borders...

Dr **Sophie Gaberel** is Lecturer in English at ENSMM Engineering School - France. She is a member 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: “The David Lodge Papers: an ‘Aesthetic of the Possible.’” (Genesis 2017, Helsinki), “‘Restricted access...’: the Manuscripts of David Lodge” (SAES, 2015), “Like White Spaces on Old Maps : Space and Literary Creation in David Lodge’s Work,” (Paris, M. Houdiard, 2010), “Definitely Lodgean.” An Interview with David Lodge (*Études britanniques contemporaines*, 2010).

Session II

Revealing archives, changing perspectives (1)

15.30–16.00 **Hanna Karhu**

(University of Helsinki/Finnish Literature Society)

What new archival materials of unfinished literary works can reveal about authorial image, literary history and writing processes?

In writer’s archives, in the literary drafts and other materials, there is often a fair amount of literary expression taking shape that not necessarily end to evolve in something published. These materials of unfinished works show however writers’ divers attempts to express something that, for some reason or another, is

difficult to express. Analysis of these kinds of materials can show also how literary trends, self-censorship and writers' expectations concerning reception manifest themselves in the writing. In some cases, materials of unfinished works also end up to be breeding ground for new literary works.

In my paper, I will present some corpuses of unfinished literary works, mainly from the Archives of Finnish Literature Society, that will deal with themes and subjects absent from (published) Finnish literature, or absent from writers published works. I will ponder on what is the relevance of this kind of literary material (and its genetic analysis) to the understanding of literary history, to the concept of a writer's oeuvre and to the analysis of literature taking shape in general. I will point out that apart from published works, also the unpublished works, works that have stayed "in process", are worth studying in genetic context.

Hanna Karhu – PhD, she defended her doctoral thesis *Säkeiden synty. Geneettinen tutkimus Otto Mannisen runokäsikirjoituksista* (Birth of Verses. Genetic Study of the Poetry Manuscripts of Otto Manninen) in 2012, where she studied the writing processes of Otto Manninen's poems. Now she is doing her postdoctoral study on Manninen's poetry's relations to Finnish folklore. Karhu is specialized in genetic criticism and study of literary manuscripts. She has also worked during 2016-2017 as a researcher in Finnish Literature Society's unit, Edith – Critical Editions of Finnish Literature and done research on unpublished/unfinished works of Finnish literature. She was one of the organizers of Genesis – Helsinki 2017.

16.00–16.30 **Tomasz Krupa**

(INALCO, Paris)

"The Halo Paul Celan". Romanian manuscripts of Paul Celan

This paper aims to question Paul Celan's writings in Romanian preserved as manuscripts in Bucharest and their significance for the very beginning of his German poetry.

The quote "The Halo Paul Celan" comes from his Romanian poem "Partisan of Erotic Absolutism" (in Romanian: *Partizan al absolutismului erotic*) and constitutes the first appearance of the pseudonym of Paul Pessach Antschel. Meanwhile, the word 'halo'

could serve to examine the question of his Romanian writing. Firstly, it appears as a kind of echo to his German poetics, issued in a linguistic and cultural environment other than German-speaking one. This allowed him to rethink his German poetry, considered later as one of the most important on the post-war European literary scene. Secondly, if we refer to the primary meaning of the halo, this observation gives us clues about the evolution of the Celan's subject, which is still in motion, always vague and observable especially in Romanian texts because of its ludic nature, probably never meant to be published.

Discussing the manuscripts of these texts, which I had the opportunity to consult in 2016, I propose to reconstruct the circumstances of the creation of these generally unknown texts and update their meaning for the poetic work of Celan, especially in the context of Jacques Derrida's "Schibboleth for Paul Celan".

Tomasz Krupa – Ph. D. student at Doctoral School 265 *Langues, littératures et sociétés du monde*, INALCO (Paris), a member of CREE (EA 4513).

16.30–17.00 **Karolina Górnjak-Prasnal**

(Jagiellonian University)

*Revealing the Archives of Polish Postwar Avant-Garde:
Tymoteusz Karpowicz and Krystyna Miłobędzka*

The presentation is aimed to discuss the unedited manuscripts and typescripts of Tymoteusz Karpowicz and Krystyna Miłobędzka, which are collected in the Ossolineum in Wrocław. Chosen aspects of this topic are to investigate in the context of the creative process of the post-avant-garde poetic work and the relations between writing and existence.

The idea of the archive analogizes with the concepts of the open work or work in progress, which remain indefinite and unbounded. The text is understood here as a record of the world being *in statu nascendi*. Basing on Jerome McGann's conderations, the proposed paper raises the question of materiality of the text in its different forms: a poem, a casual note or an index card. The manuscripts and typescripts are considered to be the crucial metatexts for

the research on these poets' output, especially in the aspects of inspirations, biographical traces and self-creation strategies.

Chosen collections of documents are significantly interrelated. The dialogue between the Archive of Tymoteusz Karpowicz and the Archive of Krystyna Miłobędzka and Andrzej Falkiewicz is the main focus of the study. The writers' acquaintanceship and shared interest are documented in the collections of letters (*Dwie rozmowy*) and interviews (*Szare światło; Mówi Karpowicz*). Archive findings provide an important amplification for their already published non-literary texts. Following Małgorzata Czermińska's reflections on the author's traces followed in the text, the study emphasizes – after Ryszard Nycz's term – “the sylleptic I” in Karpowicz's and Miłobędzka's poems and archived documents.

Moreover, the personal documents can shed a new light into the poets' reception, since they are often considered as the hermetic and isolated artists. A lot of acclaimed findings on their works need a profound revision up against the materials found in Ossolineum. This preliminary study is thought to initiate the further research on this topic.

Karolina Górniak-Prasnal – received MA in comparative literature. She is a PhD candidate in the field of literary studies at the Jagiellonian University in Cracow. Her MA thesis was published as a book titled *Dwudziestowieczna poezja polska w kontekście anglo-amerykańskiego modernizmu. Stoje zadrzewne Tymoteusza Karpowicza i The Pisan Cantos Ezry Pounda* [Twentieth-century Polish Poetry in the Context of Anglo-American Modernism. Tymoteusz Karpowicz's “Stoje zadrzewne” and Ezra Pound's “The Pisan Cantos”] (2016). It was a winning MA thesis in the 14th Contest for Czesław Zgorzelski Prize. She took part in several abroad or international conferences, for instance: 6th EAM-Conference 2018 in Münster (2018), 22th International Conference “Current Issues in Literary and Cultural Research” in Liepāja (2016), International Interdisciplinary Conference “Poetics of (Mis) understanding: Culture-Making Potential of Interference in Artistic Communication” in Warszawa (2017), 1st and 2nd International Conference on *Comparative Studies of Language and Culture in Poznań* (2015, 2017). She published papers on Polish and Anglo-American modern poetry in the journals like “Ruch Literacki”, “Poznańskie Studia Polonistyczne”, “Wielogłos”. The participant is a fellow of the Polish-American Freedom Foundation (2015–2017).

Session III Genesis and its editorial representations (2)

15.30–16.00 **Elsa Pereira**

(University of Lisbon – CLUL)

*Versions, variants, and the genetic orientation to text:
brief insights for a digital edition*

Although the idea of versions and variants is not relevant to strict genetic criticism (De Biasi, 2011: 40-41), the versioning approach is central to other schools of the so-called “genetic orientation to text” (Shillingsburg & Van Hulle, 2015), meant as an umbrella for the network of editorial theories that focus on draft manuscripts and the dynamics of the writing process (Dillen, 2015: 15).

With this presentation, I intend to elaborate on the concept of versions, applied to scholarly editing with a genetic orientation. Given that versions are essentially an editorial construct (Shillingsburg, 1996: 44), we should ask what constitutes a version, when a literary work is documented in multiple manuscript witnesses, each of which consists of a multi-layered network of “temporal unit[s] of writing” (Vanhouette, 2006). At what point does a series of variants become a new version? Should we consider that each witness corresponds to one version of that work? May a source document with several revision layers contain different versions? In that case, how should those versions be collated and presented to the user of the edition?

Based on theoretical questions such as these, the paper will consider possible ways to process intra- and interdocumentary variation in a digital edition of poetry by the Portuguese writer Pedro Homem de Mello (1904-1984) and discuss the affordances of the electronic medium to achieve a comprehensive representation of the writing process.

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Elsa Pereira is a junior researcher at the Centre of Linguistics of the University of Lisbon, working on a genetic-critical edition of poetry by Pedro Homem de Mello (1904-1984). In 2013 she finished her PhD at the University of Porto (with a 7-volume genetic-critical edition of the works by João Penha), and in 2014 she was awarded a post-doc grant from the Portuguese Foundation for Science and Technology. Her research interests are in the area of Portuguese literature, with a main focus on textual studies and scholarly editing.

16.00–16.30 **Hanna Kurtén**

(The Society of Swedish Literature in Finland)

Hands on digital editions: Displaying variants in Zacharias Topelius (1818–1898) children's literature.

If my walking stick was a gun I would have shot him. Or would I have? – *Zacharias Topelius, freely rendered*

The author, editor and professor Zacharias Topelius (1818–1898) wrote almost daily during seven decades. The authorship is unique in its extent and diversity and especially Topelius's children's writings were influential. The author did not only affect generations of youngsters in 1900s Finland, he established a new genre in Swedish literature: children's literature.

Topelius children's literature was widely read both in Finland and in Sweden. The fairy tales, poems, "songs" and plays were published both in periodicals and as printed volumes. The early parts of the grand-series, *Läsning för barn (Reading for Children)* in eight volumes, were reprinted up to six times during Topelius's lifetime.

This qualifies as a valuable source of information regarding the set of ideas presented to Finnish (and Swedish) children in the 19th century. The extent of the material also challenges retrospection due to the reprints; regularly edited by the author over time.

Thus, if you would want to publish a critical edition, including a tidy digital overview of these changes, what would it look like?

A solution was developed at The Society of Swedish Literature in Finland in the 2000s. At the Society, we publish a digital critical edition of Topelius's works richly commented and accessible both as desktop and as smartphone-tablet version. Licensed by Creative Commons (CC BY-NC-ND 4.0) it is aimed at scientific usage.

Encoding the variants, we adapt the TEI-standards (Text Encoding Initiative), using the Oxygen XML editor for text encoding. The edition is built on a generic platform and the user interface makes it possible to display all the up to five varying texts vertically. This enables you to find and view a certain case, in a certain context. I will illustrate this in a case by finding and displaying evolving ideas of animal rights in Topelius's fairy tales.

Hanna Kurtén, Master of Arts (University of Helsinki), editor at The Society of Swedish Literature in Finland, where Hanna annotates a critical edition of Zacharias Topelius's *Läsning för barn (Reading for Children, forthcoming in the series Zacharias Topelius Skrifter)*.

16.30–17.00 **Jürgen Scholz**
(Society of Swedish Literature in Finland)

"A remarkable day – second grade". Pictograms and illustrations in manuscripts as a challenge for a digital edition

Zacharias Topelius Skrifter (ZTS), the writings of Zacharias Topelius, is an ongoing scholarly editing project at the Society of Swedish Literature in Finland. In this edition, we publish the

collected works of the Finland-Swedish author Zacharias Topelius, both digitally and in print.

Topelius was a versatile author who published texts in a wide range of genres, and who kept a diary and wrote many letters. In my presentation, I will talk about the latter two genres and the digital environment: How do we communicate text criticism in digital editions, and as an example, how do we reproduce illustrations that have a semiotic meaning?

Topelius kept a diary as a student and he wrote letters during his whole life. A large number of letters are preserved. I will initially talk about transferring these manuscript pages into a scholarly edition in a broader sense. Based on genetic text critic I will focus on writing as a process, not just as a result. This means that I will discuss how we highlight spatial and temporal changes and variants in the digital edition, and how our readers and users can find this information. The digital platform and XML-TEI have created new opportunities.

Graphic markings in the manuscripts have proven a challenge to publish. These markings have semiotic value and are thus an integral part of the text. There are three different types of textual ornaments. Firstly, Topelius marked and decorated some dates to illustrate this day's attribute as "remarkable", "good" etc. based on an included key. His ambition was to categorize and sort them. Secondly, he used hand-painted pictograms and symbols for recurring people and places. Lastly, Topelius wrote about his amorous feelings in an own code writing. I will present challenges, advantages and disadvantages with our solution and way of presenting these semiotic illustrations.

Jörgen Scholz – M.A., Zacharias Topelius Skrifter (ZTS), Svenska litteratursällskapet i Finland (Society of Swedish Literature in Finland). Since 2017 editor at the Society of Swedish Literature in Finland, Zacharias Topelius Skrifter (ZTS), Helsinki, he studies in comparative literature, Swedish and history at Åbo Akademi University, University of Iceland and University of Greifswald. Presentations: "The agony of choice. Making decisions on textual variants in a scholarly editing project", Author as Editor and Editor as Author. The European Society for Textual Scholarship (ESTS), Charles University, Prague, 2018; "Reykjavik Calling: *The Atom Station* by Halldor Laxness,

a Modernist City Novel in Iceland”, Literary Second Cities. The Second International Conference of the Helsinki Literature and the City Network (HLCN), Åbo Akademi University, 2015. Publications: “Socialistiska förebilder för läsarna. Jämlikt tilltal i Erwin Strittmatters barnbok *Tinko*”, i: *Finsk Tidskrift* 2 (2013), s. 43–52; “Nordiska författare mellan pärmar och på internet”, i: *Finsk Tidskrift* 3–4 (2012), s. 84–86.

17.30–18.30 KEYNOTE LECTURE 2

Paolo D'Iorio

(Institut des Textes et Manuscrits Modernes)

Nietzsche's Library: Digital edition and genetic-philosophical commentary.

This project aims to publish on the web a reconstructed catalogue and a digital reproduction of all the preserved books contained in Nietzsche's private library and to provide a philosophical commentary of the books which played a significant role in the genesis of Nietzsche's philosophy. The digital version of the catalogue, the facsimiles reproduction of all the pages, and all the philosophical commentaries will be published in the Nietzsche Source web site and will be freely available for all the community of Nietzsche Scholars in the world (www.nietzschesource.org). Nietzsche Source, edited by the Équipe Nietzsche, already published a facsimile edition of Nietzsche's manuscripts, the digital version of the reference critical edition, and a newly founded international and multilingual Nietzsche journal. Thanks to a specific contextualisation feature called Contexta, the Nietzsche Source website will allow the interlinking of Nietzsche private library with all existing material. In this way it will be possible, for example, while reading the facsimile of an annotated page of a book from the private library, to switch to the relevant passage of the philosophical commentary, to the page of Nietzsche manuscripts in which Nietzsche copied his marginalia and finally to the textual places in the complete work in which Nietzsche published the considerations born in contact with his reading.

Paolo D'Iorio – a musician and philosopher by training, Paolo D'Iorio is currently Director of the Institut des textes et manuscrits modernes (CNRS / École Normale

Supérieure) where he is also in charge of the “Nietzsche” and “Digital Humanities” teams. Between 2002 and 2005, having received the Sofja Kovalevskaja Prize from the Alexander von Humboldt Foundation and the German Ministry of Research, he led a multidisciplinary research group at the University of Munich (LMU) on his project “HyperNietzsche”. From 2007 to 2011, he worked in Oxford as a visiting fellow at the Oxford Internet Institute, a member of the Maison Française d’Oxford and a research fellow of the Oxford e-Research Centre. As a Nietzsche specialist, Paolo D’Iorio works on the interpretation of his philosophy and the edition of his work, combining the background of Italian and German traditions with the new approach of French genetic criticism. He is General Editor of Nietzsche Source, a scholarly website publishing the digital version of the reference critical edition and a new complete facsimile edition of Nietzsche’s texts and manuscripts.

Thursday, 13 June

9.00–10.00 KEYNOTE LECTURE 3

Hans Walter Gabler

(Ludwig-Maximilians-Universität, München)

Laying Foundations for Genetic Criticism in Digital Genetic Editing

For decades, *critique génétique*/genetic criticism and genetic editing have led largely parallel existences—in mutual awareness of one another, yet with limited mutual understanding of respective procedural practices and their respective underlying conceptions. An important reason for their mutual sense of kinship only at a distance lies in the traditions from which the disciplines (respectively) derive. *Critique génétique*/genetic criticism is a distinct mode of literary criticism, genetic editing one of scholarly editing, itself the pragmatic branch of textual criticism, (or *philologie*, by French nomenclature).

At the source, their object materials are essentially identical. They consist in the evidence in print, or in material writing, of text instantiations of artefacts in language. Developing from the late 1960s onwards, *critique génétique* (eventually followed by genetic criticism in scholarly environments outside France) illustrated its

critical argument about writing processes in an analogue mode, with mimetic transcriptions of such evidence. Genetic editing, by contrast, even during its initial phases of presentation and publication in book form, recorded the same type of evidence analytically. Presentations in print featured meta-marking to render through symbols the analysis of the evidence for genetic processes of writing and text. As editing in general, and genetic editing in particular, went digital, such 'meta-marking' served as template for mark-up patternings and systems. These were, at the same time, derived from 'digitally-born' formalist mark-up of text structures such as SGML, subsequently XML. XML was, importantly, customised for present-day general as well as genetically specific purposes in successive incarnations of XML-TEI [Text Encoding Initiative].

Within digital editing, significant advances are in the process of being made in generating visualised analytic output from analytically encoded digital records of writing and texts. By the processes of digital editing, such output is designed into (new forms of) editions, specifically into digital genetic editions. Digital genetic editing, as thus generated from analytically encoded source data, thereby specifically incorporates the conceptuality of genetic criticism. This means, too, that digital genetic editing has on offer technologies to help genetic criticism to advance from analogue to analytic transcription and mark-up, thereby to set the presentation and display of its reference materials on a new digital footing.

If *critique génétique*/genetic criticism needs to develop ideas and concepts of how not mimetically, but analytically to transcribe and mark up its object materials from documents and dossiers, digital genetic editing, reciprocally, will need to extend its present ranges of mark-up options and dimensions, as well as of modes of digital visualisation and analysis. Digital editing will need to be re-dimensioned so as to encompass, too, the critically discursive ranges of genetic criticism. Re-dimensioning here should extend to mark-up for retrieval not only of forms, concatenations and structures of writing and the written (as is hitherto largely the case), but also of semantic trajectories of texts. Genetic editing and genetic criticism stand mutually to profit from such advances.

Hans Walter Gabler is Professor (retired) of English Literature and Editorial Scholarship at the Ludwig Maximilians University of Munich, Germany, and, since 2007, a Senior Research Fellow of the Institute of English Studies, School of Advanced Study, London University. He undertook, as editor-in-chief, the *Critical and Synoptic Edition* of James Joyce's *Ulysses* (1984), and the critical editions of Joyce's *A Portrait of the Artist as a Young Man* and *Dubliners* (both 1993). In Munich from 1996 to 2002, he directed an interdisciplinary graduate programme on "Textual Criticism as Foundation and Method of the Historical Disciplines." From 2008 to 2010, he was Chair of the ESF-COST Action A32, "Open Scholarly Communities on the Web" (founded by Paolo D'Iorio), and between 2014 and 2016 served as coordinator of a transatlantic research project "Diachronic Markup and Presentation Practices for Text Edition in Digital Research Environments". Through his research on writing processes he seeks to advance theory and practice of the digital scholarly edition in a Digital Humanities environment.

10.00–11.00 **KEYNOTE LECTURE 4**

Wim Van Mierlo

(Loughborough University)

Paper, Ink and Inspiration: Genetic Criticism and Poetic Process

The English Romantic poet P. B. Shelley likened inspiration to a fading coal: like an invisible, inconstant wind lightening a coal to brightness, inspiration comes to the poet filling him poetic excitement, but as soon as composition begins inspiration is on the wane. Notions like these of inspiration and the imagination are imbricated with our understanding of how poetry comes into being, even if modern poets and critics no longer subscribe to such traditional abstractions. When John Keats, another Romantic poet, forced himself to write at his desk for several hours at a stretch, or when Simon Armitage, a contemporary poet, says that writing poetry mainly involves pushing words round a piece of paper, are they denying Shelley's conception of the imagination? Do the drafts and manuscripts of poets in the archive, which bears testimony to the painstaking labour of composition, suggest that there is no such thing as inspiration at all? Yes and no. In this paper I want to explore what presence the imagination has in the composition of poetry. This examination will involve an examination, and reconsideration,

of such crucial genetic terminology as “trace”, “process”, “reécriture” and so on, terms which (with notable exceptions) have been analysed for the genesis of works of prose, but not for poetry. Taking a comparative approach, with case studies chosen from English literature, I want to consider *how* poets write; to look at the techniques and “procedures” they apply, at the modes and mindsets they create around them, and even at the materials they use – paper, pen and ink – to bring their poetry into being. Poetry cannot be “willed”, Shelley said; nonetheless poets work very hard to do just that.

Wim Van Mierlo is Lecturer in Publishing and English at Loughborough University and President of the European Society for Textual Scholarship. He has published widely on textual scholarship and literary archives, as well as on the work of James Joyce among other authors. His genetic edition of W. B. Yeats’s *Where There is Nothing* and *The Unicorn from the Stars* was published by Cornell University Press in 2012 in their Cornell Yeats Series. He is also editor or co-editor of several collections of essays: *Genitricksling Joyce*, *The Reception of James Joyce in Europe* and two special issues of *Variants*, one on *Reading Notes* and one on *Textual Scholarship and the Material Book*. His most recent essay, “What to do with Literary Manuscripts? A Model for Manuscript Studies after 1700”, appeared last autumn in *Comma: International Journal on Archives*.

11.45–13.15 Parallel Sessions

Session I **Genetic criticism and the sound**

11.45–12.15 **Wojciech Kruszewski**
(John Paul II Catholic University of Lublin)

Notes on a phonetic genesis of Adam Mickiewicz’s poetic writings

Writings by Adam Mickiewicz have remained basically beyond an interest of genetic critics so far. The first reconnaissance in the poet’s archive however shows a great possible impact of genetic studies on our knowledge of the prominent figure of Polish Romanticism and his works. The proposed paper is intended to

develop remarks formulated in an article of mine published in 2018 in the magazine “Sztuka Edycji”: Adam Mickiewicz’s manuscript of signature 38 : a re-reading. The subject of my analysis were selected drafts of poetic records by Mickiewicz. My goal was to check how the author transformed a phonetic structure of his works during a writing process. In my previous study I put forward the thesis that the poet repeated a particular sound pattern in subsequent writing phases. To put it maybe a little bluntly: Mickiewicz “heard” his poems rather than “understood” them. It is a phonetic scheme that determines an identity of his literary works. An inclusion of another Mickiewicz’s drafts in a genetic study allows us to check this thesis. An identification of such a phonetic pattern and a way it is modified allows us not only to set out thesis on Mickiewicz’s creative process. Application of such results can also be used to revise current editorial traditions regarding poetic works by Adam Mickiewicz.

Wojciech Kruszewski – professor, head of the Chair of Textology and Editing at the John Paul II Catholic University of Lublin, editor of poetical works by Anna Kamieńska (*Wiersze przemilczane*, 2008), translations by Józef Czechowicz (2011, together with Dariusz Pachocki), letters of Tadeusz Różewicz. Author of a monograph *“Rękopisy i formy: studiowanie literatury jako sztuki poszukiwania pytań”* (Manuscripts and Forms: the Study of Literature as the Art of Discovering Questions, 2010).

12.15–12.45 Georgy Vekshin

(Moscow Polytechnic University)

Towards the building of genetic phonostylistics of the text

A genetic view on traditional subjects of humanitarian knowledge allows to see new potentials for linguistic study of speech, in particular - the prospects for constructing genetic semantics, genetic stylistics, genetic prosody and syntax of the text. The proposed paper presents a version of the theory of sound structure formation in poetry, i.e. genetic phonostylistics of the text. The analysis of Alexander Pushkin’s manuscripts makes it possible to find some regularities of creating a poetic text at the sound-compositional level, which are typical for the poet. Based

on a syllabocentric approach to text analysis, the paper will show in detail how the structure of sound repetitions was changing in the process of the work on the poem “The Avalanche”, one of those where the role of sound organization is considered to be especially great. The possibility of visualization of the genesis of text at the sound level is demonstrated with the use of the “Vidertext” and the “Phonotext” web services.

Georgy V. Vekshin – Doctor of Philology, he 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 Vidertext 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.

12.45–13.15 Jason Wiens

(University of Calgary)

Sounding Difference: Genetic Criticism and Literary Audio Recordings

A survey of genetic critical approaches since the 1970s reveals that audio recordings of writers reading their work have not typically been considered part of that work's *avant-texte*. This may be because genetic approaches have overwhelmingly addressed the work of canonical European writers of the 19th and early 20th centuries, of whom such audio recordings are either non-existent or extremely limited. However, the emergence of the public literary reading as a crucial site for the dissemination and production of literary texts since the 1950s coincided with an increased availability of recording technologies. This has resulted in the creation of substantial audio archives, alongside traditional print archives, documenting the development of writers' work over this period. As Kate Eichhorn observes, because the public reading is often the site of a preliminary staging of work before an audience, "many poets consider reading works in progress to an audience to be a vital part of the editing process."¹ If, as Daniel Ferrer puts it, "the *avant-texte* encompasses every document that can be construed as entering into a relation of variation with the final work,"² this paper will argue that audio recordings must be included among those documents. The paper will take as its case study the work of Japanese-Canadian poet and artist Roy Kiyooka (1926-1994), specifically his sequence "The 4th Avenue Poems."

The sequence was continually revised and republished over the arc of Kiyooka's poetic career, and its composition process left behind a rich archive of both print and audio documentation. The

1 Kate Eichhorn, "Past Performance, Present Dilemma: A Poetics of Archiving Sound." *Mosaic* Vol. 42, No. 1, 2009, 183-198. 188.

2 Daniel Ferrer, "Variant and Variation: Toward a Freudo-bathmologico-Bakhtino-Goodmanian Genetic Model?" *Genetic Criticism and the Creative Process: Essays from Music, Literature, and Theatre.* Ed. William Kinderman and Joseph E. Jones. U of Rochester P, 2009. 35-50. 48.

paper will explore the challenges posed by incorporating analysis of audio variants into a genetic critical methodology.

Jason Wiens – Dr, he is a Senior Instructor and Associate Head, Undergraduate Students Affairs, in the Department of English at the University of Calgary in Calgary, Canada. He has published widely on Canadian Writing, and is currently editing a special issue of *English Studies in Canada* on “Pedagogies of the Archive.” He is a co-applicant on the SpokenWeb project, funding by the Social Sciences and Humanities Research Council of Canada, which is creating a linked database of digitized audio recordings of Canadian writers.

Session II Revealing archives, changing perspectives (1)

11.45–12.15 **Katarina Pihlflyckt**
(The Society of Swedish Literature in Finland)

Zacharias Topelius and the Ice Age Theories. A Case Study on the Significance of Background Material in Genetic Criticism

Zacharias Topelius (1818–1898) was a professor in history and geography in Helsinki 1854–1875, during a century when new theories about the ice age and isostasy emerged and were argued. Topelius’ stand – and changes in his views – over the years are known and well documented in many of his writings, everything from academic texts to poetry.

In older age, Topelius became more conservative and religious than before, in some ways contradicting with the modern theories on the ice age that emerged in the late 1800’s. Nevertheless, he suddenly embraced a modern standpoint in the book *Finland in the 19th Century* (1893). Was this standpoint really Topelius’ own or had he been edited by the publisher, the younger and more modern Leo Mechelin (1839–1914)? There is no preserved manuscript, which might or might not have been enlightening. Instead, there is a correspondence between Topelius and Mechelin, where they are discussing editorial matters in the book and arguing about details. In the new critical edition of *Finland in the 19th Century*

(SLS 2019), genetic issues need to be investigated, even though the edition itself presents the final intention.

The aim of this presentation is to study the significance of genetic criticism when researching issues that cannot be solved just by the available textual critical methods. Could an enlightening correspondence and other texts from the same time about related matters, like religion, be used to form an idea of what the original manuscript might have looked like? Is it possible to strip down the final intention to what Topelius actually believed – *avant-texte* – by using background and secondary material? Since Topelius was central in forming many of the founding ideas around history and geography in Finland, his personal intentions are important to identify for an accurate historical record.

Katarina Pihlflyckt is a historian (Master of Arts), who has been working as an editor at the critical edition of Zacharias Topelius Skrifter (ZTS) since 2007. She has previously published *En resa i Finland* (Topelius' work on history and geography in Finland from 1872–1874; digital and printed edition, 2013), and participated in several other critical publications at ZTS and the Society of Swedish Literature in Finland. For the moment she is working with the publications *Finland i 19de seklet* (*Finland in the 19th Century*, a work on history and geography from 1893, to be published digitally in the winter of 2019) and *Academica* (Topelius' academic texts from the 1840's to 1890's, to be published digitally 2020).

12.15–12.45 **Sakari Katajamäki**

(Finnish Literature Society)

The Stubs of Removed Leaves: The Genesis of Aleksis Kivi's Lost Pages

Most of the Aleksis Kivi's (1834–1872) poetry manuscripts that have remained are written in five interrelated fascicles. He aimed to make a collection of poetry based on these poems, but he never managed to finish this project. Some poems have several versions that are written in different fascicles. On the whole, the genetic relations between these fascicles seem to be very complex and it is hard to find any straightforward chronological order of the writing process.

One tricky piece on this intriguing puzzle is that Kivi (or someone else) has cut out several leaves from two of these fascicles. Even more interestingly, the remained stubs of these leaves sometimes contain sporadic remnants of writing, either from the first or last letters of the lines (from the stubs of *recto* or *verso* side). These tempting findings have raised several questions regarding the genesis of Kivi's poems. What could these tiny fragments of letters or words reveal about his writing? Would it be possible to trace any connections between them and the remained poems?

What makes these research problems challenging is that a manual testing of a potential match between each fragment and over 10 000 lines of the known poems by Kivi would require over 6 000 000 operations of comparison. Fortunately, our editorial team managed to develop a functional comparison technique and we even detected interesting relations between the stubs and Kivi's other poems. In my paper, I will introduce these analysing techniques and discuss how our findings illuminate Kivi's writing process and the genesis of his poetry.

Sakari Katajamäki – Dr, works as managing editor of the Finnish Literature Society's unit, *Edith – Critical Editions of Finnish Literature*. Currently, the Edith unit is preparing critical editions of the works of Aleksis Kivi (1834–1872). Katajamäki has been a board member of the European Society for Textual Scholarship and he is a founding member of the GENESIS conference series.

12.45–13.15 **Paweł Bem**

(The Institute of Literary Research of The Polish Academy of Sciences)

Defunct lives. On few characters of Czesław Miłosz's manuscripts from the 1950s.

The post-war period in the life and work of Polish writers was difficult: circumstances forced them to somehow respond to war events and determine their own status in the new reality. Miłosz, first as a regime consul in the United States, then as an immigrant who breaks with this regime and stays out of the country, repeatedly mentions in his correspondence from that time that he does not understand the “cult of ruins” sustained in Poland and he postulates

“to somehow ventilate the time of occupation”. After the war, from a distance, Miłosz wonders about the fate of a young generation in Poland fed with “national mumble”, while they should be taught “about animals, about flowers, about the global economy, about Greece, about Rome, about astronomy, about Tintoretto and about a thousand things, but not about Poland as the navel of the world because it means only a trauma, torment and blood”. One could be astonished by the poet’s letters from 1945-1950. It is futile to look for the direct mentions of the war on the pages of these letters, there are no memories of friends who have died, there is no holocaust. This tendency is present also in the first half of the 1950s in Miłosz’s correspondence, but in his poetry it is no longer so obvious: it can be said that *Światło dzienne* (1953), Miłosz’s first volume of poetry as an émigré, is largely based on the ambivalent attitude to the experience of the recent past. The writer’s fluctuations and ambivalences from this time become even more pronounced and obvious in his poetic manuscripts from the 1950s. Their critical reading can show what obstacles the poet’s creative process has gone through, and the analysis of some texts abandoned or in the course of work transformed into other forms can show how Miłosz tried to deal with the theme of war, post-war, death and memory. In my speech I would like to talk about this struggle on the example of the few characters of Miłosz’s work, who remained (only?) as genetic traces on the pages of the poet’s manuscripts from this difficult time.

Paweł Bem – assistant professor at the Center for Philological Studies and Scholarly Editing at The Institute of Literary Research of The Polish Academy of Sciences, Warsaw. Bem edits a series „Filologia XXI”, his recent publications include monography *The Dynamics of a Variant on Czesław Miłosz’s poetry* awarded the Inka Brodzka-Wald Award for doctoral dissertations in the humanities (2018).

Session III
Poets and their drafts

11.45–12.15 **Sergey Geychenko, Angelina Skalkina**

(Kosygin Russian State University)

(Moscow Polytechnic University)

Creative intention and genesis of the text: “light” and “dark”
Alexander Blok

The poetics of Alexander Blok, the greatest poet of Russian symbolism, is often called the poetics of contrast. Light and darkness, harmony and chaos, heaven and hell are only a few signs of the contrasting world of Blok. The substantial feature of Blok’s poetry is the fact that dramatic changes in tonality, relations of radical contrast are typical for the interaction of neighboring texts or those standing close in his book. Our research is based on the supposition that Blok’s being a poet of contrasting creative intentions and sharp emotional modulations may be reflected in the nature of the creative process itself. The structure of Blok’s manuscripts generally confirms this hypothesis.

The paper will review the manuscripts and show the genesis of two adjacent and sharply contrasting poems of 1902, included in the *Verses About the Beautiful Lady* and reflecting the “light” and “dark” poles of the psychological states of the lyrical hero. The neat, thoughtful, logical way of correction of the “light” Blok, and, on the contrary, chaotic, expressive correction typical for the “dark” style of Blok will be discussed. In particular, there are obvious signs of the “dark” style of Blok’s writing - the lines are written randomly, the horizontal ones are interlaced by vertical ones; the degree of pressure on the pencil varies from light to literally scratching the paper; crossing out is impulsive, as if the author was annoyed by the fact that “wrong” words came to his mind. The process of creative search and anxiety of the “dark” Blok is expressed not only in the chaotic sequence of revisions, but also in the very nature of his script.

Sergey Geychenko – born in 1988, Moscow, Russia. Graduated from Moscow State University of Printing Arts in 2010, PhD philology in 2013. Field of scientific work: language criticism, verse theory, poetics, stylistics, genres studies. Assistant professor at Kosygin Russian State University, Russian language department. Poet, musician and composer, member of literary and musical projects.

Angelina Skalkina is the second-year student at the Institute for Editing and Journalism, Higher School for Printing Arts and Media Industry, Moscow Polytechnic University (Dep. of Editing and Book Studies). In 2017, she joined the Videotext project team, studying Alexander Blok's drafts in the context of biography, individual poetics and the genesis of his creative works.

12.15–12.45 **Dariusz Pachocki**

(Catholic University of Lublin)

From nothingness to nothing. The creative process of Bolesław Leśmian

The history of the literary output of Leśmian was studied by many scholars. However, the analyses which have been undertaken so far were of literary or linguistic nature, also the biography of the poet was studied (see biography). So far philological analyses of his works have not been undertaken very often. Nevertheless, it is not the scholars that should be blamed. Assuredly a lot of them would consider such actions but they lacked proper source materials. An examination of the creative process, the examination of the following phases of the formation of text, the compilation of its various variants or attribution problems in research on the literary output of Leśmian have not practically existed so far. It is probably related to the fact that manuscripts of the poet survived the war in a fragmentary form and the ones which survived are the most frequently fair copies (without cross-outs and consecutive versions of a given fragment). Therefore, they did not constitute material which is suitable for philological analyses. It is my conviction that the literary output of Leśmian should not only be subject to genetic criticism, but it simply requires them. Interestingly, these manuscripts, in addition to the author's corrections, show various interventions of other people (eg made by the censor).

Dariusz Pachocki – an assistant professor in Polish studies at John Paul II Catholic University of Lublin. Autor of: *Stachura infinite (Stachura totalny, Lublin 2007)*. He has edited works of: Józef Czechowicz, Stanisław Czycz, Edward Stachura, Władysław Broniewski, Bolesław Leśmian, Leopold Tyrmand. He has also published in the following literary research journals: „Pamiętnik Literacki”, „Teksty Drugie”, „Ruch Literacki”, „Tematy i Konteksty”; he also co-operated with „Sztuka Edycji”. Scholarship holder of Bolesław Leśmian Fellowship (Harry Ransom Center, USA) and Hoover Institution Fellowship (Stanford University). His interests include scholarly editing, textual and genetic criticism.

12.45–13.15 **Vasily Vorobyov**

(Moscow Polytechnic University)

*The birth of the text in Vladimir Aristov's poetic laboratory:
a discrete-level model*

The paper is based on original materials - manuscripts of one of the most famous modern Russian poets Vladimir Aristov, with the involvement of detailed comments received directly from the author. The nature of the of the draft's formation and the principles of Aristov's work on the poem are of particular interest as they presumably embody a rare type of generative thinking, reflected by the structure of the manuscript. In this talk all stages of text creation are traced, as well as manuscript topography is being analyzed. The essential feature of Aristov's text genesis is a distinct tendency to perform the manuscript by discrete layers which are separated by line and which gain relative autonomy in the poet's mind as a separate sequentially arranged clean copies. This principle of the creative process organization correlates with one of the most stable images of Aristov's poetry - the multilayered nature of the earth and, in particular, with his specific geological metaphors. This suggests a peculiar geology of the text and the manuscript of Aristov, whose strong children's impressions are closely connected with the work of his parents in geological expeditions. From the point of view of genetic semantics of the text, the most important question in this case is when the moment of exhaustion of the layer comes and the need to create a new one appears. In this context, a special attention is paid to an unusual Aristov's installation of his text in the form

of transparent sheet films on which fragments of text are written by hand and which, when folded, shine through each other and can be read sheet by sheet while being flipped.

Vasiliy Vorobyov studies Antique Book Trade at the Higher School for Printing Arts and Media Industry of Moscow Polytechnic University. His scientific interests include Russian poetry of XIX – XXI centuries, poetics and textual criticism. Since 2017 he is a participant in the VideoText project, working on the manuscripts of modern poets (Vladimir Aristov). In 2018 he published the article “The motive of a split in the language and poetic consciousness of N. Zabolotsky” in “Language and thinking: psychological and linguistic aspects” (Moscow: RAS Institute of Linguistics, 2018).

15.15–16.45 Parallel Sessions

Session I Co-Creation

15.15–15.45 **Dmytro Yesypenko**

(Taras Shevchenko Institute of Literature, National Academy of Sciences of Ukraine)

The-Co-Creation and Anonymity: From the Adaptation to Translation of ‘Sorok let’-‘Forty Years’ Novel by Kostomarov and Tolstoy

This work became a fact of both Ukrainian, Russian and British literary history. The ‘Forty Years’ novel by the Ukrainian and Russian historian Mykola (Nikolai) Kostomarov exists in two his versions: Ukrainian ‘Sorok lit: Narodna myrians’ka kazka’ [Forty Years: A Secular Folk Tale], written in 1840, and ‘Sorok let: Malorossiiskaia legenda’ [Forty Years: A Little Russian Legend], published in Russian in 1881. Russian classic Leo Tolstoy was so excited by Kostomarov’s text that he prepared his own version of it in 1886. The following version, English translation of Tolstoy’s adaptation (1902) was one of the first English translations of a prose text originally written by a Ukrainian writer.

In my report, I want to focus on the latter two versions of the work, namely Tolstoy’s adaptation and its English translation. With

the help of preserved sources of text such as drafts, correspondence, and memoirs I will consider the phenomenon of teamwork by Tolstoy and his assistants Vladimir Chertkov and Nikolai Ozmidov in the process of creation of the text. Also I will question the established thesis that the process of re-writing by ‘Tolstoy’s team’ was merely usual reduction and simplification but not the creative version with new essence and messages. In the case of English translation for ‘The New Age’ journal there was another example of an interesting collaboration between an anonymous Russian native speaker and the English publisher of Tolstoy’s works, Arthur C. Fifield. Archival material can help shed the light on the process too. Furthermore, I will propose a hypothesis about the person of the translator, and base my conclusions on both sources of the text history and results of the analysis with the use of digital tools. Overall, my attention will be paid to the features of changes brought into the text of the novel, as well as to the modifications of sense intended for different audiences in both adaptation and translation of the ‘Sorok let’ - ‘Forty Years’.

Dmytro Yesypenko – Research Fellow, Taras Shevchenko Institute of Literature, National Academy of Sciences of Ukraine; Adjunct Research Fellow, Monash University (Australia). The area of his specialization and interests includes issues of textual scholarship and scholarly editing (digital editing as well), literary source studies and book history, Ukrainian historical and literary process of the 19th – early 20th centuries. During the years 2008-2017 his monograph on Ukrainian novelist Borys Hrinchenko and number of articles about the phenomena of Ukrainian historical and literary process have been published. Also, he prepared for publication in scholarly journals few literary texts and archival documents. In the years 2012-2018 he participated in several research projects funded by Ukrainian, Australian and Slovak research councils. His tasks there included writing of scholarly papers, archival and library research as well as organizing and participating in academic activities (conferences, seminars, workshops etc.). He experienced bilateral and multilateral cooperation with many colleagues from different research centers of Europe, North America, and Australia. At the moment jointly with colleagues from the Monash University and the University of Victoria (BC, Canada) as editors, he is preparing an extensive collection of about 50 papers in the field of Ukrainian and Slavic studies written by the authors from all over the world.

15.45–16.15 **Michalina Kmieciak**

(Jagiellonian University)

Polyphonic Journal: Aleksander and Ola Wat as Co-Authors of Journal Without Vowels

In my presentation I will describe two versions of Aleksander Wat's *Journal Without Vowels*: its original typescript written by Wat and surrounded by his own notes and the first typescript made by Ola Watowa which was used to prepare the journal's final edition (published for the first time in 1986, edited by Krzysztof Rutkowski). Wat's journal cannot be therefore treated as a typical work of art, because it is not a complete and independent artifact. Ola's typescript in a way „blocks out” Aleksander's original version, but at the same time displays it in the only acceptable form.

To describe the original typescript I would like to use the terminological cluster in which we find notions of a palimpsest and performative page. Wat's journal might be seen as an *avant-texte* created by the author that next becomes a *draft* (on which Wat makes his own notes), and later becomes a draft for his wife who prepares the journal for publishing. It consists of overlapping notes, comments and deletions. At some point original typescript disappears, covered with many revisions.

The concept of a palimpsest does yet not resolve the problem of Wat's journal, since on the page we can see two authors that carry on a dialogue with themselves and with one another. Deliberately they use different writing strategies (colours of ink, types of stationary, types of notes) – that make the page of a journal a „thing to look at and listen to” – a *page performative* – impossible for linear reading.

Michalina Kmieciak – Dr, literary critic, interested in comparative literature, avant-garde and intermedial studies. From 2015 works in the Chair of Literary Theory and also in the Centre for Avant-Garde Studies in the Faculty of Polish Studies at the Jagiellonian University in Kraków. She published two books on the Polish and European avant-garde: *Oblicza miejsca. Topiczne i atopiczne wyobrażenia przestrzeni w poezji Juliana Przybośa* (*Aspects of Place. Topical and Atopical Images of Space in the Poetry of Julian Przyboś*, Universitas, Krakow 2013), *Drogi negatywności. Nurt estetyczno-religijny w poezji i muzyce awangardowej w XX wieku* (*Paths of Negativity. The Aesthetic-Religious Tendency in Avant-Garde Poetry and Music in the 20th*

Century, Jagiellonian University Press, Krakow 2016). From 2012 to 2015 worked on a project *Central and Eastern European Avant-Garde: Innovation or Repetition?*; in 2016 started (together with Iwona Boruszkowska) a project *Modes of Avant-Garde Behaviour* financed by the National Centre for Science in Poland. Organized and participated in several lectures and discussions about Polish and foreign avant-garde practices. Presented her findings during conferences and in Polish scientific journals.

16.15–16.45 Valentina Chepiga

(Institut des Textes et Manuscrits Modernes)

Multilingual creation. The case of Irène Némirovsky

Our objective is to give some tracks of reflexion on the literary creation of the bilingual writers, and especially bilingual writers of Russian origin, such Irène Némirovsky. We think that any form of the multilingual picture of the world is an opening towards the way of some dialogue with it.

We adhere to a hypothesis of Uldanaï Bakhtirieeva which says that the bilingual writers acquire both cultures, “primary” and “secondary”, and readers describe the picture of their “primary” culture as “curious” or “strange”.

Many Russian writers chose French as their language of expression: Elsa Triolet, Natalie Sarraute, Roman Gary, Andreï Makine, Irène Némirovsky. Wich is the report of these writers in their native language? In 2012, during the conference «Russian presence in the work of the French writers», they have spoken for a long time about this phenomenon, offering different terms such as “border style” (speaking about Andreï Makine), “hybrid or transnational writing” (speaking about Doussia Ergaz), “selective negation” (naming Nathalie Sarraute). However, texts edited in French let see only few traces of the first language of these writers. *Manuscripts* can reveal the features of multilingual creative process. We will try to show, across some examples extracted from Irène Némirovsky draughts, the subjacent permanent presence of other languages in her creative process.

We can already maintain that the Russian language is not, for Némirovsky, the idiom of childhood, forgotten or reserved for

oral communication. Without being completely erroneous, this incomplete vision explains due to the fact that we work generally more with the published texts. We can also see that Russian becomes a metadiscursif tool used in case of necessity to specify, to transcribe, to give body, to make present all that is “absent” in French language.

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Valentina Chepiga – PhD (Sciences of Language and Philology), Haute Ecole Linguistique, Strasbourg // ITEM-CNRS, équipe Multilinguisme. Traduction. Création. Professor of Russian language and translation. Translator (Philippe Beck, Daniel Pennac, Vladimir Maïakovski, Pierre Lemaître).

Session II Theater, Architecture, Illustrations

15.15–15.45 **Dorota Jarząbek-Wasył**

(Jagiellonian University)

How does scenography begin?

In the first decades of the 20th century a serial and conventional „decoration” was replaced in the Polish theatre by the modern concept of scenography (coordinated with a new position of a theater director). Both strategies of set design: the old and the new ones required however strong painting skills and techniques, like drawing and sketching.

The scenic sketch appeared in various shapes and was used in many ways in the genesis of a performance visuality. It served as a starting point and fuelled a director’s and scenographer’s imagination. For some artists it constituted an autonomous code to communicate fluent ideas and intuitive images. By the means of meticulous technical lines and instructions it helped a carpenter, tapestry worker and tailor to produce things for stage. Last but not least it was also made after the first representation to fix up the main vectors of movement and the whole stage world in a sort of graphic résumé.

The paper is devoted to the unlimited potential and practical use of scenography plans and drawings in Polish theatre in the 1900-1939.

Dorota Jarząbek-Wasył – assistant professor in Theatre Studies at the Jagiellonian University in Kraków, Poland. She devotes herself to the genetic theatre processes, theory and practice of acting as well as to the history of drama. She recently published a monography on rehearsal system and forms of stage preparations in Poland (1865-1914): *Za kulisami. Narodziny przedstawienia w teatrze polskim XIX wieku*. [Backstage: The Birth of the Performance in Nineteenth Century Polish Theatre], Kraków 2016) and an edition of selected actors’ diaries. Author of articles in *“Didaskalia”*, *“Pamiętnik Teatralny”*, *“Dialog”*, *“Recherches et Travaux”*; and co-editor of *20-lecie. Teatr polski po 1989 roku* (Kraków 2010, ed. D. Jarząbek, M. Koscielniak, G. Niziołek).

15.45–16.15 **María Candela Suárez**

(University of Porto)

*From the line to the word, from the researcher to the student:
Le Corbusier's creative process through the lens of Genetic criticism*

The experience acquired working with Le Corbusier's archives allows affirming that architectural project can be a source of objective knowledge for researchers and students. If the study attends to its whole creative process, the tracks multiply, the author's methodology reveals. In that sense, the methodology of Genetic Criticism allows raising not only the written architectural theory but also the architectural project into a research field category.

On the one hand, from the line that originates a sketch as well as the first word of an essay, the research on the creative process of the Swiss-French architect let us verify permanent contagions between objects of different periods or natures that override the boundaries between the different artistic manifestations (architecture, writing, painting, sculpture). On the other hand, the genetic study of an architectural project or a theoretical essay and its creative process amounts to a reconstruction of a small fragment of History of Architecture, from an utterly disciplinary point of view: from the craft perspective. We can thus talk about a "Micro-History" of Architecture.

In this communication, we propose to discuss the integrative creative logic that Le Corbusier – selfdefined in his youth and his ID card as a "man of letters" – applies for his writing (which aesthetic value coexists with the essayistic-didactic) as well as for his architecture. The unpublished essay *Polychromie Architecturale* (1931) and some houses support the presentation as cases of study. Furthermore, we present the seminar "Le Corbusier and Maisons Loucheur" to explain how the genetic criticism approach can be advantageously applied in the educational scope, merging four aspects of Architecture Study programmes, often dissociated or weakly connected: Design, History, Theory and Drawing.

María Candela Suárez – architect (National University of Mar del Plata, Argentina, 1999) and PhD in Architectural Projects (Polytechnic University of Catalonia,

Barcelona, Spain, 2007). Her research – focusing on the genetic study of the architecture and writing of Le Corbusier and his creative process – was funded, among other international scholarships, by the Bourse de Recherche pour Jeunes Chercheurs (Le Corbusier Foundation, Paris, 2003-2004). She participated in the Programme 24 Nungesser-et-Coli Résidence de Chercheurs (Le Corbusier Foundation, 2003, 2006, 2016). Her writings were published in several book chapters (La recherche patiente. Fifty years later. FAD Thought and Critic Award 2018 [ex-aequo], Massilia, Le Corbusier Plans, among others). Researcher involved in the educational project Unité d’Habitation à Marseille, for the production of a set of models at different scales and the reproduction of a full-scale apartment at the Cité de l’Architecture, Paris (Barcelona, 2003-2004). She participated in the editing of the documentary Le Corbusier en la India: Ahmedabad y el Capitolio Chandigarh (Caja de Arquitectos Foundation, Spain, 2008). Collaborator to the exhibition and book-catalogue Le Corbusier et le livre (Col·legi d’Arquitectes de Catalunya, Spain). Assistant professor and speaker in Spain, Portugal, Argentina, Switzerland and United States.

16.15–16.45 Solène Audebert-Poulet

(Sorbonne Nouvelle University)

To interpret the drafts of an author-illustrator of youth albums: what specificities?

The youth album is a literary genre in its own right, with its own particularities. In the album are mixed texts and images, in a double-narrative relationship (in this, it differs from the illustrated book). These albums are written by two people: an author and an illustrator, or by one: an author-illustrator. These are the drafts of one of them that are the subject of this communication. Yvan Pommaux is a renowned French author-illustrator, with nearly seventy albums to his credit. The study of such drafts is unprecedented, the field is still largely unexplored by genetic criticism.

What do these pre-texts contain, where the images are, just as much as the texts, intended for publication? First, how is digital a valuable asset to classify these drafts and make them accessible? Then, do we interpret this type of corpus in the same way as other corpora of textual genetics? If not, what are the specificities of interpretation of such a corpus?

The corpus is reduced: about sixty pages of drafts. But its novelty and richness could help set the stage for interpretations of drafts of subsequent authors-illustrators.

Solène Audebert-Poulet – PhD student in language sciences, Sorbonne Nouvelle University, Clesthia research lab.

Session III

Genesis and its editorial representations (3)

15.15–15.45 **Pieter Clæs**

(The Society of Swedish Literature in Finland)

Creating a digital edition – Henry Parlands Skrifter

The collected works of the modernist author Henry Parland (1908–1930) are published in a critical, scholarly edition, both online and in print. The first part *Dikter* (“Poems”) launched in September 2018, the second part *Prosa* (“Prose”) and a digital version of the novel *Sönder* (“To Pieces”) are coming out April 2019. The final two parts will be published later: *Kritik* (“Criticism”) and *Korrespondens* (“Correspondence”). The digital is primary in our scholarly edition with print being a secondary, scaled down format. In my presentation, I would like to share our experience of creating a digital edition and ask the questions we have had to ask ourselves. E.g., what are the possibilities of the digital? Who could be our reader? What is our role as editor? Firstly, I will introduce the digital edition and our source material. Henry Parland’s manuscripts are challenging. Many of them contain several layers of changes, made by both the author and by posthumous editors. The digital environment helps us communicate that information to our readers through not only commentary, but also visually through facsimiles and detailed transcripts based on TEI XML code. The second part of my presentation is a broader discussion about digital editing. Our focus has been on making a source material available for other researchers who in turn can conduct further research. We provide a reliable reading text and compile related texts such as drafts and

fair copies, but refrain from any literary analysis. This also affects the commentary and introduction.

Lastly, at SLS we have also been developing a generic, open sourced platform for web-based editions. This creates new possibilities but also poses new questions for future digital editing.

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Pieter Claes – MA, editor at The Society of Swedish Literature in Finland (SLS), currently working with the critical edition of the modernist author Henry Parland (1908–1930).

15.45–16.15 **Barbro Wallgren Hemlin**

(University of Gothenburg)

Bishop Esaias Tegnér and the changes. Textual variants as clues to the creative process

”I think it’s very interesting to learn the order in which Tegnér made the changes.”

These words were uttered by one of my colleagues as we studied deletions and amendments in the famous Swedish nineteenth-century poet and bishop Esaias Tegnér’s handwritten preaching manuscripts. All these changes that Tegnér had made in his manuscripts were later to be presented in an organised fashion as textual variants in the critical edition of his ecclesiastical speeches, which we were working on at the time.

To study and note all changes made in a text, or variations between different versions of the same text, is the essence of the critical edition. It is not only the final version of the text that deserves attention. Indeed, the preceding versions are equally interesting, and through meticulously ordered comments, the critical edition makes it possible to follow the creative process that led to the final product.

By employing the edition's framework of textual variants, I will in my talk give some examples of changes that Tegnér made in his ecclesiastical speeches. It is interesting to see what is changed over the course of the writing process in terms of stylistics, content and composition. Choices of words are harshened or softened, words are moved around to reshape sentences, one paragraph is swapped for another. What then, is the effect of the changes? And are there aspects in the surrounding context that may shed light upon the reasons for the alterations?

The edition is part of the Tegnér Society publication of the collected writings of Esaias

Tegnér (see bibliography below). The philological work has been conducted by Barbro

Wallgren Hemlin, and the work will in its entirety consist of four volumes. The first volume was published in May of 2017 (*Esaias Tegnér's kyrkliga tal I. Åren 1813–1823*), and the second is due out in Spring 2019. The edition is based on a comprehensive body of material – approximately 1200 handwritten pages of manuscript. The project has been conducted with continuous financial support from the Swedish Academy and Riksbankens Jubileumsfond (The Swedish Foundation for Humanities and Social Sciences) among others.

Earlier instalments of the Tegnér Society publication of the collected works of Esaias Tegnér:

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Barbro Wallgren Hemlin – senior lecturer at the Department of Swedish, University of Gothenburg.

16.15–16.45 **Emilia Lipiec**

(Fundacja Augusta Hrabiego Cieszkowskiego)

“Bożyca” by Bronisław Trentowski – fair copy or only a draft?

Critical edition of *Bożyca*, philosophical treatise of Bronisław Trentowski, brings out interesting phenomena. Trentowski was strongly influenced by intellectual trends of European romanticism, which promoted him as an originator of a universal system of national philosophy of Poland. His system was rejected by upcoming positivism before it was fully accomplished. It is one of the reasons why theosophical work, *Bożyca*, his *opera vitae*, hasn't been published until today.

Trentowski was one of the most popular Polish intellectuals of his epoch. His emigration to Freiburg im Breisgau, caused by repressions, the consequence of having participated in a military uprising, created some specific circumstances, since Trentowski written mostly in Polish, far from any Polish editors. This made him to be his own proofreader during publication process in German publishing houses, which as a consequence created an opportunity to make further changes when the work was already in print.

But it wasn't the only reason for those late changes: Trentowski was also a special kind of an author, he kept on changing his works even after publishing. Some of his works were changed in second edition in such a great part, that we might consider them as new works. It seems like for Trentowski the creative process was never closed. *Bożyca* is a specific example of such work.

Emilia Lipiec – a member of teams working over critical edition of *Bożyca* by Bronisław Trentowski (Fundacja Augusta Hrabiego Cieszkowskiego) and digital edition of Filomats' archives (The John Paul II Catholic University of Lublin), member of ESTS.

17.30–18.30 **KEYNOTE LECTURE 5**

Pierre-Marc de Biasi

(Institut des Textes et Manuscrits Modernes)

Pour une approche génétique de l'histoire de l'art: concepts et méthode (lecture in French)

Avec les arts plastiques, la génétique aborde un monde d'artefacts dominé par une logique visuelle, mais dans lequel la conceptualisation écrite garde une place considérable. Carnets, notes de travail, journal, commandes, memento, agendas, dessins légendés ou commentés, dossiers documentaires, correspondances, catalogue, entretiens, interviews, etc. : l'atelier est le laboratoire des formes, mais il fourmille de traces écrites porteuses d'informations sur le travail de l'artiste et qui ont souvent joué un rôle majeur dans l'émergence et les métamorphoses de l'œuvre. Les historiens d'art le savent, mais la génétique apporte, pour l'élucidation de ces processus, des exigences d'exhaustivité et des outils scientifiques propres à redéfinir le périmètre du dossier de genèse et à relancer la recherche sur des pistes inédites. A commencer par des phénomènes majeurs et cependant mal connus comme les processus d'intitulation de l'œuvre. A commencer également par l'élaboration d'une terminologie critique précise qui, pour le moment, fait défaut. Qu'entend-on exactement par *dessin préparatoire, esquisse, croquis, ébauche, crayon, canevas, projet, schéma, composition, mise au carreau, étude, étude de détail*, etc. ? Comment définir chacun de ces documents préparatoires et comment distinguer et interpréter sa fonction opératoire, en tenant compte du corpus, de la technique, de la période historique, du contexte académique, des usages du métier, de l'intericonicité dans laquelle l'artiste invente, de sa démarche et de ses méthodes, des phases de son travail, etc. ? Comment classer ces documents dans l'ordre de leur apparition, sur

quel axe séquentiel les situer comme étapes d'un processus créatif ? Ces « œuvres » préparatoires de l'œuvre sont conservées dans des institutions et des pays dont les terminologies sont souvent divergentes. À une époque où l'œuvre d'art est de plus en plus globalisée en termes d'exposition, de catalogues, de publication et de reproduction, une telle réflexion génétique impose d'être menée dans une perspective à la fois génétique et multilingue. C'est le projet de la base DIGA (Données internationales de génétique artistique).

Pierre-Marc de Biasi est artiste plasticien, chercheur, écrivain, éditeur et journaliste. Né à Paris en 1950, il vit et travaille à Paris. Ancien élève de l'ENS (1972), agrégé (1976), docteur (1982), habilité à la direction de recherche (1996), Pierre-Marc de Biasi a suivi un double cursus en littérature et en philosophie aux Universités Paris 4, Paris 7 et Paris 8, ainsi qu'une formation supérieure en arts plastiques à l'Ecole des Arts de la Sorbonne et à l'Ecole des Beaux-Arts de Paris. Directeur de recherche au CNRS, il a dirigé l'ITEM (ENS UMR 8132) de 2006 à 2013. Il a publié une cinquantaine d'ouvrages et plus de trois cents articles sur Flaubert, la critique génétique, les processus d'écriture et de création, le papier, le lexique contemporain, l'histoire de l'art, l'approche médiologique des techniques et l'histoire des idées. Dernier ouvrage paru : *Le Troisième cerveau*, CNRS éditions, 2018. Comme éditeur, il dirige plusieurs collections chez CNRS éditions et chez EAC (Editions des archives contemporaines). Il a collaboré comme journaliste au Magazine littéraire de 1990 à 2010. Il est membre des comités de rédaction de plusieurs revues dont *Genesis* et *Médium*. Dans le domaine des médias, il a réalisé plusieurs films pour Arte et plus de trois cents émissions pour France Culture pour producteur délégué et chroniqueur. Son œuvre plastique a donné lieu à une cinquantaine d'expositions et à sept commandes publiques en France et dans le monde. Ses œuvres sont entrées dans une centaine de collections publiques et privées, en France et à l'étranger. Il codirige l'équipe « Histoire de l'art » de l'ITEM. Site : <http://www.pierre-marc-debiasi.com/>

Friday, 14 June

9.00–10.00 **KEYNOTE LECTURE 6**

Dirk Van Hulle

(Centre for Manuscript Genetics, Antwerp)

*Genetic Criticism among Related Fields of Study:
From Bibliography to Digital Humanities*

Genetic criticism is not an isolated discipline. It plays a natural role in an eco-system of related fields of study, such as bibliography, book history, variantistica, digital humanities and scholarly editing. With reference to the relation between manuscript studies and bibliography, W. W. Greg argued more than a century ago in his seminal essay ‘What Is Bibliography?’ that bibliography also includes the study of manuscripts, even though it is commonly confined to the study of printed books. Unfortunately, important introductions to bibliography such as those by G. Thomas Tanselle and Philip Gaskell explicitly announce on their opening pages that they focus on printed books. This narrow focus has contributed to a compartmentalisation. Since bibliography was focusing on printed books and textual criticism on the production of critical editions, it is understandable that, in the 1960s and 1970s, Louis Hay and others argued for a separate discipline that focussed on modern manuscripts. From the other perspective, it is also understandable that, especially in Anglo-American academic circles, bibliographers often regarded genetic criticism as a new name for something that had been part of bibliography all along. In the past few decades, digital scholarly editing has increasingly become an area of research where the focus is less on the differences between the various schools of scholarly editing than on the ways they are able to inform each other. More recently, digital humanities are similarly facilitating the exchange of expertise on a broader scale between genetic criticism, bibliography, book history and textual studies. Instead of maintaining a compartmentalisation, this paper is an attempt to contribute to the accomplishment of this exchange.

Dirk Van Hulle is Professor of English literature at the University of Antwerp and director of the Centre for Manuscript Genetics. He is appointed as Professor of Bibliography and Modern Book History at the University of Oxford (Jesus College). 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-in-chief 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), several volumes in the 'Making of' series (Bloomsbury) and genetic editions in the *Beckett Digital Manuscript Project*, including the *Beckett Digital Library*.

10.15–11.45 Parallel sessions

Session I

From Typewriting to Digitally Born Textes

10.15–10.45 **Veijo Pulkkinen**

(University of Helsinki)

The Reality-Producing Machine: The Typewriter and the Genesis of Juha Mannerkorpi's "Päivänsinet"

Päivänsinet: muuan loppukesän merkintöjä (1979, Morning Glory: Entries on a Late Summer) by the Finnish author and translator Juha Mannerkorpi (1915–1980) is a novel in the form of a diary where the seriously ill narrator watches the growth of a morning glory, meticulously counting, measuring and registering every unraveling flower. The novel is a rework of Mannerkorpi's actual diary that he kept from 2 July 1978 to 10 February 1979. Besides the diary, there are two revised manuscript versions and a printer's copy bearing witness to the genesis of *Päivänsinet*.

The typewriter plays a central role in *Päivänsinet* at the level of its genesis as well as at the content level: Mannerkorpi typed his diary entries and its subsequent versions, and the narrator makes frequent metapoetic remarks upon the relationship of fact and fiction, and the use of the typewriter that in one occasion is called a "machine that produces representational reality" (esittävän todellisuuden

tuottolaite). In my paper, I will examine these remarks in relation to the writing of the diary and its transformation into a novel. As a theoretical framework, I will use Philippe Lejeune's ideas on the relationship between the diary, fiction and genetic criticism.

Veijo Pulkkinen – 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. From 2011 to 2014 Pulkkinen worked as a postdoctoral researcher funded by the Academy of Finland at the Finnish Literature Society (SKS). He has published a monograph (*Runoilija latomossa: geneettinen tutkimus Aaro Hellaakosken Jääpeilistä* [2017, *The Poet in the Typesetting Room: a Genetic Study on Aaro Hellaakoski's Jääpeili*]) and articles on visual poetry and the application of genetic and textual criticism to literary interpretation. In his current project, Pulkkinen studies the role of the typewriter in Finnish literature from genetic and medial perspectives.

10.45–11.15 **Lamyk Bekius**

(Huygens ING [KNAW] & University of Antwerp)

Invented on paper but born digital: the genesis of Gie Bogært's novel "Roosevelt"

Today, most literary writing processes occur in a digital environment. The question thus rises whether this affects the writing process and to what extent traditional textual genetic methodology can still be applied. This paper will present new insights in the digital writing process provided by the data of keystroke logging software in combination with traditional endogenetic sources. I focus on the genesis of the novel *Roosevelt* (2016) by the Flemish literary author Gie Bogaert (1958). Bogaert's writing process takes place in a 'traditional' as well as in a digital environment, as he divides his writing process into two stages. The first part – the 'creative process' as Bogaert calls it – consists of making notes in his Atoma notebook. This notebook needs to be 'complete' in order to start with the second part of the writing process: the 'linguistic creative process' (again in Bogaert's words). This part consists of the actual writing of the novel, which takes place digitally in a word processor and which was closely observed using Inputlog, a keystroke logging tool.

The paper will focus specifically on the genesis of one chapter of the novel in order to cover the complete process. Each chapter is focalised by one of the characters and the genesis of a chapter will therefore give more insight in the initial invention of the character and the process of putting his or her perspective into the right words. How can the ideas from the analogue notebook be traced in the digital manuscript? Which online exogenetic sources did Bogaert use to find the right words for his character? Ultimately, the paper will demonstrate the relationship between the notebook and the process of digital writing using a computer program. From a methodological point of view I will then try to answer the question: how can traditional endogenetic sources and keystroke logging data complement each other in a genetic analysis?

Lamyk Bekius – MA, a PhD-candidate in the NWO-funded project *Track Changes: Textual Scholarship and the Challenge of Digital Literary Writing* (2018-2023).

11.15–11.45 **Floor Buschenhenke**

(Huygens ING (KNAW) Institute & University of Antwerp)

Sofortkorrektur regenerated: digital literary writing processes

Despite passionate pleas, born-digital materials are still underrepresented within the field of textual scholarship (e.g. Lebrave 2013; Van Hulle 2014). Notable trailblazers (Kirschenbaum (2008; 2013), Ries (2010; 2018), but also Vauthier (2016), Fiormonte and Pusceddu (2006), Crombez and Cassiers (2017)) have shown that digital writing processes do leave traces behind, and quite rich traces at that. However, the conventions of word processing programmes are such that immediate correction (Sofortkorrektur) has become invisible (Matthijsen 2009). Related to this issue is the way in which the medium affects the writing process: from studies into non-literary texts, we know that digital writing processes are different from paper-based processes. There is much more rewriting during composition (see Van Waes & Schellens 2003; Goldberg et al 2003). Our project addresses these issues by combining textual scholarship with a cognitive writing process approach. Using the

keystroke logging programme Inputlog (Leijten & Waes 2013), we are able to catch all traces of digital writing and editing processes.

In our pilot study, we have logged 9 writing sessions of Dutch author Walter van den Berg. This encompasses all his writing for one short story. These sessions will be used as the basis for this paper. Using Lindgren & Sullivan's (2006) taxonomy, revisions will be manually labeled and interpreted. I will make a distinction between 'fresh' changes (immediately deleting and replacing newly produced text at the 'point-of-utterance') and revisions taking place in older parts of the text. The key questions I will cover in my talk are: How interpretable are point-of-utterance traces in keystroke logging files? Can we see moments of invention (Ferrer 2011) through iteration as well as 'Sofortkorrektur' at the point-of-utterance? How do point-of-utterance revisions differ from revision of text created earlier? I hope this small study will contribute to our understanding of digital creative writing processes.

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Floor Buschenhenke is a PhD Student at the NWO-funded project *Track Changes: Textual scholarship and the challenge of digital literary writing* (2018-2023), a collaboration between the Huygens ING (KNAW) in Amsterdam and the University of Antwerp. She has published three volumes of poetry and previously worked as an editor and language trainer.

Session II Between theatre and film

10.15–10.45 **Jeanne Rohner**

(University of Lausanne)

Deconstructing the Film Character: the Claude Autant-Lara Archive Through the Genetic Lens

This paper aims to demonstrate the value of film-related paper archives in investigating the relationship between a film star and the development of his/her character. This research focuses on the Claude Autant-Lara Archive deposited at the Cinémathèque Suisse – Swiss National Film Archives. This collection proves particularly relevant for the genetic researcher engaged in film studies, as it distinguishes itself by its wide range of paper documents.

To date, very few film researchers have examined a star *persona* by using primary sources like film production's paper archives. Indeed, most of them focus rather on the narrative and/or the film reception (BURCH & SELLIER 1996; CHEDALEUX 2009). Yet, the use of such material can expand not only our understanding of the evolution of the star *persona* in regard with the development of his/her character but also our view on the power relations underlying in the film, which are drawn from its narrative and aesthetical characteristics (BOILLAT 2015). For instance, modifications made to the script (such as changes and cuts made by various actors during the creative process), which are examined within the socio-historical context and in comparison with the film's reception, can shed a new light on gender representations.

To illustrate these ideas, results based on the analysis of *Keep an Eye on Amelia* (*Occupe-toi d'Amélie*, Autant-Lara, 1949) which starred Danielle Darrieux, will be presented. In order to deepen the analysis, versions of the script are studied in cross-relation with other types of documents (such as professional correspondence, contracts, as well as diverse notes and promotional material), using an indexed and annotated database. In that sense, I propose to open up the debate on a methodological and theoretical level with

a discussion on the functionality of such an interface for the study of film from a genetic angle (BOURGET & FERRER 2007).

Jeanne Rohner studied Psychology (University of Fribourg) and Film Studies (University of Lausanne). She has been a doctoral student at the University of Lausanne since 2016. Her thesis examines the relationship between the stars, their *persona* and their characters in the specific context of post-war French cinema (1945-1959) with a focus on Danielle Darrieux and Micheline Presle. This research is part of the SNF project "A Gender Perspective on Film Character and Stardom: Studying the Production of Film Representations in the Forties" (Claude Autant-Lara collection, Cinémathèque suisse), led by Prof. Alain Boillat and Charles-Antoine Courcoux.

10.45–11.15 **Olga Beloborodova**

(University of Antwerp)

Tracing Beckett's Multimedial Authorship: The Genesis of "Play" and "Film"

Beckett's short play *Play* and his only film *Film* have much in common. Both named after their medium, they were composed at the same time and influenced each other in more ways than one. By bringing these two works together, this paper not only attempts to trace their simultaneous genesis, but also to sketch Beckett's emerging multimedial authorship that began to take shape in the late 1950s and early 1960s, after his experiment with the radio medium.

This paper argues that Beckett's multimedial authorship was the consequence of his increasing reliance on technological rather than textual means to convey his message to his audience. In *Play*, the 'cinematic' montage technology of the light beam progressively and deliberately subverts the speeches' coherence and thus substantially reduces their intelligibility. In *Film*, completely bereft of speech from the outset, the camera is the only guide for the audience to make sense of what they see on the screen. Such a shift in Beckett's modus operandi has predictably had repercussions for the geneses of these works, and the most significant effect of Beckett's 'technological turn' is arguably the greater need to explain his ideas to the

production teams in order to ensure that the end result, achieved by technology instead of words, is coherent and well-structured, even if deliberately obfuscated and vague.

This need for elucidation manifested itself in a growing body of after-text explanatory notes throughout the composition process of *Play* and *Film*. As Pountney observes, *Play* is Beckett's first work for theatre that contains such notes (1988, 170), and in *Film*, the emphasis on explanatory notes is even greater, possibly due to Beckett's lack of experience in the film genre. Apart from the early drafts, interspersed with questions and drawings, they include the extra notes Beckett had prepared for his pre-production meeting with the film crew. Bearing in mind the growing importance of such extra-textual notes, this paper will also investigate their ambiguous status in the genetic dossiers and the editorial history of both works.

Olga Beloborodova has completed her PhD at the University of Antwerp and is currently working at its Centre for Manuscript Genetics. Her PhD research involved the study of Samuel Beckett's writing process by means of genetic manuscript analysis, as well as the evocations of fictional minds in his prose and drama, both according to the paradigm of extended cognition. Her monograph *The Making of Samuel Beckett's 'Play' / 'Film'* is forthcoming with UPA/Bloomsbury (2019).

11.15–11.45 **Karolina Czerska**
(Jagiellonian University)

*Józef Jarema: trajectories between experimental theatre
and experimental films*

Józef Jarema (1900-1974) studied painting at the Academy of Fine Arts in Krakow. It was his theatrical activity which gave him first the opportunity to go beyond two-dimensional canvas painting. Later, although he concentrated on his paintings, he also became interested in experimental movies.

In the interwar period, the theatre became for Jarema the main medium of his artistic expression. He was not only one of the founders of the experimental Cricot theatre, active from 1933 to 1939 in Krakow, but also its scenographer, playwright, director and author of many theoretical articles about its rôle. In his manifestos

regarding theatre, which were published in the Polish artistic press in the 1930's, Jarema focused on 'culture of eye' as an important factor in the education of both actor and spectator. Moreover, among the terms connected with the name 'Cricot', constituting an artistic programme, the concept of movement played a significant rôle. The idea of film editing was close to Jarema's concept of new theatre and he attempted to stage some of his dramas with the Cricot team following this concept.

It is interesting to retrace information about Jarema's contact with the film world of the 1930'. This was a long time before he started to make his own experimental movies, probably from the 1950's, when he had moved to Nice. The other question worthy of reflection is that of Jarema's archives in which there are several dozen film reels which were never developed and which were briefly described by the artist. From these notes and also from Jarema's letters to his partner, Maria Sperling, we know that he filmed such well-known people from artistic and intellectual life as Gaston Bachelard, Georges Ribemont-Dessaignes, Jean Villeri. Even today, only one of Jarema's films has been developed. It combines the ideas which were meaningful for Jarema when he was active in the Cricot theatre.

Karolina Czerska – works both in the Institute of Romance Philology and in the Centre for Avant-Garde Studies at the Jagiellonian University in Krakow. Her Ph.D. concerned links between the dramaturgy of Maurice Maeterlinck and the theatre of Tadeusz Kantor. Recently, she curated the exhibition on the Cricot theatre (*Cricot is coming!*, Cricoteka, Krakow, 2018). Currently, she is working on the biography of Józef Jarema in the context of the avant-garde of the 1920s to 70s.

Session III Accessing the methods of writing

10.15–10.45 **Agnieszka Kuniczuk-Trzciniowicz**
(University of Warsaw)

Between „written” and „dictated” (an example of Henryk Sienkiewicz's archive)

Henryk Sienkiewicz is reknown as one of the most important Polish writers of the turn of the 19th and 20th centuries. He is a Nobel prize laureate from 1905 and continually remains in the field of scholars interest. Study of his work can be complement by his extensive correspondence (Letters form Sienkiewicz alone have 14 volumes) or his notes. Particularly noteworthy are the literary work's rough-drafts. Recently the library of the Ossolinski National Institute bought the latest collection, the Sienkiewicz's archive from one of the writer's descendant. In this archive is located a considerable collection of manuscripts, rough-drafts and documents written in Sienkiewicz's wife handwriting. This collection contains noticeable fragments of drafts with doubtful authorship: written by writer's wife, however presumably dictated by Henryk Sienkiewicz.

Author of the speech will prove the meaning of this part of the archive for all research in Sienkiewicz's heritage. Then, she will try to determine the authorship of one of the rough drafts.

Agnieszka Kuniczuk-Trzciniowicz – I got my habilitation (D. Litt.) in 2017 in the department of "Artes Liberales" of University of Warsaw, where I'm currently working. I often collaborate with the Institute of the Literature Research "PAN" and with other academic centres in Poland as well as abroad. First and foremost, I'm interested in studying of thinking process of Henryk Sienkiewicz on the basis of his drafts. Also culture and art of nineteen century is of my interest. In my free time I'm writing children's book introducing the characters of Polish writers to kids.

10.45–11.15 **Malin Nauwerck**
(Uppsala University)

Storyteller in shorthand – accessing Astrid Lindgren's method of writing

Before becoming an author and an influential editor and publisher of children's literature, Astrid Lindgren worked as a secretary. She subsequently developed a method for writing in the Swedish Melin system of shorthand, which, simplified, can be described as a system of phonetic word images. Although Lindgren holds a unique position within Swedish literature, her creative

process has for many years been hidden in the 660 notepads which contain her original, stenographed manuscripts.

Because Lindgren famously refused any influence over her work and was her own editor and publisher (and in this sense constituted her own collaborative process), the original manuscripts provides the only access to her creative path, which typically include alterations, cuts, and revision of specific sections.

In this paper, I address Lindgren's stenography as both cultural practice and a modernist technique, integrated by Lindgren into her process of creating literature. Using the example of notepad "470" which contains an unfinished version of the final and controversial chapter of *The Brothers Lionheart* (1973), I further discuss how Lindgren's writing method has impacted on the production process as well as more specific literary aspects of Lindgren's work. Particular emphasis is put on Lindgren's dual role as author and editor, and the relationship between stenographed dictation and the oral elements of Lindgren's literary style.

Malin Nauwerck – I finished my PhD in comparative literature/literary sociology in May 2018. My doctoral thesis, *A World of Myths – World Literature and Storytelling in Canongate's Myths series* (Uppsala University, 2018), centres around contemporary transnational publishing and marketing storytelling. Since then I have been working on my post doctoral-project *The Lindgren Code*, which is the first scholarly work on Lindgren's original manuscripts. Alongside my research I teach Swedish literature at Stockholm School of Economics, and work as a cultural journalist, literary critic, and editor.

11.15–11.45 **Aleksandra Majak**
(University of Oxford)

Under the shadow of his horrible little wing. Editorial and poetic alternations in Ted Hughes' "Crow. From The Life and Songs of the Crow"

Throughout his entire literary career, Ted Hughes revised, rewrote, and returned to poems he had already written and published with an eagerness and commitment that reveal his belief in poetry as a work 'in the making'. Like many modernist writers

who, from the beginning of the twentieth century, started to talk openly and at great length about the importance of revision in their (or as their) composition practice, his alterations and keenness to re-issue volumes in physically appealing formats raise a paradoxical question about the validity of calling any of his editions 'the final version.' Being fascinated by how published work often imply the kind of textual authority that quashes any debate over editorial demands and revisions, my conference speech will focus on the poetic project that engaged Hughes from 1965 and which is known as *Crow*. From *The Life and Songs of the Crow*. The volume is a catastrophic mythology, the song of creation after the apocalypse has happened, and the work that become the subject of Hughes restless artistic and personal exploration throughout the turbulent decade of 1963–1973. The subtitle (added in 1970) suggests a state of incompleteness, fragmentation, or an excerpt taken from the greater, ideally lost, manuscript.

Interestingly, the work is most widely recognised in its 1972 extended form by Faber and Faber (first version 1970). Unlike Hughes's previous or later works, *Crow* was published in an impressive number of eleven editions, most of which differ in the selection of poems published, their order, and their visual appearance, typography, and shape. In the light of the 1972 edition, readers of Hughes and enthusiast of genetic criticism almost forgot about the ten other editorial variations, some of which are not only fine pieces of editorial and typographical work in their own right, but also extrapolate the emotional turbulence in the face of which writing becomes a double-agent; both art, and a tool that allows psychological re-working of personal experience. More specifically, the question I would like to address in Kraków is whether we can see Hughes' involvement in editorial changes and unprecedentedly frequent re-publications of *Crow* as part of the volume's internal and coherent poetics. The subsequent editorial changes and revisions Hughes made to *Crow* will lead me to examine (both conceptually and through hands-on analyses of manuscripts and limited editions with Leonard Baskin's engravings I am working on) the broader problem of how the author chooses to present himself to the public

and, more importantly, how his specific publishing and revisionary practice contributes to the self-image he creates.

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12.30–13.30 **KEYNOTE LECTURE 7**

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The (Dis)Pleasure of the Avant-texte.

The talk I was going to give in Lisbon last week

Czesław Miłosz (1911-2004), the Nobel-Prize-winning Polish poet and essayist, published in 1981 a short poem entitled “Kiedy po długim życiu” (“When After a Long Life”). The rough draft, preserved in the Beinecke Library at Yale University, shows that the process of writing was generally two-dimensional: almost the entire text, from the first line to the last one, was written quite quickly and easily, without significant hesitations or interruptions, while one single word, situated at the close of the second line, was the subject of long searching and consideration. In consequence, the inscription covering the surface of the paper has a specific construction: what we see, looking at the page, is the clear, easily readable central zone (where the text emerges), and the right and upper margin, full of alternative variants, which are difficult to decipher, though not illegible (where the poet searched for the one, crucial word). These variants are marked in different colors, and they are also in different locations. The first challenge the genetic critic faces in this case, is to “translate” the “topography of the page” (the spatial relation between the parts of inscription) into the “chronology of the creation” (the temporal order in which the text was written).

Based on this singular genetic document (and occasionally referring to other drafts by Miłosz), my paper will consist of two general parts. In the first part, I will present the original documents: the Polish published text, its English translation, a scan of the manuscript, diplomatic and dynamic transcriptions in both Polish and English. I want to emphasize that in case of this poem by Miłosz, reading the rough draft involves us in the specific “pleasure of the text”, as we can test how the general, global meaning of the poem changes (slightly or radically) when we “choose” different variants of one word, marked by the poet in the marginal sections of the page. In the second part of my paper, I will shift from the case study towards the theoretical question: how “productive” can the “theatrical metaphors” (“the stage of the page”, “inscription as performance” etc.) be when applied to our experience of reading a rough draft?

Why should this talk have been presented in Lisbon and why wasn’t? That will be explained.

Mateusz Antoniuk – PhD. hab., teaches and works at the Jagiellonian University (Faculty of Polish Studies) in Cracow, Poland. The author and co-author of four monographs and about seventy articles devoted to the history of Polish literature. His special research field is genetic criticism’s theory and practice. In 2014 he was a visiting fellow of Yale University, Beinecke Library. Member of the Society for Textual Scholarship (he participated in four STS conferences: Lincoln 2015, Ottawa 2016, College Park 2017, New York City 2019) and European Society for Textual Scholarship (Antwerp 2016, Prague 2018).

