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## **Genetic Criticism Texts And Avanttextes**

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Avantextos, sketches, drafts, manuscripts, typescripts, proofs, and correspondence," With the explicit goal of institutionalizing a critical movement, the introduction to the book provides an excellent account of the history or genesis of genetic criticism and the way it co-operates with other forms of literary ...

□ **Jed Deppman, Daniel Ferrer, And Michael Groden, Eds ...**  
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This volume introduces  
English speakers to genetic  
criticism, arguably the most  
important critical movement  
in France today. In recent  
years, French literary

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Scholars have been exploring the interpretive possibilities of textual history, turning manuscript study into a recognized form of literary criticism. They have clearly demonstrated that manuscripts can be used for purposes other than establishing an accurate text of a work. Although its raw material is a writer's manuscripts, genetic criticism owes more to structuralist and poststructuralist notions of textuality than to philology and textual criticism. As Genetic Criticism demonstrates, the chief concern is not the "final" text but the reconstruction

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And analysis of the writing process. Geneticists find endless richness in what they call the "avant-texte": a critical gathering of a writer's notes, sketches, drafts, manuscripts, typescripts, proofs, and correspondence. Together, the essays in this volume reveal how genetic criticism cooperates with such forms of literary study as narratology, linguistics, psychoanalysis, sociocriticism, deconstruction, and gender theory. Genetic Criticism contains translations of eleven essays, general theoretical analyses as well as studies of individual

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Authors such as Flaubert, Proust, Joyce, Zola, Stendhal, Chateaubriand, and Montaigne. Some of the essays are foundational statements, while others deal with such recent topics as noncanonical texts and the potential impact of hypertext on genetic study. A general introduction to the book traces genetic criticism's intellectual history, and separate introductions give precise contexts for each essay.

Studies of the genesis of musical, literary, and theatrical works.

James Joyce and Genetic

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Genetic Criticism offers the most contemporary developments in manuscript-based analysis in Joyce scholarship.

James Joyce and Genetic Criticism offers the most contemporary developments in manuscript-based analysis in Joyce scholarship.

Aware of the act of writing as a temporal process, many modernist authors preserved numerous manuscripts of their works, which themselves thematized time. Textual Awareness analyzes the writing processes in James Joyce's *Finnegans Wake*, Marcel Proust's *À la recherche du temps perdu*,

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and Thomas Mann's *Doktor Faustus* and relates these to Anglo-American, French, and German theories of text. By relating theory to practice, this comparative study reveals the links between literary and textual criticism. A key issue in both textual criticism and the so-called crisis of the novel is the tension between the finished and the unfinished. After a theoretical examination of the relationship between genetic and textual criticism, Dirk Van Hulle uses the three case studies to show how?at each stage in the writing process?the text still had the potential of



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becoming something entirely different; how and why these geneses proceeded the way they did; how Joyce, Proust, and Mann allowed contingencies to shape their work; how these authors recycled the words of their critics in order to inoculate their works against them; how they shaped an intertextual dimension through the processing of source texts and reading notes; and how text continually generated more text. Van Hulle's exploration of process sheds new light on the remarkable fact that so many modernist authors protected their manuscripts, implying both

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the authors' urge to grasp everything and their awareness of the dangers of their encyclopedic projects. Textual Awareness offers new insights into the artificiality of the artifact?the novel?that are relevant to the study of literary modernism in general and the study of James Joyce, Marcel Proust, and Thomas Mann in particular. Dirk Van Hulle is Assistant Professor of English and German Literature, University of Antwerp.

"Staying Open, Charles Olson's Sources and Influences" investigates the

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inter-disciplinary influences on the work of the mid-Century American poet, Charles Olson. This edited collection of essays covers Olson's diverse non-literary interests, including his engagement with the music of John Cage and Pierre Boulez, his interests in abstract expressionism, and his readings of philosopher Alfred North Whitehead. The essays also examine Olson's pedagogy, which he developed in the experimental environment at Black Mountain College, as well as his six-month archeological journey through the Yucatan Peninsula in 1950 to explore

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the culture of the Maya. This book will, therefore, be a strong research aid to scholars working in diverse fields – music, archeology, pedagogy, philosophy, art, and psychology – as it outlines methods for close inter-disciplinary work that can uncover the mechanics of Olson's creative, literary processes. Building on the straightforward scholarship of George Butterick, whose *Guide to the Maximus Poems* remains indispensable for readers of Olson's work, the essays in this volume will also guide readers through the thick allusions within *The Maximus Poems* itself. New interest in the wide-

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Art Texts  
ranging and non-literary nature of Olson's thought in several recent academic works makes this book both timely and necessary.

Physics Envy: American Poetry and Science in the Cold War and After by Peter Middleton as well as Contemporary Olson edited by David Herd have started the process of uncovering the extent to which Olson's inter-disciplinary interests inflected his poetic compositions. "Staying Open" extends the preliminary investigations of Olson's non-literary sources in those volumes by bringing together a community of scholars working across

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disciplines and within a wide variety of humanistic concerns.

After the Modernist literary experiments of her earlier work, Virginia Woolf became increasingly concerned with overt social and political commentary in her later writings, which are preoccupied with dissecting the links between patriarchy, patriotism, imperialism and war. This book unravels the complex textual histories of *The Years* (1937), *Three Guineas* (1938) and *Between the Acts* (1941) to expose the genesis and evolution of Virginia Woolf's late cultural

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**Avantextes** Fusing a feminist-historicist approach with the practices and principles of genetic criticism, this innovative study scrutinizes a range of holograph, typescript and proof documents within their historical context to uncover the writing and thinking processes that produced Woolf's cultural analysis during 1931-1941. By demonstrating that Woolf's late cultural criticism developed through her literary experimentalism as well as in response to contemporary social, political and economic upheavals, this book offers a fresh perspective on her

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**Arartextos** as a cultural commentator in her final decade and paves the way for further genetic enquiries in the field.

Books do not just contain texts: books themselves are cultural artefacts, which convey many meanings in their own right, meanings which interact with the texts they contain. Awareness of the many significances of books as cultural and textual objects reshapes the traditional disciplines of textual theory, analytic bibliography, codicology and palaeography, while the advent of electronic books,



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And digital methods for representing print books, is introducing a new dimension to our understanding. Seven essays in this volume, ranging over medieval Portuguese and Swedish manuscripts, eighteenth-century Icelandic editions, Australian playtexts, Thackeray and Anita Brookner, and Stefan George, consider these questions from the broad perspective of textual scholarship. Texts may exist on the borderland of word and not-word; or they may spring from borderlands of nation or culture; or they may be considered from the margins of neighbouring disciplines.

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So readers must set the texts within contexts, to see the play of text against border. Essays in this volume explore different texts against varying backgrounds – Pound's Cantos, Joyce's Ulysses, Trollope's An Eye for an Eye, Woolf's The Waves – while essays by McGann and Lernout argue the dimensionality of text on the intersection of print and digital media. Implicit in all these essays is the contention, that textual scholarship must influence literary interpretation. Two final essays focus directly on this, in the cases of Melville's Moby-Dick and

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Emily Dickinson's late fragments. An extensive reviews section completes this volume.

James Joyce's *Ulysses* was first published in New York in the *Little Review* between 1918 and 1920. What kind of reception did it have and how does the serial version of the text differ from the version most readers know, the iconic volume edition published in Paris in 1922 by Shakespeare and Company? Joyce prepared much of *Ulysses* for serial publication while resident in Zurich between 1915 and 1919. This original study, based on sustained archival

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research, goes behind the scenes in Zurich and New York in order to recover long forgotten facts that are pertinent to the writing, reception, and interpretation of Ulysses. The Little Review serialization of Ulysses proved controversial from the outset and was ultimately stopped before Joyce had completed the work. The New York Society for the Suppression of Vice had taken successful legal action against the journal's editors, on the grounds that the final instalment of the thirteenth chapter of Ulysses was obscene. This triumph of the social purity

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movement had far reaching repercussions for Joyce's subsequent publishing history, and for his ongoing efforts with the composition of *Ulysses*. After chapters of contextual literary history (on the cultural world of the *Little Review*; the early production history of *Ulysses*; and the New York trial of 1921), the study moves to a consideration of the textual significance of the serialization. It breaks new ground in Joycean scholarship by paying critical attention to *Ulysses* as a serial text. The study concludes by examining the myriad ways in which Joyce revised and

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Augmented Ulysses while resident in Paris; it shows how Joyce made Ulysses more sexually suggestive and overt, in explicit response to the work's legal reception in New York.

The manuscripts of modern writers are a labyrinth, but they have become an exciting new destination for literary scholarship. In this lively, lucid and original study, Finn Fordham looks at the draft manuscripts of six great modernist writers - Hopkins, Yeats, Conrad, Forster, Joyce and Woolf - to compare their variety of writing processes.

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