GENETIC EDITING

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- TEXT
- DOCUMENT
- PROCESS

The Shelley-Godwin Archive
http://shelleygodwinarchive.org/

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
- ITEM (Institut des textes et manuscrits modernes), Paris, Journal "Genesis" 1992ff.

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
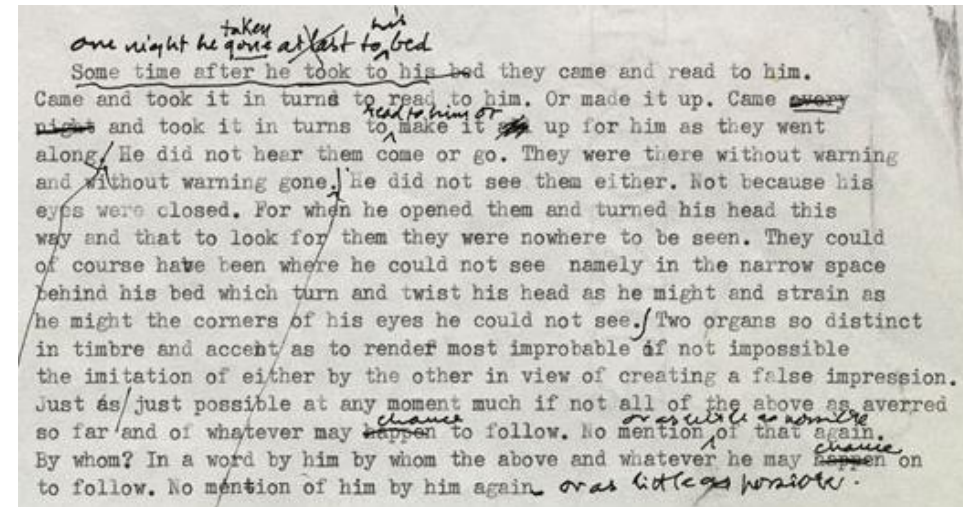
Genetic Editing

- 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?
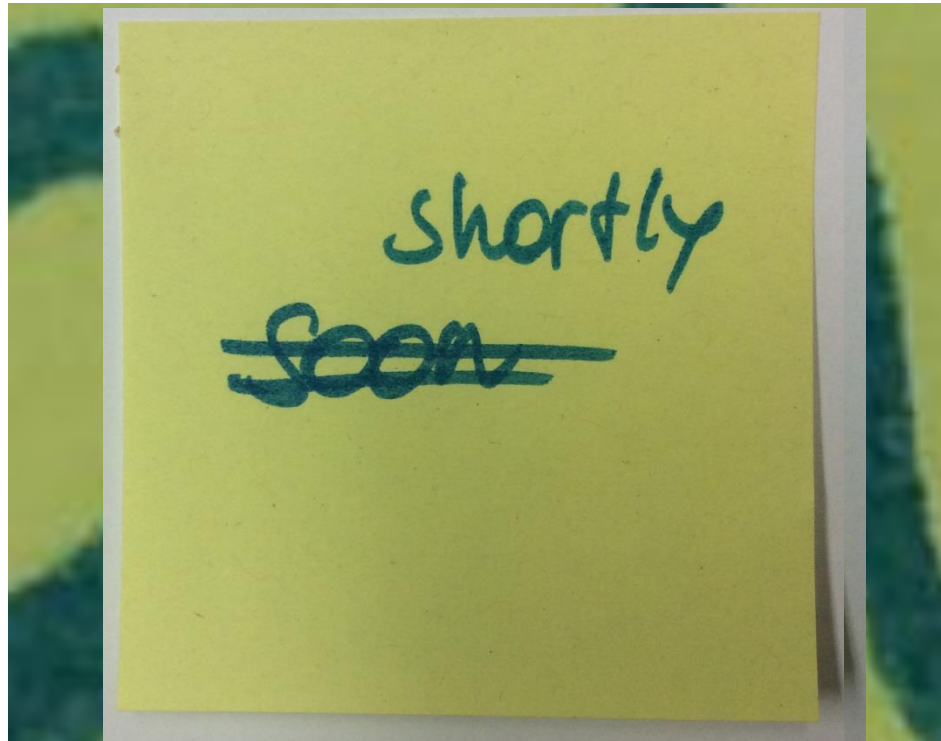
Writing activity: process
`<mod type="subst" change="#stage1"><del>soon</del><add>shortly</add></mod>`

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>
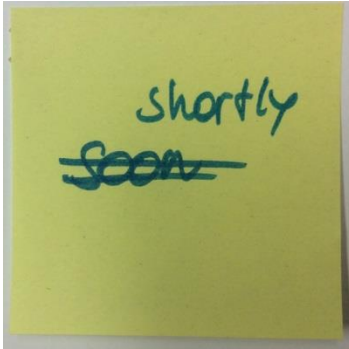

```
<mod type="subst">
   <add>soon</add>
   <del>shortly</del>
</mod>
```
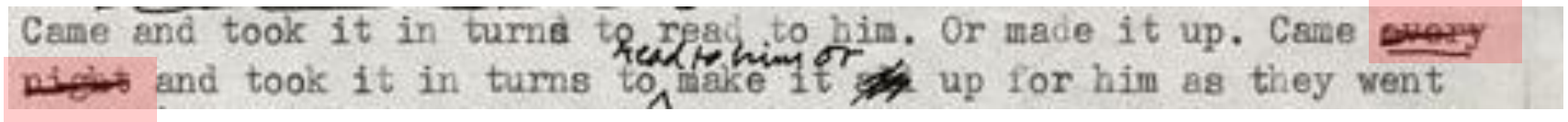


```
<line>Came and took it in turns to read to him. Or made it up. Came
        <mod rend="strikethrough" spanTo="#X1"/>
        <mod rend="underline">every</mod></line>
<line>nights<anchor xml:id="X1"/> and took it in turns…</line>
```

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>
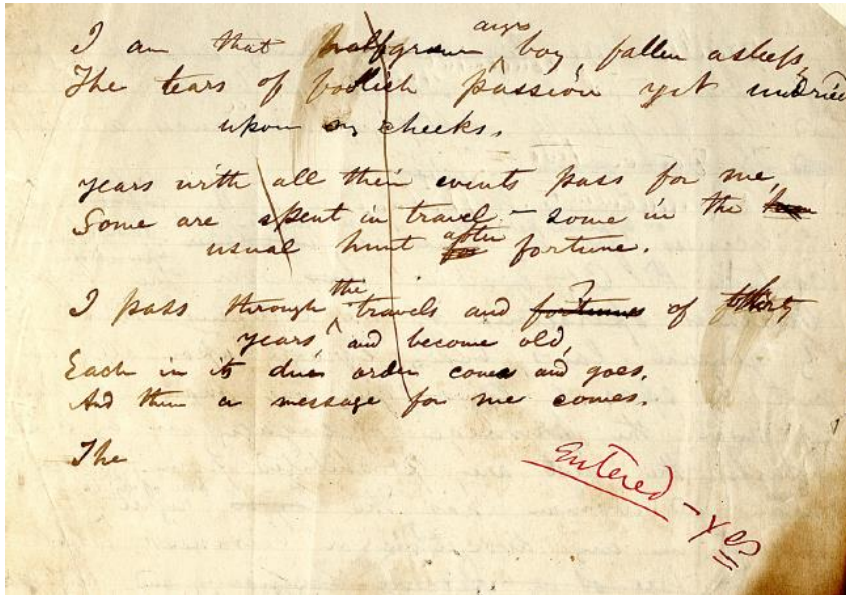

```
<surface>
   <metamark function="used" rend="line"
target="#X2"/>
   <zone xml:id="X2">
       <line>I am that halfgrown <add>angry</add>
          boy, fallen asleep</line>
       <line>The tears of foolish passion yet
          undried</line>
       <line>upon my cheeks.</line>
       <!-- ...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

Example: <metamark>
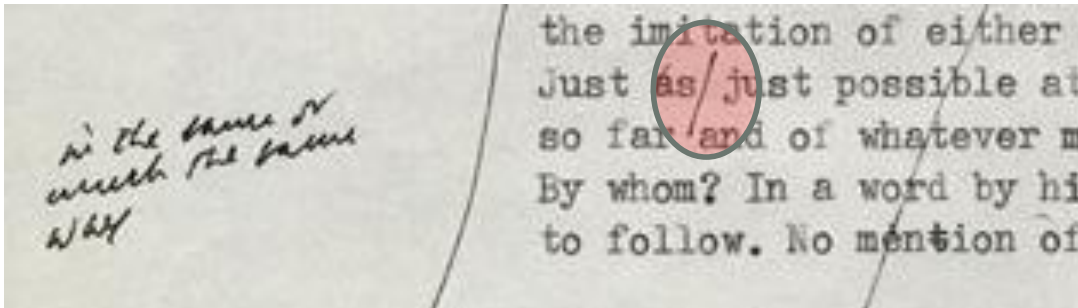
<zone>
  <line>the imitation of either...</line>
  <line>just as <metamark function="addition" rend="line" target="#X1">/</metamark> just possible at...</line>
</zone>
<zone type="left-margin" xml:id="X1">
  <line>in the same</line>
  <line>or much the same way</line>
</zone>

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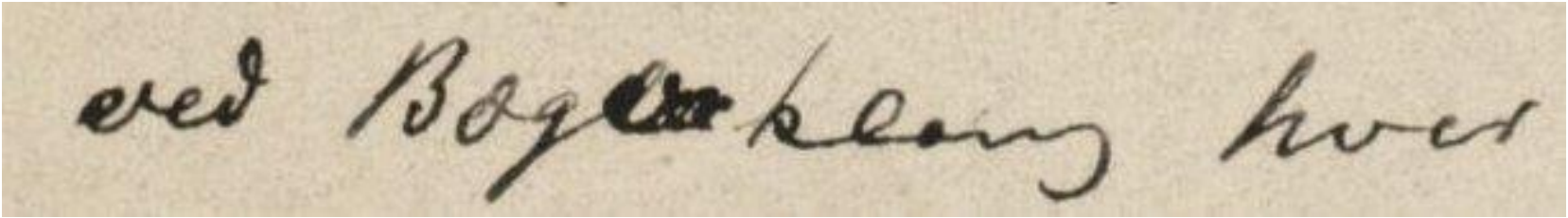
Detail from autograph ms Brand in The Royal Library, Denmark (KBK Collin 262)

```
<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>


```
<line>This is <del change="#s2" rend="overstrike">
    <seg xml:id="X-a">just some</seg> sample <seg xml:id="X-b">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>
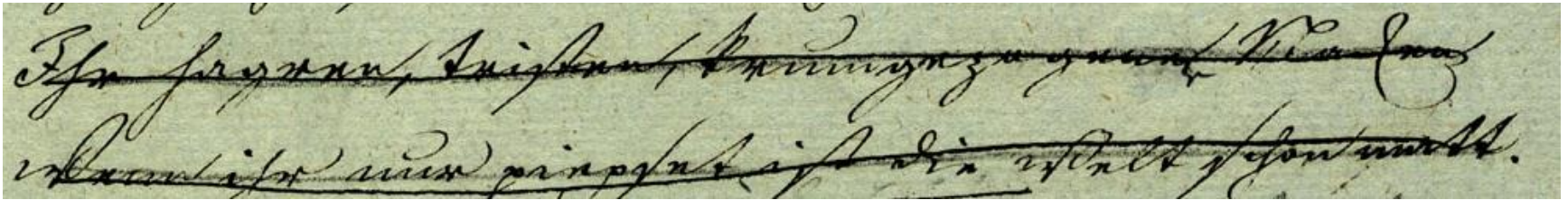
Fixation of a deletion in Goethe's Faust

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

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>
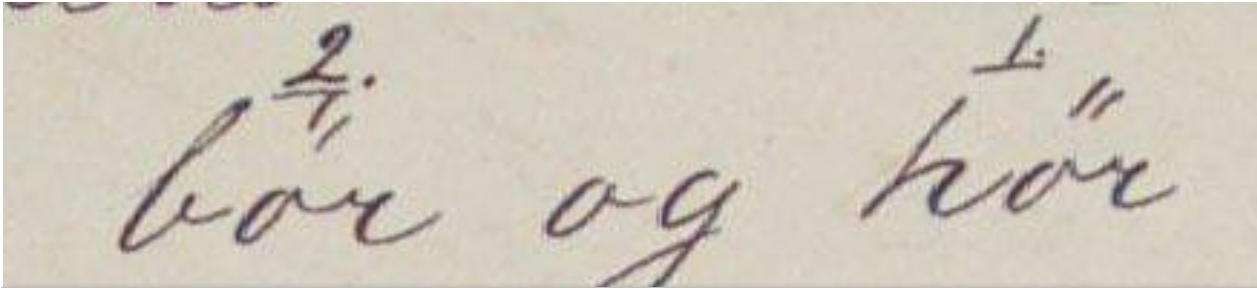

```
<line>
   <seg xml:id="ib01">bör</seg>
   <metamark rend="underline" function="transposition" target="#ib1"
place="above"> 2. </metamark>
   og <seg xml:id="ib02">hör</seg>
   <metamark rend="underline" function="transposition" target="#ib02"
place="above">1. </metamark>
</line>
<!-- ... -->
<listTranspose>
   <transpose>
      <ptr target="#ib02"/>
      <ptr target="#ib01"/>
   </transpose>
</listTranspose>
```
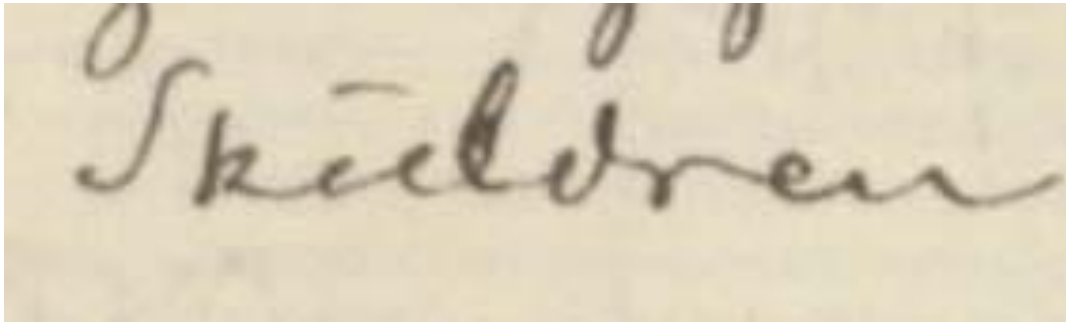
Example <transpose>

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>
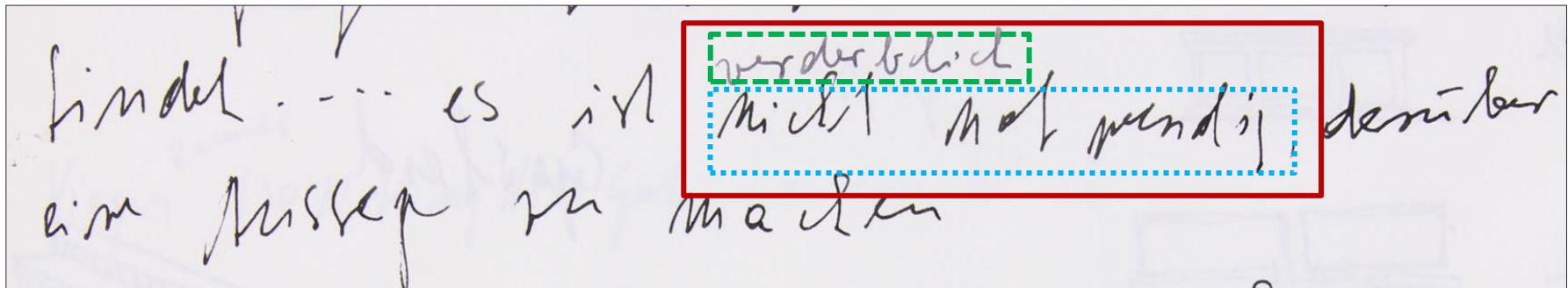
„it is baneful / unnecessary to make a statement"

```
<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 *@instant*

- The attribute *@instant* indicates an immediate correction of an original writing by the author.

- *@instant* may be used on any element which is a member of the att.editLike class.

- The value 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">I</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
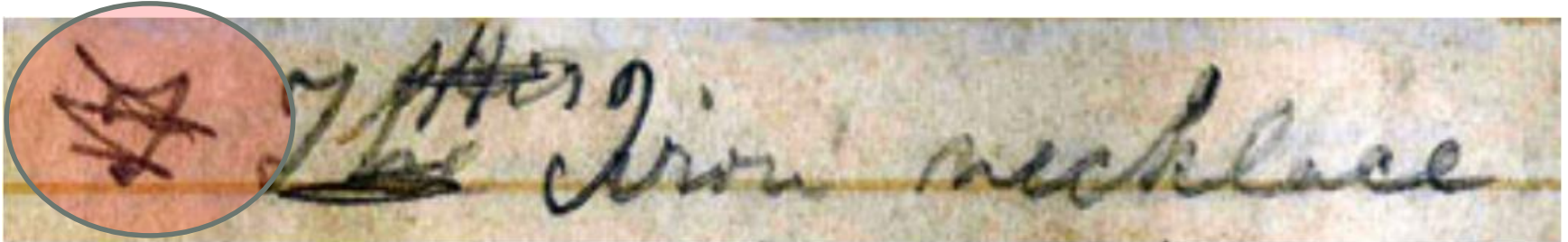
beckett-1-manuscript.jpg

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>.
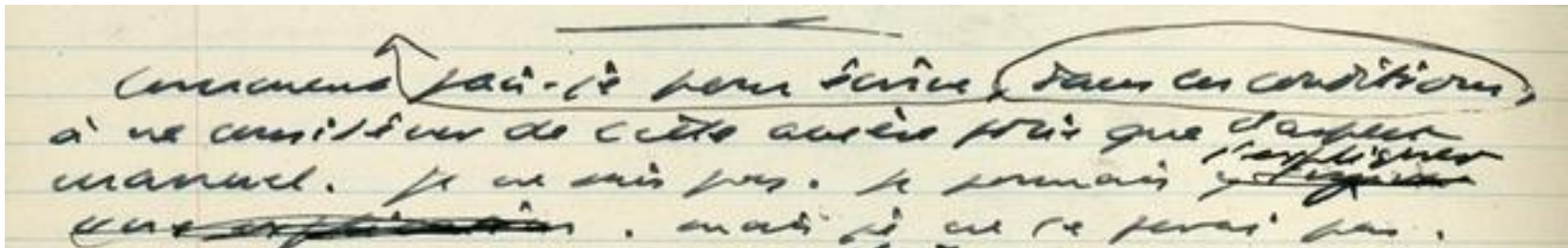
Exercise material:
transpose.xml
transpose.jpg

Exercise IIc

This manuscript contains interventions (additions, delections) and cancellations of interventions. Try to encode it by using <mod>, <del>, <add> and <undo>.
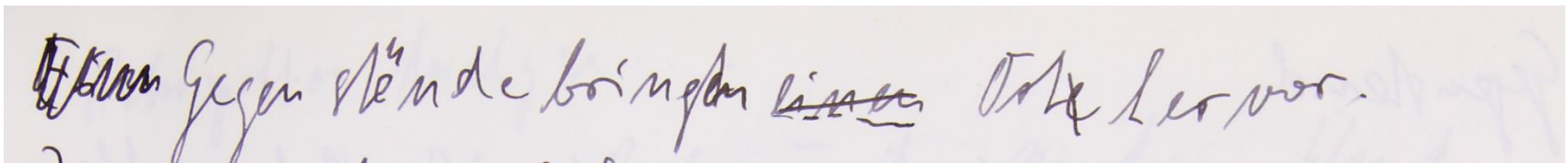
Stage 1: Ein Gegenstand bringt einen Ort hervor.
        An object yields a place.
Stage 2: Gegenstände bringen Orte hervor.
        Objects yield places.
Stage 3: Gegenstände bringen einen Ort hervor.
        Objects yield a place.

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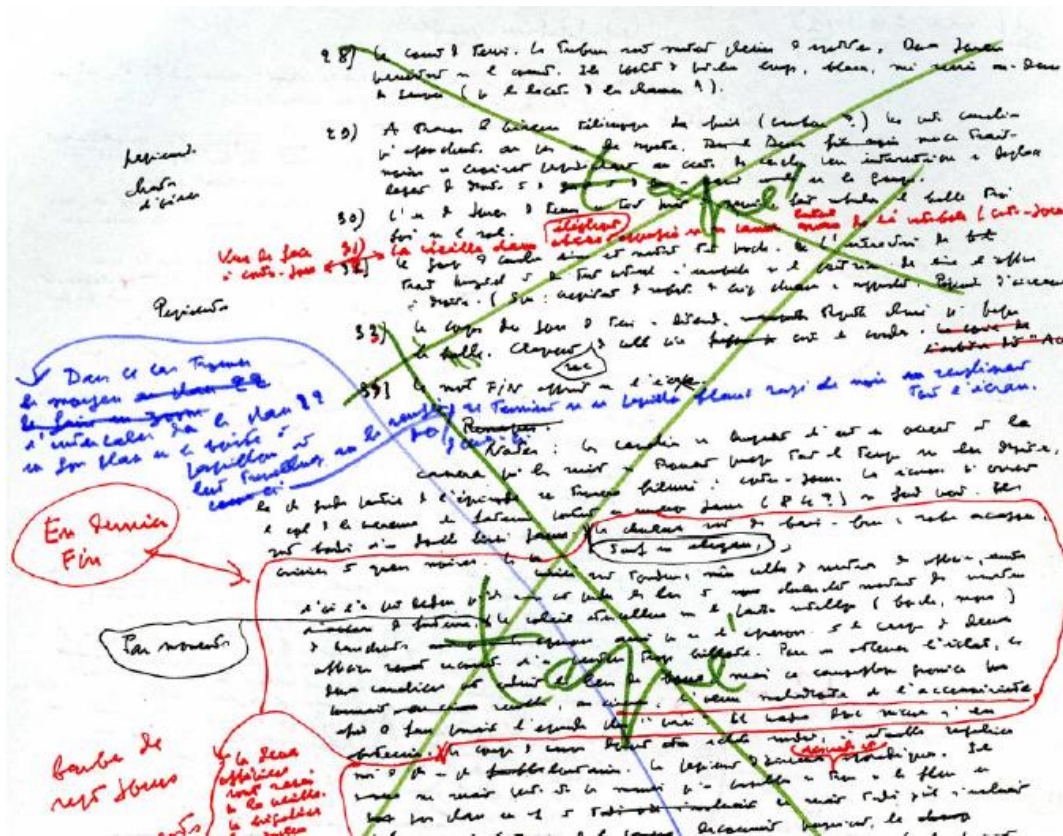
Let us hypothesize that the different colours of ink here are associated with different layers (stages, phases...)

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

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

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

```xml
<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
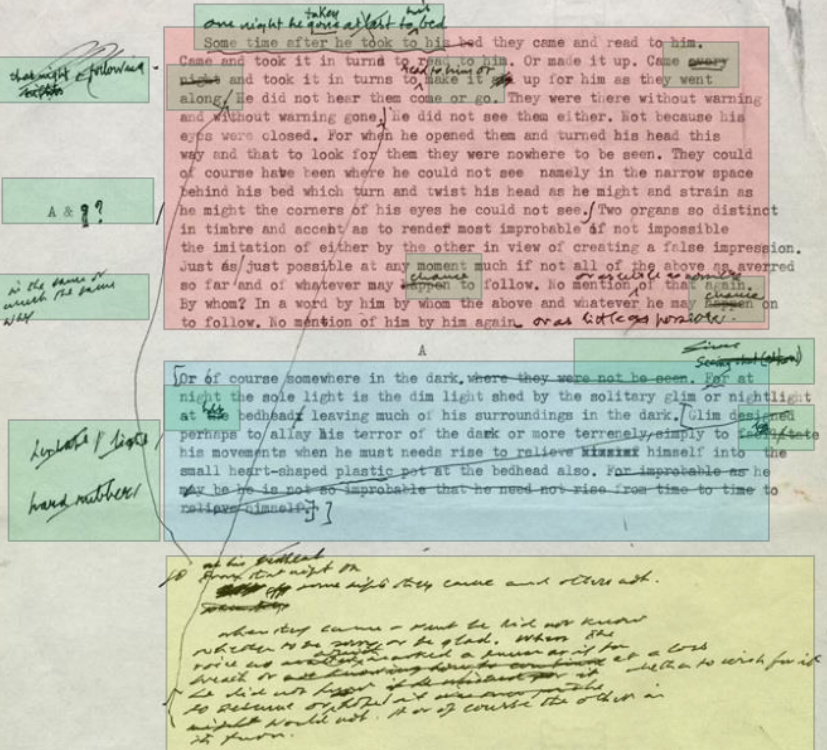
To conclude…

- 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, fotographs), cut outs, drawings etc.

Modern manuscripts

Picasso
Manuscript *Carnet parchemin*

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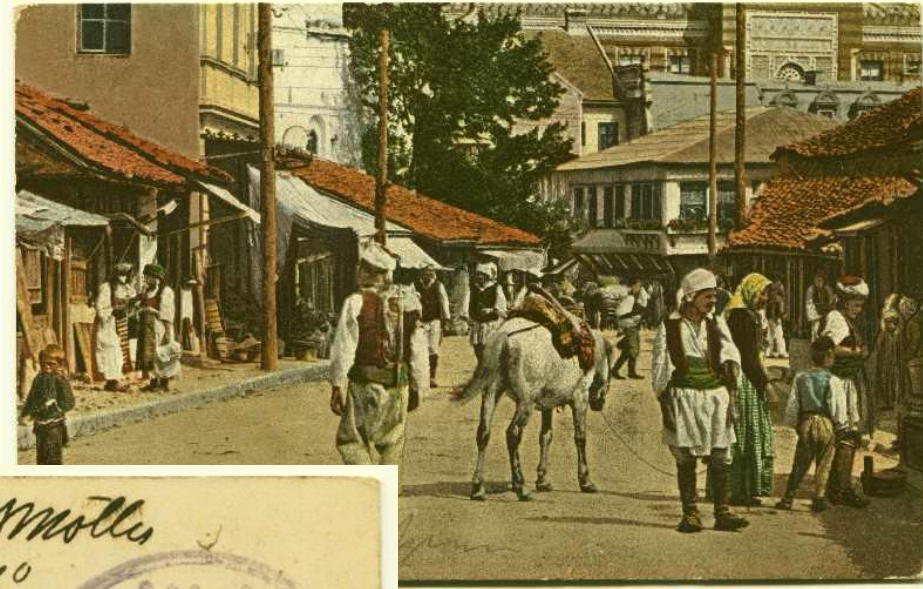
Postcard: Part Of Čaršija
http://gams.uni-graz.at/vase

Modern manuscripts

Guillaume Apollinaire
Poem

Modern manuscripts

Hartmut Skerbisch
Artist's notebook

The presentation of a digital genetic edition…

```xml
<surface xmlns="http://www.tei-c.org/ns/1.0" xmlns:sga="http://sga.mith.org/ns/1.0" xml:id="ox-ms_
abinger_c57-0038" ulx="0" uly="0" lrx="5368" lry="7104" partOf="#ox-ms_abinger_c57">
  <graphic url="../../images/ox/ox-ms_abinger_c57-0038.tif"/>
  <zone type="pagination" rend="bordered"><line>63</line></zone>
  <zone type="main">
    <line>effect <mod>
        <del rend="strikethrough">that</del>
        <add place="superlinear" hand="#pbs">of</add>
      </mod> these books <mod>
        <del rend="strikethrough">had upon me</del>
        <add place="superlinear"><unclear reason="illegible">produced</unclear></add>
      </mod>. They pro</line>
    <line>duced in me an infinity of new images &amp; ideas</line>
    <line>that sometimes raised me to extacy but <mod spanTo="#c57-0038.01"/>
      <del rend="strikethrough">oftenor</del>
      <add place="superlinear">more</add>
    </line>
    <line><anchor xml:id="c57-0038.02"/><anchor xml:id="c57-0038.01"/> sunk me to the lowest
      dejection. In the</line>
    <line>Sorrows of Werter besides the interrest of its</line>
    <line>simple and affecting story so many opinions are</line>
    <line>canvassed and so many lights thrown upon <add place="superlinear">what</add><anchor xml:
id="c57-0038.03"/></line>
    <line>to me <del rend="strikethrough">hitherto</del>
      <mod>
        <del rend="strikethrough">dark</del>
        <add place="superlinear" hand="#pbs">obscure</add>
      </mod> subects that I found <mod>
        <add place="sublinear"><metamark function="insert">^</metamark></add>
        <add place="superlinear">in</add>
      </mod> it</line>
    <line>a never end source of speculation. <add hand="#pbs" place="superlinear">&amp;
      astonishment.</add> The</line>
    <line>gentle and domestic manners it described com</line>
    <line>bined with lofty sentiments, and feelings <mod>
        <add place="sublinear"><metamark function="insert">^</metamark></add>
        <add place="superlinear" hand="#pbs">which had for their object </add>
        <add place="sublinear" hand="#pbs">something out of self</add>
      </mod> accor</line>
    <line>ded well with my experience among my pro</line>
    <line>tectors. <mod>
        <add place="sublinear"><metamark function="insert">^</metamark></add>
        <add place="superlinear" hand="#pbs">and with the wants which were for ever alive within m
y
        own <add place="sublinear" hand="#pbs">bosom.</add></add>
      </mod> But I thought Werter himself a more</line>
    <line>divine being than I had ever beheld, <mod>
        <del rend="strikethrough">—</del>
        <add place="superlinear" hand="#pbs">or imagined.</add>
```

[p. 02v]

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[p. 03r] really only one thing that worries me, and that is the ~~thou~~ prospect of ~~hanging~~ being ~~hanged~~ ~~xxx~~ 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. e. The tumefaction en I had one. What e squeezed from it. manstuprating again, one never knows. ntrating with all my the tail rises, who 94 ~~Is it xxx, x do~~ es this mean they . But perhaps I am a (bags, pouches, se. I'll concentrate ation, please, finish uble they've taken, is over. They've ~~enough~~ sufficiently to stand now on elf. And I add, in a

Samuel Beckett. Digital Manuscript Project
http://www.beckettarchive.org/

Je commence ici (en face tout ce qui concerne Albertine depuis Ba le chapitre : Jeune A l'ombre des Jeunes filles en fleurs)

Elle a laissé un petit mot. Je le parcourus et en lus la 1 ligne à Françoise

Capitalis-sime après chemin. Comme Aimé, plus qu' Aimé, n'était-elle pas surtout à un moment où j'aurais aimée retourner à Balbec (le dire en son temps que j' aurais aimé y retourner) un de ces plaisirs qui dans une même joie* sont du même genre que ceux qu'on ne peut attendre de ces œuvres d'art, de ces boîtes de coquillage de ces amitiés qui vous font faire cesser de voya remplacent un peu un voyage

A m Quand je rentrai
Quand En rentrant (de chez Me de Villeparisis) Françoise me dit : « Monsieur ne devinera jamais qui est venu, ….Mlle Mlle Albertine. » J'étais s « Comment elle est à Paris! ». + Depuis qu'Albertine avait refusé de sé laisser embrasser mon amour exigeant de satisfactions que j'étais maintenant d à qui était indispensable l' espoir inavoué de satisfactions impossibles à trouver en elle, s'était détourné d'elle. Même, mes a bouché depuis ce refus, 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' ce visage, relique intacte, authentique, du mystère que je mettais dans Alber j'imaginais dans Albertine quand je ne la connaissaint pas encore, je la voyais passer sur la digue, et de l'amour à qui ce mystère avait frayé le chemin. Et je* lui* 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 semb Et a Et ainsi chaque fois qu'elle vintfut nos dans ma chambre - car elle revint assez souvent cet hiver les relations sociales avec une femme que nous aurions nôtre étant assez étroites si insuffisantes qu'elles aient pu au gré, de nous les avait paraître à l'amour qui les avait nouées fait nouer - il me

Proust Prototype
http://research.cch.kcl.ac.uk/proust_prototype/

Thank you for your attention!

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