

ABSTRACTS



Creative Processes
and Archives
in Arts and Humanities

Helsinki, 7–9 June 2017

Organised by the Finnish Literature Society – SKS
and ITEM – Institut des textes & manuscrits modernes

GENESIS HELSINKI 2017

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The conference is organised by the Finnish Literature Society – SKS and ITEM in cooperation with several institutional partners: Ambassade de France en Finlande; Cardiff University; Centre for Manuscript Genetics, Antwerp; Finnish National Agency for Education; Huygens ING, Amsterdam; Jean Sibelius Works, Helsinki; Loughborough University; The National Library of Finland; Université Paris 3; The Swedish Cultural Foundation in Finland; University of Helsinki – French Philology/Department of Modern Languages; and University of Turku – School of Languages and Translation Studies.

The conference has been supported by The Federation of Finnish Learned Societies and Jenny and Antti Wihuri Foundation.

Design by Veijo Pulkkinen

SCOPE

GENESIS – HELSINKI 2017: CREATIVE PROCESSES AND ARCHIVES IN ARTS AND HUMANITIES IN HELSINKI, 7th–9th June 2017 is an international and interdisciplinary conference organized by the Finnish Literature Society – SKS and ITEM – Institut des textes & manuscrits modernes. It is the first broad conference on Genetic Criticism in the Nordic countries. Genetic Criticism (*critique génétique*) is a discipline that explores writing processes and other creative work. Its central research corpora comprise various archival sources from writer's notes to drafts, and other types of manuscripts. Genetic research can reveal, for instance, how a writer has outlined, developed and revised a literary work regarding its structures, topics, themes, symbols and style. Thus, genetic research can enrich interpretations of literature. In addition to writing, genetic critics have been interested in other creative processes such as cinema and architecture.

The conference provides an international and interdisciplinary forum for the theory and practice of Genetic Criticism from various angles. We aim to gather scholars and students from various disciplines interested in creative processes, such as Literary Criticism, Linguistics, Didactics of Writing, Translation Studies, Musicology, and Art History.

ABSTRACTS

MATEUSZ ANTONIUK

Jagiellonian University in Kraków

Eleven Deaths of Félicité, Nine Deaths of Iusta Grata Honoria.

Gustave Flaubert, Zbigniew Herbert and the Economy of Creation

Félicité is the name of a fictional character who appears in Gustave Flaubert's short story *A Simple Heart* (*Un cœur simple*, 1877). Iusta Grata Honoria, on the other hand, is a historical figure who lived in the fifth century and belonged to a Roman imperial family. She is also the main character of an unfinished prose work, *Attila's Fiancée* (*Narieczona Attyli*), by the important Polish poet and essayist Zbigniew Herbert (1924–1998).

But what do *A Simple Heart* and *Attila's Fiancée* have in common? Firstly, the plots of both works conclude with the deaths of their protagonists – respectively Félicité and Honoria. Secondly, both Flaubert and Herbert devoted a lot of time and energy to conceiving and constructing the “closure” of their texts. Flaubert left eleven rough drafts (eleven versions) of the final episode – all of them later transcribed, analysed and interpreted by Raymonde Debray Genette in her excellent and inspiring genetic study. According to Genette, Flaubert vacillated between different literary and cultural pictures of death, “testing” and “mixing” various pre-existing models (for instance “beatific death”, “scientific death” and “Romantic death”) in his “laboratory”. In fact, Zbigniew Herbert – who was certainly not familiar with Flaubert's archive – followed with a similar, though not identical process. The nine draft versions of Honoria's death episode differ in apparently slight but semantically relevant linguistic details, while the final paragraph of Herbert's novel drifts between “medical”, “Christian”, “nihilist” and “enigmatic” visions of human death.

My intention is to compare the ways in which Flaubert and Herbert “write death” (to some degree pursuing a kind of “comparative genetic criticism”, as postulated by Graham Falconer). In conclusion, however, I will underline the fundamental difference between the two works (and processes). Even if, as Debray Genette suggests, Flaubert's “play with tropes, ellipses, sound patterns and the length of phrases” distracted him from ending, his creative process still reached a final result (the published text). On the contrary, Herbert failed to decide which of the nine possible deaths for Horatia should be the definitive one.

In consequence, *Attila's Fiancée* was never published or even finished. We might say, in terms proposed by Pierre-Marc de Biasi, that Herbert's effort had got stuck on the border between the “precompositional” and “compositional phase”. Iusta Grata Honoria – the Iusta Grata Honoria written by Zbigniew Herbert – will remain an “eternal draft”.

My paper will be supported by illustrative material. Short fragments from the Polish drafts will be accompanied by English translations.

Youth Literature Writer's Manuscripts: Yvan Pommaux, Between Texts and Illustrations. Studies and Didactic Applications

This presentation addresses how the youth literature authors' manuscripts can be used in classrooms. In other words : what kind of didactic applications can be set up in classrooms.

The manuscripts studied are the ones of Yvan Pommaux. He is a well-known French youth literature writer who has published many albums.

We are interested in the construction of the text with the image. That's why we chose a writer-illustrator. The results will serve to propose some didactic applications for the rewriting work of the pupils.

Our subject have never been studied before with that kind of corpus. Some manuscripts of « adult authors » have already been correlated with rewriting didactics for students. Youth literature manuscripts has never been correlated with rewriting didactic for pupils before.

Our corpus is composed of the whole notebooks of Yvan Pommaux, who will hand them over to us. 13 notebooks, with different shapes and disparate contents, has already been given to us.

We propose to show some extracts from the notebooks and our methodology.

Mapping the Writer's Extended Mind: A Genetic Study of Samuel Beckett's *Play*

It has long been assumed, both in specialised literature and in popular opinion, that writing is a perfect example of an exclusively internal cognitive activity. Unlike oral storytelling, which invariably involves the narrator and the audience and is largely based on the interaction between the two, written narratives evoke an image of a solitary figure locked in a room, producing texts that are the result of their – strictly intracranial - imagination and writing skills.

This paper aims to cast a shadow on this Romantic picture by emphasising the materiality of the writing process and the writer's constitutive engagement with their texts. Conceived as an interdisciplinary enterprise, its theoretical framework is provided by the concept of extended cognition – an umbrella term encompassing a number of post-Cartesian approaches to cognition from philosophy of mind and cognitive science that reject the principle of subject/object dualism and propose instead a model of the mind that is grounded in the brain's continuous interaction with objects in the environment. Applied to creative writing and literature studies, this extended model reconsiders the traditionally

passive role assigned to the writer's manuscripts: instead of being little more than material bearers of the brain's creative activity, they become an essential part of a hybrid cognitive process of writing. Genetic criticism - the study of the writing process based on manuscript research - is a perfect method to illustrate this inherent hybridity: by subjecting the writer's manuscripts, notebooks and marginalia to a rigorous genetic critical analysis, we attempt not just to retrace the genesis of a particular text, but also to examine the writer's extended mind at work.

As an illustration for the theoretical framework of extended cognition, a genetic study of Samuel Beckett's short play *Play* will be presented, in order to demonstrate how the author's mind, contrary to the generally accepted Cartesian internal-external opposition, extends beyond the boundaries of skin and skull and forms a seamless cognitive system with the emerging text in the drafts. The analysis will also reveal that the creation of *Play* was influenced by a number of other external factors (apart from the emerging text), including the play's rehearsals and its first performances in Germany. It will transpire that the writing process of *Play*, rather than being solely and exclusively an outpouring of Beckett's creative genius, was instead shaped by an intense and continuous interaction between the writer's brain, his manuscripts, and several other environmental elements.

ADRIENNE CHAMBON AND BETHANY GOOD
University of Toronto

Tracing the Production, Circulation and Usage of Photographs of Children: The Contribution to a Social Reform Agenda in Early 20th Century Toronto

This presentation addresses how child welfare and social reform history can be illuminated by tracing the 'career' of specific archival photographs across diverse sets of archives from their production to their local usages.

Photographs have often been treated less seriously than textual documents in archival practices. However, more recent scholarship no longer considers photographs as mere illustrations but views them instead as part of a visual discourse that enters into the broader discursive context and debates of a time. Even documentary photographs can do 'various work' and serve various agendas.

We report on an interdisciplinary project that explored children's use of public spaces in early 20th century Toronto from a social and a visual perspective. Funded by the Social Sciences and Humanities Research Council of Canada and conducted by a team of social work scholars and photographers/curators and visual studies researchers, the project resulted in an exhibit at the Toronto City Archives: "From Streets to Playgrounds: Representing Children in Early 20th Century Toronto" (Sept. 2016–August 2017).

We approached archival photographs as both object and image, and attended to the circumstances of their creation and their multiple uses across social fields, examining the modifications and circulation of photographs in the creation of public discourse.

Our research concentrated on photographs made in the early 1900s in a low-income

neighbourhood of Toronto, “The Ward”, the object of intense policy as a community of recent immigrants in a run-down area defined as a ‘slum.’

We explored the photographs’ sources of production (photographer and commission); the formats in which they were shown (framing, cropping); their contextualization across material supports (postcards and posters; government reports; newspapers; settlement house newsletters), on their own and in their association with captions and texts. Of particular interest were drafts of reports in which the photos first appeared, and personal archives of leading reformers in which we tracked various attempts at modification of a photograph to the ultimate choice made for public viewing.

Cross-referencing photographs among archival sources, we were able to uncover the active involvement of social reformers with the new technology of photography as a communicative tool. Decontextualizing and recontextualizing visual documents in their reporting and advocacy activities, reformers created compelling arguments to promote public engagement and solicit funds to support their children-focused initiatives (child saving; public health; playground movement, settlement house movement).

We provide examples of such photographic reworkings, incl. ‘a small ‘gang’ of children standing by a pool of rainwater; gathering coal by the railroad track; sitting on the steps of a building, with the captions and texts that directed the story-line, highlighting a trend of romanticizing child poverty, embellishing vulnerability, essentializing the representation of children in poorer neighbourhoods. We share findings of this genetic reconstruction as one of the dimensions in the design of our exhibit.

VALENTINA CHEPIGA

ITEM – Institut des Textes et Manuscrits Modernes

“Writer” and “Author” in Texts Written under a Pseudonym: A Stylistic Study of Romain Gary

We propose to evaluate the different existing methodologies of analysis used in authorship attribution research. This comes down to questioning and evaluating how an author’s style is created. In this perspective, Romain Gary’s work is a particularly relevant subject of analysis. An “author’s style” is considered here under the angle of syntax. Syntactic analysis is demonstrated to be the most pertinent method as regards authorship attribution, since syntactic schemas are latent and difficult for an author to control. The problem of the dual “writer/author” relationship is broached here, for it is closely linked to the subject of an “author’s style”. To take into account the material processes and means of writing, it is necessary to analyze a writer’s manuscripts as well as the other documents relative to his literary biography. With the statistical methods which analyze essential elements of the finalized textuality, genetic analysis alone can project its gaze under the water, into the depths, and try to observe *how* the writer proceeds to build his style. The analysis of drafts, the hesitations of writing and erasures, of reprises, opens up the search for «how» and not just for «what». It becomes more interesting when the geneticist is also a linguist

and focuses his attention on the enunciative changes in the process of textualization. The search for paternity is then a real search of *strata* of any level and status that contribute to configuring the work to be attributed.

We have attempted to demonstrate that a single method of analysis is insufficient in “attributing” a written work or in establishing criteria to identify an author’s writing style or process. The work a writer undertakes in the process of personalizing his composition can be the object of a systematic study. The general answer to the original question asked here – are Gary and Ajar the same author – is negative. Gary created and made use of two distinct, identifiable and characteristic writing styles; one writer gave way to two distinct authors, each with his own style.

MATHIAS COECKELBERGS

Free University of Brussels, KU Leuven

Between Individual Creativity and Adherence to Tradition. On the Compositionality of early Bible Translations

The earliest translations of the Hebrew documents which we later – after canonisation – would find in the Old Testament, are in Aramaic and Syriac, two languages strongly related to the original language. Although the Hebrew version was often still used, translations exist for a variety of reasons, among which pedagogical ones. These translations exist in different varieties, most of which were written in a bilingual context, or with at least bilingual scribes, Hebrew being one of the mastered languages. We have some Aramaic translated books found at Qumran, the major finding place for so-called Dead Sea Scrolls. Next to that, we also have the standard Syriac translation, the Peshitta, and a later Aramaic document, the Rabbinic translation. According to all dating theories, the Qumran Aramaic version is a few centuries older than the Rabbinic one, although in the former we do not find the strict adherence to the Hebrew original we find in the latter. This is contrary to what we would expect, since normally translations diverge stronger as time progresses, not vice versa. Typologically, the Qumran version is closer to the Syriac than the Rabbinic. These findings have led scholars to suppose that at Qumran we find a distinct tradition from the Rabbinic line. Both traditions likely have a different oral tradition, which is hard to test. Traditional methods of textual criticism on other fragmentary documents of the dead sea scrolls, such as 4Q583 for example, are used in this debate to defend opposite stances, both as proof of a separate Qumran tradition, as well as of a development towards the Rabbinic version. Hence, the status quaestionis shows that there is a lacuna in the assessment of Qumran fragments, and a methodological difficulty of identifying general patterns.

For this presentation, we focus on one particularly interesting text, namely the book of Job in all variants, because it is well-attested in all variants and has raised a lively debate concerning possibly related fragments. We present a detailed overview of the traditional critical evaluation of these early translations of the document, and come to the conclusion

that discussions mainly revolve around idiosyncratic concepts. Using two computational methods we have already tested on the corpora under scrutiny, respectively topic modeling and Burrows' Delta, we investigate how we can improve the current status quo through clustering the occurrence of important terms, in order to then evaluate to what extent both methods can aid in identifying stylistic relatedness of individual fragments to the larger traditions of translation. This step allows us to reassess these fragmentary documents and add nuance concerning their relatedness to one of the translation traditions. Our goal is to take first steps in classifying respectively language-internal, traditional and personal-creative characteristics of the documents under scrutiny. Our current results will be set out against this theoretical background, to show the viability of our approach for future endeavours.

PAOLO D'IORIO

ITEM – Institut des Textes et Manuscrits Modernes

What Is a (Digital) Genetic Edition?

The aim of a genetic edition is to publish the work of an author in a way to represent and make intelligible the genesis of his writing project. Most of scholars agree on the fact that only digital technologies and devices make it possible to realise genuine digital editions and make them available to a large audience. My paper presents the conceptual model and the prototype of the digital genetic edition of a Nietzsche's work entitled *The Wanderer and His Shadow* (1879), including the whole preparatory documents: first drafts, clean copies, the manuscript for the printer, proofs, and a copy of the first edition.

CLAIRE DOQUET

University of Paris III

Textual Genetics at School. Reading Pupils' Writings

At the frontiers of textual genetics and didactics of writing, this conference will examine the relationship between writers' manuscripts and drafts of pupils, especially for determining whether methods of studying manuscripts should be used for drafts of pupils.

The reflection will focus first on the writing activity itself, from a theoretical point of view: can we consider school writing and literary writing to be the same activity? How legitimate is it to unify their treatment?

We will then question writing in school in its specificities, especially that the writing tasks are generally imposed by the teacher, who also becomes, by correcting the texts, a kind of co-writer. Therefore, what reality does the notion of "text of pupil" have?

To conclude, we will examine traces of the planning activity in drafts. Planning traces are present in some manuscripts of writers, we will identify forms that vary according to the age and expertise of the writers.

Hermann Broch's Forgotten Manuscripts of Poetry

Hermann Broch's poems, which were for a large part published only after his lifetime, have been very little studied in the critical discussion concerning his *oeuvre* which has focused upon his famous novels and his essays. However, poetry was a genre which kept on fascinating him throughout his life from his early childhood in Vienna until his death in exile in the U.S. Broch's poetry consists of philosophical, nature and political poems as well as so called occasional poetry in which he often reflects upon every-day topics. The manuscript versions of these poems, which are located in the German literary archive in Marbach and in Beineken Library Yale, often include dedications to friends and ironical commentary about the poems. By selecting some examples from Broch's manuscripts this paper will demonstrate that his uncertainty and playfulness about poetry produced new insights into the poetics of his time which is particularly interesting for contemporary readers.

IRÈNE FENOGLIO
ITEM – Institut des Textes et Manuscrits Modernes

Genèse du texte & processus de conceptualisation. Le geste du scripteur linguiste comme outil épistémologique

Genesis of the Text & Process of Conceptualization. The Gesture of the Linguist Writer as an Epistemological Tool (The talk will be held in French. [English](#) and [French](#) hand-outs)

This paper deals with the conditions of the possibility of constructing a theoretical text from the archives and from various documents and manuscripts. More generally, this paper will show how the traces left by a linguist writer – unpublished but legible – make it possible to understand the construction of a text, a concept, a theory.

The paper shows how the archival discoveries, the exploitation of the documents, and the analysis of the linguists' manuscripts bring forth the possibility, not only to publish the unpublished, but to understand the process of the linguistic writing. Indeed, in order to respond to the Saussurian injunction (the linguist knows "what he does"), the genetic analysis of the manuscripts strongly contributes to the drafting of a theoretical text.

Through the genetic approach, the geneticist of the text examines "everything that happens before the production of the written text, and the traces of the production attest to a cognitive and graphic implementation directly related to the produced final text." The visualization of the gesture that has already taken place is retrieved from the graphic materialization of the archived documents. This writing gesture must be located in a *de-measured* space – the whole dossier – and in an *undefined* time and chronology.

It is not the final text, i.e., the established and reproduced discourse that sowed its

theoretical seeds at its publication, but hesitations, erasures, and scriptural repentances that make it possible to follow the path of thought-writing proper of the theoretical writer. The approach, like its object, is therefore uncertain. It paves its way to the opposite direction, to the discourse analysis which – by observing the structure of the stabilized (published) text, as well as its lexical, syntactic and semantic content – proposes a theoretical interpretation.

The question is not only methodological. It is anchored in the theoretical: the visibility of the conceptual elaboration by and inside the flesh of writing (words, phrases, speech, but also erasures, repetitions, displacements) is likely to modify the understanding of the notions and concepts offered in published theoretical discourse, disseminated and even already digested.

This contribution based on examples of Saussure and Benveniste will both expose both very different corpuses, but also different histories of their respective exploitations. This contrastive approach should make it possible to uncover some universal elements concerning the text-making process.

DANIEL FERRER

ITEM – Institut des Textes et Manuscrits Modernes

New Perspectives for Genetic Criticism

While reaffirming its theoretical and practical differences with textual criticism, genetic criticism is now ready to acknowledge that there is a large degree of overlapping between their two fields, and that it cannot remain prisoner of the “myth of the solitary genius”. Studying the genesis of theatre or film has made this particularly obvious, but geneticists have always understood the creative process as an interaction of multiple agencies. The externalization of such agencies makes them more visible and helps understanding the axiological dynamics underlying creative choices.

SOPHIE GABEREL

GLAM (Group for Literary Archives and Manuscripts), University of Reading

The David Lodge Papers: An ‘Aesthetic of the Possible’

Notebooks, typescripts, correspondence and drafts... The reading of “The David Lodge Papers,” which are gathered in the Special Collections Department of Birmingham University – including those with restricted access –, sheds a new light on the British writer’s work while offering insights into his creative method.

Delving into the manuscript of *The Devil, the World and the Flesh* (1953), a first unpublished novel, this paper will first tackle how it carries the germs of many characteristics which have become specific to Lodge’s style and thematics.

It will then offer to present a compositional criticism of the writer's *Small World*, both figuratively and literally, through the novel's "ur-texts" – a term standing for any original version of any text, carefully reconstructed from available evidence.

Indeed, left-out material, i.e. the documents and texts that led to the authorized version as well as the variations among these texts, may leave a palimpsestic trace that can still be deciphered in the printed text; bringing to light these discarded fragments or the author's revisions and additions, cannot but lead to a re-evaluation of the existing Lodgean works as well as to a redefinition of the very notions of "text(s)" – focusing not only on "discourse" but on "process."

"Whatever autonomy and internal logic formal analysis may reveal in a work of art, the actual work is only one among its multiple possibilities... The work now stands out against a background, and a series, of potentialities. Genetic criticism is contemporaneous with an aesthetic of the possible."

We will thus see how a genetic reading allows the exploration of this "aesthetic of the possible" and a fascinating reconstruction of the compositional *history* of David Lodge's *stories*.

HANS WALTER GABLER
London University

On Interdependencies Between Genetic Criticism and Genetic Editing

Genetic criticism and genetic editing are distinct disciplines. Yet they are interdependent. I propose to outline how they are distinct and how they are connected and, over-all – both in theory and in practice – they depend on one another. This involves briefly regarding their respective origins. Genetic criticism understood itself, and is generally seen as a 'material-turn' opposition, in the second half of the twentieth-century in France, to French structuralism, though adhering at the same time to a culturally determined definition of 'texte', which brought about, for example, the (to non-French terminological thinking) curious conception of 'avant-texte'. Genetic editing, by contrast, constitutes a relatively late-twentieth-century extrapolation of ingrained traditions of German textual criticism and editing, strongly conscious of the historicity of texts. French genetic criticism innovatively brought to the fore the perception and interpretative analysis of acts and processes of writing, generative of critical argument and intellectual debate. German genetic editing, by contrast, though admitting to its perception of successive static historic moments of texts-in-documents succession also a sense of their dynamic correlation, yet nonetheless seeing 'genetic editing' still as a task confined to editorial presentation, and not as a critical enterprise. Since genetic criticism and genetic editing were mutually aware of one another, this over decades led mutually, too, to fruitful misunderstandings. The advent of the digital medium as native ground for both a critical and a textual focus on the very materials on which genetic criticism and genetic editing alike are rooted, has in our day brought about a situation in which they

can also deepen their mutual understanding and fuse their perceptions and handlings of the cultural heritage materialised in texts and textual records.

TIM GROENLAND

Trinity College, Dublin

“A Recipe for a Brick”: *The Pale King* in Progress

The opening of the David Foster Wallace archive in 2010 has led to a wave of research on the author's manuscripts. As a result of Wallace's fondness for paper-based revision and his belated incorporation of digital media into his compositional processes, the archival deposit of his papers at the University of Texas contains a large volume of handwritten and printed drafts, notebooks, and heavily annotated books. Much of this material represents the ideal basis for a genetic study: however, there has as yet been little consideration of the ways in which the insights of genetic critics might be of use in reading these materials. This paper will argue for the relevance of the ideas and critical vocabulary of genetic criticism to the study of Wallace's works, and in particular his posthumous unfinished novel *The Pale King*.

I read Wallace's manuscripts of this work through concepts taken from genetic and textual theorists in order to illuminate the relationship between the dynamics of textual development and the work's thematic interest in process and incompleteness. The archival material for *The Pale King* illustrates the fact that the work as Wallace left it could be considered, somewhat paradoxically, as consisting entirely of what geneticists would call *avant-texte*, or as a “genetic dossier” for an unrealised work. The book's editor Michael Pietsch has stated that it is “not by any measure a finished work”; indeed, during his lifetime, Wallace had characterised the fragments of his working novel as “a recipe for a brick,” a description that highlights the difficulty the author himself had in conceptualising and classifying his work-in-progress.

This difficulty, I will suggest, is visible in the negotiations and tensions dramatised by the works' narrative strategies and discordant stylistic energies. Daniel Ferrer's notion of the manuscript page as “a protocol for making a text” can be productively applied to a reading of *The Pale King*, a fractured narrative that continually displays the creative tensions and disruptions of its protracted compositional history. Wallace used a number of narrative techniques to deliberately inscribe his working difficulties within the work, and the self-referentially dialogic nature of the narrative mirrors the painstaking struggles of composition and revision that produced it. Ultimately, I argue that the compositional processes visible in the drafts of the unfinished novel can be productively read alongside the increasing presence of metafiction in the work as it developed. The process of revision emerges as a textual influence in its own right, and the dialogic nature of Wallace's fiction, I argue, emerges as a response to the writing process itself.

What Tradition? Textualization of Oral Poetry

What part of folklore material is selected to represent the oral tradition, to whom is it presented, and what process led to its selection? With these questions this paper discusses textual and ideological choices of textualization of oral tradition. By textualization I refer to an editorial process whereby oral tradition is transformed into written text and disseminated to a much wider audience. I will examine how the proximity and distance appear in transcribed oral texts and written publications based on the oral material, and further, what kind of individual aims and public purposes meet in text-making process.

As an editor of the oral tradition for the production of folk-poetry publications, Elias Lönnrot (1802–1844) amended and removed traditional language, contents and contexts of oral poetry in order to make oral poems appropriate and comprehensible for his bourgeois readers. Besides the *Kalevala*, the national epic of Finland (1849), Lönnrot published folk-lyric anthology, the *Kanteletar* (1840, 1841). Based on folk song material collected mainly from Finnish Karelia, but shaped by an author and his interpretations, the *Kanteletar* contains 652 lyric songs and narrative poems, such as ballads, lyric-epic songs and hymns. Published in a time period when most of the written literature was in Swedish, the *Kanteletar* has affected the development of Finnish written poetry and art extensively. It has moreover played a crucial role in constructing ‘Finnishness’ – the ideals of Finnish speakers – and its tradition.

The *Kanteletar* is considered to reflect faithfully Romantic view on folk-poetry and has earned a valued status as an anthology of oral lyric poetry. Most of the Swedish-speaking bourgeois, educated people were not able to understand folk poems or their messages, but the beauty of the lyric poems was widely acknowledged. The reception of the *Kanteletar* can be described as being one of delight. Despite the general knowledge of Lönnrot’s compilation technique of adding in his own verses and combining songs and themes, the *Kanteletar* has been defined as an authentic book of oral lyric songs collected from the field. However, the *Kanteletar* is a selective and interpreted publication of the oral lyric material of which the more extensive part is preserved in the archives of the Finnish Literature Society – SKS in Helsinki.

By using examples of the *Kanteletar*, I will elucidate different choices and selections in production of oral lyric texts and their meanings and symbols into a new context. Rather than to address the distinction of oral and written text, the paper emphasizes an ideological notion of the usefulness of selected oral poem material for certain audiences and historical purposes.

The Genesis of Cultural Objects and the Role of Written Language

Based on the phenomenology of Edmund Husserl, the paper argues that generatively, mortality, and the linguistic practice of writing have crucial roles in the constitution of cultural objects. The main point of the argument is the insight that only subjects who are conscious of themselves as mortal beings, i.e. as beings who have a necessary ending in time, are able to understand themselves as members of generative chains and as subjects of generative practices. The paper then points out that all cultural objects are objects shared by several generations, i.e. as objects inherited from earlier generations and retained, maintained, prepared and developed in the view of future generations. On these two grounds the paper then concludes that only self-consciously mortal subjects are able to intend cultural objects as such, and that they intend these objects in practices necessarily shared by several generations. Finally the paper explicates the role of written language in our intentional lives and in our intentional relations with, and to, non-contemporary subjects, i.e. to subjects who live in times that differ from our own time, past and future.

PEKKA HELASVUO
Sibelius Academy, University of the Arts Helsinki

From Nights of Jealousy to the Impromptus: The Formative Process of the Musical Material of Sibelius' Melodrama Towards Piano and String Orchestra Pieces (1893–1894)

Apart from many revisions from e.g. incidental music to concert suites there are not too many examples of Sibelius' using of same musical material in several different compositions. However, the music in question in this paper is a good example of such a case. The development of the material from a melodrama through piano pieces to a string orchestra work is even more interesting due to the verbal content of the musical material in the melodrama.

Sibelius composed the melodrama *Svartsjukans nätter* (Nights of Jealousy, JS 125) to be performed in a jubilee on 5th of February 1893 for the anniversary of the Finnish national poet Johan Ludvig Runeberg (1804–1877). Two of the main themes of the melodrama went on living in other works composed in the same and the following year: the two last (Nr. 5 and 6) of the six impromptus for piano Op. 5, subsequently two versions made for string orchestra (NLF 0683, 0684) and the latest version known as Op. 5 Nr. 5–6.

The final form of the latest string orchestra version is obscured also because there are a number of different scores and performing materials. It is possible though, to draw certain

conclusions on the strength of the manuscript of the early version (NLF 0683) in which Sibelius has added markings in order to make corrections for the final version.

In the course of the editing of the volume of the works for string orchestra a number of sources appeared that shed light for the genealogy of the impromptus. It is nevertheless still difficult to define exactly the order of the emergence of the works.

After the recovery of a lost autograph manuscript of two last impromptus for piano in 2012 from the Harvard University, Eda Kuhn Loeb Music Library brought out a possibility for solving a couple of thorny problems concerning the keys and a repetition.

Another question occupying one's mind has been Sibelius' idea of unifying the two last piano impromptus together as one composition. The two musical materials generating from the melodrama were initially together in the same composition but were kept as two separate pieces in the process of creating the piano impromptus. In the Harvard autograph the piano impromptus were written one after another without any title before the second, which was transposed into the same key with the first.

The multitude of orchestral parts and scores by unidentified copyists has begged interesting questions about how many orchestra versions actually exists. One version seems to have arisen from orchestral material copied from the manuscript score of the early version, where Sibelius sketched changes for the revised edition, and no fair copy of the score was written.

In my paper I try to cast light on ground of the preserved sources to the creative process leading from the melodrama via piano pieces to three string orchestra versions.

IKRAM HILI

University of Monastir

“The Box Is Only Temporary”:

Mining the Riches of Sylvia Plath's Manuscripts – “Finisterre” as a Case Study

Sylvia Plath's poetry has often been denounced as an insipid outpouring of emotions, a pathetic venting of unrelenting anger, and an egregious depiction of domestic failures. Such appraisals tend to look at Plath's works through the lens of vulnerability or madness – a tendency reinvigorated by the recent spate of criticism that confines Plath's art to the Confessional mode of writing, and that looks at Confessionalism through similar disparaging lenses. Nevertheless, a more comprehensive appreciation of Plath's poems shows that they lend themselves to cultural and political readings, as they evince the difficulties that women artists faced in a sexist and patriarchal society such as that of post-war America. It is noteworthy, however, that Plath's critique of the stifling cultural and political ideologies of her age was not always vociferous. At times, Plath toned down her criticism because, after all, she cared more for being a poet than a social critic. At other times still, she preferred to conceal her poetry from the reading public, probably because of some insecurity and uncertainty that she felt as she composed her poems. In this case, nowhere is the scathing aspect of her poetry better revealed than in those hun-

dreds of manuscripts in which the poet inscribed her most rebellious thoughts. In fact, Plath's copious manuscript collections disclose, like nothing else, the poet's ideological battles as she waded through a largely male-dominated literary tradition, striving to find and assert a voice of her own. This said, a fresher appraisal of Plath's poetics, one that draws on Modern Manuscript Studies, would offer us a Plath fully in control of herself and fully interacting with her readers – an approach that might as well feed into previous psychological and biographical explorations of Plath. Taking the lid off the poet's boxes of manuscripts, we gain a ringside seat to witness Plath's resuscitating her stillborn poems (with a nod to her poem "Stillborn") and healing her words as they bleed, in draft after draft, before their festering wounds are allowed to heal up into a finished poetic product.

In the present paper, I examine the drafts and the final version of Plath's "Finisterre," putting forth an allegorical reading of the poet's onerous literary journey. Perusing the poem that we now have in print, I show the speaker/poet stranded in a "land's end" fraught with dead soldiers that I symbolically associate with her own words as a poet so intent on ensconcing herself within the then "great" male tradition of writing. Parsing the poet's manuscripts of the same poem, mainly the last stanza that Plath omitted from the final poetic product, I show her announcing the triumph of writing and the imagination over religion – a direct substantiation of her statement that "writing is a religious act."

TIINA HOLOPAINEN
University of Turku

The Making of a Translated Film – The Audiovisual Translation Process: Example Subtitling

The purpose of subtitling, as of any other form of audiovisual translation, is to offer audiences access to foreign language AV content, or, in the case of deaf or hard-of-hearing audiences, to same-language AV content. The task of the professional subtitler may then be seen in offering her audiences subtitled viewing experiences similar – if not the same – to those of the original spoken films or TV programmes. The challenge, of course, lies in making the subtitled film into a coherent audiovisual text for the viewers to enjoy. In other words, how does the subtitler go about (re)creating a subtitled film – a cinematic work in subtitled form – and not mere subtitles? Can the often intuitive process be reconstructed and analyzed, and if yes, to what extent? What factors guide the decision making? To explore these questions, I studied my own subtitling process by switching between the roles of a professional subtitler and a scholar. The research material comprised the first ten minutes of *Vapautunut mies*, the Finnish subtitled version of the German comedy, *Der bewegte Mann* (known also as *Maybe...Maybe not*), by Sönke Wortmann from 1994. My presentation will discuss the method of analysis, including the conceptual framework, as well as the results. I will propose for discussion the applicability of the conceptual framework for the analysis of any audiovisual translation process and, indeed, for any writing process.

**Translating (with) Vadim Kozovoj
(or What Can Be Learned about Poetry Translation from Multiple Drafts
Bearing the Suggestions of the Self-Translator's Collaborators)**

The Russian poet and translator of French poetry into Russian, Vadim Kozovoï (1937–1999), immigrated to France in 1981. I will focus on Kozovoï's experience of self-translating a selection of poems comprising his most important bilingual publication *Hors de la colline* (Hermann, 1984). While studying the multiple drafts available, I will pay special attention to 1) the corrections from his co-translators Jacques Dupin and Michel Deguy, 2) the evolution of texts from the initial self-translation to the final version.

The following initial observations and conclusions can be made. Kozovoï's poetry appears to be extremely difficult to translate. Maximizing the already flexible word order of Russian, Kozovoï dismantles linguistic units either by removing certain parts of them entirely or dispersing them as widely as their inflections will allow. The Russian reader is almost surprised at being able to reconstitute the sense of what at first seem to be fragments and nonsense. In fact, what assures the unity of Kozovoï's poetry is not its syntax but the shared cultural imagination of the writer and his readers, created out of folk songs, magic spells and chants, and cries of suffering. Thus his "ode" to freedom through the evocation of a common cultural history "locked up" or encoded in the Russian language, an inner linguistic freedom within the real external political terror, cannot easily carry its special power into French. But can this be helped?

Kozovoï would seem to have had at his disposal the means to transcend the language barrier: his mastery of French was excellent and the help he had remarkably skilled. Both helpers, eminent French poets Michel Deguy and Jacques Dupin, were there to capture, with the author's help, Kozovoï's unusual and original approach to poetry. However, in order to get a readable French version, which would appeal to the French ear as a "sound" familiar to everyone, assuming one exists, they would have had to rewrite the Russian entirely. (The manuscripts bear several suggestions attempting such rewriting). This could have resembled something that Douglas Robinson has called "radical domestication". The author resisted by forcing the rules of French language and advocating what we might call *foreignization*. The negotiation between domestication and foreignization has been in the centre of theoretical debates in translation studies. The drafts testify that a similar debate was taking place between Kozovoï and his collaborators. The final (published) version shows that the author used (abused?) his *authority* against what he saw as simplification and a smoothing out of the strangeness of his verse.

Early Modern Epistolary Culture: Socio-Historical Aspects, Materiality, Production and Reception

Focusing on early modern international correspondences, this paper will address aspects of the genetic processes in letter writing. It will thereby demonstrate in what way the research of the material form of the actual letter itself has a far more important function in the interpretation of its content than was, until recently, assumed. For instance, recent technological developments have shown that by the reconstruction of the writing, folding and sealing processes of letters, which are today predominantly preserved in an 'opened' state, it can become clear in what manner letters at the time were 'closed'. Such physical details provide information about the level of confidentiality and secrecy of letters, and could therefore add substantial new information about the circumstances in which letters were written, dispatched and received. Furthermore, by analyzing the advantages of new digital tools and online sources in relation to the socio-historical context of epistolary culture in early modern Europe, this paper will demonstrate that historiography still has a lot to explore and explain.

MIIKA HYYTIÄINEN
Sibelius Academy, University of the Arts Helsinki

Double Function of the Preliminary Voice Analysis in the Opera Voice Box

In this case study I introduce the creative process that culminates in the performance of Opera Voice Box in spring 2017. Starting point of my work as a composer is the analysis of the singer's voice Material. These results would typically be part of the research corpora of the Genetic Criticism. In this case it has a double function: it is also used as a part of the final performance.

Voice Box is a part of my artistic doctoral studies as a composer at the DocMus Doctoral School in the University of Arts Helsinki. In this applied study I create a method of analysing a singer's voice and write music by using it. I call this computer-aided analysis method the Voice Map, and it visualises the areas and the dynamic possibilities of the singer's voice. This information can help the communication of the singer and composer and in this way the whole compositional process. The opera Voice Box is the first artistic part of my research and it uses the analysis of the soloist Mia Heikkinen's voice as the starting point.

I am not only the composer of the opera; I also wrote the libretto and directed the piece. This auteurism is typical for experimental music theatre, related to Richard Wagner's concept of *Gesamtkunstwerk*: it uses one abstract idea for the different parameters of the music theatre. My opera Voice Box is not simply a demonstration of how the analysis method has helped the compositional process; the whole libretto is a concert lecture about

the Voice Map analysis and its theoretical background.

In this case the analysis of Soloist's voice is present in following aspects:

1) *Original purpose of the analysis:*

- a) I get to know the singer's voice and its limits and I can better composer for it.
- b) Metafunction: an academic proof of 1.a. for my doctoral studies

2) *Compositional abstraction of the results:*

Musical motives have the same structure as areas of the singer's voice. These motives are nonetheless used mainly by instrumentalists and not the singer.

3) *Documentation of the analysis situation as visual and acoustic material:*

The unedited video documentation of the analysis is used as a part of the visual and acoustic construction.

4) *Musical abstraction of the documentation of the analysis situation:*

The recorded sound of the analysis is edited and played as a new musical material with keyboard.

5) *Scenic abstraction of the documentation of the analysis situation:*

In the analysis situation the singer makes unintended physical movements documented in the video. In the performance the instrumentalists copy these movements and use them as choreography.

The piece breaks the mimetic ideal in favour of the Brechtian epic theatre. In the spirit of the academic lecture it is all the time clear, how and why the analysis was done. The audience may follow the genetic material of the opera, finding new and more abstract forms of manifestation in the final piece.

DOROTA JARZĄBEK-WASYL

Jagiellonian University in Kraków

Secret Manuscripts of a Modern Stage Artist

The terms and methods of genetic criticism, although invented and used in the field of literature, can be also applied in the domain of theatre studies. The process of creating a performance involves a certain amount of unstructured notes, drafts, *brouillons*, sketches, and scripts being modified and produced by almost every participant of a theatre group (director, director's assistant, actor, set designer etc.). It all may be regarded as a 'pre-text' that anticipates a 'text' of a performance on the first night showing.

I wish to examine both the parallels and differences between genetic process of literary writing and genetics of acting. The questions to be asked are: what is the connection between a script of a role and a character played by an actor on stage? How to decipher the actor's decisions (or hesitations, doubts, dilemmas, mind-blowing moments) that led to the final result: a ready-to-be *dramatis persona*. What can we find in diaries, notebooks, drawings and other more private writings (called here 'secret manuscripts') belonging to the artist?

I would like to defend the hypothesis that beside a physical training, improvisation and other preparation techniques, the essential part of an actor's creativity manifests through writing, especially hand-writing, through making notes, fixing on paper ephemeral ideas and through simple doodling.

The paper will refer to the archive of Juliusz Osterwa (1885–1947), actor, director and cofounder of the theatre group and laboratory “Reduta” (Warsaw-Vilnius-Warsaw 1919–1939).

JURI JOENSUU
University of Jyväskylä

Source Texts in Experimental Writing: Genetic Approaches?

In the presentation I will ask, how methods, concepts and approaches of genetic criticism could enrich the research of experimental writing. My special interest is in writing that is based on *source text* – that is, an existing text that the creative writing process is based on. Source texts are utilized in different types and traditions of experimental writing: texts collage, cut-ups, found text, found poetry, phonetic translations, uncreative writing (à la Kenneth Goldsmith or Leevi Lehto), or Oulipian constrained writing (like anagram writing, antonymic writing, or Mathew's Algorithm).

In the contemporary experimental literature of Finland, there is certainly an artistic following to the use of source texts. Such prominent younger generation writers as Virpi Alanen, Tytti Heikkinen, Jaakko Yli-Juonikas and Harry Salmenniemi have utilized systematically different approaches of source text writing, in poetry and prose. Also, in the lively movement of 1960's experimental literature of Finland, source text method was widely used, especially in the different applications of text collage.

The poetic functions of using the source texts are a legion: from literary humour and traditional (even antiquarian) aesthetic values to estrangement and linguistic sabotage. Also, the author may inform the reader of the method(s) or text(s) used, or s/he may not, and this knowledge makes a big difference in reading and interpretation. This is why source texts and their different functions should be acknowledged also by researches.

The research that aims to trace and analyze source texts does not necessarily need to be archival or manuscript research. Still, in many cases, especially in the older literature (like the 1960's, for instance), material dimensions and contexts of the sources can be important, even crucial, to the signifying strategies of the text. In my presentation I suggest that genetic criticism may serve as a refreshing and heuristic approach to the research of experimental literature.

How to Rewrite a Folk Song?

Case of the Finnish Poet Otto Manninen and Finnish Rhyming Couplets

Poets and writers of the late 19th century Finland were influenced by folklore. Both by the old and idealized Kalevala-folklore and also by new rhyming couplets, which were the most common folk song type in the end of the 19th century in Finland. Different kinds of literary works were written with characters from Kalevala and many poems published that resembled Finnish rhyming couplets. Whether writers used original folklore material in their writing processes and how remains still an open question.

In my paper I will examine this question with archival material of Otto Manninen (1872–1950), a Finnish poet and translator best known for his symbolistic poems. In Otto Manninen's archive there is a notebook and other material linking up with it, which contains transcriptions of Finnish folksongs, Manninen's written alterations to these songs, a draft of his poem "The Rose of the Torrent" and some other drafts where Manninen has formed new textual entities by linking separate folk song stanzas together. "The Rose of the Torrent," published in a journal in 1897, starts with three stanzas that are rewritings of a folk song found in the notebook. The poem anticipates already Manninen's well-known symbolistic poem "Wave" ("Aalto", published in 1910).

As I will show, it is difficult to categorize the nature of Manninen's writings in many of these cases. Have the rewritings of the folk songs been to Manninen some kind of a writing exercise? Do the altered folk song stanzas have to be considered already as drafts of Manninen's own poetic expression? Does this kind of material belong to exogenesis or endogenesis of a literary work or both? Manninen's case manifests the entanglement of exogenesis and endogenesis in archival material, which Pierre-Marc de Biasi and Dirk Van Hulle have been writing about.

Altogether this material offers an exceptional opportunity to study the use of folklore material in the writing process of a recognized writer and gives also interesting information on the writing practices of Manninen. Manninen actually rewrote the original folk song stanza in the early draft of "The Rose of the Torrent" with the same manner in which the folklore singers formulated their songs when singing them. The beginning of a Finnish rhyming couplet stanza was often established. In the following part of the stanza, the singer was allowed to more variation and individuality of expression. In Manninen's rewritings this is just the case. The first verse pair of the stanza is traditional, so to speak, and in the second verse pair Manninen moves the poem towards more literary meanings and towards his own poetics.

Genetic Invariation in “Atalannta”: Completed, Unproblematic, or Uninspiring?

Genetic Criticism and Textual Criticism often focus on the variation in the writing processes, whereas invariant passages of rewritten texts are considered less interesting. In the present paper, I will discuss the concept of invariation in genetic processes and ask why certain text passages alter less than other parts of the text. Should totally invariant or less altered text passages be perceived as completed and unproblematic texts? Or are they perhaps less inspiring than those sentences that are rewritten over and over again?

As my playground for this study, I have chosen Aleksis Kivi's (1843–1870) long poem “Atalannta”, which is one of his most complex poems from genetic perspective. By exploring the manuscripts of this poem, I will study, how different degrees of (in)variation could be defined and quantified from encoded TEI files. Furthermore, I will discuss, what kind of lines and expressions are most typically remained unchanged during Kivi's writing process. What does invariation reveal about the poem and its genesis?

ANNE KAUPPALA
Sibelius Academy, University of the Arts Helsinki

Extending Herself Beyond Reason: Aïno Ackté Preparing Herself for Salome

Richard Strauss originally intended the role of Salome for an Isolde-like voice with the body of a sixteen-year-old maiden. Most of the early interpreters fulfilled the first condition, for instance Mary Wittich or Fanchette Verhunk (who was the first singer to do the dance herself) or Emmy Destinn. Later Strauss became convinced about the possibilities offered by a more lyrical voice and tried to have Elisabeth Schumann to accept to sing the role. She didn't, nor did Geraldine Farrar, who in her autobiography tells about Strauss' interest for her as Salome. The Finnish opera diva Aïno Ackté (1876–1944) was among the first, if not the first lyrical Salome; Mary Garden's Salome was almost two years later.

After her studies in Paris Conservatoire, Ackté made her debut in 1897 as Marguerite in Opéra de Paris where she was engaged till 1903. After two seasons in MET she chose to find her living as freelance opera singer. Salome intrigued her enormously as a role figure and as a chance to promote her career. She studied the role with Strauss in Berlin in 1906 and thereafter the dance with Emma Sandrini in Paris where her fabulous dress by Worth was specially tailored for her. Ackté had her first Salome nights in Leipzig and in Dresden in 1907. In 1909 she re-appeared in Dresden, this time under Strauss' baton, and thereafter she sang the role in many German theatres, including Cologne and Berlin. Her Salome interpretations were culminated in the two cycles of *Salome* performances in Covent Garden, under Thomas Beecham, in 1910 and 1913.

In her autobiography (1935) Aïno Ackté considers Salome as the pinnacle of her

career. But in the hundreds of letters addressed to her first husband Heikki Renvall, archived in the National Archives of Finland, she straight-forwardly discusses the almost inhuman demands the role posed for her lyrical voice and technique. She also explains her tricks that helped her to overcome the vocal difficulties in the performances, and how the audience's response and press reviews encouraged her to carry on. Furthermore, letters to her singer-mother Emmy Achté and singer-sister Irma Tervani, photographs, drawings and particularly her personal *Salome* score, full of her autograph annotations, reveal many significant details about Ackté's interpretation. Unfortunately no sound recordings of Ackté's *Salome* have been preserved. However, her other recordings contemporaneous to her *Salome* performances give a chance to compare her voice to some other early *Salomes*.

This paper contributes to the performance history of *Salome* from the perspective of an individual singer who had to expand her voice, body, physical condition and actor's skills up to their limits in order to meet the demands of the role in consecutive performances. Methodologically it draws from performance studies of music as well as from the genetic study of performance, a novel approach within theatre studies, which studies performances as processes. Consequently, Aïno Ackté's *Salome* is approached here as her lived-in process, mediated by the empirical material mentioned above.

PETER KEGEL
Huygens ING

“Literature Falls Short When Compared to Photography.” Creative Process and Word-Image Relations in the Works of Willem Frederik Hermans

Dutch writer Willem Frederik Hermans (1921–1995) is well known for his ongoing revisions of his works, thus making them a valuable source for ‘textual genetics’. Researching the ‘manuscript genetics’ of Hermans’ works is more difficult, since he threw away most of his early manuscripts. Some exogenetic documents, however, are still available: among them notes documenting textual sources for his debut novel *Conserve* (1947), and notebooks and pocket diaries from the 1940s – showing Hermans’ frantic reading of 19th century and 20th century writers. The notebooks also provide insight in his creative process by revealing titles and ideas for essays, stories or novels, together with apparently isolated sentences, and revision notes for texts he was working on. Next to that, endogenetic sources of his novels *Ik heb altijd gelijk* (*I’m always right*, 1951) and *De donkere kamer van Damocles* (*The Dark Room of Damocles*, 1958) survive. Both of them demonstrate a heavily ‘textual’ orientation: *Ik heb altijd gelijk* is not only indebted to the works of Céline, Freud, Dutch authors Multatuli and Menno ter Braak, but also explicitly makes use of other sources, such as children’s literature, newspapers and popular songs. *De donkere kamer* has a somewhat similar, though less ‘bookish’ conceptualization.

In the late fifties Hermans strove to become a professional photographer as well, trying to get his photographs published in international and Dutch magazines, such as

Life, *Photograms of the Year*, and *Leica-Fotografie*. In that period, he also published several articles on photography in which he elaborated on the creative possibilities of photography when compared to writing: 'A photo camera, being able to separate a fragment, in its completeness, from the surrounding chaos, represents the upsetting problems of life at a single glance. In this respect, literature falls short when compared to photography.'

Then, in 1966 Hermans publishes *Beyond Sleep*. This 'Nordic' novel, set in the impenetrable landscape of Finnmark, has 'manuscript' genetics that are to a great extent 'pictorial' rather than 'textual': many descriptions within the novel are directly based on pictures Hermans (who had a PhD in physical geography) took while visiting the region as a scientific researcher in 1961.

Photography turns out to be more prominent in Hermans' writing. In 1967, he publishes his autobiographical *Fotobiografie* – in which one of the photographs directly relates to a central passage of *Ik heb altijd gelijk*, notably one that was added to the novel during a late, but highly creative stage of its composition. The same goes for *De donkere kamer*: as becomes clear from the manuscript, photography played a decisive role in the creative process of writing this novel, enabling Hermans to re-conceptualize a first draft of his text, at which he had got stuck earlier.

In my paper I will explore the relation between textual and photographic sources within the context of Hermans' creative process: To what extent do exo- and endogenetic sources reflect a supposed media change from textual to pictorial sources? And how does this development relate to the notion of ekphrasis?

OSSI KOKKO

Finnish Literature Society – SKS

"The Work's Done", but How? – Aleksis Kivi's Process of Writing

As part of making critical editions of Finnish national author Aleksis Kivi's (1834–1872) works in Edith unit at Finnish Literature Society we analyse the traits of Kivi's working process. One part of this analysis is trying to clarify what kind of revisions Kivi made to his manuscripts. Analysing the order of the versions is also one way to figure out how Kivi made his revisions.

In this paper I will compare a couple of Kivi's poem manuscripts of poems that were published in 1866 in one Finnish literary magazine, and try to find out what kind of changes he had made and whether it is possible to analyze Kivi's writing process with those corrections and other markings and techniques (for example ink pens vs. pencils).

For some poems there are even 4 or 5 versions, and what is interesting is that there is no straight evidence of what is the order of these versions. There are no explaining notes, no dates or anything that can clarify what is the original order. So, the chronology can be analysed only with revision markings. More interesting, in fact, is that we do not even know whether all the versions were written before publishing these poems. It is possible that in some point Kivi had had an idea of making revised collection of his poems published earlier in magazines.

My main goals are to identify and interpret author's revision marks and with them clarify the common working process of the author. I also use any other author's documents that have remained and where he either tells about his workings in letters or has made some kind of "metatext" in the manuscripts of his plays and poems about his changing process.

WOJCIECH KRUSZEWSKI

The John Paul II Catholic University of Lublin

DOROTA KUNCEWICZ

The Maria Grzegorzewska University

DARIUSZ KUNCEWICZ

SWPS University of Social Sciences and Humanities

The Genetic Experiment: Orality and Literacy in the Genesis of Self-Narration

The analysis of a self-narration, i.e. an expression of one's own life, has an acknowledged place in both psychological research and therapeutic practice.

The analyses of self-narration as described in psychological literature are based on written, and less often on oral statements. However, in a psychological and therapeutic practice, oral expressions are prevalent.

So far, the difference between oral and written forms as well as problems associated with different ways of constructing such narrations have not been the subject of meticulous reflection.

If we were to consider the practical application of such reflection, it would seem that the study of genetic mechanisms in this context, the study of a creative process *sui generis*, would be of particular importance.

The research in this area may be conducted in a transdisciplinary way, in which the central inspiration falls to genetic criticism. For the purpose of solving this problem, we conducted a study in which psychologists, with therapeutic experience and scholars with expertise in genetic criticism, took part.

The starting point of this project was to carry-out a series of trials in which subjects – randomized to one of three groups with different test conditions – gave their auto-narrations in an oral and/or written way.

Each subject was asked to give his/her narration twice, the second one after a 20-minute break. The second narration attempt was to be given in a different form of expression (oral → written, written → oral). The third group of subjects gave both auto-narrations orally.

The collected data allowed us to carry out analyses which responded to the question, what is the difference in creating an oral and written self-narration, and what changes in the way speech is structured and its content depending on the form of expression?

The proposed paper will consist of the following parts: a formulation of the problem, a description of the study involving 30 people, a concise presentation of analytic methods,

an interpretation of the analyzed data, and conclusions.

Our experiment would allow us to determine if genetic criticism may help to shed new light on this problem: statements of a patient in the process of psychotherapy are a result of mechanisms specific to orality. We offer a short presentation of those rules.

TARJA LAPPALAINEN
University of Jyväskylä

The Beginning of a Literary Career: Elisabet Järnefelt's Literary Salon and the Revision of the Manuscripts of Kauppis-Heikki's First Short Stories *Äidin kuoltua* and *Hevoiskauppias*

In my paper I will discuss the writing process of the Finnish author, Kauppis-Heikki (1862–1920) in the 1880s, while he prepared his first short stories *Äidin kuoltua* (After Mother's Death) and *Hevoiskauppias* (Horse Trader) for publication. He was a farm-hand born out of wedlock and orphaned at the age of 15. In 1877 he was hired by the assistant vicar and minister-to-be Th. Brofeldt in Iisalmi and befriended his three sons. The brothers, who used Aho as their last name, studied at the University of Helsinki and belonged to the literary salon of baroness Elisabet Järnefelt who was the mother of their fellow-students.

My primary documents are Pekka Aho's letters to Kauppis-Heikki since 1883 and the one and only letter saved by the latter. I also use the manuscript of Kauppis-Heikki's autobiography from the 1880s. The original manuscript of *Hevoiskauppias* exists but the manuscript of *Äidin kuoltua* has disappeared. However, the writing process of the latter can be followed rather closely by means of Kauppis-Heikki's notes for the story and one of his later articles (1911). All letters, notes, and manuscripts can be found in the archives of The Finnish Literature Society.

In Järnefelt's salon, Kauppis-Heikki's manuscripts were read aloud and commented at several sessions. Pekka Aho reported the feedback to the author who corrected his texts as required and sent the new versions to the salon. The texts, particularly *Hevoiskauppias*, were edited and rewritten several times before they were sent to print and published: *Äidin kuoltua* came out in *Valvoja*-magazine in 1884 and *Hevoiskauppias* in the book *Tarinoita* (Stories) with the title *Isän perintö* (Father's heritage) in 1886.

This is the first time the process of correcting and editing of Kauppis-Heikki's early short stories is researched in detail. What makes the case unique is the fact that the poor farm-hand became a member of the literary salon of noblewoman Elisabet Järnefelt and his texts were commented and revised by lady Järnefelt herself, her three sons, Arvid, Kasper and Eero as well as by the Aho brothers Pekka and Juhani.

Writing and Genetic Digital Visualizations

The writing process is difficult to grasp as a whole. From a computer science and mathematics standpoint, there are only two dimensions to this process: *the temporal dimension*, involving the specific moment when each operation was made; and *the spatial one*, which corresponds to the exact position of the operation in the list. Because this definition is highly decontextualized, some writing process representations also use a third *dimension*, *chronology*, which is a simplification of the temporal aspect. The writer adds and removes characters chronologically in time, but the overall state of the text changes as the writer modifies it. Genetic criticism studies precisely the different states of the text. Those three dimensions then concern *genetic operations* at the most basic level. Each operation of the writing process can be considered as a *substitution* operation.

As they contain a lot of writing data, *keystroke logging files* are difficult to read and analyze. There are many reasons for this, including their chronological format and high number of complex details. However, visualizations of writing are, so far, one of the main tools used to analyze it. The reason why analyzing the writing process is so important derives from the genetic methodology where the more a text is changed or modified, the better it becomes.

The goal of data visualizations is to help researchers with their analysis, to assist them in understanding the data, and finding *patterns* in it. Visualization is more than just drawings of data; it is an analysis tool. Seeing how data interacts makes it possible to discover and understand patterns and changes over time within a database.

Another aspect of the writing process is the micro and macro aspects of the text, i.e., the detailed operations performed and the process' overall structure. Because those two aspects cannot be visualized together in the same representation unless interactivity and the view adjustment feature are used, researchers usually use several representations to understand the process more completely.

Actual visualizations of the writing process are bidimensional, and because of that, they focus for example on revision, the temporal aspect or the writer's retrospection. Even if it is important to analyze and understand the spatiotemporal dimension of the process, none of the actual visualizations represent the problem completely.

We propose new visualizations based on *graph theory* that consist of nodes (points) and edges (lines eventually joining the nodes). As such, graphs are based on relationships between nodes and may be used for modeling purposes. This colored representation is halfway between detailed representations and overviews. The dynamic aspect of the writing process is highlighted. One of its strength is that it clearly shows the temporal and chronological relationships between operations, facilitating their identification in a structured way. Another advantage of this visualization of the writing process is that it "can handle moving text positions".

Creating a Character: Thinking and Communication Through Analogue and Digital Costume Sketching

Working methods for costume design are rapidly changing in the field of performing arts. This paper explores convergence between different artistic media, both old and new, and investigates the ways in which costume designers utilise digital drawing on virtual paper for their sketching process. In this context, “virtual paper” refers to the touchscreen of tablet. The integration of old and new techniques in the costume design process has not been investigated in detail. In this research the costume sketch is examined as an active participant, a mediator and a bridge builder in costume designer communicating.

The costume sketching plays a crucial role in the costume designers' design process. By reading the script, a costume designer outlines the material and non-material features of the role, which influence the appearance of the character and which relay messages, feelings and meanings the designed costume conveys to the viewers. Costume designers as character creators try to get balance with their experience and ideas as far as it is possible and in that way express their ideas. The costume sketch is able to act as an instrument of communication in guiding the viewer to build on their own experience in accordance with what the costume designer sketch aims to express of the nature of the character.

While drawing the character, a designer narrates ideas with colours, lines and shapes. In the sketching process the vague impression will materialise in the finished picture of the character. Afterwards the same two-dimensional picture will be transformed on the stage to the three-dimensional, tangible, kinetic piece of art. Within the frame of a specific production, a sketch of the character tells its own story and the costume designer's task is to “paint” the story. The pictures work as tools for considering the role of the character in the field of performing arts, and they allow us to see what we could not otherwise see because it is out of view, far away or no longer around; in this sense, the costume sketch provides a distinct kind of access to the world of the character. The costume sketch is a hybrid which combines a number of different elements into something else, something newer and acute, a cultural formation, where the past, present and future are connected to the new design of a costume sketch. Each costume design requires its own preparation cycles, during which the costume designer gets familiar with the drama theme, reads books, observes people and the environment, as well as looks for different types of materials and fabrics. The longer the incubation time is, the more complete the ensemble is. The main challenge in a costume designer's work is to create a new personality for the performer through the costume sketch. In my practical experience, a costume sketch gives me the “words” to communicate the different steps of the costume design process, and drawing is the costume designer's universal language to communicate with the creative team in the field of performing arts.

Postmodern Anamnesis: Genetic Editing and John Fowles's *The Magus*

As postmodern works become more historical, the need for them to be edited grows: the cultural and historical distance between postmodern fiction and modern-day readers has reached an extent which means that readers are struggling to engage effectively with these works. As such, I claim that postmodernist literature needs to be treated editorially in order to prevent it from fading into relative obscurity. However, traditional editing processes – with their drive to textual fixity and permanence – complicate postmodernism's anti-authoritarian subversiveness.

Using John Fowles's *The Magus*, I consider genetic editing as a solution to the difficulties posed by postmodern fiction's complications. *The Magus* is becoming increasingly unfamiliar to today's readers. Most unfamiliar of all, perhaps, is the fact that the version of *The Magus* currently in print is the revised text of 1977 (the original was first published in 1965). Using data collated from the drafts and manuscripts of *The Magus* (original and revised) held at the Harry Ransom Center, I discuss the potential for genetic editing to trigger a process of anamnesis (the retrieval of past existences). This would allow the reader to rediscover the origins of *The Magus* and follow its development as a novel, opening up the potential for different kinds of engagement and interpretation.

Aside from the positive expansion of potential readerly interaction, we must also consider the impact such editing would have on the perceived relationship between Fowles's original and revised versions. The original version of *The Magus* was a significant work at its time of publication and it is arguably this version which established the novel as a key work of postmodernism. As part of a genetic analysis, however, the original version is reduced to the *avant-texte* for the revised version, rather than an established work in its own right, with its own respective *avant-texte*. Consequently, we must consider how an editor might treat the two versions so that readers, rather than having a dominant version simply given to them, can engage impartially with both versions and come to a subjective reading of the text, according to whichever version they find most accessible. The study of Fowles's revision processes can be used to ascertain new meanings for the work, enlarging the range of material via which modern-day readers gain access to Fowles's 'intentions' for *The Magus*. Readers will infer new insights into the origins of cultural and historical references, bridging the distance that has opened up between work and readership over time.

The aim here is not polemically to claim genetic editing as a solution to all the problems surrounding the editing of every postmodern text, but rather to place genetic editing in dialogue with the textual history of one specific work, *The Magus*, and to test the appropriateness of genetic editing methods in relation to it. From this standpoint, it may be possible to theorise a rough framework of a specifically postmodern textual scholarship which could, in turn, be applied to other suitable postmodern texts.

The Texts Produced by the Finnish Government: Where Are They Coming From?

A democratic system produces a lot of texts – government programmes, decisions, strategies, etc. – that have great impact on the citizens' lives. (From now on, I call them *government texts*.) The process leading to government texts is a creative one. Typical for this process is that there are several, often collective, authors behind the government texts and that other texts (committee reports, basic decisions, etc.) are used as their “blue-prints.” Therefore, many parts of government programmes and decisions can be traced back to these “blueprint texts” produced by the democratic system. Sometimes parts of the government texts are even difficult to understand without knowing the chain of the texts behind them.

The chain of texts is a consequence of the decision making process. However, it is important to remember that government decisions, government programmes, strategies, etc. are language (i.e. words, sentences, etc.). Therefore, it is important to analyze government texts from a linguistic point of view and see how they have evolved. Following good governance, these texts are freely available for all citizens on the websites of the Finnish government and the Finnish ministries.

I will focus on comparing texts that discuss research funding and university politics in Finland during the 2004–2016. The starting point of my analysis is the government program of the present government (Government programme 2015) and the action plan for the program (Action plan 2015). Year 2004 has been chosen because in 2004 a very influential report on Finland in the global economy came out (vnk 19/2014), and the basic decision on the research and innovation politics was made in the April of the same year (Basic decision 2014).

To give an example, sentences in (1) taken from the section on the key project “Co-operation between higher education institutions and business life will be strengthened to bring innovations to the market.”

(1) Hyödynnetään tieteen ja tutkimuksen resursseja tehokkaammalla tavalla. Vahvistetaan tutkimustulosten vaikuttavuutta ja kaupallistamista (Government programme 2015).

More effective use will be made of the resources of science and research. The effectiveness and commercialisation of research results will be strengthened (Government programme 2015 English version).

I will show the chains of texts behind the piece of text in (1) since 2004. (1) can be found e.g. in a longer form in a report on Finnish economy (Borg and Vartiainen 2015). Borg's and Vartiainen's report was published already before the Finnish parliament elections in the spring of 2015.

What Can We Learn from Philosophy Archives? The Case of WWA

Genetic criticism has, as a discipline, mostly, been concerned with the genesis of works of literature. Extensions mainly seem to go in the direction of the creative processes connected with arts in general, including, for instance, the phases of musical composition. Naturally, however, every creation of the human mind, from literature and the arts to scientific and popular writings, can, principally, be subjected to genetic criticism. Still, the objectives of genetic studies may not be identical for highly different genres and forms of writings. Thus, generic criticism of popular writings such as schoolbooks might, for instance, be expected to involve genre-specific features such as the authors attempts towards simplification of the subject matter at hand.

Traditionally, philosophy has not been at the core of genetic studies. Still, there are some exceptions, most notably the quite early genetic interest taken in the writings of Ludwig Wittgenstein, and Paolo D'Iorio's ongoing genetic work on the works of Nietzsche. As a subject of genetic criticism, philosophy shares some features with literature, such as the dependence on linguistic expression, which sometimes may be clarified through genetic considerations. But there also seem to be features more specific to philosophy – as the interest in manuscripts stages as containing documents providing traces of alternative paths of thought, which may be of interest for their own sake.

The paper undertakes the aim of exploring some genetic research interests within philosophy. Its basic question will be what we can learn from philosophy archives, with the von Wright and Wittgenstein archives (WWA) at the University of Helsinki as a case study. The multifarious nature of WWA, in particular, makes it suitable to illustrate the various research interests that philosophy archives may involve. First, WWA is an archive containing manuscripts of two very different 20th century philosophers, Ludwig Wittgenstein and Georg Henrik von Wright. Second, it also holds unique documents pertaining to the editorial process behind the publication of the posthumously published works of Ludwig Wittgenstein, in which von Wright was a central figure. Consequently, as a philosophy archive, WWA figures as a site of three very different types of genetic research projects:

1. The studies of the genesis of the texts included in Wittgenstein's *Nachlass*. In particular, this implies research into the peculiar way in which Wittgenstein worked by reusing, and reordering, his philosophical remarks, for instance, making it difficult to apply received notions such as "the dossier of a work" to the process. A well-known example of this kind of work is the so called *Helsinki Ausgabe* of Wittgenstein's *Philosophical Investigations* made by von Wright together with Heikki Nyman, later included in Joachim Schulte's critical-genetic edition of the PI (2001).
2. The study of the history and creation of Wittgenstein's often highly edited posthumous works, an increasingly popular field of research in Wittgenstein studies during recent years.
3. The study of von Wright's own manuscripts, and their relation to his published works.

Poetry and Prose in Thomas Hardy – A Challenge to Metaphysics of Presence

One of the greatest English novelists and poets, Thomas Hardy, has frequently been occupied by the idea that poetry is a domain where the artist is allowed more freedom to express what is haunting his mind. In many interviews and bibliographical writing, Hardy indicates that he has always preferred poetry to fiction although he owns his renowned status to his novels. Hardy wrote novels to earn money; however, he enjoyed writing poetry and identified himself primarily as a poet. Born and raised in the age of a long Victorian tradition, Hardy defined himself as an “innocent agnostic,” and, similar to many other thinkers of his time, he distrusted the Puritan teaching and the easy reconciliations between religion and science. He was the inheritor of a Darwinian and Post-Darwinian world which witnessed the heated contradiction between the doctrines of Creationism and Evolutionism. Hardy did not have a single philosophy of life; however, he perceived that there was more that met the eye in relation to the irrational machinations of the supreme forces behind the universe. He once exclaimed that he could much more easily “cry out that the Supreme Move or Movers were unfair” in a poem than in fiction (*The Later Years of Thomas Hardy*, 58–59).

From this vantage point, poetry, despite its condensation and metaphoricality, renders itself as a kind of a “transcendental contraband (*Glass*, 244),” to use the term of J. Derrida, to prose writing. In that sense, poetry is like a second text that develops in parallel with the original one, i.e. like a “running commentary” of prose-writing. In the light of what Hardy has said in his commentaries and interviews, it is possible to conclude that for him, the artistic expression in terms of poetry allows more psychological depth and more emotional freedom. It was difficult for an agnostic poet to openly discuss his beliefs in the Victorian age, and Hardy had been often criticized for them. Poetry was a chance for him that allowed a freer emotional outlet. However, poetry is simultaneously the most figurative and concentrated form of literature and it epitomises the anxiety and frustration of the poet in his attempt to articulate his own reality or state of mind, whereby symbolic and linguistic structures inevitably have to collapse, too. Thus poetry has both a stabilizing and destabilizing effect. On the other hand, the interviews, bibliographical editions and personal writings of Hardy must stand out as segments of prose writing in themselves; and have to equally claim to denominate a more mimetic, representational reality. However, as Deconstruction would urge, there should be no clear-cut distinctions that only reinforce the logic of the metaphysics of presence.

It is impossible not to keep in mind that human understanding and philosophy distrust all kinds of absolute truths, origins or givens. If language has any power to mean things, signify and denominate, it is only the partial or temporary truth, the “point de capiton,” as coined by J. Lacan, who implies that though it is possible to nail down truths, this act will be only a temporary act (*Ecrits*, 303). Moreover, as Martin Heidegger insists in *Being and Time* (25), meaning formation is the continual “flickering of presence and absence;” in that sense, poetic and prosaic expressions will not be taken as the two poles

of a metaphysical opposition but as each other's *différance*, supplement, or transcendental contraband. In other words, the metaphysical oppositions have to be transcended because even temporary truths will be always open to multiple interpretations whereby undecidability will cast its shadows eternally.

In conclusion, genetic criticism has to comply with Poststructuralist premises because if a literary text is considered the "outcome," the "final end-product" of the artistic creation, other non-literary elements that are subject to literary criticism will have to be considered as either "prior to" or "outside" it. However, distinctions such as "outside" and "inside," "prior" and "post" have to be avoided, otherwise, they will only reinforce the positioning of further dualities, origins, and logoi, something against the nature of Poststructuralist criticism. When the metaphysics of presence is challenged and shaken down, the act of interpretation will assume a better mould, more fluid, more amorphous and more temporal.

ULLA POHJANNORO

Sibelius Academy, University of the Arts Helsinki

Tracking The Creative Process of a Composer: Reflections Over a Case Study

The paper discusses different stages and phases of one compositional process of a professional composer, within western classical music tradition. The progress of the germinal ideas and the development of the ideatic structure is followed throughout the whole process from the very beginning till the complete score. The results show the way the composer struggles between his experientially vigorous set of germinal ideas, and the impossibility to execute this transient flash of insight into a temporally long-lasting and complex musical structures. This conundrum leads the composer into a process of trial and error, unanswered problems that induce increasing number of empty bars in the score, eventually leading to a crisis of accumulated problems. The crisis was then solved through rigorous and multifaceted problem solving actions, after which the advancement was flowing and effortless. The role, structure, and sense qualities of the set of germinal ideas are discussed in terms of the compositional stages.

The qualitative data of the study comprised stimulated recall interviews conducted in the composer's studio during the compositional process and the entire manuscript corpus that the composer created during that process. During the interviews the composer's manuscripts (written not more than a couple of days before the interviews) served as memory triggers when he reported the thinking behind them. Differences between empirical and genetic research methods are being discussed: what are the benefits of empirical method over genetic research method when tracking the creative process.

PILVI PORKOLA
University of the Arts Helsinki

“Elephants Are Always Drawn Smaller Than Life Size.” Writing on a Performance Essay

In my presentation I focus on questions of performance writing and a site-specific performance in the context of artistic research. The starting point here is my artistic project *Library essays, part 1* “*Elephants are always drawn smaller than life size*” which is an audio performance and an installation in Maunula library. The first part of the project will take place in an old, empty library building and the second part of the project will be actualized in a new library building in Maunula spring 2017.

Following Caroline Bergvall’s notion about *performance writing* as an approach to writing which interacts with other art forms and practices, I contemplate the questions like how to think a performance as an essay, and how to think about the relationship between a specific space, performance and the text? Moreover, I pay attention to John Hall’s question “How do you write with no words?” which means, to me, how to write with the performance space, a body, a situation and a spectator you don’t know. Most of all I specify on a process of art project and an act of writing.

The project *Library essays, part 1* “*Elephants are always drawn smaller than life size*” is part of the *How To Do Things with Performance?* -project which takes place at the University of Arts. In this project I explore how the performative turn can be understood in the context of public institutions: in a library, an elementary school, and an art museum. I’m interested in what kind of performing, performances, and actions these institutions produce; how institutions can be understood as experimental places; and what performance art can do in that context.

VEIJO PULKKINEN
University of Helsinki

The Taming of Matter: Jalmari Finne and the Typewriter

The present paper studies the role of the typewriter in the writing process of the Finnish author Jalmari Finne (1874–1938). Although Finne was a prolific writer, theatre director, translator, and family and settlement historian, he is today known mainly for his children’s book series *Kiljusen herrasväki* (The Family Kiljunen, 1914–1925). Besides children’s books, his oeuvre includes historical plays, folk plays, comedies, satires, opera librettos, pamphlets, causeries, crime novels, historical novels, comic novels, and fairy tales. Finne also translated about 200 plays.

An important aspect of Finne’s overwhelming productivity was the typewriter that, in his words, freed him “from the annoying fact that matter and its taming always is.” Finne was a practiced piano player which enabled his “brain to work freely” when he did not

have to think about the keys when he typed. He claimed that his speed could accelerate up to 10,000 hits per hour, which equals about ten printed pages.

In the first half of the 20th century, the use of typewriters was rare among Finnish authors. Reportedly, the first author to use one was the novelist Juhani Aho (1861–1921) who obtained his Smith Premier in about 1902–1903. Finne started to type his work in 1909, which is relatively early. The remarkable thing about Finne, however, is that he composed directly on the typewriter. As Hannah Sullivan has observed, amongst high modernists, such as W. H. Auden, T. S. Eliot, James Joyce, Ezra Pound, and Virginia Woolf, composing with the typewriter did not become common until after the second World War. Before that, typewriters were mainly used for typing up the manuscript, whereas drafting and composing were done by hand.

The present paper focuses on a particular trait in Finne's novel manuscripts that seems to be related to typewriter composition. Namely, many manuscripts have more than one beginning, whereas the rest of the manuscripts usually has only one version. The phenomenon could perhaps be described as a sort of "false start" (*faux départ*) – a term coined by Pierre-Marc de Biasi that refers to "one or more unsuccessful attempts at writing an idea of a narrative which will eventually be the object of a real work leading to a publication". In Finne's case these "false starts" might, perhaps, be explained as a search for the right tone or mood of the text that would get him on the writing flow.

HELI REIMANN

Sibelius Academy, University of the Arts Helsinki

Visualizing Knowledge: The Parallel Monitoring of Creative Processes in Scholarly Research and Documentary Filmmaking

This study is based on my current research project on jazz festival Tallinn 67 including an experiment to connect historical research and documentary filmmaking. Those two parallel creative activities are monitored at the meta level and the monitoring focuses on the processes of transferring research methodologies and results into the mode of visual presentation.

This study relies on the assumptions of New Cultural History, which emphasises the meaning and interpretations, and reacting against superstructure. The framework for structuring meaning-making processes is Socio-cultural-individual field that fuses individual actions, cultural practices and structural determinations during the meaning-making process. Therefore, the question of my presentation is how those scholarly ideas can be conveyed to visual 'language'. On the other hand, we can ask questions about the differences between two type of narratives – scholarly and documentary storyline.

The importance of the festival itself relies on the facts, that (1) it was the biggest jazz celebration to have taken place on Soviet territory until that time with 122 musicians forming 26 groups from 17 cities, 200 foreign journalists and 5,000 visitors from all over the SU, (2) the event had biggest foreign media response any Soviet Estonian cultural

event ever had before (newspaper articles were published in Sweden, Germany, Poland and Finland), (3) the performance by the Charles Lloyd Quartet marked the moment when modern jazz was played for the first time in the musical scene of the Soviet Union. The starting point for the project is the legendary nature of the Tallinn67 jazz festival. The stories about American jazz celebrities Keith Jarrett and Charles Lloyd playing basketball before their performance and receiving permission to perform just half an hour before the concert are just a few examples of the ones circulating around the festival. However, this event in 1967 marked the abrupt end of the entire jazz festival tradition in Estonia. The main organiser of the event, Head of the Department of Culture in Tallinn's city administration Heinrich Schultz, for instance, was fired immediately after the festival. The next jazz festival took place in the mid-1980s.

To articulate the meaning of the event, I will outline the administrative procedures in organising the event (based on archival material and interviews with the organisers), introduce the episodes of the event and discover the manifestations of the festival in broader societal, cultural and political domestic and transnational contexts (Cold War tensions, approaching climate of liberation in Socialist bloc leading to the 'Prague spring' in 1968).

I expect that my documentary/research project will demonstrate the potential of humanities research for practical application in the form of artistic expression for the purpose of bringing research results to larger audiences.

THORSTEN RIES
Ghent University

The Rationale of the Born Digital *Dossier Génétique*, a Digital Forensic Perspective on Its Materiality

In the wake of Matthew Kirschenbaum's groundbreaking *Mechanisms. New Media and the Forensic Imagination* (2006) and subsequent research, archival institutions started adopting forensic imaging as a standard procedure for digital storage media long-term preservation. The digital forensic materiality, as Kirschenbaum would term it, of hard drives as born digital *dossiers génétiques* is, despite the availability of digital forensic tools, still a challenge and its implications for genetic textual scholarship. Of course, the relevance of this field of research is not limited to literary studies and philology, as all humanities studying historical sources, such as history, archaeology, art history and musicology will have to deal with born digital sources in the future. This article outlines the rationale of the born digital *dossier génétique* from a digital forensic perspective in the light of the recent discussion around the definition of digital materiality (Blanchette, Chun, Drucker, Kirschenbaum, Manovich and others). The reflections revolve around the theoretical and methodological challenges for scholarly editing and philology that arise from the specific materiality of the digital *avant-texte*.

I will argue that the digital forensic record has to be understood in the context of the co-dependencies within the distributed materiality (Blanchette) of the original process-

ing system in order to understand and read the material character of the imprint that the process of signal processing on several levels of the system and the writing process itself left in the static digital record. The materiality of the born digital record thus consists of interdependent, highly system-specific aspects of physical data storage and transmission, logical organisation and dynamic algorithmic processing in the process of computation, located on several layers such as hardware and its controllers, operating system and software application. The role of the physically unique instance of storage in the process of signal processing is fundamentally different and alters notions such as authenticity, fixity, uniqueness and original. As there is no direct physical access to the “original” of the digital record, the technical methods and tools of access and interpretation, as well as the heuristics of analysis, have to be documented, tested and evaluated.

I will discuss some exemplary “true positive” and “false positive” findings from the hard drives of German poet Thomas Kling, to shed light on some aspects of digital distributed materiality from a digital forensic as well as a *critique génétique* perspective. These examples will show how variant draft text in true and false positives of file carving data recovery can be verified and interpreted genetically against the material physical and logical context of the archived system.

ANTONIETTA SANNA
University of Pisa

The Notebooks of Leonardo and Valéry

By revealing how writers work, genetic criticism can also be a means to explore a writer’s creative process in relation to another writer’s creative process, to understand how the work of a writer can be affected by the work of another writer.

My paper will focus on the manuscripts of Paul Valéry to show, through a comparative approach,

- 1) the importance of the Codes (Codicì) by Leonardo da Vinci at the beginning of Valéry’s creative work of his *Cahiers*;
- 2) the importance of translation of Leonardo’s notebooks in Valéry’s poetry.

Like Leonardo, Valéry creates his notebooks by using *feuilles volantes*, different supports and different languages (verbal, iconic and mathematical). Both drew in their manuscripts the diagram of thought. Only a genetic investigation can show the complex relationships between the two writers and their works.

Genetic Studies on Artist's Notebooks: The Development of Artistic Ideas Through Sketches

Thus far artists' notebooks have been largely neglected sources within art history and scholarly editing, but they permit a view behind the scenes and offer a valuable resource to grasp the story behind artistic concepts. The evolution of specific ideas in the artistic creation process will be demonstrated by the digital, genetic and semantically enriched edition of the 35 notebooks of the Austrian conceptual artist Hartmut Skerbisch (1945–2009).

Notebooks provide a very intimate view into the *artist's studio*. They contain unfiltered thoughts and inspirations, which are collected in a *warehouse* of ideas for later use. Besides non-sequential and unstructured textual entries, the present notebooks contain graphical components like sketches which in this context carry at least the same level of complexity and meaning as the text itself.

Influenced by his studies on architecture, Skerbisch created multimedia installations, performances and sculptures. His work cannot be conceived as stable, but as a *state* in an ongoing conceptual process, where ideas are revisited and modified several times. The notebook entries reflect the interplay of idea and manifestation. This paper focuses on two editorial questions:

- 1) Since there is just a single witness and the notebooks were primarily used for conceptualizing artistic ideas, the constitution of the text plays a subordinate role to the *unfolding of an artistic idea*. This results in a network of relations between notebook entries, manifestations, external influences and artistic concepts.
- 2) The representation of the *genealogy of sketches*, of the different versions and stages of the same motif. Faced with such diversity, it is important to filter out the essence of a concept, to determine what remains constant.

Consequently, the question arises how the genetic approach can be transferred from a textual focus to artistic concepts, where development (e.g. writing, drawing) and presentation (e.g. installation, sculpture) are performed in different media, in contrast to literary texts, where the conceptual process and the product are performed in written media. Biasi considered the adaption of the model of genetic analysis from the prevailing analysis of manuscripts to other objects. Especially the comparison of the evolution of an architectural project with an avant-text, from the first sketch to a definite stage taking into account external influences, and the ongoing interest in sketches, rough outlines, studies and preliminary drawings in visual arts is compelling and an important guide for the present research.

Whereas the *Text Encoding Initiative* is appropriate for the digital representation of the notebook's text and authorial interventions, it is insufficient for a detailed description of graphics, the formalization of complex interactions of text and sketches and the recording of alternations within a graphic. This paper will therefore propose a multi-layered model

supporting genetic criticism of sketches, which considers the (1) graphical components, (2) textual functions related to the graphics and (3) an interpretational layer.

An extended genetic approach to an artist's notebooks can help us reveal the creation process of artistic concepts.

CARRIE SMITH
Cardiff University

Ted Hughes's *Birthday Letters*: An Archive of Writing

This paper will consider the manuscript drafts of British poet Ted Hughes's final full-length collection *Birthday Letters* (1998). I suggest that the proliferation of reported documents, photographs, journal entries and letters in the published collection is a result of Hughes's re-encounter with these items when sorting through his late wife Sylvia Plath's, and later his own, papers for sale. As a result *Birthday Letters* itself becomes a poetic archive curated by Hughes. From the opening poem, we are presented with accounts of documents that root the collection in the texture of real life. The collection works to preserve what will be lost when the papers are archived after his death; the memory-context of these photographs, drafts and objects. Hughes also provides incorrect biographical details throughout the collection. The substitution of an easily-checkable detail suggests that Hughes is creating a poetic archive of items that cannot be trusted; implying that poetry must always be questioned when mined for biography. The process of shaping his archive and literary legacy informs the collection's focus on the fallibility of memory and the potential for documents and objects to deceive. The archive of papers tries to preserve the past, even as the arranging and destroying of the papers alters it; similarly in *Birthday Letters*, Hughes represents the past in poetry by using concrete items. He performs a synthesising of these items, akin to a researcher, by finding patterns in the papers. As this paper will show, the drafts of *Birthday Letters* form an archive of writing, placing the indeterminacy of the many variants of the manuscript page alongside the doubt over how to record a shared life in poetry.

SOPHIE STÉVANCE
Laval University

The Creative Process of Musique Actuelle in Québec: From a Genetic Analysis to Research-Creation

This research would be closer to the analytic approaches of creative process for a stylistic characterization of Quebec Francophone actual music with a focal viewpoint on how this musical stream uses improvisation. Based more specifically on “comprovisationnal” strategies, as starting point of the album *Phénix* (2008) by the actualist trio called *Les Poules*,

our goal is to better understand this creative process. From approaches enabling us to trace the successive states of musical elements such as genetic critic, ethnographic surveys, and research-creation in music, we will observe, especially with modelisations, both their constants and variants in writing operations between different paradigms which represent *Phénix* in its initial, composed and performed versions. However, without exhausting issues raised by this type of production, a context generating collaborations between researchers and creators has allowed us to go further in the application of genetic analysis to musical creation, by showing reciprocal influences of the research on creation, and vice versa, that cannot be easily ignored. Thus, it is about “research-creation”, understood as an approach applied to an individual or multiple-agent project combining research methods and creative practices within a dynamic frame of causal interaction (that is, each having a direct influence on the other) and leading to both scholarly and artifactual productions (be they artistic or otherwise). (Stévance and Lacasse, 2017).

PAULIUS V. SUBAČIUS
Vilnius University

Polishing Versus Adapting: Genesis of Poems and Identities in Emerging of Modern Lithuania

The Lithuanian writer Maironis became an icon of national revival and was proclaimed the father of modern Lithuanian literature already in his lifetime in the early 20th century. After his death his house was converted into the national museum of Lithuanian literature. A lot of materials from his life are preserved in this repository, but there are only a few autographs because the writer hid his process of self-editing. We can imagine a degree of this process from the output – most pieces of his poetry were noticeably re-written and published as new versions more than six times.

The four decades spanning Maironis’ career coincide with the period of the most intense formation of the standard Lithuanian language. Already after the first publications of his poems in the periodical press, publishers generally came to an agreement regarding several new letters of the Lithuanian alphabet. In other words, it was necessary to transliterate, to say the least, the early versions of his poems in further publications. In the last period of Maironis’ creative work after the declaration of Independence in 1918, a system of general education was intensely built, and publishing and other types of communication in the state language were promoted. Therefore the removal of the dialectal vocabulary and morphological inconsistencies, as well as the establishment of the standards of accentuation and pronunciation of the language used in a cultured urban milieu were taking place very rapidly. Maironis revised the poems and adapted them linguistically to standard modern usage at a full scale.

A look at the revisions that Maironis made with the aim to adapt to the rapidly changing language prompts another thought: descriptions defining his relation with modernity contain an inner contradiction. The statement by historians of literature that Maironis

brought a modern poetic language into Lithuanian literature is both correct and misleading. The poet resourcefully used the form of the language which existed at the time of writing and alongside contributed to its creation. Maironis was modern in each stage of writing and revision: the linguistic expression of his poetry corresponded to the state of the cultural medium for approximately a decade until a subsequent revised edition of his poems came out. In the paper will be presented assumptions related to the methodology of the eventual genetic edition of Maironis' poetry.

JUHA-HEIKKI TIHINEN
Pro Artibus Foundation

How to Speak About Non-Existent Works?

This paper will discuss the wall painting by Finnish artist Magnus Enckell (1870–1925), a work that was never finished even though he was working on it for almost 30 years. In the late 1890s Magnus Enckell got a commission to paint wall paintings for the University of Helsinki's Library. The first part of this work was finished in 1904 and can still be found in the building today. Towards the time of his death he was still working on the second part but never managed to finish it. What can we know about a piece which was never finished, and how do we go about discussing a non-existent work? My paper deals with the role of sketching and discusses the importance of infinity in artistic work. What is the difference between discussing existing and non-existent works, and is a discussion about works which have disappeared a different matter altogether?

DIRK VAN HULLE
University of Antwerp

Cognition Enactment: Genetic Criticism and the Pentimenti Model

This paper investigates as to what extent it is possible with hindsight, on the basis of manuscripts, to reconstruct the cognitive process underlying the textual genesis of a literary work. In narratology, interesting models are being developed to explain how readers attribute consciousness to characters, knowing of course that fictional characters do not have a consciousness. Starting from this narratological model, the paper investigates as to what extent it is possible for genetic critics – as readers of manuscripts – to apply a model of 'consciousness enactment', not just to fictional characters, but also to writers. The research question is: how and to what extent are we able – after the fact – to reconstruct a writer's consciousness, i.e. the cognitive processes that went on during the writing process? The manuscripts of writers such as James Joyce and Samuel Beckett will serve to illustrate how consciousness enactment, combined with an enactivist approach to cognition, can be of help in defining the role of the reader in genetic criticism.

Where Is the Archive in Genetic Criticism?

This contribution will consider the triad “text”, “document” and “archive” in relation to genetic criticism and the study of literary manuscripts and archives more broadly. I may as well ask “Where is genetic criticism in the archive?” for I want to take a comparative view of the different disciplinary traditions of genetic criticism and archive studies: their questions and methods, their terminologies and theoretical frameworks, their origins and outcomes. In doing so, we find that on the one hand genetic criticism has a more finely refined hermeneutic toolset than archive studies. Archive studies, on the other hand, are better at estimating the material condition of the archive: the circumstances in which manuscripts are collected and preserved in the archive often are incidental to the work of the genetic critic. In the dichotomy between text and document, genetic criticism favours “writing” over the “support” in their understanding of the growth of the literary work. Nonetheless, the physicality document can provide important evidence about the genesis of the work. Students of manuscripts therefore would do well to consider the relevance of palaeographical and codicological evidence to the genetic analysis. Understanding how a document was made, and how a writer used his manuscripts, is just as crucial to unraveling the creative process as is the gestation of the text.

GEORGY VEKSHIN
Moscow Polytechnic University

Modeling the Genesis of the Sound Shape in Poetry: (The Case of Alexander Pushkin’s “The Bronze Horseman”)

Study of Alexander Pushkin’s drafts by methods of genetic phonistylistics allows to define two basic models of text formation on the sound level. According to the first one, the idea arises as a rhythmic-syntactic movement, when the sound development of speech is deploying the initial verbal and melodic stimulus. In this case, the word is mainly significant in its “energetic” importance, as a measure of modeling the emotional state and ensuring of the initial rhythmic and phonic play. The supporting phonosyllabic chains, being once selected, are remaining relevant, and the leitmotiv sound gesture is preserved and reproduced throughout the entire creative process.

In the second case, the idea pops up in the mind in a most approximate way, as mostly incoherent jumble of keywords – the genetic proposition of text, and the further way of composing the text is determined by searching of grammatical and rhythmic positions for these relatively discrete nominations. Sound similarity of the members of genetic textual proposition may act as an important factor for the textual changes from the early drafts to printed copies.

The domination and interaction of these two models determine the basic ways of genesis of “The Bronze Horseman” Pushkin's poem.

TIMO VIRTANEN

Jean Sibelius Works, The National Library of Finland

Developing Variations or Varying Developings? Jean Sibelius’ “Mosaic Method”

According to a common myth about composers and their creative work, a true genius first plans a work in mind, and then just writes the music down, usually very quickly and producing a more or less finished text. This kind of a myth has often been connected to Mozart and other composers who did not leave behind any significant number of sketches as documentation from their working method.

Jean Sibelius’ compositional method also has sometimes been seen in the light of this myth, which he sometimes seems to have cultivated in his own comments. However, both the quantity and quality of the surviving sketches challenge the myth.

Especially in the last decades, after the donation of a huge manuscript material to the University of Helsinki Library in 1982, the studies of Sibelius’ sketches have shed new light on the compositional processes of his works. The picture of a composer who works with a clear view of the whole in mind like a clairvoyant, building the composition systematically, or “logically,” from small motivic cells to large formal units, following the principles of “organic” or “developing variation,” has been questioned or gained many new dimensions in the cases of Sibelius’ works in a large scale, to say the very least.

In my presentation I will discuss Sibelius’ “mosaic method” – as his compositional method as emerged from the sketches for his large-scale works could be called – in the light of the sketches for two works, both of which were premiered in Sibelius’ profile concert on 8 February 1904: *Cassazione*, Op. 6, an orchestral work, which often has been ranked merely as an ad hoc composition or a marginal work in Sibelius’ oeuvre, and the Violin Concerto, Op. 47.

SAKARI YLIVUORI

Jean Sibelius Works, The National Library of Finland

***Avant-Texte* without the Text: Reading Sketched Emendations in Unpublished Autographs**

Many composers have emphasized the role of the publication process as part of the creative process. For instance, Johannes Brahms expressed this idea in his letter to Fritz Simrock: “The manuscript is not normative, but the engraved score corrected by me”. Jean Sibelius made a very similar statement in his correspondence, writing thus: “The autograph manuscripts are not normative, because something always occurs to me while proof reading”.

The acceptance of the idea that “the author’s intention included the expectation, or at least the hope, of correcting proofs personally and thus viewing and perfecting the text after it had been embodied in the printed form in which it would be presented to the world at large” leads to the notion that autographs are often best read as private or confidential documents rather than public. The manuscripts’ privacy or confidentiality affects the way we read them. This becomes evident when dealing with unpublished works – works that ultimately remained in private or confidential sphere.

In my presentation I will discuss two unpublished works with special challenges caused by the private nature of their manuscripts: *Tänke, se, hur fågeln singlar* by Jean Sibelius (1865–1957) and *Fantasia apocaliptica* by Erkki Melartin (1875–1937). The works were left unpublished for very different reasons. Today both works survive in fair copies, but in both cases the composer sketched – not wrote up – emendations in the manuscript after its completion. The sketch-like nature of these emendations propose an intriguing conundrum: in both cases the composer in all likelihood considered the work completed, but due to the lack of following publication process, there was no need to write up a final reading.

In the past this has led to some dubious interpretations as musicians have misread the private documents as if they were public. However, the genetic analysis of the entire manuscript dossier of the works in question gives tools for understanding the final stages of their creative processes that ended up in the state of “no text”.

SERENELLA ZANOTTI
Roma Tre University

Exploring the Genesis of Translated Films: A View from the Stanley Kubrick Archive

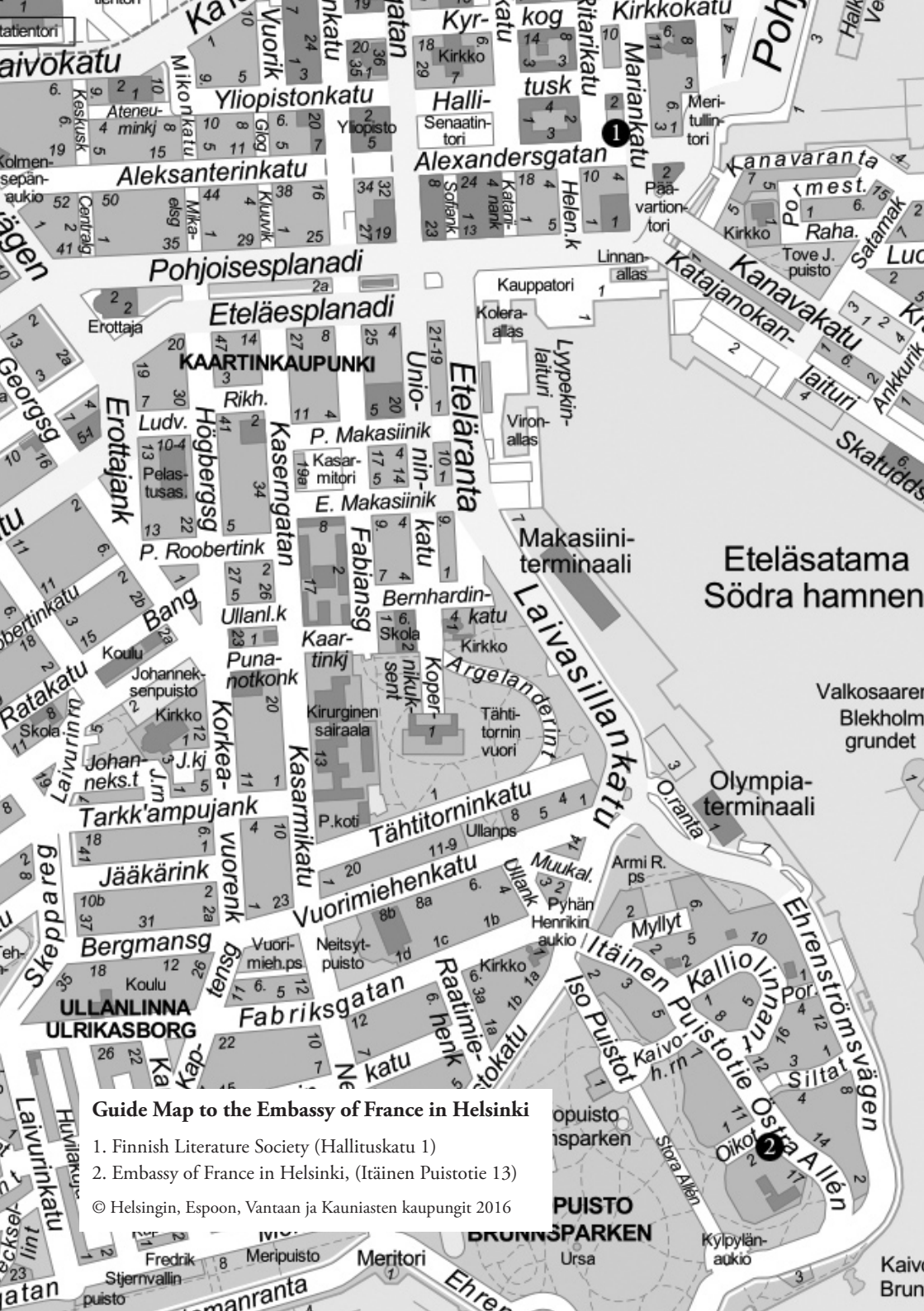
This paper reports some of the findings of a study conducted on translation-related materials in the Stanley Kubrick Archive (University of the Arts, London). As is well known, Kubrick was “extremely concerned with the translational process”, and all aspects of his films “were personally and painstakingly overseen by the director”. He had “the subtitles of every foreign version of his films completely re-translated into English to make certain that nothing crucial ha[d] been omitted” and he had an active part in the voice casting for the dubbed versions of most of his films.

Drawing on material from this extensive archive, the study seeks to explore the use of archival and genetic methods in film translation research. A distinctive and crucial aspect of film translation is the complexity of the underlying process. This involves a plurality of agents who all contribute to the creative construction of the final product by intervening and modifying the translated text to a greater or lesser extent, often leaving no trace of their multiple interventions.

The study of translation-related archival material from a genetic angle enables us to go beyond comparative analyses of source and target language texts. Focusing on the alterations

the translated text undergoes before it reaches its final shape, genetic approaches can offer unique insights into the process of translation. By examining the material traces of translatorial activity, translator manuscript genetics may assist in reconstructing the translators' hesitations and decision-making processes, as well as the role played by the various agents involved in the translation process, thus shedding light on both internal and external factors.

Film translators' manuscripts and drafts have been relatively underexplored until recently. Previous studies have mainly focused on the process through which dubbed versions of foreign films are produced, while little or no attention has been paid to translators' manuscripts and papers from an archival-historical perspective. By looking at a variety of documents, such as correspondence, notes, and translations drafts, this paper will illustrate what archival materials can reveal about the genesis of the foreign versions of Kubrick's films, focusing on the film director's role and degree of intervention in the translation process.



Guide Map to the Embassy of France in Helsinki

1. Finnish Literature Society (Hallituskatu 1)
2. Embassy of France in Helsinki, (Itäinen Puistotie 13)

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