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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 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 ...

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### Genetic Criticism Texts And Avanttextes

Genetic Criticism: Texts and Avant-Textes Genetic Criticism: Texts and Avant-Textes Edited by Deppman, Jed, Ferrer, Daniel, and Groden, Michael.

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Genetic Criticism: Texts And Avant-textes, Book by Jed ...

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Genetic criticism explores the interpretive possibilities of what they call the "avant-texte," which, again, the dust-jacket blurb describes as 'a critical gathering of a writer's notes, 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 ...

Genetic Criticism book. Read reviews from world's largest community for readers. This volume introduces English speakers to genetic criticism, arguably t...

Genetic Criticism: Texts and Avant-Textes by Jed Deppman

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Genetic criticism : texts and avant-textes / edited by Jed Deppman, Daniel Ferrer, and Michael Groden. series title. Material texts. imprint. Philadelphia : University of Pennsylvania Press, c2004. isbn. 0812237773 (alk. paper) language note "The eleven essays in this volume were originally written in French. They appear in English here for the ...

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

This book introduces genetic criticism as a reading strategy which investigates the origins and development of texts over time. Using case studies including Samuel Beckett and Ian McEwan, Van Hulle discusses the concrete and more abstract dimensions of this approach.

“ Staying Open, Charles Olson ’ s Sources and Influences ” investigates the 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 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

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essays in this volume will also guide readers through the thick allusions within *The Maximus Poems* itself. New interest in the wide-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 interdisciplinary 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 disciplines and within a wide variety of humanistic concerns.

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 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 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 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.

This book presents the first full-length study of the stylistically experimental and influential novelist George Moore's (1852-1933) repeated acts of rewriting. Moore extensively and repeatedly revised and re-issued many of his major works, sometimes years or even decades after they were initially published. This monograph provides new insights into how this process shaped and determined his work, and by extension into the creative significance of literary rewriting more generally. It also offers the first sustained application of linguistic pragmatics, the study of meaning in interaction, to the work of a single author, opening up questions about how analytical paradigms developed in pragmatics can explain how rewriting can affect the interactive relationship between a literary text and its readers. The book will be of interest to students and researchers in the areas of pragmatics, stylistics, literary history, English literature and Irish literature.

Introducing readers to a new theory of 'responsible reading', this book presents a range of perspectives on the contemporary relationship between modernism and theory. Emerging from a collaborative process of comment and response, it promotes conversation among disparate views under a shared commitment to responsible reading practices. An international range of contributors question the interplay between modernism and theory today and provide new ways of understanding the relationship between the two, and the links to emerging concerns such as the Anthropocene, decolonization, the post-human, and eco-theory. Promoting responsible reading as a practice that reads generously and engages constructively, even where disagreement is inevitable, this book articulates a mode of ethical reading that is fundamental to ongoing debates about strength and weakness, paranoia and reparation, and critique and affect.

Begun in 2010 as part of the "Histories of Literatures in European Languages" series sponsored by the International Comparative Literature Association, the current project on *New Literary Hybrids in the Age of Multimedia Expression* recognizes the global shift toward the visual and the virtual in all areas of textuality:

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the printed, verbal text is increasingly joined with the visual, often electronic, text. This shift has opened up new domains of human achievement in art and culture. The international roster of 24 contributors to this volume pursue a broad range of issues under four sets of questions that allow a larger conversation to emerge, both inside the volume 's sections and between them. The four sections cover, 1) Multimedia Productions in Theoretical and Historical Perspective; 2) Regional and Intercultural Projects; 3) Forms and Genres; and, 4) Readers and Rewriters in Multimedia Environments. The essays included in this volume are examples of the kinds of projects and inquiries that have become possible at the interface between literature and other media, new and old. They emphasize the extent to which hypertextual, multimedia, and virtual reality technologies have enhanced the sociality of reading and writing, enabling more people to interact than ever before. At the same time, however, they warn that, as long as these technologies are used to reinforce old habits of reading/ writing, they will deliver modest results. One of the major tasks pursued by the contributors to this volume is to integrate literature in the global informational environment where it can function as an imaginative partner, teaching its interpretive competencies to other components of the cultural landscape.

A collection of new essays covering Joyce's life, times and cultural contexts.

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