

TOWARDS A GENETICS OF TRANSLATION. INTERDISCIPLINARY AND INTERNATIONAL PERSPECTIVES

<https://www.uantwerpen.be/en/rg/translation-interpreting/tricsresearch/tricsnewsevents/geneticsoftranslation/>

Organizers

Translation, Interpreting and Intercultural Studies Research Group (TricS)

&

Centre for Manuscript Genetics (Literature and Modernity)

Faculty of Arts, University of Antwerp

&

NUPROC (Núcleo de Estudo de Processos Criativos) Universidade Federal de Santa Catarina, Brasil

Taking the audience from Paris to Brazil, and from Brazil to Antwerp, the symposium aims to highlight interdisciplinary pathways situated at the crossroads of Genetic Criticism and Translation Studies. The invited speakers, international scholars engaged in mutual collaborations in this rapidly evolving academic field, will give insight in how to study the creative process of authors/translators by analyzing manuscripts or digital texts.

Tuesday September 29th, 2015

Room 126 – Department of Applied Linguistics, Translation & Interpreting

Campus Zuid, Schildersstraat 41, 2000 Antwerp

14.00

Welcome by Christiane Stallaert (UAntwerpen)

14.15

Theoretical Challenges to a Genetics of Translation

Anthony Cordingley (Université Paris 8 and ITEM, CNRS)

14.45

De la critique génétique à la traduction littéraire : une interdisciplinarité possible

Marie-Hélène Paret Passos (Universidade Pontifícia Universidade Católica do Rio Grande do Sul – PUCRS-CAPES)

15.15	<p>1984-2015: A History of Genetic Criticism in Brazil, from Belgium to Brazil</p> <p>Sergio Romanelli (Universidade Federal de Santa Catarina-CNPq)</p>
15.45	<p>Genetic Criticism and Digital Editing: Giving the Floor to the Future</p> <p>Dirk Van Hulle (UAntwerpen) & Geert Lernout (UAntwerpen)</p> <p>1. Manuscripts and the Extended Mind Olga Beloborodova, Tom De Keyser, Alison Luyten</p> <p>2. Creative Undoing and Textual Scholarship Wout Dillen, Vincent Neyt, Pim Verheyen, Pim Verhulst</p> <p>3. Digital Scholarly Editing Elli Bleeker, Aodhán Kelly, Arent van Korlaar</p>
16.30	<p><i>Closing Remarks</i> Geert Lernout (UAntwerpen)</p>
16.45	<p>Drink</p>

THEORETICAL CHALLENGES TO A GENETICS OF TRANSLATION - ANTHONY CORDINGLEY (UNIVERSITÉ PARIS 8 AND ITEM, CNRS)

In *Variations on the Eclogues* Paul Valéry comments on his work as a translator: “making, unmaking, remaking, sacrificing here and there, restoring as best I could what I had first rejected.” Translating Virgil gives him “the sensation... of a poet at work” (Valéry 1992, 119). Valéry’s comments highlight that a translation’s avant-textes (notes, sketches, drafts, manuscripts, typescripts, proofs, and correspondence) are worthy objects of study in their own right. Yet despite the multiplication of different methodologies within translation studies, a “genetic” approach to translation is rarely practised and there is no common understanding of how exactly one undertakes a genetic study of translations. Translation scholars have recently become interested in examining the process of translation for the purposes of descriptive and cognitive research, yet the notion that the study of the creative process in translation will allow one to better understand the nature of both literary creativity and the techniques of translation is an idea that is neither widely accepted nor widely deployed.

We will offer a survey of how the methodology of genetic criticism has been used and adapted by different translation scholars to date and focus especially on the questions and issues that arise when these two fields of research intersect. We will discuss our forthcoming special issue of *Linguistica Antverpiensia New series- Themes in Translation Studies*, “Towards a Genetics of Translation”, and consider some of the new methodological and theoretical positions developed by its contributing authors. Finally, we will offer our own perspective on the challenges faced by this new field of research and outline a method for undertaking genetic studies of translations.

Anthony Cordingley is Maître de conférences (Lecturer in English and Translation) at the Université Paris 8 –Vincennes-Saint-Denis where he is co-director of the Masters in Media, Culture, Languages. He is editor of *Self-translation: Brokering originality in hybrid culture* (2013), *Collaborative Translation* (2016) and with Chiara Montini the forthcoming issue of *LANS-TTS*, “Towards a Genetics of Translation.” He has published in journals such as *Comparative Literature*, *Journal of Modern Literature*, *Modern Philology*, and *Contemporary Literature*. He is co-editor of the *Comment c’est/How It Is*, module of the Beckett Digital Manuscripts Project and his forthcoming monograph is entitled *Samuel Beckett and the Ends of Education*. He is undertaking an Australian Research Council funded Discovery Early Career Researcher project at the University of Sydney, “Samuel Beckett and the French Literary Tradition” .

DE LA CRITIQUE GENETIQUE A LA TRADUCTION LITTERAIRE : UNE INTERDISCIPLINARITE POSSIBLE - MARIE-HELENE PARET PASSOS (UNIVERSIDADE PONTIFICIA UNIVERSIDADE CATOLICA DO RIO GRANDE DO SUL – PUCRS – CAPES)

Pourquoi et de quelle façon la critique génétique peut être une forme de lecture révélatrice dans le processus de traduction? À partir de l'étude génétique de l'avant-texte du conte inédit de Caio Fernando Abreu: *Anotações para uma estória de amor*, j'analyse le processus d'écriture de l'auteur et essaie de comprendre comment il a créé, structuré et mis en texte sa narration. Ceci, dans le but d'appuyer mon processus traductif sur ce savoir génétique qu'un texte fixe ne peut révéler. J'essaie de démontrer que le passage préalable par les manuscrits de l'auteur peut aider le traducteur dans son processus de traduction. Je procède à la traduction du texte et à son commentaire afin de mettre en exergue la façon dont ce savoir génétique a été utilisé dans mon processus traductif. Par ailleurs, je veux démontrer que traduire n'est pas un simple processus mécanique, qu'une écriture traductive existe et que le texte issu d'une traduction possède les mêmes caractéristiques qu'un texte littéraire dit « original ». En effet, le produit traduction passe par une trajectoire créatrice dans son processus et est, de ce fait, balisé par les traces qui attestent un travail de création. Ces traces sont visibles dans l'avant-texte de la traduction que je qualifie de troisième texte. L'étude de ce troisième texte peut amener à comprendre le processus créatif du traducteur, révélant ses choix, ses doutes, ses interrogations. C'est pourquoi, l'approche génétique des brouillons du traducteur et leur constitution en objet d'étude peut être une étape fondamentale dans l'évaluation des traductions. Les bases d'une interdisciplinarité entre critique génétique et traduction littéraire sont ainsi ébauchées.

Marie-Hélène Paret Passos est professeur à la Faculté de Lettres de l'Université Pontificia Universidade Católica do Rio Grande do Sul (PUCRS), Brésil. Est actuellement boursier CAPES Foundation, Ministry of Education of Brazil dans le cadre de recherches postdoctorales. Elle a traduit en portugais le livre *La génétique des textes*, de Pierre-Marc de Biasi, ainsi que plusieurs articles à thématique génétique, notamment dans le domaine de la linguistique. Elle a également publié plusieurs articles sur le fonds Moacyr Scliar, ainsi que sur le fonds Caio Fernando Abreu, et, en 2011, le livre *Da crítica genética à tradução literária : uma interdisciplinaridade*.

**1984-2015: A HISTORY OF GENETIC CRITICISM IN BRAZIL, FROM BELGIUM TO BRAZIL - SERGIO ROMANELLI
(UNIVERSIDADE FEDERAL DE SANTA CATARINA-CNPQ)**

In this paper I will try to sketch the emergence of Genetic Criticism in Brazil thirty years ago, and the peculiar historical and epistemological path of the study of the creative process of the literary text. In this attempt, one cannot but begin from the first querelle (to which many have succeeded, confirming that a new "controversial" paradigm was born as part of literary studies): the essayistic "squabble" around the notion of prototext between the Belgian researcher Philippe Willemart and the Brazilian journalist Paul Francis in the pages of *Folhetim* between April and July 1984. By the time, little was known of Genetic Criticism in Brazil, but very soon Brazil would start playing an important role in this new discipline and Genetic Criticism became a central theme of research, particularly at the University of São Paulo, main cultural center of Brazil.

Sergio Romanelli is professor at the Department of Foreign Language and Literature and at the Post Graduate Course in Literature, Federal University of Santa Catarina. Research productivity scholarship from CNPq. Graduated in Language and Philosophy - Università degli Studi di Milano (1997), PhD in Applied Linguistics at Universidade Federal da Bahia (2006), Post Doctorate in Anthropology of Translation at Antwerp University (2014). Has experience in the area of applied linguistics to the teaching / learning of FL, Translation and Genetic Criticism. Leader of two research groups "Linguistics and acquisition / learning Italian as a foreign language" and "Translation and editorial policy in contemporary Brazil ". President of APCG (Association of Researchers in Genetic Criticism of Brazil). Editor-in-Chief of the academic journals *Manuscrita* and *In-traduções*. Coordinator of NUPROC - Center for Study of Creative Processes (www.nuproc.cce.ufsc.br). Translator (Virgillito, Alberti, Twain, Speroni) and poet. Has published more than 40 academic articles and books.

GENETIC CRITICISM AND DIGITAL EDITING: GIVING THE FLOOR TO THE FUTURE

This paper will introduce the newest issue of *Manuscritica* (<http://www.revistas.fflch.usp.br/manuscritica>), a Brazilian open access journal on Genetic Criticism that has invited the team of the University of Antwerp's Centre for Manuscript Genetics to compile a special issue on their research. After presenting the issue, the team will offer a brief overview of the research that is conducted at the Centre, which is roughly divided into three different but related projects, supervised by Dirk Van Hulle:

1. MANUSCRIPTS AND THE EXTENDED MIND (Olga Beloborodova, Tom De Keyser, and Alison Luyten): By applying cognitive narratology and recent developments in cognitive philosophy to Modernist literature, this TOP BOF-funded project aims to demonstrate that neither the writers', nor the characters' minds are brain-bound: instead, the writing process is a hybrid system involving external objects such as the emerging text and external sources. In the same vein, Modernist fictional minds are part and parcel of their storyworlds, rather than the results of the 'inward turn' of Modernism (Kahler 1973) – a critical commonplace we aim to reassess.

2. CREATIVE UNDOING AND TEXTUAL SCHOLARSHIP (CUTS) (Wout Dillen, Vincent Neyt, Pim Verheyen, and Pim Verhulst): The purpose of this ERC-funded project is to innovate scholarly editing with the combined forces of genetic criticism and scholarly editing. Instead of employing manuscript research to make an edition, CUTS designs electronic editions so that they become tools for manuscript research, by taking an approach to textual variants that values creative undoing more than has been the case so far. Six bilingual works by Samuel Beckett, and his personal library, are used as a test case to achieve this goal. Given the importance of Beckett's self-translations in the genesis and epigenesis of his works, this project is particularly relevant to the topic of the symposium, 'Towards a Genetics of Translation'.

3. DIGITAL SCHOLARLY EDITING (Elli Bleeker, Aodhán Kelly, and Arent van Korlaar): The foundation of the DiXiT network and the DARIAH project testifies to the significance of textual scholarship as a research discipline as well as to the value of digital technologies to enable research activities in that field. The three projects carried out in this area examine different aspects of an electronic edition by combining theory and practice: from creation to dissemination and sustainability. The envisioned outputs from these respective projects are: a Virtual Research Environment (VRE); a digital edition focusing on the genetics of Raymond Brulez' *Sheherazade* (1932); and an editorial model for dissemination activities.

Olga Beloborodova is a PhD student at the University of Antwerp. She holds a Bachelor's degree in English and German language and literature, and a Master in English language and literature (both obtained at the University of Antwerp). At the Centre for Manuscript Genetics, she is examining the

evocations of the (extended) mind in Samuel Beckett's fiction by subjecting the relevant drafts and notebooks to genetic critical analysis, using the Extended Mind Theory and the principles of cognitive narratology as a theoretical basis (supervised by Dirk Van Hulle).

Elli Bleeker followed a bachelor's degree in French Language and Culture at the University of Amsterdam and at the Université Paris 7 – Denis Diderot. In 2010, she obtained a master's degree in Book and Digital Media Studies at Leiden University. Her thesis *On Reading in the Digital Age* was granted the bi-annual thesis award from Stichting Lezen. In May 2011 she started as a Junior Researcher at the Huygens Institute of the History of the Netherlands, where she worked as an editor of the Anne Frank Manuscripts project. She is currently writing a PhD at the Centre for Manuscript Genetics, entitled 'Mapping Invention in Writing: Digital Architecture and the Role of the Editor'. Her research concentrates on the textual genesis of a modern literary work and how this can be embedded in the infrastructure of a digital scholarly edition. It is part of the 'Digital Scholarly Editions Initial Training Network' (DiXiT) Marie Curie Fellowship program.

Tom De Keyser has graduated as Master of English Literature and Linguistics at the University of Antwerp, after having finished a teacher training in English and mathematics. He now seeks to integrate his interest in language and problem solving into his PhD. His project aims to combine genetic criticism and cognitive narratology by building a digital infrastructure for James Joyce's personal library. Further study of the latter will allow an interesting analysis of the 'extended mind' at work.

Wout Dillen is a doctoral student affiliated to the Centre for Manuscript Genetics. He is currently working as an editor on the *Malone meurt / Malone Dies* module of the Samuel Beckett Digital Manuscript Project (www.beckettarchive.org). This module will serve as part of a case study for his dissertation on the impact of the digital medium on the field of Textual Criticism in general, and on the Genetic Orientation in particular. His work is part of the 'Creative Undoing and Textual Scholarship (CUTS)' project, funded by the European Research Council and supervised by Dirk Van Hulle. For this project he is also building an online Lexicon of Scholarly Editing (<http://uahost.uantwerpen.be/lse>). Since 2014, he is also a board member and the webmaster of the European Society for Textual Scholarship (www.textualscholarship.eu).

Aodhán Kelly has a Bachelor's degree in History and Economics from Maynooth University, Ireland where he also completed a research Master's in History investigating the Irish response to the publication of Darwin's *Origin of Species*. After graduation he worked for a number of years in web publishing in the UK with a specialisation in mass digitisation projects and the creation of e-learning resources. Aodhán was recruited in 2014 as a Marie Curie Research Fellow working for the DiXiT Network to be based at the University of Antwerp where he is also pursuing a PhD. His area of research is investigating modes of dissemination for digital scholarly editions of historic texts to facilitate effective scholarly and pedagogical usage and wider social engagement.

Geert Lernout teaches English and comparative literature at the University of Antwerp. He has published books in English on James Joyce, Friedrich Hölderlin, editing and genetic criticism, the most recent of which is *But Are You Able: The Bible, Byron and Joyce* (2015). In Dutch his books include studies of Bach's Goldberg Variations, of the bible and other holy writings and of the role of religion in the United States. He is general editor of *European Joyce Studies* and member of the editorial board of *James Joyce Quarterly*, *Arcadia* and *Joyce Studies Annual*. He is vice-president of the International James Joyce Foundation and member of Academia Europaea.

Alison Luyten is a PhD student at the Centre for Manuscript Genetics. She holds Master degrees in Art History (University of Ghent) and English (University of Antwerp). The main topic of her PhD research, supervised by Dirk Van Hulle, involves an examination of the theoretical implications of combining genetic criticism and cognitive narratology for the study of literary Modernism and the definition of authorship within literary criticism.

Vincent Neyt has studied Dutch and English literature at the University of Ghent and is now working at the University of Antwerp as an expert in electronic scholarly editing.

Dirk Van Hulle is Professor of English Literature, director of the Centre for Manuscript Genetics at the University of Antwerp and editor of the new *Cambridge Companion to Samuel Beckett* (2015). With Mark Nixon, he is co-editor of the *Beckett Digital Manuscript Project* (www.beckettarchive.org) and editor-in-chief of the *Journal of Beckett Studies*. His publications include *Textual Awareness* (2004), *Samuel Beckett's Library* (with Mark Nixon, 2013) and *Modern Manuscripts: The Extended Mind and Creative Undoing* (2014).

Arent van Korlaar is currently working at the University of Antwerp on a project for DARIAH-Belgium, in which a virtual research environment will be realized. The aim of the project is to combine several existing algorithms, such as algorithms used for Collation and Stylometric Analysis, and to use these to create an online environment in which users can edit, upload and analyze manuscript pages. Arent has a background in Applied Cognitive Psychology (Utrecht University), and Artificial Intelligence (Catholic University of Leuven).

Pim Verheyen has studied English linguistics and literature at the University of Antwerp and is now working at the Centre for Manuscript Genetics as a PhD student. Her thesis “Compositions eaten away with terrible silences” deals with the writing process of Samuel Beckett’s *Endgame*. Before her studies in Antwerp, Pim has studied music in Turnhout as well as Hasselt. Pim will incorporate her knowledge of this art form in order to examine her primary literature from a musical perspective (Supervisor: Prof. Dirk Van Hulle).

Pim Verhulst has studied Dutch and English literature at the University of Antwerp and is now working at the Centre for Manuscript Genetics as a postdoctoral researcher on the ERC-funded project 'Creative Undoing and Textual Scholarship'. In December 2014 he defended his PhD entitled 'The Making of Samuel Beckett's Radio Plays: Interpretative Implications of Reading and Writing Traces', which will soon be published by Bloomsbury in the Beckett Digital Manuscript Project series. He is also contributing to the BDMP modules of *Molloy* and *Malone Dies*.