GENETIC EDITING

Martina Semlak
Centre for Information Modelling - Austrian Centre for Digital Humanities
University of Graz
Critique Génétique

- French literary method, 1970s
- Post-structuralistic concept of text
- Examination of literary manuscripts / drafts
- Reconstruction of writing process in the manuscripts of the author
Genetic Editing and TEI

- TEI Working Group “Genetic Editions“ (Special Interest Group on “Manuscripts“)
- Proposal
- 2011 revision of module 11: “Representation of Primary Sources“
- Aims:
  - Transcription, showing the evolution of the text on the document
  - Reconstruction of the genesis of a text from different documents
  - Editing, i.e. the representation of the genesis of a text in an edition
Exercise I

Make an embedded transcription using the core transcriptional elements you already heard of, like:

<add>, <addSpan>, <corr>, <choice>, <damage>, <del>, <delSpan>, <restore>, <gap>, <sic>

But there are some more for tracing genetic phenomena…

Exercise material:
beckett-1.xml
beckett-1.jpg
Genetic Editing

- Document Encoding
  - topographical view on the facsimile
  - <surface>, <zone>, <line>

- Transcription Enhancement
  - Enhanced elements for microstuctural, genetic phenomena
  - <mod>, <metamark>, <retrace>, <redo>, <undo>, @instant
  - <transpose>, <transposeGrp>
  - <alt>

- Genetic Encoding
  - Writing process “revision history“
  - <listChange>, <change>
  - @change
What are we dealing with?

Writing activity: process

<mod type="subst" change="#stage1"> <del>soon</del> <add>shortly</add> </mod>
Source-oriented transcription elements

<mod> generic tag for marking any kind of modification in the document, without attributing a specific function to it

<metamark> any kind of written mark intended to determine how the document should be read

<retrace> writing which has been rewritten or otherwise fixed

<undo>, <redo> written modifications which have been reversed or reinstated

<transpose>, <transposeGrp> transposed sequences
Generic Modification `<mod>`

The `<mod>` element represents any kind of modification identified within a text at a documentary level. There is no further interpretation of the function or intention of the passage.

- `@type` to categorize the type of the attribute
- `@rend` visual aspects of the appearance
- `@spanTo` when modifications extends across the boundaries of some other XML element
Example: `<mod>`

```xml
<mod type="subst">
  <add>soon</add>
  <del>shortly</del>
</mod>
```

Came and took it in turns to read to him. Or made it up. Came and took it in turns to make it up for him as they went…

```xml
<line>Came and took it in turns to read to him. Or made it up. Came
  <mod rend="strikethrough" spanTo="#X1"/>
  <mod rend="underline">every</mod></line>
<line>nights<anchor xml:id="X1"/> and took it in turns…</line>
```
Metamarks <metamark>

The <metamark> element annotates marks such as numbers, arrows, crosses or other symbols, indicating how the text is to be read. These symbols are a kind of metatext, rather than forming part of the text.

@function specifies the function of the metamark (e.g. status, insertion, deletion, transposition, used)

@target identifies one or more elements to which the function indicated by the metamark applies
Example: <metamark>

```
<surface>
  <metamark function="used" rend="line" target="#X2"/>
  <zone xml:id="X2">
    <line>I am that halfgrown <add>angry</add> boy, fallen asleep</line>
    <line>The tears of foolish passion yet undried</line>
    <line>upon my cheeks.</line>
    <!-- ... -->
    <line>I pass through <add>the</add> travels and fortunes of thirty</line>
    <line>of</line>
    <line>thirty</line>
    <!-- ... -->
  </zone>
  <metamark function="used" target="#X2">Entered - Yes</metamark>
</surface>
```
Example: `<metamark>`

```
<zone>
  <line>the imitation of either...</line>
  <line>just as <metamark function="addition" rend="line" target="#X1"/> just possible at...</line>
</zone>

<zone type="left-margin" xml:id="X1">
  <line>in the same</line>
  <line>or much the same way</line>
</zone>
```
Fixation and clarification <retrace>

The <retrace> element contains a sequence of writing which has been retraced for example to clarify or fix it.

@cause distinguishes fixation, clarification or other cases of retracing.
Example: <retrace>

Image from a ms of Peer Gynt, Collin 2869, 4°, I.1.1, the Royal Library or Copenhagen

<line>Sku<retrace cause="unclear">l</retrace>dren</line>
Example: <retrace>

Detail from autograph ms Brand in The Royal Library, Denmark (KBK Collin 262)

<line>ved Bæg<retrace cause="unclear" change="#stage2">
   <retrace cause="unclear" change="#stage1">er</retrace>
</retrace> ...</line>
Confirmation, cancellation, reinstatement of modifications: <undo> and <redo>

An alteration that has to be altered.

<undo> indicates one or more marked-up interventions in a document which have subsequently been marked for cancellation.

@target points to the element(s) which are to be reverted

<redo> indicates one or more cancelled interventions in a document which have subsequently been marked repeated.

@target points to the element(s) which are to be reasserted
Example: <undo>

This is just some sample text, we need a real example.

This is <del change="$s2" rend="overstrike">just some</del> sample <seg xml:id="X-a">text</seg>, we need</del> <add change="$s2">not</add> a real example.</line>
<undo target="#X-a #X-b" rend="dotted" change="#s3"/>
Example: <redo>

Fixation of a deletion in Goethe’s Faust

<l>
<redo target="#redo-1" cause="fix"/>
<mod
  xml:id="redo-1"
  rend="strikethrough"
  spanTo="#anchor-1"/>
Ihr hagren, trüffen, krummgezog nen Nacken
</l>
<l>Wenn ihr nur piepſet ift die Welt schon matt.<anchor xml:id="anchor-1"/></l>
Transpositions `<transpose>`

- Passages that should be moved to a different position
- Metamarks (Arrows, asterisks, numbers…)

The element `<transpose>` describes a single textual transposition as an ordered list of at least two pointers `<ptr>` specifying the order in which the elements indicated should be re-combined.

The element `<listTranspose>` supplies a list of transpositions, each of which is indicated at some point in a document, typically by means of metamarks. The list can be part of the `<profileDesc>`.
Example <transpose>

<!-- ... -->

<listTranspose>
  <transpose>
    <ptr target="#ib02"/>
    <ptr target="#ib01"/>
  </transpose>
</listTranspose>
Example `<transpose>`

```
Etait-ce donc bien [celui] à nouveau qui n'avait pas toujours échoué jadis dans ses tentatives de fuite et de poursuite?
```

```
<line>Etait-ce donc bien
   <seg type="transposition" xml:id="trans3">celui </seg>
   <seg type="transposition" xml:id="trans4">à nouveau</seg>
   qui n'avait pas toujours échoué</line>
<line>jadis dans ses tentatives de fuite et de poursuite?</line>

<listTranspose>
   <transpose>
      <ptr traget="#trans4" />
      <ptr traget="#trans3" />
   </transpose>
</listTranspose>
```
Alternative readings <alt>

… where an author provided two or more alternative readings, but no preference is indicated.

<alt> (alternation) identifies an alternation or a set of choices among elements or passages

@target attribute indicates two or more alternatives
@mode attribute states whether the two readings are exclusive or inclusive
@weights attribute defines the order of precedence
Alternative readings <alt>

„it is baneful / unnecessary to make a statement“

<line>findet .... es ist
  <add place="above" type="alternative" xml:id="alt2">verderblich</add>
  <seg type="alternative" xml:id="alt1">nicht notwendig</seg>
  darüber</line>
  <alt target="#alt1 #alt2" mode="incl" weights="0.5 0.5" />
<line>eine Aussage zu machen</line>
Instant Corrections \texttt{@instant}

- The attribute \texttt{@instant} indicates an immediate correction of an original writing by the author.
- \texttt{@instant} may be used on any element which is a member of the \texttt{att.editLike} class.
- The value \texttt{true} indicates that the addition or deletion is considered to belong to the same alteration as its parent element.
Instant Corrections

<line>
  <del instant="true">T</del>
  <mod type="subst">
    <del>The</del>
    <add place="above">
      <del rend="overstrike">His</del>
    </add>
  </mod>
  <mod type="subst">
    <del rend="overwritten">i</del>
    <add place="superimposed">l</add>
  </mod>ron necklace
</line>
Exercise IIa

Use the new elements `<mod>`, `<metamark>`, `<alt>`, `<instant>` to encode the manuscript from Beckett.

Exercise material:
beckett-2.xml
beckett-1-manuscript.jpg
beckett-1-topographic.jpg
Exercise IIb

This manuscript contains a transposition, try to encode it by using `<transpose>` and `<listTranspose>`. Put the list of transpositions in the `<profileDesc>`.

Exercise material:
transpose.xml
transpose.jpg
Exercise IIc

This manuscript contains interventions (additions, delections) and cancellations of interventions. Try to encode it by using <mod>, <del>, <add> and <undo>.

Stage 1: Ein Gegenstand bringt einen Ort hervor.
   An object yields a place.
Stage 2: Gegenstände bringen Orte hervor.
   Objects yield places.
Stage 3: Gegenstände bringen einen Ort hervor.
   Objects yield a place.

Exercise material: undo.xml, undo.jpg
Recording the genesis of a text

Writing process ("revision history")
- `<listChange>` groups a list of revision phases
  - `@order` whether the order of the change elements is significant or not
- `<change>` describes a single revision phase
  - `@xml:id` to identify the stages

The list of revision phases is part of the `<profileDesc>`, `<creation>` in the TEI Header:
Recording the genesis of a text

Let us hypothesize that the different colours of ink here are associated with different layers (stages, phases...)
Documenting the layers

<profileDesc>
  <creation>
    <listChange ordered="true">
      <change xml:id="stage-1">First layer, in black ink</change>
      <change xml:id="stage-2">Second layer, in red</change>
      <change xml:id="stage-3">Corrections and révisions, in blue</change>
      <change xml:id="stage-4">Deletions and usage notes in green</change>
    </listChange>
  </creation>
</profileDesc>
Associating a layer with a part of the transcript

First layer, in black ink

Second layer, in red

```
<change xml:id="stage-1">First layer, in black ink</change>

<change xml:id="stage-2">Second layer, in red</change>
```

```
<zone xml:id="zone1" change="#stage-1">
  <line>28) le court de tennis. Les tribunes sont ... Deux joueurs</line>
  <!-- ... -->
  <line>30) l’un des joueurs de tennis se tient ... trois</line>
  <line>fois sur le sol</line>
  <zone change="#stage-2">
    <line>31) </line>
    <line>Vue de face</line>
    <line>à contre jour</line>
    <metamark function="add"/>
    <line>la vieille dame ... dans le vestibule (contre-jour)</line>
  </zone>
  <!-- ... -->
</zone>
```

Exercise III

Let us assume that the Beckett manuscript has at least four different writing stages: (1) the first typewritten block, (2) the second typewritten block (which is an insertion), (3) the handwritten corrections and (4) the handwritten additions on the bottom which were written in a hasty hand compared to the other handwritten corrections.

Try to annotate the different layers using <listChange>, <change> and @change. Describe the appearance of the different stages.

Exercise material:
beckett-3.xml
beckett-3.jpg
To conclude...

- The process to create the document is at least as important as the text it contains
- The text can be determined by the document
- The text can be graphically represented
- Patches (newspaper clippings, photographs), cut outs, drawings etc.
Modern manuscripts

Picasso Manuscript Carnet parchemin
Modern manuscripts

Postcard: Part Of Čaršija
http://gams.uni-graz.at/vase
Modern manuscripts

Guillaume Apollinaire
Poem
Modern manuscripts
The presentation of a digital genetic edition…
The Shelley-Godwin Archive
http://shelleygodwinarchive.org/
[p. 02v] really only one thing that worries me, and that is the the prospect of hanging being hanged throttled, if I should happen ever happen to shorten further. Asphyxia! I who was always the respiratory type, witness this thoracic cage (?) mine in bright red again. 

[p. 03r] The tumefaction then I had one. What was squeezed from it. manstuprating again, one never knows. concentrating with all my strength, in the tail rises, who does this mean they do? But perhaps I am crazy (bags, pouches, this time are piled a fully can no longer be, absence with it when I am free. Consequently when it is time. The time the others have time. The time the others have time, when I am free, can no longer be, absence with it when I am free. Consequently when it is time. The time the others have time. The time the others have time, when I am free, can no longer be, absence with it when I am free. Consequently when it is time. The time the others have time. The time the others have time, when I am free, can no longer be, absence with it when I am free. Consequently when it is time. The time the others have time. The time the others have time, when I am free, can no longer be, absence with it when I am free. Consequently when it is time. The time the others have time. The time the others have time, when I am free, can no longer be, absence with it when I am free. Consequently when it is time. The time the others have time. The time the others have time, when I am free, can no longer be, absence with it when I am free. Consequently when it is time. The time the others have time. The time the others have time, when I am free, can no longer be, absence with it when I am free. Consequently when it is time. The time the others have time. The time the others have time, when I am free, can no longer be, absence with it when I am free. Consequently when it is time. The time the others have time. The time the others have time, when I am free, can no longer be, absence with it when I am free. Consequently when it is time. The time the others have time. The time the others have time, when I am free, can no longer be, absence with it when I am free. Consequently when it is time. The time the others have time. The time the others have time, when I am free, can no longer be, absence with it when I am free. Consequently when it is time. The time the others have time. The time the others have time, when I am free, can no longer be, absence with it when I am free. Consequently when it is time. The time the others have time. The time the others have time, when I am free, can no longer be, absence with it when I am free. Consequently when it is time. The time the others have time. The time the others have time, when I am free, can no longer be, absence with it when I am free. Consequently when it is time. The time the others have time. The time the others have time, when I am free, can no longer be, absence with it when I am free. Consequently when it is time. The time the others have time. The time the others have time, when I am free, can no longer be, absence with it when I am free. Consequently when it is time. The time the others have time. The time the others have time, when I am free, can no longer be, absence with it when I am free. Consequently when it is time. The time the others have time. The time the others have time, when I am free, can no longer be, absence with it when I am free. Consequently when it is time. The time the others have time. The time the others have time, when I am free, can no longer be, absence with it when I am free. Consequently when it is time. The time the others have time. The time the others have time, when I am free, can no longer be, absence with it when I am free. Consequently when it is time. The time the others have time. The time the others have time, when I am free, can no longer be, absence with it when I am free. Consequently when it is time. The time the others have time. The time the others have time, when I am free, can no longer be, absence with it when I am free. Consequently when it is time. The time the others have time. The time the others have time, when I am free, can no longer be, absence with it when I am free. Consequently when it is time. The time the others have time. The time the others have time, when I am free, can no longer be, absence with it when I am free. Consequently when it is time. The time the others have time. The time the others have time, when I am free, can no longer be, absence with it when I am free. Consequently when it is time. The time the others have time. The time the others have time, when I am free, can no longer be, absence with it when I am free. Consequently when it is time. The time the others have time. The time the others have time, when I am free, can no longer be, absence with it when I am free. Consequently when it is time. The time the others have time. The time the others have time, when I am free, can no longer be, absence with it when I am free. Consequently when it is time. The time the others have time. The time the others have time, when I am free, can no longer be, absence with it when I am free. Consequently when it is time.
Quand en rentrant (de chez Me de Villeparisis) Françoise me dit : « Monsieur ne devinera jamais qui est venu, ...Mlle Mlle Albertine. » J’étais « Comment elle est à Paris! ». + Depuis qu’Albertine avait refusé de se laisser embrasser mon amour exigeant de satisfactions que j’étais maintenant à qui était indispensable l’espoir inavoué de satisfactions impossibles à trouver en elle, s’était détournée d’elle. Même, ma bouche n’était plus tentée par ses joues rebondies où je savais qu’il ne serait jamais qui ne devaient pouvaient pas me donner plus de plaisir que des joues de cire; Mais je mes regards auraient, moins plus capables de désirs plus désintéressés, auraient aimé à se poser sur elles. J’ai ce visage, relique intacte, authentique, du mystère que je mettais dans Alberte j’imaginails dans Albertine quand je ne la connaissans pas encore, je la voyais passer sur la digue, et de l’amour à qui ce mystère avait frayé le chemin. Si vous saviez comme j’ai été contente de voir la figure de Françoise quand elle est venue m’ouvrir ! » me disait Albertine dans un petit mot qu’elle m’avait laissé. + Il me semble Et à ainsi chaque fois qu’elle vient fut ma chambre - car elle reviit assez souvent cet hiver nos relations sociales avec une femme que nous aurions notre étant assez étroites si insuffisantes qu’elles aient pu nous les avoir, de devoir à l’amour qui les avait nées fait nous - Il me
Thank you for your attention!

The presentation is based on material from L. Burnard, E. Pierazzo & The Oxford Team