

English 9002A - November 18, 2013

**Genetic Criticism
Book History
Copyright - Part 1**

free book offer

**take up to 3 books
UC 383
Mondays ca. 3:15 to 4:15
Mondays ca. 6:00 to 6:45
Tuesdays ca. 10:00 to 12:15
Tuesdays 3:30 to 5:00
through Tuesday, Dec. 3**

Nov. 25: Copyright (with Prof. Samuel Trosow)

**1) Laura J. Murray and Samuel E. Trosow
Canadian Copyright: A Citizen's Guide, 2nd ed.
(Toronto: Between the Lines, 2013)
Chapter 1: "Copyright's Rationales" (pp. 3-15)
Chapter 5: "Users' Rights" (pp. 71-86)**

**2) Jonathan Lethem
"The Ecstasy of Influence: A Plagiarism"
Harper's Magazine 314 (February 2007): 59-71**

**December 2: final in-class test (1 hour)
closed-book, short answers, choice of questions**

**(1)
Genetic Criticism
(*critique génétique*)**

possible uses of MSS

- 1) edit a text (for example, *Ulysses*):
what went right?
what went wrong? – fix it!**
- 2) determine composition sequence**
- 3) genetic criticism:
processes of composition
history of the writing
instead of accuracy / error -->
meaningful variation**

genetic criticism

**What light . . . does the composition of a poem
throw upon its meaning and its beauty? What
difficulties in a finished poem may be explained,
what pointless ambiguities dispelled, what
purposeful ambiguities sharpened, by
references found in its earlier states?**

**Donald A. Stauffer,
"Genesis, or the Poet as Maker" (1938)**

genetic criticism

Manuscripts have something new to tell us:
it is high time we learned to make them speak.
Louis Hay, "History or Genesis?" (1992)

genetic criticism

The writing is not simply consummated in the
written work. Perhaps we should consider the
text as a *necessary possibility*, as one
manifestation of a process which is always
virtually present in the background.

not *The Text*, but texts

Louis Hay, "Does 'Text' Exist?" (1985)

genetic criticism

The work now stands out against a background,
and a series, of potentialities. Genetic criticism
is contemporaneous with an esthetic of the
possible.

Michel Contat, Denis Hollier, and
Jacques Neefs, Introduction to *Drafts*,
Yale French Studies 89 (1996)

genetic criticism

possibilities and actualities
meaningful options and variation

Had Pyrrhus not fallen by a beldam's hand in
Argos or Julius Caesar not been knifed to
death. They are not to be thought away. Time
has branded them and fettered they are lodged
in the room of the infinite possibilities they have
ousted. But can those have been possible seeing
that they never were? Or was that only possible
which came to pass?

(Stephen Dedalus in *Ulysses*, p. 21)

genetic criticism

"avant-texte"

(coined by Jean Bellemin-Noël in 1972)
sometimes translated as "pre-text" or "fore-text"

"avant-texte" used throughout
Genetic Criticism: Texts and Avant-textes,
edited and translated by Jed Deppman,
Daniel Ferrer, and Michael Groden
(University of Pennsylvania Press, 2004)

Daniel Ferrer, "The Joyce of Manuscripts"

Manuscripts reveal a number of meanings and
references that are almost undetectable in the published
text but that determined its present state. Knowing these
opens up new depths of understanding, adds new
dimensions to the text. (p. 297)

(Daniel Ferrer, "The Joyce of Manuscripts," in *A Companion to
James Joyce*, ed. Richard Brown (Maldon, MA and Oxford:
Wiley-Blackwell, 2008), pp. 286-99)

(2)
Book History

D. F. McKenzie, *Bibliography and the Sociology of Texts* (1986, rpt. 1999)

"bibliography is the discipline that studies texts as recorded forms, and the processes of their transmission, including their production and reception" (p. 12)

"it allows us to describe not only the technical but the social processes of their transmission" (p. 13)

analytical bibliography "has no adequate means of accounting for the processes, the technical and social dynamics, of transmission and reception, whether by one reader or a whole market of them" (p. 16)

Robert Darnton – "What is the History of Books?" (1982)

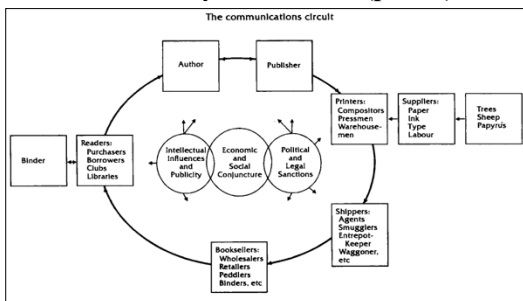
"Books do not merely recount history; they make it." (p. 135)

Book History

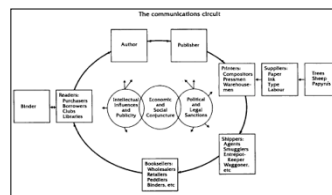
The salient feature of Book History is its insistence on materiality and history: opposed to abstract notions of text, it takes as a founding principle that the status and interpretation of a work depend upon material considerations, that the meaning is always produced in a historical setting, and that the meaning of a text depends upon the differing readings assigned to it by historical, rather than ideal, readers.

(Edward L. Bishop, "Book History," in *The Johns Hopkins Guide to Literary Theory and Criticism*, 2nd edition, p. 131)

Robert Darnton – "What is the History of Books?" (p. 112)



Darnton



six agents, elements, phases:

1. Authors
2. Publishers
3. Printers
4. Shippers
5. Booksellers
6. Readers

+

Economic and Social
(Intellectual, Political,
Legal)

(3) COPYRIGHT – PART 1

copyright ("right to copy"): terms

Canada: life of author + 50 years

UK: life of author + 70 years

US: since 1978: life of author + 70 years

works published before 1978:

fixed term from date of publication:

was 75 years, extended in 1998 to 95 years (Sonny Bono Copyright Extension Act, "Mickey Mouse Protection Act")

when copyright expires: public domain - commons

"copyright creep" (Paul Saint-Amour)

examples

T.S. Eliot (1888-1965): *The Waste Land* (1922)

entered public domain in US in 1997

(publication + 75 years)

remains in copyright in Canada until Jan. 1, 2016

(life + 50 years)

remains in copyright in UK until Jan. 1, 2036

(life + 70 years)

Elinor Wylie (1885-1928): "Parting Gift" (1923)

in public domain in Canada since 1979

in public domain in UK since 1999

in copyright in US until Jan. 1, 2019

fair dealing (US: fair use)

Most work of criticism and scholarship will fall within

fair dealing / fair use limits

work that probably won't fall within

fair dealing / fair use limits:

editions

biographies

work involving extensive quotation

from unpublished documents

(manuscripts, letters, etc.)

James Joyce (1882-1941)

Dubliners (published 1914)

A Portrait of the Artist as a Young Man (1916)

Exiles (1918)

all in public domain in US (publication + 75 years)

Ulysses (1922; first US ed. 1934): ?? in US

Finnegans Wake (1939): in copyright in US until
Jan. 1, 2035

all in public domain in Canada (January 1, 1992)

all in public domain in UK, Ireland, Europe
(as of January 1, 2012)

Who owns Joyce's works in copyright?

dual ownership:

owner of document: can allow or restrict access, sell,
give away, destroy (no expiration date)

BUT: can *quote* only in accordance with copyright
laws (if they apply)

copyright holder (if still in copyright):
rights to words or other content

Who owns Joyce's works in copyright?

James Joyce died January 13, 1941

wife Nora (died 1951) - Joyce Estate administered for her by Harriet Shaw Weaver (died 1961)

son Giorgio (1905-1976)

daughter Lucia (1907-1982)

Estate administered by Society of Authors

grandson Stephen James Joyce (Giorgio's son, born 1932) - now sole beneficiary of Estate of James Joyce

The New Yorker, June 19, 2006

http://www.newyorker.com/archive/2006/06/19/060619fa_fact

"I am not only protecting and preserving the purity of my grandfather's work but also what remains of the much abused privacy of the Joyce family," he [Stephen James Joyce] said. He added, "Every artist's born right is to have their work . . . reproduced as they want it to be reproduced." (pp. 35-36)

Acknowledging his pugnacity, he said, "It is better to be pissed off than pissed on." (p. 36)

"As I got older, I realized Joyce is *not* the difficult writer they [academic Joyce scholars] say he is," he said. "When they say, 'We've done so much for him,' I think, What about the thousands, not to say millions, of readers they scared off? All this *crap* they write – that's good old American slang!" (p. 36)

Academics, he declared, were like "rats and lice - they should be exterminated!" (p. 36)

"You should consider a new career as a garbage collector in New York City, because you'll never quote a Joyce text again," Stephen told Groden. (p. 37)

<https://joycefoundation.osu.edu/joyce-copyright/fair-use-and-permissions>

The screenshot shows the website for the International James Joyce Foundation. The header includes the organization's name and a navigation menu with links for 'THE FOUNDATION', 'JOYCE & COPYRIGHT', 'RESOURCE CENTER', 'IMAGE GALLERY', and 'CONTACT INFORMATION'. The main content area is titled 'Copyright, Fair Use and Permissions' and contains several paragraphs of text explaining the foundation's policies. A sidebar on the right lists various topics like 'About the Law', 'Copyright Status of Certain Unpublished Material', and 'Public Performance: Not a Part of the Past'. The text in the main area discusses the foundation's efforts to acquire scholarly editions and its stance on copyright-related matters.

another problematic estate:

Louis Zukofsky (1907-78) (administered: son Paul) quotes from <http://www.z-site.net/copyright-notice-by-pz/>

People have been misled into thinking that in terms of quoting LZ, they may do what they want, and do not have to worry about me. These people are then suddenly faced with the reality of an irascible, recalcitrant MOI, and are confronted with the very real prospect of years of work potentially going down the tubes.

I urge you not to work on Zukofsky, and prefer that you do not. You will be more appreciated working on some other author whose copyright holder(s) will actually cherish your work. I do not.

I promise to do my utmost to hamper, hinder, and preferably prevent all quotation.

Never never ever tell me that your work is to be valued by me because it promotes my father. Doing that will earn my life-long permanent enmity.