

Manuscritica Revista de Crítica Genética
São Paulo - Florianópolis n. 28 • 2015

DIGITAL SCHOLARLY EDITIONS

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Capa

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releitura do datiloscrito de Raymond
Brulez.
reinterpretation of a typescript by
Raymond Brulez.

REVISÃO

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REVISÃO DO INGLÊS

Sergio Romanelli
Camila Yuri Kagohara Assunção

Manuscritica é uma publicação da
Associação de Pesquisadores
em Crítica Genética (APCG) e da
Pós-Graduação em Estudos
Linguísticos,
Literários e Tradutológicos em Francês
da Universidade de São Paulo com o
apoio da Capes.

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ISSN 1415-4498

PROJETO GRÁFICO

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An introduction to the Centre For Manuscript Genetics

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Email: dirk.vanhulle@uantwerpen.be. The research leading to these results has received funding from the European Research Council under the European Union's Seventh Framework Programme (FP7/2007-2013) / ERC grant agreement n° 31360911.

The essays in this volume of *Manuscritica* are written by members of the Centre for Manuscript Genetics (www.uantwerpen.be/en/rg/centre-for-manuscript-genetics) at the University of Antwerp, studying writing processes by means of examining modern manuscripts.

Brief History of the Centre for Manuscript Genetics

ORIGINALLY, THE CENTRE WAS CALLED THE Antwerp James Joyce Centre, directed by Geert Lernout. Our research focused on the genesis of Joyce's works, notably his last work, *Finnegans Wake*. The fifty notebooks, filled with reading notes, constitute a challenging corpus in the borderzone between exo- and endogenesis. They allow us to reconstruct many of the source texts Joyce read and sometimes used while he was writing his "work in progress". At the same time these notes are pivots between the source texts and the drafts in which Joyce used them. This intertextual interplay between exo- and endogenesis turned out to be a characteristic of many other modernists' writing processes. This led to a research project that aimed to compare three traditions in scholarly editing (the German, Anglo-American and French traditions) by examining the manuscripts of works by three major modernist authors (Thomas Mann's *Doktor Faustus*, James Joyce's *Finnegans Wake* and Marcel Proust's *À la recherche du temps perdu*). This research – which resulted in a PhD and monograph called *Textual Awareness* – broadened the scope of the centre's activities. We therefore changed the name to "Centre for Manuscript Genetics". This centre currently consists of 12 researchers and is part of the research group "Literature and Modernity" at the University of Antwerp.

Current projects

One of the projects we are currently working on is funded with an ERC Consolidator Grant. It is called "CUTS", which stands for "Creative Undoing and Textual Scholarship: a rapprochement between genetic criticism and scholarly editing". The aim is to bring the

expertise of two fields of research together. The hypothesis is that a rapprochement between the disciplines of *scholarly editing* and *genetic criticism* would be mutually beneficial. Since genetic criticism has objected to the subservient role of manuscript research in textual criticism, the project suggests a reversal of roles: instead of employing manuscript research with a view to making an edition, an electronic edition can be designed in such a way that it becomes a tool for manuscript research and genetic criticism. The research hypothesis is that such a rapprochement can be achieved by means of an approach to textual variants that values *creative undoing* (ways of de-composing a text as an integral part of composition and literary invention) more than has hitherto been the case in textual scholarship. This change of outlook is being tested by means of a digital edition and genetic analysis of six major works by the Irish author Samuel Beckett: three novels (*Molloy*; *Malone meurt / Malone dies*; *L'innommable / The unnamable*) and three plays (*En attendant Godot / Waiting for Godot*; *Fin de partie / Endgame*; *Krapp's last tape / La dernière bande*). The centre is also working on a digital library of Samuel Beckett and together with Prof. Em. John Pilling and Dr. Mark Nixon, we are also preparing the transcription and annotation of Beckett's "Whoroscope" Notebook. The first three essays in this issue of *Manuscritica* (by Veronica Bălă, Pim Verheyen and Wout Dillen) deal with topics related to Beckett's manuscripts.

The next three essays (by Olga Beloborodova, Tom De Keyser and Alison Luyten) are closely linked, but they relate to another project, called "Literature and the Extended Mind: A Reassessment of Modernism". This project applies the notion of the "extended mind" to Modernist literature, by combining cognitive narratology with genetic criticism. A writer's interaction with his or her manuscripts is regarded as part and parcel of the "extended mind". This interaction during the writing process can have direct results for the evocation of a character's thought process. Modernism's interest in characters' cognitive processes has often been presented in terms of an "inward turn". The project reassesses this view on Modernism.

The third set of essays relates to the project *Digital Scholarly Editions Initial Training Network (DiXiT)*, a Marie Curie Initial Training Network (ITN), coordinated by the University of Cologne. Ten leading European institutions from universities and academies closely collaborating with the private sector and cultural heritage institutions form one of the most innovative training networks for a new generation of scholars in the field of digital scholarly editing. The *DiXiT* training programme offers a combination of network-wide training modules (Camps & Conventions) and local specialist training in connection with individual research projects, which will be able to compete with the world's leading centres and networks in the field of Digital Humanities research, cultural heritage, software and publishing industries. The University of Antwerp (Dirk Van Hulle) supervises two of the ITN's twelve PhD fellowships: "Mapping Invention in Writing" (Elli Bleeker) and "Dissemination of Digital Editions" (Aodhán Kelly).



The current research team of the Centre for Manuscript Genetics (University of Antwerp); from left to right: Pim Verheyen, Wout Dillen, Tom De Keyser, Olga Beloborodova, Arent van Korlaar, Alison Luyten, Pim Verhulst, Dirk Van Hulle, Aodhán Kelly, Vincent Neyt and Elli Bleeker.

One researcher who does not appear in the picture is Geert Lernout. All the more reason to put him in the spotlight. We therefore open this issue of *Manuscritica* with an interview with him.

Perhaps the best way to introduce this team is by zooming in on a modern manuscript first (in the “Facsimile” section of this issue). We have chosen the first page of the first draft of *On the origin of species* by Charles Darwin, because it shows the importance of the physical document as a creative space. This kind of creative space is the empirical starting point for our work on genetic criticism and digital scholarly editing.