

Exploring Latin-american manuscripts at digital age

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New York, 29-05-2016, LASA 50th Congress

Introduction

Exploring latin-american manuscripts at digital age

Our different project aimed/aims at contributing to preserve written Latin American heritage (memory of literature) and unveiling it

Contemporary writers (XIX-XXth centuries) archives are complex:

- Variety, originality and multiplicity
- Evolution from pre-digital to digital era (from papers to notebooks, from quills and biros to typewriters, computers, USB, clouds, etc.)

Requirement :

- Preserve material archive (fragility)
- Funding (grants, etc.)
- Interdisciplinarity, Research teams

Objective :

- **Research at XXIst century: the major big technological changes of our time!**

Exploring latin-american manuscripts at digital age

Our different project aimed/aims at contributing to preserve written Latin American heritage (memory of literature) and unveiling it

Our approach is singular because of the research project:

- Exilic corpora
- **“Satellites” intellectuals**
- Unveiled archives

Requirement :
Digital Humanities

- Experiences, Tests
- Proofs of interest
- SSH funding (grants, etc.)
- Teams

Exploring latin-american manuscripts at digital age

Regarding to these issues, our current activities/possibilities
with writers archives consist in:

- 1) Digitalisation to preserve and consult
- 2) Edition on line with open access for research
- 3) Broadcast the metadata
- 4) Transcription and encoding of texts
- 5) Study

➤ Result = building a sizeable data bank of literary archives

SO ? BUT?

Exploring latin-american manuscripts at digital age

... A lot of questions....

- ✓ **which are our current possibilities to work with writers archives?**
- ✓ how data must be built to be (broadcasted &) used by researchers?
- ✓ how can we better organise our research to explore it?
- ✓ how can/should we share it ?
- ✓ how/where should we store all those data?
- ✓ how want we build a resourceful data bank of literary archives ?

- ✓ *how are we helping our society to convert(and live) to (in) a digital world....*

**1 . CHispa's project : an initiative
for preserving, unveiling and
building tools to explore Hispanic
archives**



« Point d'archive sans un lieu de consignation, sans une technique de répétition et sans une certaine extériorité. Nulle archive sans dehors. »

Jacques Derrida, *Mal d'archive*, Paris, Galilée, 2008, p. 26.

So : no archive = no research !

CHispa's project was an initiative for unveiling and preserving Hispanic writers archives

➤ « CHispa »?

« CHispa » is an acronym for « **C**reating tools in order to develop editions and studies of **hispanic** manuscripts » ...

it also means « spark »

CHispa's project was an initiative for unveiling and preserving Hispanic writers archives

➤ How?

Thanks an Agence Nationale de la Recherche (ANR)'s grant. (Programme JCJC - SHS 3 - Cultures, arts, civilisations (JCJC SHS 3) 2013 – Reference : ANR-13-JSH3-0006) but we were also helped by the Labex TransferS (« Manuscrits francophones ») and the CNRS (ITEM) and the heirs (Alcides Giraldi's family, Carlos Liscano, etc..)

➤ When?

During 36 months from 2014 to 2017

➤ Who ?

Fatiha IDMHAND (P.I) ; Cécile CHANTRAINE (an involved partner) ; Norah GIRALDI DEI CAS ... (and the hole people mentioned at the end of this presentation !)



CHispa's project was an initiative for unveiling and preserving Hispanic writers archives



➤ a scientific project focused on intellectuals and corpus that belongs or has belonged to writers who :

- ✓ lived world wars and conflicts (the Spanish Civil War, Francoist Spain and the Southern Cone dictatorships)
- ✓ were forced to exile
- ✓ were silenced because they stood against their regime (government)
- ✓ have been repressed (torture, jail, etc.)

>>>>> corpus (often) unidentified or unknown

CHispa's project **BECAME** an initiative for unveiling and preserving writers archives



➤ **What have we done?**

We edited writers archives and manuscripts (images, texts, transcriptions, etc.) linked to our scientific project **and shared the solution** with more teams

➤ **How?**

Building a generic platform to edit & share solutions with everybody!!

➤ **Where are the results ? All are available on line on E-Man platform !**

More than 5000 manuscripts and documents described and edited, currently more than 20000 images! <http://eman-archives.org/>

<http://eman-archives.org/hispanique> <https://www.facebook.com/ANR.CHispa/>

Our blog and tests are here : <http://chispa.hypotheses.org>

CHispa's project was an initiative for unveiling and preserving some specific hispanic writers archives



➤ Who are they?

José Mora Guarnido (Alhama de Granada, 1894 – 1968, Montevideo)

“Mora Guarnido es, pues, un futuro conquistador, uno de esos hombres de recio temple espiritual, de ánimo sereno y cerebro sólido que se abren paso gallardamente por los senderos de la vida, provocando protesta de los débiles, la injuria de los cobardes y la amenaza inútil de los caídos. (...) Así pues este muchacho escritor algo huraño es un tanto rebelde, no tendrá muchos amigos....En el fondo de su alma hay un sano optimismo. Tiene una clara visión de las cosas (...) Viene al mundo de las letras limpio de esas enfermedades infecciosas de los intelectuales anémicos.”



Caricature of José Mora Guarnido



“Era más culto y tenía más pluma e ingenio que sus congéneres profesionales de la ciudad. Era ambicioso y quiso labrarse nombradía rápida con algunos artículos, varios de excelente factura, sobre temas de política nacional y local.”

Francisco García Lorca, *Federico y su mundo*, Alianza Tres, Madrid, 1980, p.92

Constantino Ruiz Carnero, *El libro de Granada, I. Los Hombres, Preámbulo*, Ed. D. Paulino V. Traveset, Grenade, Septiembre 1915, p. 12-14

José Mora Guarnido (Alhama de Granada, 1894 – 1968, Montevideo)

- ✓ **One of the *Rinconcillo*'s founders of *Café Alameda***
- ✓ **He introduced Federico García Lorca to *Rinconcillo* >> one of his firsts friends in Granada (and Madrid)**
- ✓ Journalist, literary man (Granada, Madrid)
- ✓ Committed republican

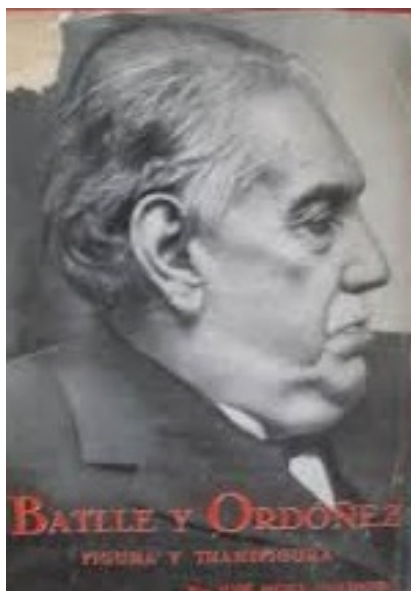
- ✓ **Exiled in Uruguay from 1923**
- ✓ Journalist in *El Día* (friend of Uruguayan president José Batlle y Ordóñez)
- ✓ **« Broadcaster » of Spanish literature in South America: Río de la Plata (cf. Federico García Lorca)**
- ✓ Consul of the Spanish Republic (1935 and 1937-1939)
- ✓ Helped spanish refugees in the Río de la Planta
- ✓ Republican activist until his death
- ✓ **Prolific writer**

José Mora Guarnido

(Alhama de Granada, 1894 – 1968, Montevideo)

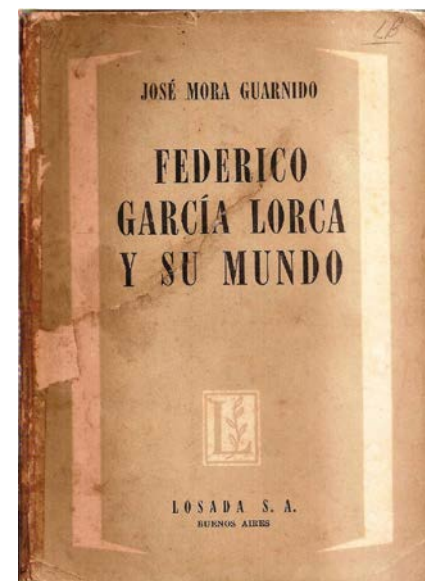
- Lack of informations about his life in Granada
- Unknown archives
- ✓ Author of two important biographies :

in 1929



Two important figures of Uruguay's and Spain history in the first half of the twentieth century with whom he was in contact

in 1958



José Mora Guarnido

(Alhama de Granada, 1894 – 1968, Montevideo)

➤ Archives :

- + 300 photos
- Literature class
- 15 essays
- 126 manuscripts (95 novels, 31 dramas)
- 45 handwritten notebooks
- 174 press articles
- 397 letters

<http://eman-archives.org/hispanique/guarnido>

Carlos Denis Molina (Uruguay 1916-1983)

- Belongs to an uruguayan generation of writers, known as *generación crítica* (Juan Carlos Onetti, Mario Benedetti, Felisberto Hernández...) which renovated uruguayan literature from the middle of the XXth century.
- **Art director of the** official uruguayan company of Montevideo, the « **Comedia Nacional** », from 1971 to 1981.
- **Works inspired from the historical avant-garde** movements (Surrealism, New novel Theatre of the Absurd, mythological dramas...).

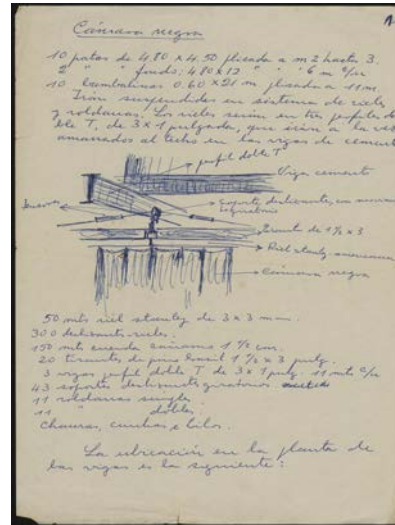


Carlos Denis Molina (San José de Mayo, Uruguay, 1916-1983 Montevideo, Uruguay)

Carlos Denis Molina (Uruguay 1916-1983)

Archives

- ❖ Manuscripts: 35 diaries
- ❖ Typescripts (mostly dramas)
- ❖ + de 200 cards
- ❖ + de 400 pictures
- ❖ drawings
- ❖ press articles
- ❖ Recordings



Carlos Denis
Molina in Paris,
1950's



<http://eman-archives.org/hispanique/molina>

Carlos Liscano (Montevideo, 1949 -)

Writer, journalist.

Secretary of State for Culture from 2009 to 2010

Director of the “Biblioteca Nacional” of Uruguay from 2010 to 2015



IMPORTANT ARTISTIC PRODUCTION,
(HETEROGENEOUS PROLIFIC)

Author of comic strips, novels, short stories, investigative work >>> Many works translated into several languages..

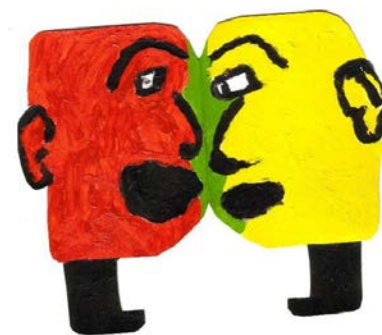
Author of collections of drawings, paintings, sketches, objects creators

Committed writer



Share ideas and positions in the media and on Facebook

<https://www.facebook.com/carlos.liscano>

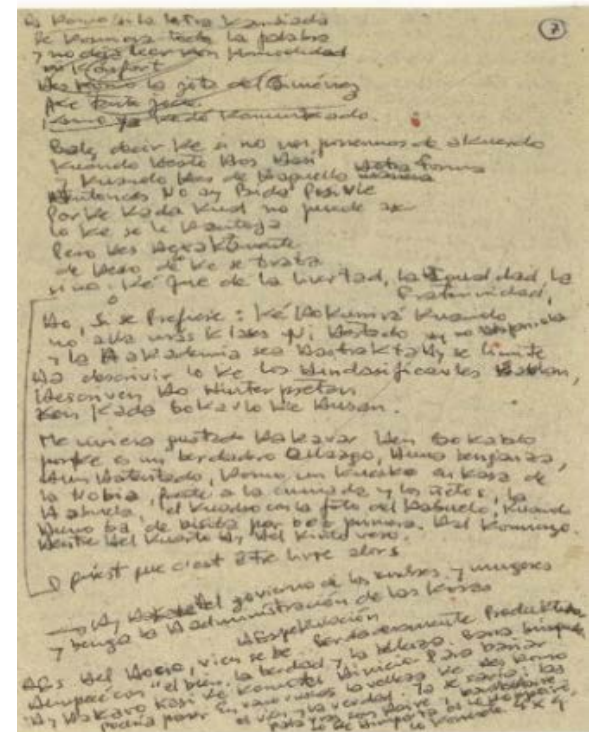


@Carlos Liscano

Carlos Liscano (Montevideo, 1949 -)



- Prison manuscripts
- 476 folios : same color, identical dimensions (140-170mm x 230-210mm)
- Always the same writing instruments (black pen, blue, red, pencil)
- One distribution on the page, few strikethroughs EXCEPT *El juego de la letra cambiada* + *Apuntes the cárcel*.



<http://eman-archives.org/hispanique/liscano>



CHispa is a research effort to build new corpora for
new hypothesis with new methodologies
to renew theories.....

2. Methodologies ?

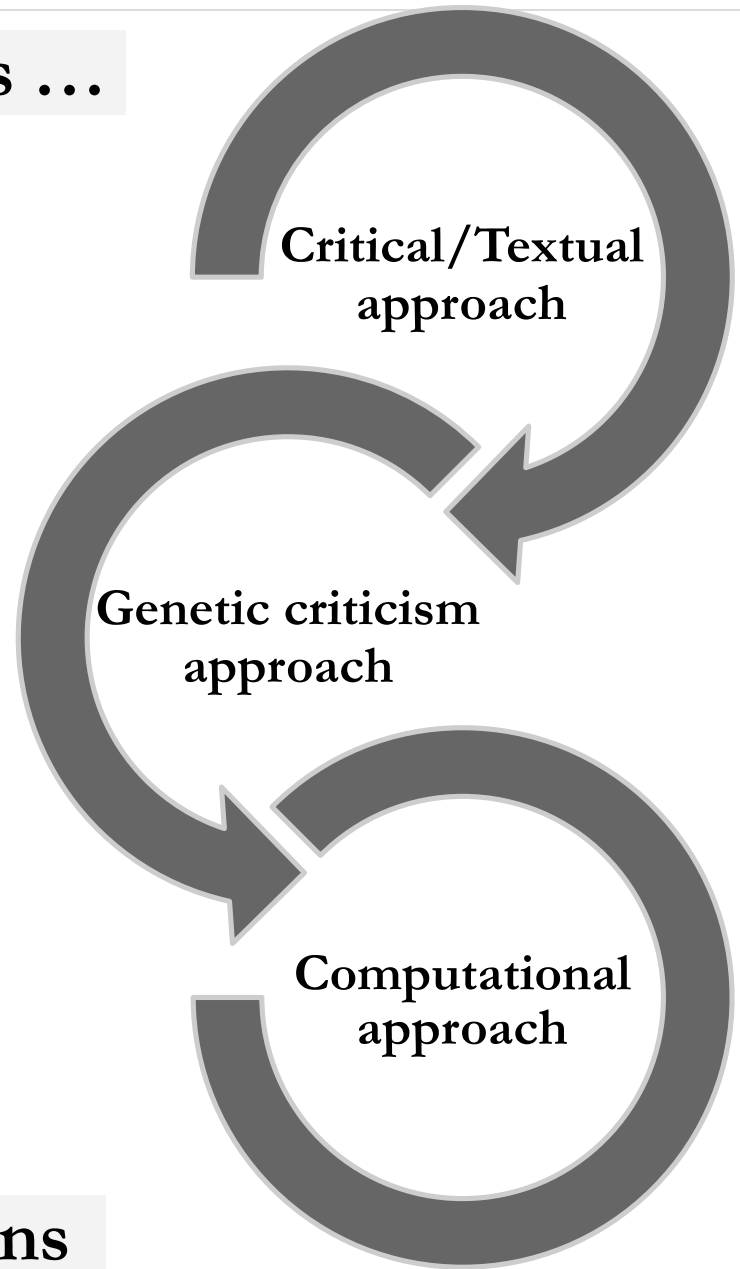
Transdisciplinary approaches ...

Digital Humanities

Digital Performance

Research actions

Tests and experimentations



EXAMPLE 1

BUILDING NEW CORPORA



A research effort on intellectuals satellites' archives to:

- cast a new light on the history and literary production of these eras from the viewpoint of personalities that lived in the shadow of famous artists
- unveil unknown texts (new corpora)
- open new thoughts on the emergence of cultural and artistic movements
- Renew some interpretations, critics, etc.

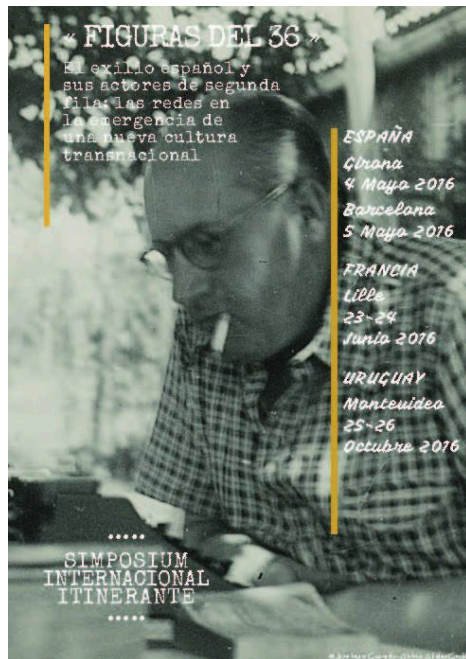
EXAMPLE 1

BUILDING NEW CORPORA WITH /THROUGH INTERNATIONAL NETWORKS...

- Research effort and international cooperation to build new corpora

2016

"Figures of 36". The Spanish exile and its undergrounds actors: networks in the emergence of a new transnational culture



with ECOS Sur-Chispa ([Cofecub](#)) with NEOS/NEWS, the Institut de Llengua i Cultura Catalanes ([ILCC – Universidad de Girona](#)), the Grupo de Estudios del Exilio Literario ([GEXEL](#)), the Departamento de investigaciones literarias de la Biblioteca Nacional del Uruguay ([BIBNA](#)), and the Centro de Estudios Interdisciplinarios Uruguayos ([CEIU – Facultad de Humanidades y Ciencias de la educación - Universidad de la República](#))

EXAMPLE 2

BUILDING THE DIGITAL TOOLS WE NEED

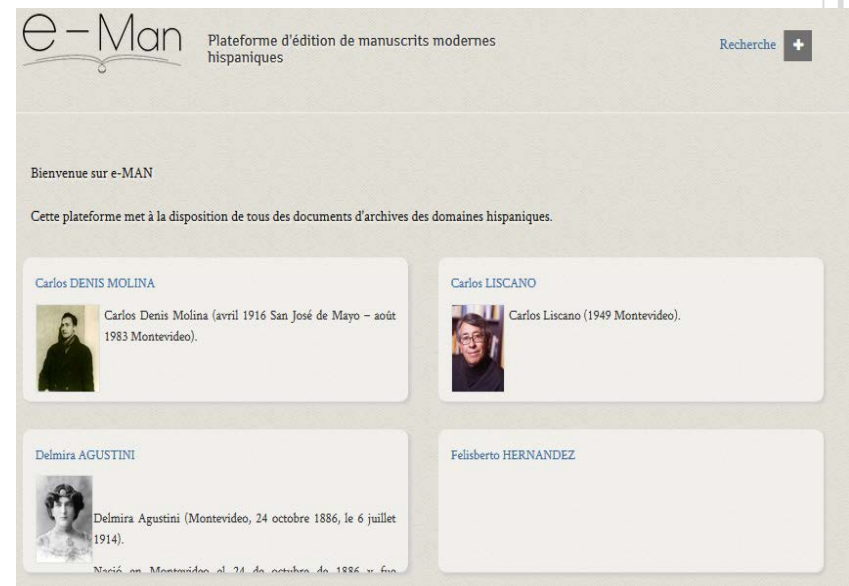
CHispa's project developed an editorial chain to unveil writers archives...

➤ We elaborated the platform called e-Man (“edition of manuscripts and archives”):

✓ for digital edition of literary archives

<http://eman-archives.org/hispanique/>

✓ with a generic tool for different sort of archives <http://eman-archives.org/>



EXAMPLE 2

BUILDING THE DIGITAL TOOLS WE NEED AND ALSO EXAMINING OUR CHOICE...

Why we decided to use a platform?

- Quantity : more than 3000 documents to describe and edit (easily and cooperatively, we published **a high number** of documents)
- Interoperability : respect norms and standards of W3C
- Share : wished to create an edition adaptable to different types of literary corpora

SO → We based the platform on an open-source program : **OMEKA** (software created in the USA by the Roy Rosenzweig Center for History and New Media, George Mason University)

EXAMPLE 2

BUILDING THE DIGITAL TOOLS WE NEED AND ALSO EXAMINING OUR CHOICE...

What is Omeka?

A publishing tool made to develop collections for museums and libraries.

- ✓ It works with a simple database
- ✓ It relies on Dublin Core and XML encoded metadata to which we can add-or not- units
- ✓ It is a flexible tool that answers most editing needs of Human and Social Sciences projects

Why Omeka?

- ✓ **Simplicity** : a publishing tool made to develop collections collectively
- ✓ **Flexibility** : we can add-or not- units
- ✓ **Interoperability** : **Dublin Core & XML encoded metadata**

 A worldwide success !

EXAMPLE 2

BUILDING THE DIGITAL TOOLS WE NEED, EXAMINING OUR CHOICE TO ADAPT OUR METHODOLOGIES ...

How are we using OMEKA?

- Omekas installed on CNRS' servers
- Different Institut des Textes Et Manuscrits Modernes (ITEM)'s projects organised by corpora
- Images edited with transcriptions
- Documents linked to figure the “Genetic *dossier*”
- **Dublin Core and XML encoded metadata adapted to the specificities of writers corpora**



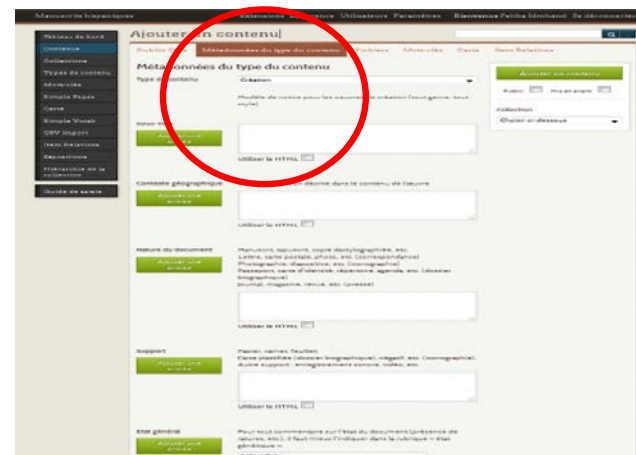
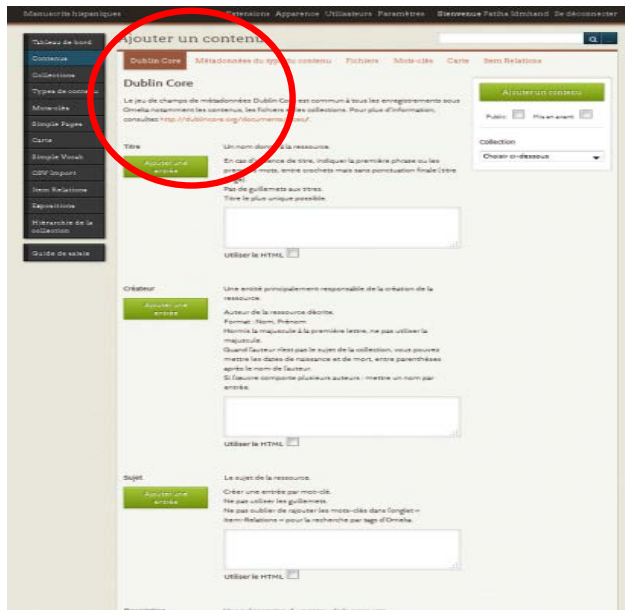
EXAMPLE 2

BUILDING THE DIGITAL TOOLS WE NEED, EXAMINING OUR CHOICE TO ADAPT OUR METHODOLOGIES ...

How are we using Omeka?

➤ We created a **specific editing model** for writers corpora with :

1. physical description of the archives and manuscripts our edition uses Dublin Core
2. possibility for each researcher to **customize its publication with specific “XML type metadata”**. To facilitate this scientific approach : we created different “sets” for each document type: “correspondence”, “creation”, “press”, etc.



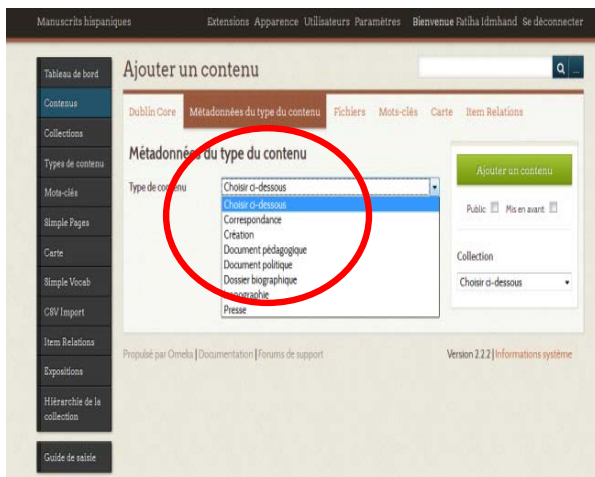
EXAMPLE 2

BUILDING THE DIGITAL TOOLS WE NEED, EXAMINING OUR CHOICE TO ADAPT OUR METHODOLOGIES ...

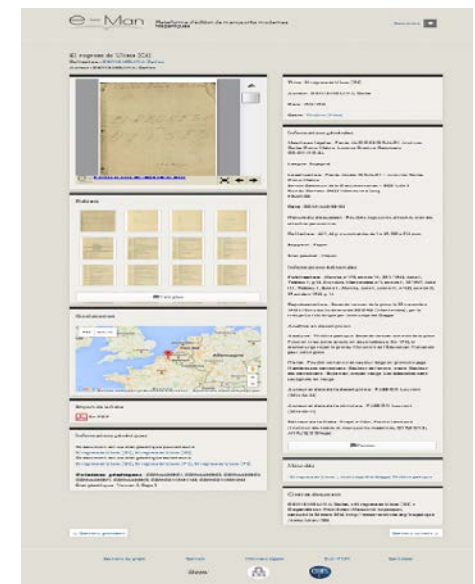
How are we using OMEKA?

➤ We created a specific editing model for writers corpora with :

Example of an “XML type metadata” sets:



On line, the user can see the whole information with no difference between DC or XML !



EXAMPLE 2

BUILDING THE DIGITAL TOOLS WE NEED, EXAMINING OUR CHOICE TO ADAPT OUR METHODOLOGIES AND QUESTION OUR RELATIONS WITH THE DIGITALS “TECHNICS” ...

➤ To resume : **we built an editorial model for digital edition of literary archives by**

- ✓ developing a generic approach with a generic tool platform with a generic software : Omeka
- ✓ proposing an example for an “editorial chain” to edit writers archives and manuscripts
- ✓ sharing this possibility for scientific edition of manuscripts with information harvested (Dublin Core) and enriched (XML)

➤ **Is it enough?**

NO

... it was just a first step !

Uncertainties...

- ✓ We have to measure and think our new “dependencies”. Because of the lack of technical formation aren't we creating new “enslavements”?
- ✓ Digital edition is not the only objective : first we have research hypothesis that need an accessible corpora !

..... **So?**

- ✓ Using softwares, we facilitate the access but at the same time, we create new epistemologies that also impact our research and theories...

Nota bene : it is a collective action...

And we share our results with our ...

- national and international partners
- through international (European and trans-atlantic) cooperation (Spain, Uruguay, etc.)



EXAMPLE 3

Conducting experiences ...

- We are interested in considerate how to study “Performing Arts” with digital tools...
-

Insofar as we have:

Edited the genetic *dossier* (collection of genetic documentation [*dossier de genèse*]) of a drama with :

- description (Dublin Core + XML metadatas) on line (on e-man platform)
- several scientific articles about the drama
- translation & transcription of the play

But to we decided to organize a new test with these documents through a REAL event : a new performance !

ULISES is coming back...

El regreso de Ulises in 2016

What we are doing?

-
- **Organizing a new performance of *El regreso de Ulises*:** Carlos Denis Molina's drama.

The first performance was in November, 1948, the 20th in Montevideo. Successful. Première documentation.

The new performance will be provided in October 2016. It is directed by Sandra Massera, a drama author and director internationally recognized.



➔ To analyze this theatrical re-creation process, we organize the collect of the collection of genetic documentation. This documentation is so hybrid (digital datas, text message, movies, manuscripts, draws, etc...) that we aims at analyzing it with digital tools.

EXAMPLE 3

Conducting experiences ... on a REAL event..

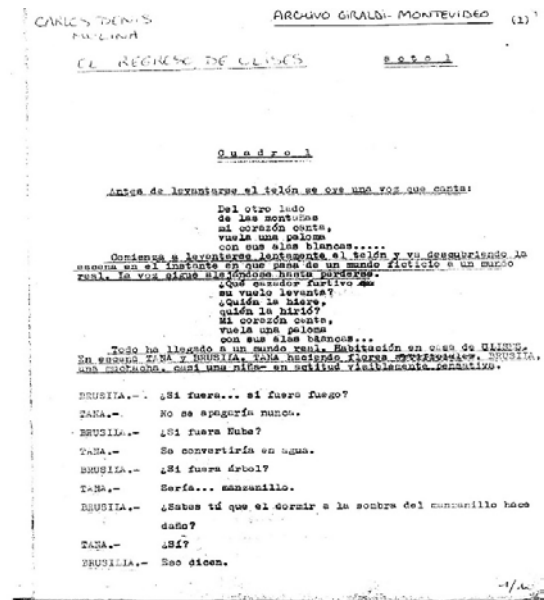


El regreso de Ulises

Genetic documentation on line on <http://eman-archives.org/hispanique/items/show/3783> :

- Several typescripts
- Press (reception articles)
- Pictures
- Etc.

Mythologic drama: Ulises' return to the marital home with his wife Tana → Leitmotiv from impossible homecoming.



EXAMPLE 3

Conducting experiences ... on a REAL event..

The first step of this concerted activity of “creation & science” was the masterclass « Du texte à la scène »... (april 2016)



➤ The idea was to associate research to the creative process...

The director is used to organize *masterclasses* to prepare her work

>>> We organized 5 days of theater camp in Lille Tourcoing / Imaginarium (research center about the image)

Why in France?

- International project
- European influence in the drama
- Same exercises during rehearsals in Uruguay



Topic: *how to perform a drama? What are the first steps?*

EXAMPLE 3

Conducting experiences ... on a REAL event..



Objectives of the experience :

1. Collect (new) data
2. Study the creative process with heterogenic data
3. Research & edit (images collected, etc.)
4. Run some tests with digital software tools (made for the study of the performing Arts or Visual Studies)

Tools used for the experience :

Omeka, Recall, Lignesdetemps: to collect and edit digital datas from performing Arts.

The observer, Facereader: to analyze behaviors (behavioral research)

Ikonikat, Atlas: to analyze images (fixed, moving images)

➔ **Evaluations and results published on our blog !**

Have a look on <http://chispa.hypotheses.org/>

3. Research at digital age

Contributing to renew epistemologies and theories

- Access to big corpora is changing the scale
- Tools we create or use to build those corpora are changing our methodologies

BUT

- Lack of tools to explore those new corpora
- Tools developed are quite “user *unfriendly*”

In both cases : ssh researchers need formation to work with their own datas (using softwares, tools, languages, programs, etc..)

Contributing to modernize some epistemologies and theories

➤ **For example, the genetic criticism in the XXIst century**

Remember :

- ✓ Genetic criticism was born in the 70's. It brought a new approach to texts taking the drafts into account, an approach of literary creation both empirical and phenomenological
- ✓ It helps understanding the meaning of pieces of literature from the metamorphosis of the manuscript through the different stages of its creation: it puts forward a new way of reading the text from the analysis of the “writing process”

Contributing to modernize some epistemologies and theories

➤ We need to work on a genetic edition model to **prepare the future of genetic criticism...**

There are more and more digitized manuscripts available on line >>> more and more researchers will be drawn to use genetic criticism methodology to study the creative process !

So, we have **to take into account** :

- the evolution of the *genetic dossier* (heterogeneity, hybridity)
- the way we'll access to it, organise it, combine the documents...

Examples of genetic edition's projects

➤ **Different solutions had been tested/developed in/with the ITEM :**

Some people among the ITEM (Paris) have already tried to develop a digital edition of manuscripts:

○ ***Archivos* was a pioneer**

○ OPTIMA's project developed the software MEDITE

○ The projects on Proust : "Proust prototype" on CAHIER 46 proposed a solution with XML-TEI and "DigiProust"

○ Paolo D'Iorio is working on HyperNietzsche

○ Benedicte Vauthier's edited *Paisajes despues de la batalla* pre-texts

○ **We developed e-Man**

➤ **Others solutions developed out of the ITEM :**

○ Stendhal's manuscripts (Grenoble), the encoded files of *Bouvard et Pécuchet* (ENS Lyon), Jean-Toussaint Desanti's manuscripts in DINAH platform, Bibliothèques Virtuelles Humanistes (BVH, Tours)

○ Beckett's archives

○ Brazilian's projects

○ Argentina's editions of Manuel Puig, Juan Bautista Alberdi, etc

○ USA : Virginia Woolf's digital collection online, Obduron collation tools, Digital Mitford project...

THE PROBLEM is to recover and use the solutions for one own projects

Contributing to think the outcomes of the massive transition to the digital medium

➤ Uncertainties:

- ✓ It draws us back to a much needed broadcast and training
- ✓ Writers need to be aware of the potential loss of their digital archives, and ultimately of their data
- ✓ One can already wonder how
 - we anticipate the work with these digital native documents,
 - we prepare the new horizon for research,
 - which are the required tools to analyse the new types of archives?

Thanks to...

Damia Almeida, Eleonora Basso, Martine Benoit, María Carolina Blixen, Oscar Brando, Catherine Belbachir, Nadège Berthaud, Cécile Braillon Chantraine, Cécile Brémond, Nathalie Cheetham, André Davignon, Olivier Delaval, Carlos Demasi, Daniel Giraldi, Norah Giraldi Dei Cas, Anne Garcia Fernández, David Gryson, Nicolas Laboche, Cécile Martini, Janis Monchet, Coline Monkemeier, Alexandra Milleville, Laurent Passion, Octavie Pecher, Claire Riffard, Eneida Sansone (+), Richard Walter, Isabelle Westeel....

Thank you !

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✓ Contact us :

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