

COLLOQUE  
INTERNATIONAL



# LIRE POUR ÉCRIRE



SUR LES NOTES  
DE LECTURE  
DES PENSEURS

19 juin 2024 / 9 h > 16 h 30  
BNF site de l'Arsenal

20 et 21 juin 2024 / 9 h > 17 h  
UPEC Auditorium de la MSE

Organisatrices :

Frédérique Amselle (UPHF - LARSH), Monica Latham (Université de Lorraine - IDEA),  
· Anne-Laure Rigeade (UPEC - LIS), Rossana de Angelis (UPEC - CEDITEC)



## **Reading for Writing: Authors' Reading Notes in the Creative Process**

20-21 June 2024

Université Paris Est Créteil

Stemming from Virginia Woolf's Reading Notebooks project at the ITEM (undertaken by the 'Joyce and Anglo-Saxon modernism' research group), the writer's reading notes appeared as a rich and complex subject which could be extended to other writers. The aim of the conference 'Reading for Writing: Authors' Reading Notes in the Creative Process' is to observe authors' scriptural traces in the writing process and to analyse the link between their readings and their production.

While writers' manuscript drafts or correspondence have been the subject of sustained scholarly attention, their reading notes have been less explored in themselves. We would like to invite contributors to the conference to study this material and intellectual object which fuels writers' and thinkers' creativity. Contributors can observe, describe and analyse the place of reading in the writing and creative process of writers and thinkers in the humanities and social sciences, in all geographical and cultural areas, and pay close attention to this specific material: their reading notes.

This material raises several questions. First, the medium must be closely examined: notebooks, notes in the margin, simple scriptural traces on a piece of paper. This materiality is part of both a historical context and a personal practice, and reveals specific aspects of writing. Secondly, the definition of the scriptural trace has to be addressed: What kind of trace is left by readers in their reading notes and in the work they are reading? Is the text quoted, reinjected into the work, transformed, or recycled? A distinction can be made according to the genre considered: in an essay, authors can quote directly the text, whereas reading notes can be more processed in fiction. The analysis of this trace will therefore be an object of attention, as well as the various transformations the notes underwent. What is the place of reading in the writing process or the elaboration of a thought? How do these reading notes show the act of reading at work? Finally, the contributors may address the question as to whether the reading notes define a genre and if they could explain or illustrate a history of reading as a practice through time.

Among the questions that could be raised by the participants, here are a few potential leads:

- What material is selected by the reader-annotator: names, works, elements, information from the works they are reading?
- What do the readers do with their notes? On what medium are the notes taken? Are they 'marginalists', 'extractors' (Daniel Ferrer) or 'paraphrasers' (Andrei Minzétanu), that is to say, do they practice marginal notetaking or do they transfer their notes and comments on a notebook, a booklet, a diary, index cards, post-its? With what specific purpose in mind do they read?
- How does this material relate to the other elements in the authors' archives? How important is it the authors' creative process?
- How are the reading notes transformed into the final text(s)?

- How do scriptural and intellectual traces evolve over time until the era of the computers and word processing?
- What are the archival and editorial practices of these notes in different geographical and cultural areas?
- Could the reading notes be defined as a ‘genre’?

Among the critical approaches that can be considered, here are but a few: genetical, theoretical approaches (notion of intertextuality; genre), comparative, historical approaches (history of ideas, for example, or of intellectual formation), theories of reading and reception, editorial theory, textual scholarship, archival practices, translation studies, and so on.

Investigation of all time periods, geographical areas and disciplinary approaches is encouraged.

The conference will take place on **June 20 and 21, 2024** at **Université Paris Est Créteil**.

**Submission:** Proposals should be sent to: [anne-laure.rigeade@u-pec.fr](mailto:anne-laure.rigeade@u-pec.fr) before May 15, 2023.

It is possible to send a proposal for an **individual** communication (title, summary of a minimum of 500 words, followed by a short bibliography) or a **panel**, composed of 2 to 4 people (title, collective thesis stating the overall analysis of the panel, summary of a minimum of 500 words per intervention, with an indicative bibliography). The decision of acceptance or refusal of proposals will be communicated to participants in June 2023.

**Language:** Papers can be given in French or in English.

**Organisers:** Frédérique Amselle (MCF British literature at Université Polytechnique Hauts de France); Monica Latham (Professor of British Literature University of Lorraine in Nancy); Anne-Laure Rigeade (MCF French Literature UPEC).

**Publication:** A selection of papers will be published in a collective monograph: if it is a bilingual publication, it will be hosted by the ‘Book Practices and Textual Itineraries’ series (Editions de l’Université de Lorraine). If the majority of the contributions are written in English, we will consider a publication with an international publishing house: Routledge, Bloomsbury or Palgrave.