SCRIPTING SILENCE: THE EXPANDED SCREENPLAY AS PRESENT-TRAUMATIC LANGUAGE

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A thesis submitted in partial fulfilment of the requirements of
Sheffield Hallam University
for the degree of Doctor of Philosophy

March 2022

Candidate Declaration

I hereby declare that:

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2. None of the material contained in the thesis has been used in any other submission for an academic award.

3. I am aware of and understand the University's policy on plagiarism and certify that this thesis is my own work. The use of all published or other sources of material consulted have been properly and fully acknowledged.

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5. The word count of the thesis is 42,445

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Award	Ph.D.
Date of Submission	30 March 2022
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Abstract

This research orbits the 'auto', a personal and critiqued experience of psychiatric and psychoanalytical treatments: on the one hand a pathologised *fixing* of speech, on the other the *possibilities* of new and fluid approaches of speaking and listening to trauma.

My practice artefact, *Instructions from Light*, employs a constellation of methods that turn on an expanded translation and critical examination of the French filmmaker Louis Delluc's screenplay for his impressionist film *LE SILENCE* (1920). *Instructions from Light* manifests as a collage of hybrid writing and found / reworked image and also embeds my translation of *LE SILENCE*, the first into English. Through uncoupling the idea of 'screenplay' from a fixed and finished endpoint of film, working with this form that maps and narrates in the *present* tense, I reject ideas of the post-traumatic and formulate a new concept, the *present-traumatic*. I refigure screenwriting as resistant, metaphorical, and mobile. Although currently on the page, *Instructions from Light* emerges from processes of speaking and listening—rehearsal, performance, discussion, and symposia—an actual and metaphorical polyphony. I follow Audre Lorde in asking 'What are the words you do not yet have? What do you need to say?'[1]

Employing metaphor as 'meta-methodology' I offer a new approach for working critically *across* disciplines—screenwriting, translation, psychology, language practices, and a politicised autotheory. Translation as method is used as an embodiment of struggle—I deliberately chose *LE SILENCE* as my 'practice-centre' because it is written in a language I could not, at the outset of the research, understand. This research is not interdisciplinary, but *transdisciplinary*, demanding a new approach in producing a neologism—present-traumatic—that is *more* than the sum of the disciplines I inhabit. Present-traumatic is a critical concept through which silence can speak and interrogate hierarchies of communication.

1 Audre Lorde, 'The Transformation of Silence into Language and Action', *Your Silence Will Not Protect You*, London: Silver Press, 2017 [originally delivered as a paper at The Modern Language Association's 'Lesbians and Literature' panel, Chicago, 1977], pp. 1–6, p. 3.

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Acknowledgements

I am indebted to the following for their expert co-mingling of rigour, support, and friendship (for those such as these I coined the term the 'amica-critical'). They might not all know that they have helped, but they have—voices to be listened to and thought about.

My supervisory team, Dr Peter E. Jones and Dr Sharon Kivland, and the PGR lead Dr Becky Shaw at Sheffield Hallam University; Professor Craig Batty at the University of South Australia; Professor Jonathan Hope at Arizona State University; participants at 'Adventures in Research: Screenwriting, Art Practice, and Performance' including Craig Batty, Helen Blejerman, Uma Breakdown, Grant Bridges, Allie Carr, Susannah Gent, Alexander McCauley, Phil Nichols, Nick Norton, Funke Oyebanjo, Hestia Peppé, Rommi Smith, and Isabella Streffen; the Roland Barthes Reading Group, including Julia Calver, Daniela Cascella, Helen Clarke, Louise Finney, Susannah Gent, Sharon Kivland, Debbie Michaels, Hestia Peppé, and Rachel Smith; my babes, the BananaramaArtWriting crew; Professor Ceri Morgan and the #Microclimates gang including Meg Burkinshaw, Sylvia Crawley, Rebecca Goldsmith, John Mills, Morag Rose, Boo Sujiwaro, John Mills, and Daniel Skentel; the No Matter posse Nell Osborne, Jazz Linklater, and Hilary White; Rachel Cattle and John Hughes at JOAN publishing; Richard and Victoria at Dostoyevsky Wannabe; Dr F— (no, not that one); for their conversations, artists, writers, colleagues, critics, editors, educators, and friends including Judit Bodor, Alice Butler, Rose Butler, Vahni Capildeo, J.R. Carpenter, Bryan Eccleshall, Rachel Genn, Ashley Holmes, Derek Horton, Roddy Hunter, Chris Jones, Tracy Mackenna, Kaye Mitchell, Roy Claire Potter, Imogen Reid, Peter Riley, Tom Rodgers, Sarah 'Smizz' Smith, Matthew Turner, and Phil Waterworth; notable 'ex', the dish that is Sarah Ashelford (Doc Ash)—the first person I ever met who was 'not that kind of doctor'; Jake Arnott, novelist, screenwriter, soft-lad, rogue; and Brian Lewis, writer, walker, re-user and recycler, editor and publisher at Longbarrow Press, honorary mermaid, the best of men.

This research is dedicated to the memory of those I met who were lost along the way, failed by the ears of others.

List of Illustrations

1. Opening Titles: An Introduction, Extended

1.1 Wrong Tongues and Anecdotes (refusals and the right to speak)

Before an introduction comes an abstract. I want to think about this word. In relation to the importance of locating theory in the personal, Sara Ahmed writes that 'to abstract is to drag away, detach, pull away, or divert'.[2] This study, *via* the auto, seeks to drag it back. A better abstract, an embodied abstract, an auto-abstract that mirrors the concerns of the project in that it struggles to find new ways to speak—abstract as *praxis*—is this:[3]

> I turn old French film script to my tongue (but wrong) to think of voice not heard. By this way I write new script (not script) to find word path for voice not heard to think and shout in art write.[4]

I wrote the above condensation as a Tweet in response to a thread by academics employing a humorous constraint: describing their projects with words of no more than

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2 Sara Ahmed, *Living a Feminist Life*, Durham, NC: Duke University Press, 2017, p. 10. Links could be made between Ahmed and Marx with her critique of the abstract—a dragging back of theory to the concrete. Annemarie Jagose and Lee Wallace's interesting use of the Marxian term 'use-value' (as opposed to exchange value) in relation to the auto would seem to further such links: 'As an emerging neologism, the critical *use-value* [my italics] of autotheory attaches to the way in which the self-referentiality of "auto" nuances the abstract claims of "theory." In this account the normative hegemony of theory is evidenced by its continued association with modalities of thought that sidestep the subjective and are most at home in an impersonal writing style that generates the illusion that theory is a rarefied substance floating clear of the structures it analyses'. Annemarie Jagose and Lee Wallace, 'Dicktation: Autotheory in the Coupled Voice', in *Arizona Quarterly* Volume 76, Number 1, Spring 2020, pp. 109–39, p. 109.

3 In my use of the term praxis at the beginning of this thesis, I draw loosely on Hannah Arendt in thinking of praxis as a co-mingling of action-in-the-world, theory, and fabrication (the latter as a making in the sense of *via* an art and writing practice). See Hannah Arendt, *The Human Condition*, Chicago, IL and London: University of Chicago Press, 1998 [1958]. Elsewhere I mostly use the more accessible term practice as, while taking the above politicised formulation as a given, an articulation of my processes often requires a language outside such a formal framing: praxis is a weighty word, and sometimes language needs to be unburdened.

4 Emma Bolland @emmaZbolland, Twitter, 16 May 2020. The tweet quoted was by the academic Karrera Djoko @thecopperdoctor, Twitter, 14 May 2020, reading 'My group is currently on the WhatsApp group chat trying to describe their projects using only one syllable words and it's honestly the best thing ever'. Responses included 'I use sound you can't hear, and light you can't see, to make you feel things that aren't there, in worlds that aren't real', Antonia Forster @AntoniaRForster, Twitter, 15 May 2020.

one syllable. I was struck by the way this struggle brought me to the core of my concerns: how can we speak when words are denied us? How can we 'voice' when the ear of another does not wish to hear, and how can we hear ourselves? No fan of the academic 'we' with its tacit 'I speak for all of you and I am right', here I use it deliberately, in comradeship with others, in other settings, who have undergone an enforced version of this struggle, and who have wondered why they are not listened to.

In her seminal essay 'The Transformation of Silence into Language and Action' (1977), Audre Lorde writes of the silence of fear that it 'will not protect you',[5] that you must ask 'What are the words you do not yet have? What do you need to say?'[6] A struggle for language is examined by the Rwandan-Dutch artist Christian Nyampeta, who as part of his exhibition *Words after the World* (2017–18) at Camden Arts Centre in London hosted a *scriptorium*, a collective process which informed a script for a new film. His protagonist is a writer trying to complete a novella 'at a time when the use of existing words is restricted by copyright: as a result, the writer is compelled to craft new words in order to avoid both silence and persecution'.[7]

My interrogation of this struggle for speech, of exploring methods for 'unsilencing', the 'turning old French film script to my tongue (but wrong)', is underpinned by the use of the 'auto' glossed below—following Ahmed's assertion that the 'theoretical is the

5 Lorde, 'The Transformation of Silence into Language and Action', p. 3. 'A self-described "black, lesbian, mother, warrior, poet," Audre Lorde dedicated both her life and her creative talent to confronting and addressing injustices of racism, sexism, classism, and homophobia', from *the Poetry Foundation*, uncredited and undated article.
https://www.poetryfoundation.org/poets/audre-lorde, last accessed 13 November 2021.
As this research progressed I have become increasingly indebted to writers, academics, and artists of colour who have been at the forefront of addressing the politics, poetics, and struggles of speaking, of making and finding the language and the words needed to 'raise one's voice', and less indebted to the theorists on whom I thought this research would turn—though they still have value as reflexive encounters. I recommend Lorde's essay 'An Open Letter to Mary Daly' in reminding myself and other white readers / writers / artists who draw on Lorde and other writers of colour to not just pick and choose from their work in order to support our pre-existing ideas, but to offer the reciprocity of close and open-minded readings of such work. Audre Lorde, 'An Open Letter to Mary Daly', in *Your Silence Will Not Protect You*, pp. 38–44. The letter was written in response to Mary Daly's book *Gyn/Ecology: The Metaethics of Radical Feminism*, Boston, MA: Beacon Press, 1978.
6 Lorde, 'The Transformation of Silence into Language and Action', pp. 1–6, p. 3.
7 Christian Nyampeta, *Words after the World*, Camden Arts Centre, London, 2017–18, https://archive.camdenartscentre.org/archive/d/nyampeta-e accessed 16 August 2021.

personal'.[8] My use of it lies in my personal experience of both psychoanalytical and psychiatric treatments, in which speech and memory are interpreted and listened to in radically different ways—in the first explored as materials and tools for an agent 'moving forward', and in the second as symptoms for selecting from a range of pre-existing, often punitive and stigmatic categories—'don't think about that, don't dwell in the past' is a frequent mantra.[9] Employed as co-mingling of methodology and method, this auto is both covert and overt, the latter often manifesting as an *at first sight* unscholarly anecdote. This approach demands, as the artist and writer Roy Claire Potter writes in 'Sharing the Trouble of Listening' (2021), that the reader is able to separate 'their [...] experience of the writing from the fact of the writer' and does not 'collapse both the functions of the narrator and author into a single act of telling'; it asserts the researcher's right 'to establish links between their anecdotes and the matter at hand', it asserts the right to a subjective criticality.[10] The idea of the anecdote[11]—especially in the formulation 'anecdotal evidence'—is sometimes dismissed in research, particularly in the sciences, embodied in statements such as 'pairing the word 'anecdotal' with the word 'evidence' implies that anecdote is a form of evidence when it is not, and also gives credence to *any* [my italics] argument using it'.[12] However, if accepted modes of evidencing are exclusive, I argue that a constellation of anecdotes can both provide a critical mass for evidence and interrogate what evidence is.[13] Integrationist approaches to linguistics value the anecdote and rather

8 Ahmed, *Living a Feminist Life*, p. 10.

9 It is important to note that I was privileged to be one of only a handful of people (fewer than five, I was informed) to receive psychoanalysis on the NHS, seeing the same analyst for twelve years. This good fortune was simply that I was in the right place at the right time. The cost of going privately would have been unthinkable. I do not however, take a blanket anti-psychiatry stance—such spaces and selective medication have their uses.

10 Roy Claire Potter, 'Sharing the Trouble of Listening', downloadable unpaginated PDF in *Mostyn*, 2021, https://www.mostyn.org/event/roy-claire-potter-sharing-trouble-listening, last accessed 22 November 2021. Potter's article addresses, among other matters, the pedagogies of the art school seminar and modes of critical reflection on practice.

11 I use the term anecdote to describe an individual's present narration of a personal past experience, and not in the sense of a circulating apocryphal incident that gains currency in conspiracy theories or, for example, in the current 'anti-vaxxer' community.

12 Robert Atenstaedt, 'Should we continue pairing the term 'anecdotal' with evidence?', letter to the editors in British Journal of General Practice, Volume 69. Issue 689, 2019, p. 596.

13 Jane Gallop, regarding the personal and anecdotal in relation to critical thinking, writes that 'abstract, disembodied theory, theory in no place or time, dreams of being the last word; [in contrast] occasional, anecdotal theory, *theory in the flesh of practice* [my italics], speaks with the desire for a response'. Jane Gallop, *Anecdotal theory*, Durham, NC: Duke University Press, 2002, p. 164. Invoking Gallop in relation to the practice-based Ph.D., Natalie S. Loveless writes that her reformulation—*practice in the flesh of theory*—inverts Gallop's idea, arguing that Gallop's 'alignment of "practice" and "the flesh," if taken at face value, re-

that see it as a methodology that is too informal or unreliable in its subjectivity value its 'observer bias'. .... write that integrationism 'simply accepts that the observer is also a participant, and sees no virtue in a futile attempt to transcend the particularities of our own experience', instead actively seeking 'an engagement with experience',[14] and that 'anecdote will strike the investigator as interesting or important *precisely* [my italics] because it illustrates or speaks to some theoretical point which is already of interest'.[15] Anecdote offers a reader the opportunity to consider an idea or argument in relation to 'real life', to their usefulness in the world.

Sara Ahmed's *Complaint!* (2021) draws on personal accounts—formulations of 'this is what happened and this is what it made me think and feel'—by academics and students who have made complaints in academic institutions. These anecdotes are the evidence with which she produces meaningful insights into what it means to complain and what it is to become the complainer, what it is to raise one's voice, what it is to be heard or not heard, and to be translated through that lens. In her introduction she writes:

> A feminist ear can thus be a research method as well as an institutional tactic. I could write this book because of how many people shared with me their experiences of making complaints. I could write this book because of who I came to hear.[16]

The complaints gathered by Ahmed are narrations of events, of past experiences that persist in the present through their personal effects and affects, and through the political, analytical, and theoretical uses that Ahmed and her contributors put them in order to develop a *new knowledge* of complaint. Like anecdotes, they are personal stories of interest about real events; they are memories.

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enshrines a set of binaries that I am concerned with questioning. Instead, I pair "theory" with "flesh" as a way of opening up the question of what we mean by each'. Natalie S., 'Practice in the Flesh of Theory: Art, Research, and the Fine Arts PhD', in *Canadian Journal of Communication*, Vol 37, Issue 1, 2012, pp. 93–108, p. 94. I am probably more on the side of Loveless's reformulation, but am ultimately content with either.

14 Adrian Pablé and Christopher Hutton, *Signs, Meaning and Experience: Intergrational Approaches to Linguistics and Semiotics*, Boston, MA, and Berlin: Walter de Gruyter Inc., 2015, p. 40.

15 Ibid., quoting Feifei Zhou, 'The myth of the lay speaker', paper presented at the conference *Integrationism 2.0.*, University of Birmingham, July 2011.

16 Ahmed, *Complaint!*, Durham, NC, Duke University Press, 2021, p. 8.

In relation to my use of anecdote, the psychologist Anna Stetsenko is important in rejecting theories of mind which position memory as a mechanism for storage and retrieval or as tainted by solipsism and inevitable inaccuracy. Instead, she argues that memory is a forward-looking engagement—a reconstruction or recreation of the past:

> *acts of memory* [my italics], are part and parcel of a socially, historically, contextually, and ideologically-politically *situated striving* to sort out one's place and role among other people. This centrally includes sorting out how one can be contributing to what is going on in the world while committing to a sought-after future of how one aspires this communal world should be through social transformation of the status quo. This process, even at the individual level, is nonetheless profoundly, fully, and inescapably social through and through.[17]

This idea of *acts of memory*—memory as strategy, as activism—is what I bring to bear on my use of anecdote, and here is my first.[18]

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17 Anna Stetsenko, *The Transformative Mind: Expanding Vygotsky's Approach to Development and Education*, Cambridge: Cambridge University Press, 2017, pp. 308–9. In the chapter Polyphonic Selves: Auto and Translation as Method, I explore Stetsenko's term s/objectivity, with which she repositions the subjective as transformatively, collectively objective. Stetsenko is hard to pigeonhole and so psychologist is a shorthand for a research career which has explored human development and education, creativity and play, agency and social transformation, identity and learning, cultural-historical activity theory, and the contextualisation of dis/ability.

18 I could write much more on memory, on terms such as the collectivity of 'post memory' or the (to my mind) weaponisation of 'false memory syndrome', but that would be a different thesis. Stetsenko's framing is enough, tacitly carried forward into my following chapters. Stetsenko is a writer whose work has been a revelation (again, another thesis), whose ideas—to my mind—can be fruitfully intertwined with the practicalities of psychoanalysis, enriched by links to the arts and humanities in her references to literatures. Stetsenko often refers to the poet Osip Mandelstam (or Mandel'shtam) and heads her chapter 'Illustration: Memory and Anticipation of the Future' (*The Transformative Mind*, p. 303), with his lines 'Invention and remembrance go hand in hand ... To remember means to invent, and the one who remembers is also an inventor'. (Stetsenko's source is Clare Cavanagh's *Osip Mandelstam and the Modernist Creation of Tradition*, NJ: Princeton University Press, 1995, p. 8., and in David Bethea and Clare Cavanagh's article 'Remembrance and Invention: Poetry and Memory in Modern Russia', in *The Russian Review*, Volume 53, Issue 1, 1994, pp. 1–8. Mandelstam's lines are credited as coming from Literary Moscow, 1922.) Mandelstam is also invoked by Maria Stepanova in her book *In Memory of Memory*, a kind of documentary novel which moves between essay, fiction, memoir, travelogue, and historical documents. Of a body of Mandelstam's poems, written while in exile in Voronezh, Stepanova writes that 'they laid no claim to the recent past, nor the palpably accessible present, but tried to cut a large crooked piece out of the future with tailor's shears, to run ahead and speak a universal language which did not yet exist'. *In Memory of Memory*, trans. Sasha Dugdale, London: Fitzcarraldo Editions, 2021 [Памяти памяти, Moscow: Novoe Izdatelstvo, 2017], p. 223. In thinking about the possibilities of a present-traumatic language I am not interested in trying to speak a 'universal' language, but rather cutting multiple, individual crooked pieces that can be stitched into a

My friend, the novelist and screenwriter Jake Arnott, appears as a symptom in my psychiatric notes. During my many stays in hospital we would talk at length on the phone. In the days before cell phones the patients' payphone was often mounted on a wall next to a nurse's station, in order that all conversations—or at least one side of them—were overheard by staff. One of ours, occurring sometime in the nineteen-nineties, heated, about the etymology of certain words, was considered particularly suspect. The next day I was hauled before the consultant psychiatrist, who exhorted me to understand and admit that there had been *no-one on the other end of the phone*. Jake and I have ever since referred to each other as 'imaginary friends', with he being my 'dearest hallucination'.

With hindsight—memory-act as a forward-looking tool—this experience of having speech pathologised, words scrutinised in relation to a hierarchy of voicing that reduces the subject's language to symptom, was an experience that directly informs this research. I, the mad, could not possibly be credited with having and articulating an informed and critical interest in etymologies. The only possible interpretations of my words were those of psychosis, auditory hallucination, and a performative act of narcissistic and exhibitionist deceit.[19] My speech and my 'self' were held in the hands of others, and it was these kinds of holding and looking—the systems in which one is subject to control and interpretation by another—that were a key element in my decision to place the screenplay by the French impressionist filmmaker Louis Delluc (1890–1924) for his now lost film *LE*

collective garment (here I am metaphorising forward to Stetsenko's idea of the 'collectividual', explored in my chapter Polyphonic Selves: Auto and Translation as Method).

19 My 'end' of this phone call took place on 'Denton Ward' in the now decommissioned High Royds Psychiatric Hospital (1888–2003)—the building, outbuildings and grounds later redeveloped as the 'Chevin luxury residential village'—located near the village of Menston in West Yorkshire. The architectures of the hospital will feature in my next project *Three Building* (see conclusion for outline) which will develop and expand the concerns of my research. The building's interior featured in the poet Tony Harrison and director Peter Symes's film-poem / drama-documentary *Black Daisies for the Bride*, 1992, filmed in the hospital a year before my first 'stay'. The film focusses on three women patients from the dementia wards, their younger selves played by actresses, who in some scenes, dressed as brides, process the grand corridor. A repeated motif, and the source of the title, is that of the mosaic tile floor, with its repeated sprigs of black daisies. The truth of the dementia wards is that some of their occupants had been there since a young age, women committed for the moral 'insanity' of having a child out of wedlock, or for other social transgressions. The poem / screenplay is also available as a publication: Tony Harrison, *Black Daisies for the Bride*, London: Faber and Faber, 1993. As I write this footnote I think of the images of Aimée in Delluc's scenario: the flashbacks, the fragments of memory, the vignette of the smiling bride.

SILENCE (1920) at the metaphorical heart of the practice driving my enquiry.[20] However, my encounters with Delluc's artefact do not support my explorations of how I (and the 'we' who are like me) am allowed to speak in simply demanding the right to an orthodoxy of articulate speech—George Steiner described such speech as being historically positioned as 'the line dividing man from the myriad forms of animate being, [defining] man's singular eminence above the silence of the plant and the grunt of the beast'[21]—they are also encounters that support me in considering the right to be silent and the right to grunt, considering different modes of language. My alternative abstract might be turned away from the conventional academic format, but it is the truer one. Its articulation is embodied and its structure assumes no responsibility for any limitations of the reader.

1.2 The Shape of Silence (where silence, why)

This not a screenwriting Ph.D., it is a Ph.D. that translates and *expands* a particular artefact and idea: a screenplay, Delluc's *LE SILENCE*.[22] (A note: all translations of Delluc and of other French texts—unless otherwise stated—are my own). Together with metaphors of the materiality and processes of screenwriting I work with the *spaces* of screenplay to explore my idea of the *present-traumatic*, a neologism produced during the research, in order to resist normative or pathologised hierarchies of speaking trauma. I position

20 Delluc, Louis, '*LE SILENCE*', in *Écrits cinématographiques III: Drames de Cinéma*, *scenarios et projets de films*, Paris: Cinémathèque Français et Éditions de L'Étoile / Cahiers du Cinéma, 1990 [Paris: Éditions du Monde Nouveau, 1923], 45–50.

21 George Steiner, 'Silence and the Poet', in *Language and Silence: Essays on Language, Literature, and the Inhuman*, New Haven, CT: Yale University Press 1998 [New York: Atheneum, 1967] p. 36–54, p. 36.

22 An 'expanded practice' generally means a method, discipline or field that has been pushed beyond its orthodox boundaries. For instance, regarding 'expanded painting', Anne Ring Petersen describes this as 'the name for an exploration and extension of [certain] implicated conceptual and physical resources'; loosely, a practice of painting that has moved beyond the frame or surface of the canvas into fields such as performance or installation. Anne Ring Petersen, *Contemporary Painting in Context*, Copenhagen: Museum Tusculanum Press, 2010. p. 125. Regarding 'expanded cinema', practices such as Lis Rhodes's (UK) or Miyai Rikurō's (Japan) might reveal the apparatus of cinema through visible apparatus of projection and staging, audience immersion and interaction, and the use of the artist's body to move the act of filmmaking and film viewing into the realms of performance. See Ann Adachi-Tasch, Go Hirasawa and Julian Ross (eds.), *Japanese Expanded Cinema and Intermedia: Critical Texts of the 1960s*, Berlin: Archive Books, 2020. In the chapter Polyphonic Selves: Auto and Translation as Method I refer to Zoë Skoulding and Jeff Hilson's research project Poetry in Expanded Translation: an AHRC Network 2017–18.

screenwriting as a process that metaphorically embodies the psychological spaces of trauma and psychosis—screenwriting as polyphonic: the voices of instruction, the 'slug-lines', the 'black-stuff'; the voices of imaginary directors; the voices of location; the voices of the characters.[23] This is screenplay as the space of both looking and being looked at: looking out / looking in, seeing oneself, a metaphor for the dissociative self-observation of traumatic experience; the hallucination of images that are not yet there; the scrutiny that is the implied presence of the lens, the eye, the forensic gaze, the close-ups, the angles; an unreliable temporality: the flashbacks, the flashforwards—the gaps. It is both ironic and apt that the title of *LE SILENCE* shouts. Appearing in secondary literature as *Le Silence* or *Le silence*, Delluc's own publication of his scripts in 1923 has the titles of his scenario in his preliminary essay in upper case, and this is how I shall write it. Here is a script *named for silence*, *written for a silent film*, about a *silent* man whose silence is privileged in that it speaks, about women who are *silenced*, a film that through its lostness, its damaged state, has itself *gone silent*.[24] Further, at the time of writing it is only available in French, a language that at the start of the research I could not read or speak. My work with the script of *LE SILENCE* is the metaphorical space where my struggle of *finding* language takes place.

Maureen Turim, in *Flashback in Film: memory and history* (1989), introduces Delluc's scenario—early screenplays were often called scenarios or 'photoplays'—in a chapter fragment titled 'Obsessive Memory—Flashbacks, Fragmentation, and Repetition':[25]

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23 'Sluglines' is a term for the instructional scene headings used in contemporary screenwriting. See Appendix 1: 'A Metaphorised Auto-Glossary of Selected Contemporary Script Writing Terms' for an extended gloss on such terms. Stayci Taylor's article-as-screenplay, 'Sluglines as Ghostly Presence', 'casts the screenwriter as investigator of screenplay formatting, through the writing of a script within which she performs this practice. That is to say, the writer uses a creative practice methodology to critique and examine screenplay formatting conventions *through screenwriting practice itself*. Specifically, she explores the role of the slugline (or scene heading) and the creative possibilities of this element of 'scene text' beyond its practical function in screenwriting and screen production'. Stayci Taylor, 'Sluglines as Ghostly Presence', in *TEXT*, Special Issue 48: Screenplays as Research Artefacts, April 2018, unpaginated.

24 In addition to this not being a screenwriting Ph.D. in a specialist sense, it is most definitely not a Ph.D. that examines moving image, film, or cinema. The unfolding of a screenplay text—the reading of it, the writing of it—is an entirely different mode of unfolding to that of a film. I am not interested in film. In this research, film is always a speculation—if thought about at all—it has no fixed materiality. My *refusal* to consider film (except as an auto-speculation in *Instructions from Light*) is part of the research, it is a method: films as endpoints are silenced.

25 Maureen Turim, *Flashback in Film: memory and history*, London and New York: Routledge, 1989, p. 69.

> Louis Delluc's *Le Silence* unfortunately has not survived as a film, and it is only possible to study its innovative treatment of memory through Delluc's detailed screenplay [...]. *Le Silence* presents a dramatic transformation of memory images beyond their representation as a unitary event or a coherent linear narration of past circumstance. It is a *film* [my italics] that sixty years later still seems like a daring montage of different temporalities with minimal cues to guide the *viewer* [my italics], who is instead expected to experience the jarring temporal displacements of memory.[26]

Turim's description struck me not only for its allusion to memory and fragmentation, but also by how she opens her commentary with the statement that the film is lost then almost immediately speaks of it as if it *were* a film, and of a viewer rather than a reader. Her opening paragraph reveals both the common inability to see a screenplay and a film as two different things, and the equally common assumption that the screenplay—particularly the release-script or *traduction-retour*—unambiguously tells the truth of the film.[27]

The scenario opens in the *present*, with Pierre, the protagonist, relaxing in his apartment, reading the newspaper and smoking a cigar.[28] The flashbacks of the *past* interspersed through this present, condensed and rearranged in linear time, describe Pierre's marriage to Aimée and their attendant happiness, the jealousy of Suzie (who wants Pierre for herself), Pierre's unfounded suspicion regarding Aimée's fidelity—in part driven by Suzie's sending of an anonymous, malicious letter—Pierre shooting Aimée in a *crime*

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26 Ibid.

27 I explore these ideas of trustworthiness and the *traduction-retour*—literally translation by return, or back-translation—in the chapter Instructions from Light: Scenes from a Speculation on Screenplay.

28 Turim *again* uses the term 'film' rather than screenplay in beginning her outline of the plot, and further, gets the opening of the plot wrong. Her version begins, 'the film opens as Pierre walks through his orderly room in the present, dressed in a tuxedo. The image cuts from an angle on his bed to a new shot of Pierre in the bed, looking sick, surrounded by a clutter of medicine and books', *Flashback in Film*, p. 70. In fact, Turim skips the first twenty-seven scene notes (Delluc numbers these notes, of which there are one hundred and forty-nine in total, together with a small number of unnumbered comments and instructions). These first twenty-seven scene notes are, in my opinion, crucial to the unfolding of the rest of the written narrative—introducing key image markers and motifs such as the photographs and letters, essential to the tragedy of the events—and the visual 'tells' of screenwriting such as Pierre's rings. Many of these scenes 'show' Pierre's hands in close-up, holding the photographs and letters, and the visual identification of his hands *via* his rings is also, conceptually, an identification of possession and voice. To a screenwriter and / or screenwriting researcher and historian, the dismissal of these twenty-seven scenes would be curious, to say the least.

passionnel, her deathbed appeals to him, his arrest and tacit release, his brief illness, his subsequent romantic association with Suzie, and his suicide.[29] These flashbacks are often written as 'moment' scenes, such as a close-up of smoke emitting from the muzzle of a gun interspersed between two close-ups of letters. The fragments of the present focus on Pierre's holding of photographs of and letters from the two women, his corresponding facial expressions as he moves through a range of pleasurable and un-pleasurable emotions, the realisation that Suzie has tricked him and that Aimée is innocent, and repeated motifs of objects and props—the bed, the clock, and Pierre's rings.

1.3 Instructions from Light (fragments towards present-trauma)

My working through of Delluc's scenario takes the form of an illustrated, hybrid, and fragmented novella/long poem/screenplay into which is woven a translation of Delluc's original, with a protagonist-narrator who is an unnamed translator and filmmaker whose sanity and memory collapses as they struggle to complete their task. This work, an ongoing draft titled *Instructions from Light*, also intersects with other genres—essay, for

29 The *crime passionnel* or crime of 'passion' is most often associated with French legal history, in which individuals could be acquitted of murder and other acts of violence against a spouse or lover due to circumstances such as betrayal or other 'provocation' by said partners. 'They drove me to it', one might say. (See Eliza Earle Ferguson, 'Domestic Violence by Another Name: Crimes of Passion in Fin-de-Siècle Paris,' in *Journal of Women's History*, Vol. 19 No. 4, 2007, pp. 12–34.) Catherine Warrick points out the harmful colonialist legacies of such laws, writing in regard to Haiti that 'Article 324 of the 1816 French Penal Code exempted from punishment a man who killed his wife upon finding her in the act of adultery in her home. This article was eliminated from French law in 1975, but it persists in the codes of many former colonies', Catherine Warrick, in 'Not in Our Right Minds: The Implications of Reason and Passion in the Law', in *Politics & Gender,* Volume 7, Issue 2, 2011, pp. 166–192. p. 184. Even if not named as such, the defence of provocation has persisted. Gaby Hinsliff, writing for *The Guardian*, has pointed out that 'the provocation defence cannot secure a killer's acquittal, but reduces the charge from murder carrying a life sentence to manslaughter, with a much shorter or even suspended sentence', Gaby Hinsliff, 'Crime of passion is no defence', in *The Guardian*, 19 January 2003, https://www.theguardian.com/politics/2003/jan/19/ukcrime.prisonsandprobation last accessed 21 December 2021. Tropes of these kinds of defences can be seen in the 'gay/trans panic defence', whereby in some US states courtrooms allow defence strategies that 'rely on the notion that a criminal defendant should be excused or justified if he kills a gay man or transgender woman in response to a sexual advance', W. Carsten Andresen, 'Research Note: Comparing the Gay and Trans Panic Defenses', in *Women & Criminal Justice,* article in press, published online 27 August 2021, https://www.tandfonline.com/doi/pdf/10.1080/08974454.2021.1965067?needAccess=true last accessed 21 December 2021.

example, and is deliberately 'teratological', a term drawn from Maria Fusco's early commentary on what she then termed 'art writing': [30]

> it may be observed to be assembling an inauthentic absolute object or *teratological corpus* [my italics], through rationalist grafting of interpretation from scrappy parts—criticism demanding to be read of itself, whilst simultaneously calling for a reading or comprehension of something which is outside of itself.[31]

Instructions from Light could be termed art writing in that it operates alongside Delluc's script, but I prefer the term *artist's writing* in that it is itself an artefact.[32] In addition to hybridity, *Instructions from Light* is formed by ideas of the fragment or break. In terms of the auto, I associate such fragmentation with modes of trauma. In the fields of literatures Stephen Benson and Claire Connor identify the break as an identifiable marker of the 'creative-critical', in which:

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30 In the chapter 'Polyphonic Selves: Auto and Translation as Method' I explore H.D.'s *The Gift* in relation to the importance of naming and of the questioning of naming. In whose 'gift' does the power of naming lie? H.D. (Hilda Doolittle), *The Gift* (1941–44), London: Virago, 1984 [New York: New Directions, 1982]. During the course of this research I wrote a 'creative-critical' (see Benson and Connor below) response to Mary Shelley's *Frankenstein; or, The Modern Prometheus* (1818) London: Dent, 1912. The piece, in part, examined the negative effects of the refusal to name in relation to the 'monster', a stitched, teratological being. 'Where are the wretched? And what? And who? Here they are, picking at their stitches, undoing and unravelling, worrying at their suppurating seams. [...] What is your name? No 'nom', just 'non'—there is no one to bring you into language. Unauthored, unmade; teron, teron, teraton, teraton. There is no story to begin your story. We will call you monster'. Emma Bolland, 'Möbius; or, the Poor Wee Monster', in *Over, In, and Under*, Manchester: Dostoyevsky Wannabe, 2019, pp. 107–16, pp. 113–4. The 'nom' / 'non' is a nod to Jacques Lacan's *On the Names-of-the-Father*, trans. Bruce Fink, Cambridge: Polity Press, 2013 [Des Noms-du-Père, Paris: Éditions du Seuil, 2005], which explores ideas of the naming of 'father' producing the function of 'father'. It is also a dig at Dr. Frankenstein, who washes his hands of his issue, refusing to name him—in the Lacanian sense refusing to bring him into being *via* language—and in the same way denied his own fatherhood.

31 Maria Fusco, 'Don't Say Yes—Say Maybe! Fiction Writing and Art Writing', in *Telling Stories: Countering Narrative in Art, Theory and Film*, ed. by Jane Tormey and Gillian Whiteley, Newcastle upon Tyne: Cambridge Scholars Publishing, 2009, 28–37, p. 36.

32 In 2018 I wrote of my dissatisfaction with the term art writing, arguing for a more autonomous 'artists' writing'. 'Sometimes, when artists write, when we enact the stuff that is writing *as art*, this thing that complicatedly, unsatisfactorily falls under the umbrella of 'art writing', we cast off certain responsibilities that come when enacting the paradigms of 'art'. When writing *as* art we are freeing ourselves from the language of art, using a different kind of 'language', speaking with a different tongue'. Emma Bolland, 'OR IN THE WAY WE WRITE IN A DREAM. Do you see?', in *Corridor8*, 5 February 2018, last accessed 21 December 2021.

> we feel at times something slipping as we pass between paragraphs, as if the conventions of writerly continuity are being undone in the interests of an unfamiliar logic of unfolding. We feel the break at the same time as we sense it may not be a break after all, and that we are learning to read differently.[33]

Instructions from Light is a 'teratological corpus', a creative-critical grafting marked by abrupt switches, interruptions, and breaks that allows me to employ an auto that is both an 'I' *and* a critical 'eye'. Rather than a post-modern 'inauthentic absolute object' it offers a 'speculative real' that offers something that is closer to experiential honesty. This is an auto that uses the self as interrogative tool, proposing a partnership with criticality. These effects—and affects—of such a partnering are hinted at by Theo Reeves-Evison and John K. Shaw. In relation to 'fiction as method', they write of a constant:

> looping into and out of, and stacking up, manifold registers of criticality, credulity, and 'entertaining belief' [...] the act of reading moves us through, and superposes, various gradations of imagination, criticality, insights, outsights, and so on. And this shifting of registers, and their superposition, both sharpens our faculties and widens our horizons—both inside the dream, and in waking from it.[34]

More recently, Fusco has problematised her term, offering a series of deliberately unsatisfactory, contradictory, often opaque, fragmented expositions as to what art writing is (or was),[35] and in a 2018 interview for *Art and Education* suggests that the term 'art

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33 Stephen Benson and Claire Connors, 'Introduction', in *Creative Criticism: An Anthology and Guide*, Edinburgh: Edinburgh University Press, 2014, p. 11.

34 Theo Reeves-Evison and John K. Shaw (eds), 'Introduction', in *Fiction as Method*, Berlin: Sternberg Press, 2017, 6–72, p. 17.

35 Maria Fusco, 'Report: Contemporary Art Writing and its environs', in *MAP #15*, Autumn 2008. https://mapmagazine.co.uk/report-contemporary-art-writi last accessed 21 December 2021. My own feelings on the term art writing are that the bringing together of the two disciplines—art and writing—side by side on the page, visually stresses difference rather than convergence. Nick Thurston, speaking with Holly Grange for 'In response to changing practice: New Writing with New Contemporaries', notes that such segregations 'rarely reflect the way that people in any artistic field actually work. Text and image have always been entwined, as have speaking and gesturing, form and body, etc'. The article continues by stating that Thurston agreed that 'there's certainly a fashion running through contemporary art at all levels for using language as a / the primary component in artwork'. In particular, he describes 'the conceptualist legacy of using/mis-using language as material that is integral to mainstream Neo-conceptual art, the radical legacy of Performance Writing in the UK bleeding into the 'visual arts' *via* time-based and body-centred practices, and a re-energised interest in the politics of the speaking subject in line with shifts in identity politics within art and beyond art (auto fiction etc)'. Grange points out that what Thurston describes

writing', though needed at the point of establishing its practice, is now redundant: 'phrases are very useful for building a constituency of people who are interested in challenging the practice, but now I think that "interdisciplinary writing" is a clearer, more nuanced phrase'.[36] I agree with this latter position, and in the case of *Instructions from Light* would add to 'interdisciplinary' the term 'language practice', in that the manuscript extends beyond the page; emerging from and developing into performance, rehearsal, and readings.

1.4 Terms and Qualifications (a reader's manual)

I have already introduced the term 'auto' and my uses of it. There are other terms that invite similar explanation. Metaphor is positioned as my meta-methodology, but some of my examples might be more properly described as related processes such as analogy, simile, or synecdoche. I am not interested in the rigid boundaries of the above categories as might a linguistic or literary specialist, but in those moments where there arises the possibility or *necessity* of movement, the necessity of finding new ways to speak. However, there is something particular and embodied at the heart of metaphor that is important. The word metaphor evolved—is produced—from two parts: *meta* (over, across), and *pherein* (to carry, or to bear). This is both a transfer of meaning, a carrying across *and* a production of something new.[37] Metaphors are more than just the passage from one thing

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as a 're-energised [contemporary] interest in the politics of the speaking subject in line with shifts in identity politics within art and beyond art (autofiction, etc)', has not emerged in a vacuum, having a direct lineage to both early twentieth-century movements of Dada and Surrealism and Modernist writers such as Gertrude Stein'. Holly Grange, 'In response to changing practice: New Writing with New Contemporaries', in Corridor8, 18 September 2019, https://corridor8.co.uk/article/in-response-to-changing-practice-new-writing-with-new-contemporaries/ last accessed 3 August 2021.

36 Chris Sharratt, 'Writing as a Visible Practice: An Interview with Maria Fusco', in *Art and Education*, November 2018, https://www.artandeducation.net/schoolwatch/229480/writing-as-a-visible-practice-an-interview-with-maria-fusco last accessed 21 December 2021.

37 Most easily accessible etymologies of metaphor offer roughly the same outline of the evolution of metaphor. An example from *Online Etymology Dictionary* describes a 'figure of speech by which a characteristic of one object is assigned to another, different but resembling it or analogous to it; comparison by transference of a descriptive word or phrase, late 15c., *methaphoris* (plural), from French *metaphore* (Old French *metafore*, 13c.) and directly from Latin *metaphora*, from Greek *metaphora* "a transfer", especially of the sense of one word to a different word, literally "a carrying over", from *metapherein* "to transfer, carry over; change, alter; to use a word in a strange sense", from *meta* "over, across" + *pherein* "to carry, bear"'. However, this description has the additional comment (not appearing in sources such as *Merriam Webster*)

to another, they are *transforming*. China Miéville, in his speculative fiction novel *Embassytown* (2011) (a work that has at its heart problems of translation, speaking, and trauma), has his protagonist say:

> "Similes are a way out. A route from reference to signifying. Just a route, though. But we can push them down it, even that last step, all the way." It became clearer to me as I spoke. "To where the literal becomes …" I stopped. "Something else. If similes do their job well enough, they turn into something else. We tell the truth best by becoming lies." Not paradoxes, I wanted to say; these weren't paradoxes, they weren't nonsense. "I don't want to be a simile anymore," I said. "I want to be a metaphor."[38]

My understanding of the term trauma emerges from experience and observation rather than from a pre-emptive theorisation, and I resist an excess of trauma-theory throughout this thesis in order to let my methodology do its work unrestrained. My understanding is at once collective, individual, and intersectional. For instance, former pit-village communities in South Yorkshire,[39] left with no transport infrastructure and hence no accessible employment, or the inhabitants of the densely populated Gaza Strip living with the daily uncertainties of incursion and compression; inherited trauma such as the generational effects of the Holocaust; trauma as experienced by an isolated and secret-keeping victim of sexual and / or psychological abuse; and the intersections of such spaces as described by the Black actor David Harewood, who frames his psychotic breakdown

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that the root of *pherein* is from *bher*, to carry, but also 'to bear children'. This small detail is important in distinguishing metaphor from the exact meaning and precise use of terms such as simile and others, in that the concept of offspring overtly suggests the production of something new. Metaphor is not simply a different way of saying the same thing. https://www.etymonline.com/word/metaphor accessed 1 February 2021.

38 China Miéville, *Embassytown*, London: Pan Books, 2012 [London: Macmillan, 2011], p. 345.

39 This is my own observation, made during a hellish 'work placement' as part of my PGCE in Lifelong Learning in 2011. I was placed in a G4S 'back to work' centre in Barnsley to impart 'jobseeker' skills to long-term unemployed older men from such communities. Among other things they were expected to give proof of having searched for jobs online through the Job Centre portal. Without exception the men I worked with had neither suitable devices nor internet connections in their homes. They were expected to apply and attend interviews for jobs at some distance from where they lived—often located in communities with no or inadequate public transport to be able to sustain employment should they get a job. For some, even getting from the outlying villages to the 'back to work' centre meant a walk of up to 10 miles, with many of these men also suffering poverty-related health problems. Non-attendance at these 'learning sessions' could be punished by withdrawal of benefits.

in his twenties as a response to the stress and anxiety of living in a structurally racist society, perpetuated by the replication of such structures within the psychiatric system.[40] My neologism present-traumatic positions trauma as existing in the present—that is, being inseparable from the current conditions in which the traumatised subject/s live. I am critical of the term post-traumatic in that I read it as locating trauma as residing entirely in the subject, and by implication being their responsibility to 'get over it'—'don't think about that, don't dwell in the past'.

The trauma theorist Cathy Caruth describes the pathology of post-traumatic stress syndrome (PTSD) as a '*possession by the past*', in which 'the overwhelming events of the past repeatedly possess, in intrusive images and thoughts, the one who has lived through them'.[41] This description, like others, appears to de-prioritise any present conditions in which the effects of trauma are experienced. It seems to let the present—its inhabitants, its systems and structures—'off the hook'. It is paradoxically ahistorical. There has been an important push-back against ideas of the post-traumatic with the term 'continuous traumatic' stress (CTS), which differentiates between events of the past intruding on the present and the subjects' environment being an arena for *potential repetitions* of trauma.[42] However, my term 'present-traumatic' differs from 'continuous traumatic' in that rather than positioning the conditions of particular 'presents' as the spaces in which trauma can likely reoccur, it positions present conditions *as* the trauma—the present is inextricably complicit.

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40 'Black people are four times more likely to be detained under the Mental Health Act than white people, and are far more likely to be diagnosed with schizophrenia and psychosis. Out of 16 specific ethnic groups, Black Caribbean people have the highest rates of detention in psychiatric hospital. Clearly, there is something about living in Britain that is tough for Black people'. 'I came close to death': David Harewood on racism and psychosis', in *The Guardian*, 21 Aug 2021 https://www.theguardian.com/culture/2021/aug/21/david-harewood-homeland-racism-psychosis-close-to-death last accessed 27 September 2021.

41 Cathy Caruth, 'Introduction' (to Part Two), in Cathy Caruth (ed.) *Trauma: Explorations in Memory*, Baltimore, MD and London: John Hopkins University Press, 1995, pp. 157. I should add that Caruth has also been critical of the term PTSD, as Ana Hoffner points out in *The Queerness of Memory*, Berlin: b_books, 2018.

42 'Daily exposure to violence and trauma is common for many individuals and communities globally, with an absence of safe spaces to escape from danger or threat. Despite this, existing formulations of traumatic stress responses continue to assume that trauma exposure is located in the past, although it intrudes into the present in distressing and maladaptive ways.' Gillian Eagle and Debra Kaminer, 'Continuous Traumatic Stress: Expanding the Lexicon of Traumatic Stress', in *Peace and Conflict: Journal of Peace Psychology*, Volume 19, Issue 2, 2013, pp. 85–99, p. 85. Much of the work in developing the term PTSD has been done in response to Black experience of apartheid in South Africa.

A term I sometimes employ in this thesis that is related to the conditions of writing and speaking trauma is discourse systems, by which I mean those arenas in which subjects must negotiate accepted modes of language. My use of the term refers to ideas laid out by Christine Shearer-Cremean and Carol L. Winkelman in *Survivor Rhetoric: Negotiations and Narrativity in Abused Women's Language* (2004), and the 'apparent disconnect between an abuse survivor and the discourse systems (social service, legal, therapeutic, and so forth) she must negotiate' regarding the 'dialectic nature of language use' in various of these areas.[43] They note that for a subject's language to be effective they must 'control a number of complex factors, like the conditions of composition, the reception of the message, the institutional response, and the ensuing social action that should result'.[44] Brenda Daly's contribution to the same book puts forward the 'formidable narrative task' of 'integrating unspeakable acts into narratives that meet conventional expectations of socio-linguistic coherence'.[45] This research acknowledges the reality of such demands, but also refuses them. In *Instructions from Light* my narrator, as her health declines, contemplates (critiques) the discourse system she might have to re-enter.

> She knows she will have to make an appointment, should have made one months ago as there will be months to wait. But, the dread. The language she will have to speak will not be her own. She thinks of Anne Carson writing on the trial of Joan of Arc and imagining 'the silence that must have followed [her] response to the theologians when they asked her, "In what language do your voices speak to you?" and she answered: "In better language than yours".' She doesn't have the strength to not give them what they want. She doesn't have the strength to give up the hope that is also the despair that they might allow her pause. A temporary halt. She will have to perform the illness in in the manner that is required. A perverse seduction. She will have to suppress her anger as they read her, speak her as her diagnosis, sound the notes, her notes, that are really their notes, written in their secret code.[46]

43 Christine Shearer-Cremean and Carol L. Winkelman, (eds.), 'Introduction', in *Survivor Rhetoric: Negotiations and Narrativity in Abused Women's Language*, Toronto: University of Toronto Press, 2004, pp. 3–22, pp. 5–6.

44 Christine Shearer-Cremean and Carol L. Winkelman, (eds.), 'Introduction', p. 19.

45 Brenda Daly, 'Rhetorical Challenges of Disclosing Father-Daughter Incest', in *Survivor Rhetoric: Negotiations and Narrativity in Abused Women's Language*, p. 143.

46 Manuscript draft *Instructions from Light*, p. 90.

It is important to note, however, that in my thinking through the possibilities of forms for present-traumatic language, I am not search for a new form of 'witnessing', a word that seems too bound up with that of 'evidence', that by definition must be validated by those to whom it is presented. In the extract above, my narrator is demonstrating the futility—in such circumstances—of 'evidencing' or bearing witness in any meaningful or straightforward way. The responsibility for really *hearing* evidence is the responsibility of the listener and of the structures within which they listen. Alison Gibbons, in *Multimodality, Cognition, and Experimental Literature* (2012),[47] writes of the possibilities of a reader 'cowitnessing' trauma in Jonathan Safran Foer's '9/11 novel' *Extremely Loud and Incredibly Close* (2005), in relation to various textual and illustrative devices which are outside of the normative layouts of the literary-mainstream novel.[48] She argues that multimodal fiction 'can act as a traumatic testimony from the author in which the reader is a complicit witness, both parties struggling with similar psychological trauma stemming from their experience'.[49] I might agree or disagree with various aspects of this statement but the important point is that—aside from not proposing new modes of language that inflict trauma: we already have enough of those—I am arguing that my interest is in the *processes* of finding new modes of speaking and writing trauma that *refuse* to rely on the validation of the other.

These new modes of language (and I am not claiming to know what they are—or perhaps I am claiming that they exist in the process of becoming), can be heard by those who speak or write them, and are known to *them* to be a better language.

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47 Alison Gibbons, Multimodality, Cognition, and Experimental Literature, London and New York: Routledge, 2012. As I note later in the thesis, the idea of the 'experimental' is a movable feast. I use it where I must as a short hand for whatever form I need to depending on context, but in this research, I think of it as the effort for a renewal of language for the purpose of articulating difference, of saying something new, and experimental that may or may not be visible on the page, and that can equally take place off the page—as in Nyampeta's search for new works for a changing world. Gibbons's 'experimental' examines multimodal literatures (for instance in the sense of a graphic novel in which modes of communication are both visual and textual, or in text layouts that disrupt the expectations of normative layouts of prose).

48 Jonathan Safran Foer, *Extremely Loud and Incredibly Close*, Boston, MA: Houghton Miffin, 2005. *Extremely Loud and Incredibly Close* follows a nine-year-old boy, Oskar Schell, on his journeys through New York to find the lock that fits a key belonging to his father, who had died in the World Trade Centre on 9/11.

49 Gibbons, Multimodality, Cognition, and Experimental Literature p. 131.

1.5 A Teratological Thesis (arguments and interludes)

This thesis is constructed of six chapters, including the introduction and conclusion, interleaved with five 'practice interludes' wherein I articulate the *processes* of practice in the language they demand—uncertain and conflicted—whereby the *working towards* can be as much the work as the outcome. The processes of *Instructions from Light* have been inseparable from the processes of the thesis; neither illustrates nor explains the other, rather they performed a symbiosis as I moved towards completion. Paradoxically, this entanglement made it inappropriate to examine the practice at length inside the more formal constraints of the chapters; it was as if I had to excise it and then reinsert it as a foreign body. The use of the independent interlude, written and to be read in the voice of practice, is counterintuitively a better integration.

This chapter has introduced and *embodied* the concerns of my research; an embodiment demonstrated by content—abstract as praxis, anecdote, the insertion of sections of practice—and through style; a writing that asks questions of itself as it is being written, revealing its writer, sometimes using footnotes as asides.[50] If I am exploring the expectations and possibilities of language, then these poetics are as much the content of the thesis are as its arguments. This is the way it must be written.

The second chapter, 'Metaphor as Meta-Methodology: A Series of Incitements', deploys metaphor as a meta-methodology that allows me to cross disciplinary boundaries—not just a 'moving between' but a simultaneous inhabitation, transformation, and critique. I am preparing myself to re-map my enquiry to include a critical illumination of art and writing practices, translation and communication studies, screenwriting research, literary theory and stylistics, psychoanalysis, psychology, and psychiatric and medical models of language pathology and trauma. My references draw from all these fields. Literary references include Kate Briggs's translation of Roland Barthes's *The Preparation of the Novel*

50 An aside—I am recalling Renee Gladman's astonishing keynote, wherein she said 'I wondered what it would be like: the writer in the book writing about writing the book that she is inside of...'. Renee Gladman 'Bear with Me—Preparing Space for Thought', closing keynote lecture at *Gestures—Writing that Moves Between*, University of Manchester, February 2019.

(2011),[51] Jenn Ashworth's *Notes Made While Falling* (2019)[52]—from which comes a key metaphor, that of furling and unfurling in relation to a new reading of the sociologist and social psychologist Erving Goffman's ideas of 'frames' of and for experience;[53] and Gore Vidal's *Myra Breckinridge* (1968), which examines the mobility of the trans body and illuminates the struggle of metaphor and the impossibility of fixed meaning in orthodox hierarchies of communication.[54] *Via* a co-option of psychoanalytical theory I ask how a subject uses language in relation to the individual's experiences of themselves, of others, of the world, invoking Ella Freeman Sharpe's ideas of meaning consisting of the *sum* of past and present.[55] Regarding screenwriting and metaphor, I critique linear, continuous action as prescribed by many screenwriting manuals that ignores meaningful relations between past and present, an action that sees 'past' as simply an inciting incident to further narrative: the restrictive hegemony of orthodox screenwriting, with its assumptions that such structural narrative and character models are universally applicable.

Next, 'Instructions from Light: Scenes from a Speculation on Screenplay' proposes screenplay as a metaphorical site, as a constellated document, drawing attention to the material and conceptual 'white spaces' of screenplay, the interstices in which my practices emerge:[56] 'thought arenas' that allow me to find new modes—teratological—of writing in relation to trauma. I explore the experience of the archive in relation to metaphor and early screenwriting modes as poem form, and consider the continuous modifiability of screenwriting, what Claudia Sternberg has named a 'literature in flux',[57] and position screenwriting as a performative practice in relation to rehearsal and rewrites.

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51 Roland Barthes, *The Preparation of the Novel: Lecture Courses and Seminars at the College of France (1978–1979 and 1979–1980)*, trans. Kate Briggs, New York: Columbia University Press, 2011 [*La Préparation du roman I et II: Cours et séminaires au Collège de France 1978-1979 et 1979-1980*, Paris: Éditions du Seuil/Imec, 2003].

52 Jenn Ashworth, *Notes Made While Falling*, London: Goldsmiths Press, 2019.

53 Erving Goffman, *Frame Analysis: An Essay on the Organisation of Experience*, Boston: Northeastern University Press, 1986 [1974].

54 Gore Vidal, *Myra Breckinridge*, New York: Little, Brown & Co, 1968.

55 Ella Freeman Sharpe, *Dream Analysis: A Practical Handbook for Psycho-analysts*, London: The Hogarth Press, 1937. Her ideas can be related to Stetsenko's ideas of memory being active in the present, a situated tool for moving forward.

56 Steven Price, *A History of the Screenplay*, Basingstoke: Palgrave, 2013. I explore Price's idea of the importance of 'white space', of what is *absent* from the screenplay, either in the blank areas of the page, or in the conversations around the document, both during its writing and in production stage.

57 Claudia Sternberg, *Written for the Screen: The American Motion-Picture Screenplay as Text*, Tübingen: Stauffenburg, 1997.

Following, 'Polyphonic Selves: Auto and Translation as Method' asserts these methods as positioning 'failure' and 'struggle' as *generative*, proposing a polyphony of individuated voices both producing a narrative and resisting being subsumed by it. I draw on Nyampeta's use of the term *desedimentation* in unfixing and renewing language,[58] in considering strategies for new modes of 'fluency' that I bring to bear to the resistance of expectations of pathologisation. Nyampeta's translation as philosophising is a translation that asks continual questions and casts continual illumination. The auto is examined as a tool for critiquing normative modes of writing lives: the errant self and the errant body must find new modes of speaking, new words to articulate and critique histories, memories, realities, experience, discourse, and disciplines. Lives are translated in order that they might speak, be read, be legible, and heard *on and in their own terms*. I relate the auto to errancy, invoking Tessa Dwyer's ideas of errancy as critically open, and Lauren Fournier's idea of the 'autotheoretical' impulse transcending disciplinary boundaries, critically entangling ideas from different fields. I propose that the act of finding new words, new ways to speak, is also an act of naming. I read H.D.'s *The Gift* (1941–44), an uncategorisable work written under the conditions of trauma, as an example of the importance of naming.[59] She asks who and what she might have been had she been named differently, underlining the importance of asking in whose hands the power of naming lies.

Metaphorised, such acts of naming are a form of pre-emptive diagnosis. One anecdote from my own experience is from circa 2006, when a doctor used the term 'people like you'. I asked him what he meant and he referred to a stigmatising diagnosis I had been given many years before, but had not been informed of.[60] This had ever since been

58 Christian Nyampeta, 'How to Translate Ourselves', in *Translation: Documents of Contemporary Art*, London: Whitechapel Gallery and Cambridge, MA: MIT Press, 2019, pp. 48–9, p. 48.

59 H.D. (Hilda Doolittle), *The Gift* (1941–44), London: Virago, 1984 [New York: New Directions, 1982].

60 In the UK most people have the right to access their NHS records. However, in the case of psychiatric notes this access can be denied or limited on the basis that the information contained 'may damage your mental or physical health'. 'Access to Health Records', in *Rethink Mental Illness*, https://www.rethink.org/advice-and-information/rights-restrictions/rights-and-restrictions/access-to-health-records/ accessed 18 December 2021. The Dutch artist Barbara Visser's work *Manual/2: The Patient Artist* (2015) is part of Visser's research into psychiatric / psychological treatments since the nineteen-fifties. An actor in character as a 'professional' sits in front of a video screen on which various scenes and images play out. He reads excerpts from Visser's own patient notes. The work employs elements of rehearsal as Visser's voice is occasionally heard, giving the actor direction. Her notes include statements such as '...this person appears to lack a consistent and well-defined coping style...' '...often [dealing with] her experiences

permanently flagged at the top of my notes—*above my name*—and still pops up on screen when I visit a GP. Thus, every medical encounter I have, from an ear infection to a muscular-skeletal problem, is seen through a double lens, translated through the cipher of 'people like me'.

In 'Writing Silence: in Search of Present-Traumatic Language', I introduce the term 'present-traumatic' as an agent and active process of *praxis* that critiques the conditions and narratives of trauma. I examine examples of pathologised speech from psychiatry and psychology, and the mis-reading and mis-use of speech and artefacts produced by patients. One of these is the book *These are my Sisters: 'An Insandectomy'* (1947) by Lara Jefferson, mis-dated, mis-titled, and reduced to the status of a therapeutic activity in the service of proposing a punitively universal and normative idea of self.[61] I examine contemporary literatures that critique the structures surrounding illness and treatments from writers such as Anne Boyer, and return to Audre Lorde and Sara Ahmed in resisting expected modes of communication. I invoke the importance of the right to silence and opacity *via* Anne Carson's examination of the trial of Joan of Arc, and propose that teratological approaches to writing trauma can embody such resistance and refusal.

'Closing Credits: Conclusions and Constellations' maps an exploratory and transdisciplinary research that produces its own centre: the present-traumatic. I argue for a research that, rather than predetermining a centre and then selecting a range of disciplines to scaffold it, simultaneously inhabits disciplines to produce a centre that in return sends out signals across disciplines and fields. I consider terms that *might* have been employed—hermeneutics, for instance—and reject them as too weighted, too constrained to allow transdisciplinary agility. I return to Lorde in stressing the critical importance of

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ineffectively and without a clear sense of purpose...' '...such people often have difficulty making decisions...' '...persistent difficulty in being able to muster adequate psychological resources...' '...indications that her adaptive capacities are below average for an adult...' '...persons of this type...' 'she has limited prospects of becoming socially popular or well liked...' '...such individuals often make other people uneasy...' '...serious impairment in being able to think logically and coherently...'. The readings of the notes are interspersed with a darkening of the screen and the reading of texts by Emily LaBarge which transform these accounts through different and poetic voices which foreground 'story' over historical accuracy. A film of the work can be accessed *via* Visser's website.
http://www.barbaravisser.net/work/151/manual_2 accessed 18 December 2021.

61 Lara Jefferson, *These are my Sisters: 'An Insandectomy'*, Tulsa, OK: Vickers Printing Company, 1947.

the qualitative. In relation to practice this is 'the quality of light by which we scrutinise'.[62] I state the importance for finding *new* approaches for transdisciplinary thinking and contribution across disciplines, approaches that move beyond the interdisciplinary in which individual disciplines remain sedimented. I outline a contribution across contemporary art and literatures, translation, screenwriting research and history, communication studies, and the social sciences, and to key contemporary debates in the cognitive sciences and the politics of medical and social models of disability. I end the thesis with a return to the auto as validation of both resistance and uncertainty, of a rigorous refusal and doubt.

1.6 Postscript (on grapheme, memory, and submission)

The embodiment of this research used to be visible on these pages. From the outset I wrote the body-text of what has become the thesis in Perpetua, and its titles and subtitles in Courier New.[63] However, on attempting to convert the whole to a PDF/A,[64] the preferred format for submission, the process would not recognise—*translate*—some aspects of Perpetua: footnotes, in particular, were mangled.

Perpetua is a typographical metaphor. Designed by the artist and typographer Eric Gill (1882–1940), who was reported to have said that he designed it because he needed a better typeface than was extant for the purposes of inscribing into stone. It is hard to imagine that its name was not chosen to underscore the force and permanence of such inscriptions. The name of Gill's eldest daughter, Petra, means 'stone'. Gill, according to his journals, began sexually abusing Petra when she was an adolescent. Gill wrote in his private journals that his reason for doing this thing that he thought not monstrous, defending it as natural, harmless, and pleasing to both—but nonetheless kept secret—was to ease the

62 Lorde, 'Poetry is not a Luxury', in *Your Silence Will Not Protect You*, [in *Chrysalis: A Magazine of Female Culture*, Issue 3, 1977] p. 7.
63 See Chapter three, 'Instructions from Light: Scenes from a Speculation on Screenplay' for Kathryn Millard's lineage of Courier New.
64 PDF/A is a different type of file to the standard PDF format—metadata is embedded, in a way conducive to the long-term archival storage of digital documents. See 'Using PDF/A as a Preservation Format', in New York State Archives, http://www.archives.nysed.gov last accessed 30 January 2021.

sexual frustration he felt while his wife was pregnant with his youngest daughter, Joanna.[65] He later designed a typeface named Joanna, which he used to typeset his book *An Essay on Typography* (1931), in which he writes of a natural and pleasing typography—that which is his own—and of a monstrous typography—that which he considered unnatural, unpleasing.[66]

Perpetua's relations with memory and history are both potent and problematic. Perpetua is both pleasurable—my favourite typeface, such elegance, those ascenders, the subtle run of the descender of the 'y' with its bud-like terminal—and horrific. It is a metaphor for the difficulties of trying to locate, to write a self that has been dislocated, a self that is fragmented, a makes-no-sense sequence that has no place in normative narratives, and that under these normative constraints is uprooted, irrational. *Instructions from Light* (in the version submitted with this Ph.D.), is written in Perpetua and Courier New, and laid out on an A4 page, but will have to be rewritten, resized, and reformatted for publication. A passage reads:

> I am writing this manuscript in Perpetua, though the publishers of this book have said they must change it to their house typeface, Granjon, a Garamond type designed by George William Jones circa 1924. Ever so slightly larger per point-size, ever so slightly squatter, the risers ever so slightly less etiolated than Perpetua's beautiful sickness (she is a typeface that struggles, perpetually, towards light), the descenders ever so slightly stiffer, a clumsy rigidity. No one will notice but me, but those 'ever so slightlys' are brutal. I have promised the designer that I will rewrite and edit the manuscript in Granjon and with the required margins to ensure that my careful layout survives. I cannot bring myself to do this. I am distressed. Let them do the butchering.[67]

65 Much of this information in available in Fiona MacCarthy, *Eric Gill,* Harmondsworth: Penguin Books, 1989.

66 Gill, Eric, *An Essay on Typography*, London: Sheed and Ward, 1931.

67 Manuscript draft of *Instructions from Light*, p. 111. I should note that JOAN Publishing, who are doing me the honour of putting out *Instructions from Light*, are lovely people, and that this negotiated constraint is an important part of the narrative of the book.

After struggling and failing to resolve the mangling I gave in to the demands of PDF/A and converted the whole to Baskerville, a typeface recognised by the preferred 'visual discourse system' of research.[68]

68 Baskerville in its digitised 'font' form is based on the typeface originally designed by John Baskerville in Birmingham, UK, in the mid eighteenth century, and was designed to hold to the new smoothed and glazed papers, producing a crisp and fine line upon the page. See Simon Loxley, *Type: the secret history of letters*. London: I. B. Tauris, 2005. I do not actively dislike Baskerville (Times New Roman I abhor, though the original Times is not quite as horrid), and find it an acceptable substitute for Perpetua.

Practice Interlude #1: Rushes, Spaces, and the Cutting Room Floor

Fig. 1. Close up of 'The working / reading table', part of the *Mise-en-scène* installation made for the exhibition *Testing Testing* at the Sheffield Institute of Arts gallery, 2016.

I set up a trestle table and cover it with pencils, paper, Post-it Notes, and other materials needed for writing and planning, for working. I take some foxed tracing paper stolen from the cupboard of the 'art therapy' room of a psychiatric hospital.[69] How long had it been

69 I have been asked to gloss the word 'foxed' as used in this context. Foxing is the phenomenon in which small yellowish-brown blotches appear on paper. The two main causes are mould or contaminants contained in the paper itself, and the mould becomes more aggressive in warmer temperatures. Some habitués of the British Library reading rooms may have wondered why it is always so very cold, to the extent that they supply blankets—now you know. Additionally, the cheaper the paper, the more likely it is to contain cellulose and lignin (from wood pulp), which oxidise in response to oxygen in the air; while this process of yellowing over time as a response to oxidation is not, strictly speaking, foxing, I use it above as the paper was both oxidised and faintly blotched. The paper I stole from the psychiatric hospital had been in the cupboard for a very long time—perhaps as long as some of its more elderly and forgotten about residents. The V&A provides a detailed list of ways to care for your books, documents, and other paper-based materials that is certainly more thorough than the care I observed being provided to these abandoned souls at the time of my crime. 'Caring for Your Books & Papers', in *Victoria and Albert Museum*, accessed 1 February 2022.
http://www.vam.ac.uk/content/articles/c/caring-for-your-books-and-papers/

there? Age had turned it from transparent to *almost* opaque. I draw and paint the words 'INT' and 'EXT', the screenplay abbreviations for 'interior' and 'exterior', and lay them on a silver cloth—a visual metaphor for a deconstructed 'silver screen'—an important tangibility at the stage where the research is intangible. A small video cube loops film experiments and on the wall behind it hangs a scrolled drawing, worked on each night following email conversations with Jake.

Fig. 2. Video still from the *Mise-en-scène* installation film experiments, 2016.[70]

The table is both a component of the installation and a space to work during the exhibition, a space for rearranging objects, words, and ideas.[71] For the closing event, I

70 During my initial reading of Delluc's text I was struck by the repeated motif of the protagonist's (Pierre's) hands. On the first page of the screenplay Delluc stresses that the rings he wears will identify his hands throughout the script, anchoring the viewer to his actions. His hands are those of possession, shown repeatedly in close-up, holding photographs of Aimée and Suzie, holding the letters they write to him. The video still above shows footage that collages scenes from George Romero's *Day of the Dead*, 1985, and Jean Cocteau's *La Belle et la bête*, 1946, experiments I made *prior* to becoming aware of Delluc's scenario. Both of these films use the device of hands intruding into or in spaces in which a woman is trapped.

71 The prompt for the tailor's cutting came from reading Barthes's *The Preparation of the Novel* in which Barthes notes that Proust compared the process of writing to 'a dress being cut, assembled, tacked together', p. 22—a good analogy for the construction of a Ph.D. There is also the cutting room where film is edited,

invite Jake to perform a 'table reading' with me.[72] The script I write draws on our conversations and asks questions of *LE SILENCE* and of myself:

> Last night I read about Louis Delluc's impressionist film *LE SILENCE*, concerning a character 'plagued' by memory, disjointed, out of time.[73] But the film is lost. There are only his scene notes with which to tell if this is true. I imagine a chaotic pathology, like Kinugasa's *Page of Madness* (*Kuretta Ippei*),[74] the terrible, exuberant chaos of psychosis.[75]

I now have a visceral certainty that *LE SILENCE* is the artefact about which everything will turn. I track down a second-hand copy. It arrives. It is in French. A language, due to psychiatric treatments that have compromised my memory, I can no longer (if I ever could) understand.

From the very first moments of working with *LE SILENCE,* the manuscript that is to become *Instructions from Light* incorporates the histories of its making. It asks questions of my methods and of the *struggle* to write and speak *as* those methods emerge. In one section I write 'did I/eye buy a text I/eye could not read because I/eye did not think it should be able to be read?[76]

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where the day's 'rushes' are reviewed. I also thought of the idea of the table in the 'writer's room' where those working on a screenplay for film or television are brought together to thrash out the particulars, to write and rewrite.

72 A 'table reading' is when a cast comes together for the first time, to read through the script with which their future work is to be done: a site of rehearsal. In the artist Harold Offeh's *Reading the Realness* (2017–20) seated performers are asked to interchangeably read a transcript of a conversation between the presenters of the US talk show *The Real* and Rachel Dolezal, who was 'outed' for living as an African-American woman. This re-performance sought to open up the original text through repetition. Sharon Kivland's *One or Two Things They Know About Her* (a play from *A Case of Hysteria*, London: Book Works, 1999), was performed at ArtLacuna Space in 2016—with the author as dramaturge—by a cast who had never seen the script before. The play is composed of quotations from writers who speculate about Freud's analysand 'Dora' (Ida Bauer). Dora is silent.

73 Turim, *Flashback in Film: memory and history*, p. 69.

74 *A Page of Madness* (*Kuretta Ippei*), dir. by Teinosuke Kinugasa, Japan, 1926.

75 The full version of this 'script' appears as Emma Bolland and Jake Arnott, 'Flashback, and the Treatment of the Dream', in *Testing Testing (dialogue)*, eds. Michael Day and Jo Ray, Sheffield: Sheffield Hallam University, 2016, unpaginated.

76 Manuscript draft of *Instructions from Light*, p. 11.

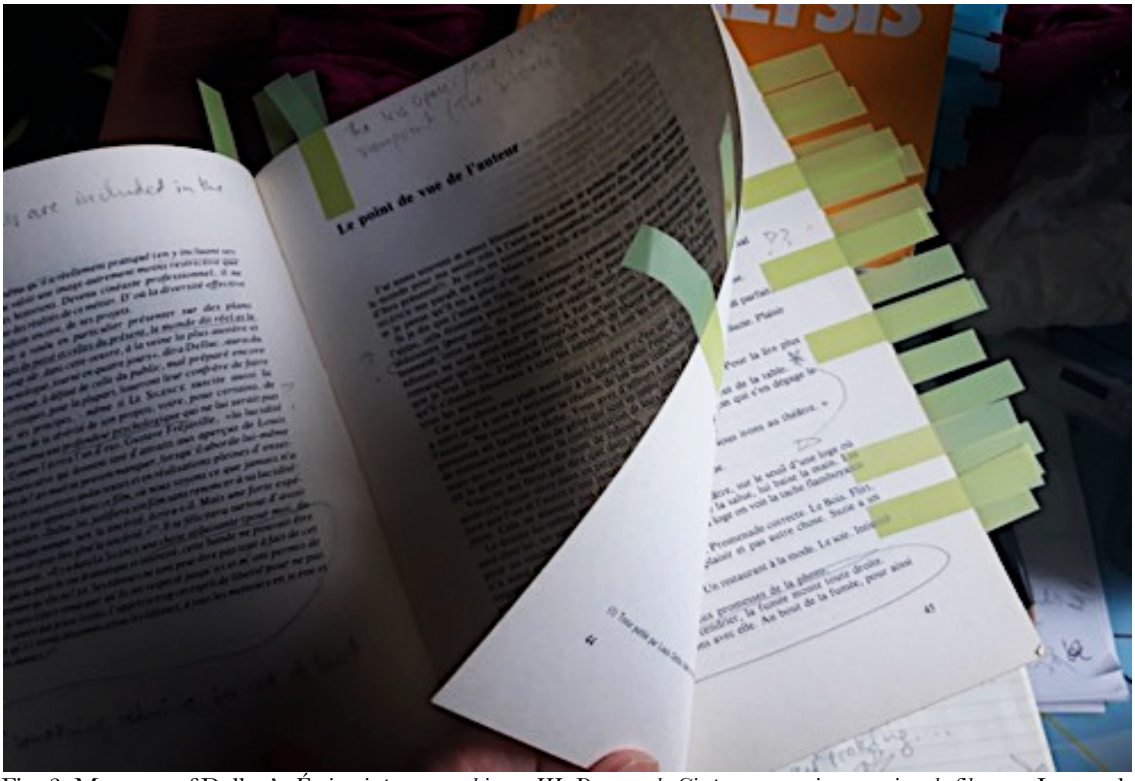

Fig. 3. My copy of Delluc's *Écrits cinématographiques III: Drames de Cinéma, scenarios et projets de films*, as I struggle to translate the 'director's comments' with which he introduces *LE SILENCE*.

In another I ask, 'Silence. (If the self is the body pierced by language, then what is silence?)'[77], and then:

> How is it possible to lose silence? Why is it called *LE SILENCE*? And does *LE SILENCE* translate as 'the silence', a specific silence, or just as 'silence', the idea of silence, just... silence? [...] How odd to be able to say the word 'silence' out loud, and how apposite that silence is the same in both our languages—silence is, after all, the site par excellence for both willing and enforced collusion.[78]

77 Manuscript draft of *Instructions from Light*, p. 6.
78 Manuscript draft of *Instructions from Light*, p. 10.

2. Metaphor as Meta-Methodology (a series of incitements)

2.1. Establishing Action (setting a bell ringing)

Rainer Guldin is a translation theorist who maps the metaphors of translations as a *source discipline*, one that 'reveal[s] theoretical links or convergences between disciplines that are generally not considered to be related to each other'.[79] He writes in *Translation as Metaphor* (2019)—a book that considers an array of disciplines, including those of communication theory and psychoanalysis—that 'the metaphoricity of a word [in this instance the word *translation* itself] depends on definitions of its predominant literal meaning, that is, its pragmatic use. However, this literal meaning is not a stable entity, but varies in time and space'.[80] In his emphasis on links and convergences, Guldin is drawing on the video artist, cultural theorist, and critic, Mieke Bal, who writes:

> concepts are not fixed. They travel—between disciplines, between individual scholars, between historical periods and between geographically dispersed academic communities. Between disciplines, their meaning, reach and operational value differ.[81]

Bal is writing of the methodological *work* that concepts do in travelling between disciplines (work that is traditionally done by discrete disciplines), *if* 'they are kept under scrutiny through a confrontation with, not application to, the cultural objects being examined, for these objects themselves are amenable to change and apt to illuminate historical and cultural differences'.[82] While later I explore the use of translation as my central method in relation to metaphor, here Guldin and Bal are a useful prompt for how I explore how the *concept* of metaphor itself—both employed as and *doing the work* of meta-methodology—coheres my research. I reflect on my mis-readings, unfixing of meanings, and adaptations of theoretical understandings of metaphor, offering a case for metaphor as a research tool.

79 Rainer Guldin, *Translation as Metaphor*, Abingdon and New York: Routledge, 2019, p. 70.
80 Ibid.
81 Mieke Bal, 'Working with Concepts', in *European Journal of English Studies*, Volume 13, Issue 1, 2002, pp. 13–23, p. 20.
82 Bal, 'Working with Concepts', p. 19.

I lay out the initial concerns and incitements—the *confrontations* (which I refer to as *encounters*) that prompted my exploration and expansion of a cultural object: screenplay as a metaphorised artefact for artistic research. These uses of metaphor as meta-methodology are, of course, varied across the different concerns and disciplines that constitute my research, but seen holistically my meta-methodology acts as a glue or thread that integrates the areas I interrogate. As a shorthand for a movement, a carrying across, metaphor is the lens through which across disciplines I read, write, and see the whole. Metaphor is a spatial methodology.[83] Metaphor opens the spaces in which the research unfurls.

Incited by an iteration of readings, writings, and 'working throughs' of *LE SILENCE*—analogous to the psychoanalytic processes of 'remembering, repeating, and working through'[84]—metaphor as meta-methodology is a framework that, to use a metaphor employed by Roland Barthes in *The Preparation of the Novel*, 'sets a bell ringing'.[85] Read in Kate Briggs's translation, this phrase at first seems analogous to the English idiomatic metaphor 'to ring a bell', indicating that one is reminded of something, or that one sort of / almost remembers something or someone: 'that name rings a bell'. There is a

83 Kristen Kreider articulates her ideas of 'a triadic relation between theoretical concepts of 'sign', 'subjects' and 'site' at the crossover between poetry, art and spatial practices'. While this research does not address such relations from the same perspectives—I am not examining linguistic models, nor subjectivity from the points of view of the critic or audience, nor engaging with site in a physical sense—Kreider's triadic relation is a good reference point for the metaphorical spaces I speculate on. The spaces of screenplay and screenplay as a spatial practice, and the material spaces of the page and between the voices and structures in the making of *Instructions from Light*. Kristen Kreider, *Poetics and Place: The Architecture of Sign, Subjects and Site*, London: I.B. Taurus, 2013, p. 2.

84 These iterations, or evolutionary encounters, could be seen as analogous to Freud's ideas of the psychoanalytic process of 'remembering, repeating, and working through'. Sigmund Freud, *Remembering, Repeating and Working Through (Further Recommendations in the Technique of Psychoanalysis II)*, 1914, trans. Joan Rivière, 1920, revised 1950 [*Erinnern, Wiederholen, und Durcharbeiten*, 1914], unpaginated facsimile. Freud's concept turns on the idea that the present mind contains the past (even if the subject does not recognise this). This unrecognised, warded-off presence of the past, especially of something traumatic, will then manifest in unhelpful and unconscious 'repetitions'—for example, repeatedly entering into toxic relationships, trusting untrustworthy people, becoming severely depressed at points in one's life where things are starting to go well. Working to add 'Remembering' to 'Repeating'—which he argues is the avoidance of repetition—results in an equation which produces the ability to undertake 'Working Through', a process of recognition and integration which allows the subject to move beyond 'Repetition'. I am convinced that I read (somewhere) that Freud wrote that the work of psychoanalysis was to enable the patient to work and to love, but I cannot find the reference. Perhaps I am projecting my own experience of psychoanalysis onto a metaphorical page—making it concrete.

85 Barthes, *The Preparation of the Novel*, p. 78.

Pavlovian passivity in this reading: we are 'set off' by an external stimulus. However, Briggs's endnote informs us:

> The expression Barthes is using is *tilt*, the bell-signal that goes off to indicate the end or momentary interruption of a game of pinball. *Faire tilt* means to set the signal off and, figuratively, to suddenly capture one's attention.[86]

With pre-digital pinball machines, it was possible for the player to bump and *tilt* the table in order to change the trajectory of the ball to their liking, an action known as 'nudging'. This interpretation switches the emphasis in Barthes's text from a passive subject responding to an external stimulus to an active subject *producing* the change in the trajectory of thinking. It is also an act underscored by a gesture of sexuality, a deliberate thrust. I might say that I am not only *responding* to the potential of metaphor, but also actively *producing* the particular metaphors of my research. This is a methodological framework which enables and encourages misreading—a free-associative, subconscious jumping, a carrying of one thing from and to another. It is a framework that by acknowledging the presence of the free-associative, foregrounds the auto in my research, enacting an 'enfolding of subject [self as subject] into methodology'.[87] It is a framework which offers ways of arriving at a generative, positive understanding of incomplete, mutable, or speculative knowledge.

2.2 Unfurling (a close-up of anemones)

Jenn Ashworth's *Notes Made While Falling* (2019) is a book about trauma and writing. It is, in part, a memoir—a book that has been called that unsatisfactory term 'hybrid'.[88] It is a

86 Barthes, *The Preparation of the Novel*, p. 422.

87 A note taken while listening to Maria Fusco's keynote lecture, 'I'm wearing a red clicky counter tied round my neck on a length of string. Each time I touch my skin, I've been told to click the counter. I know this counter is meant to make me realise how much I touch myself, make me realise this by trying not to touch, by trying to keep my hands to myself, but I touch myself much more than I would normally anyway. With each touch I fail, measured out in clicks', at the symposium *Gestures: writing that moves between*, University of Manchester and the Whitworth Gallery, 15 and 16 of February 2019. My note may be a paraphrasing of Fusco's words.

88 Ashworth, *Notes Made While Falling*.

book that brings disparate genres together.[89] Some sections reflect on her position as a lecturer in creative writing, on having to teach, maintain the outward appearance of a scholar *while metaphorically falling*. She imagines the lectures and workshops she might give if an address, overt *or* covert, to the personal—to the *auto*—were allowed. Ashworth begins the sub-chapter 'Developing as an Independent Reader', not with an address to reading, but with an address to speaking and writing, speaking *in* writing. She uses a metaphor that is reflexively active:

> I tell my students that people never really say what they think they are saying. That there's the thing they say, the thing they meant to say, and then the thing they didn't mean to say. We talk about this a lot: the layering that happens in writing—where one line can unfold like an origami crane, and fold back up again, in the time it takes to run your eye along a line. Like this. A fluttering of compression and unfurling: the sentences pulsing as the eye brushes past them: anemones.[90]

As both a wilful mis-reader and metaphoriser I can do two things with this quotation. I might imagine her image of compression and unfurling as a metaphor for the psychoanalytical concepts of condensation and displacement (to which I return below) as exploratory and circular rather than linear and fixed, and I might position 'the layering that happens in writing' as a discursive, performative metaphor for writing and making, for research. The distinction (as a reader) between the two similes she offers is important. The origami crane unfolds in exactly the same way each time—in this way it can become

89 Elizabeth Reeder, in her paper 'Indie Fictive Hybridity as Cultural and Civic Acts' at the *Love Takes Risks: The Poetics of Contemporary Small-Press Fiction* symposium, 2 March 2019, University of East Anglia, asked why we feel we have to say 'hybrid'. She used the term 'genrification' in arguing that concepts of hybridity are externally enforced. I concur with her position that the hybrid writer simply writes, and would argue that the compulsion to categorise in literature is in part driven by corporate models for marketing literature, and would go so far to say that, in relation to strategies of hybridity regarding literatures of trauma, that 'marketised' categories of genre are as reductive as some pharmaceutically driven diagnoses in psychiatry. Barthes wrote that 'Unable to classify is *panic stricken*' (*The Preparation of the Novel*, p. 127) and I have written previously regarding such panic that 'demarcation is subjective, fragile, breaking down where category distance is too narrow, where category loses the solidity of nameable entity, where the "interstitial blanks separating all these entities from one another"', Emma Bolland, 'Category Error / Category Terror', in *The Blue Notebook*, Volume 11, Number 1, Autumn-Winter 2016, pp. 45–53, p. 45, quoting Michel Foucault, *The Order of Things: An Archaeology of the Human Sciences*, London and New York: Routledge, 1989, p. xvii [*Les mots et les choses*, Paris: Éditions Gallimard, 1966]. I will, nonetheless, sometimes refer to 'hybridity' in this thesis. It is a useful term for exploring the tensions of transdisciplinary practice, and the teratological nature of my approach to an art/artist's writing.

90 Ashworth, *Notes Made While Falling*, p. 66.

a metaphor for a model of fixed communication. However, the unfurling of the anemone is not fixed. The movement of one tentacle in relation to another is subtly different each time, differences produced by the relations between the organism and its environment—between the text and its reader. The anemone is a metaphor for more mutable, contingent, and complex ideas of communication, more complex ideas of *a situation*.

Erving Goffman, the sociologist and social psychologist, approached ideas of communication from the perspective of social constructions of self and social organisation—frames of and for experience. In the introduction to his still influential book *Frame Analysis: An Essay on the Organisation of Experience* (1986), regarding the sources he examines, asks questions of, draws from, assembles, he writes that such perspectives are:

> situational, meaning here a concern for what one individual can be alive to at a particular moment [...] I assume that when individuals attend to any *current* [my italics] situation they face the question: 'What is it that's going on here?'[91]

He advises us that the question itself—What is it that's going on here?—is highly suspect, that to speak of a current situation or of something going on here 'is to allow reader and writer to continue along easily in their impression that they clearly know and agree on what they are thinking about'.[92] For Goffman—as I read /mis-read him—there is no certain or fixed position for communication. Rather, there is a contingency of frames and contexts that is dynamic, and whose various resting points are brought about *via* mutually convenient social 'agreements' as to their positions. The 'current situation' he critiques supposes a temporally placed precision. If I metaphorise 'current' as the dynamic current, the contingent, mutable flow in which the anemone compresses and unfurls, then the idea of a 'current situation' becomes metaphorically useful.

Later, Ashworth addresses overt intertextuality. On the matter of taking from others, of one book quoting another, she writes that 'the politeness of a footnote doesn't excuse the theft, the gobbling'.[93] However, she then excuses her (our) gobbling by noting:

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91 Erving Goffman, *Frame Analysis: An Essay on the Organisation of Experience*, Boston: Northeastern University Press, 1986 [1974], p. 8.
92 Goffman, *Frame Analysis*, p. 9.
93 Ashworth, *Notes Made While Falling*, p. 89.

> Barthes has told us that all writing is just 'a tissue of quotations', that all writers are really mixers, samplers, and collagists. Earlier, T.S. Eliot distinguished the good and the bad poet by their ability to get their borrowed tissue to cohere with the whole: to become entirely new. 'Bad poets throw their borrowing into something which has no cohesion'.[94]

There are statements here with which I disagree—that cohesion is always a marker of 'good work' for instance, or that the *entirely* new is possible—but the metaphors of sampling and collaging do say something about metaphor itself: that words taken from their original context have the potential to produce something other, something more. The production of metaphor is also the process of carrying a thing—an idea, an image, a situation, a condition, a text—from one context to another as a means of examining both. This process may also be observed in *transference*, the psychoanalytical term for the process whereby feelings / affects associated with one idea, person, or event are transferred or projected on to another: a simple displacement of affect or a more complex idea of the dynamics of a therapeutic relationship between analyst and analysand as it develops during the course of therapy.[95] The idea of transference as an emergent relationship is the

94 Ibid.

95 A loose approach to 'transference' is to understand it as a term that draws attention to the importance of *paying* attention—in a therapeutic context—to what in everyday life we might all experience as the normal push and pull of interpersonal relations. Transference as a concept suggests that our past experiences persist in and affect present interpersonal capacities. For instance, someone who has previously experienced praise or opportunity as covert predation may deeply mistrust those who genuinely and benignly offer such things in the present—a mistrust which sabotages the benefits that might ensue if the subject were able to accept them. Neil K. Aggarwal writes that '*therapeutic* focus would be on [...] what life experience disposed him or her to construe the therapeutic interaction in the manner manifested, and to link the lived past to the present transference manifestations. The past is still present in the transference as an underlying template of interpersonal expectations, but focus has shifted to a present-day interaction in the here-and-now of the therapeutic encounter as immediately experienced by the two participants. In other words, focus has shifted from the discovery of the past emergent in the present to the interaction in the present as framed by the past'. Neil K. Aggarwal, 'Transference in Psychoanalysis: Classical, Contemporary, and Cultural Contexts', in International Encyclopedia of the Social & Behavioral Sciences, ed. James D. Wright, Amsterdam: Elsevier, 2015, pp. 545–48, p. 546. Richard Almond draws attention to the ways in which different translations of Freud's writings on transference can lead us to see his development of this idea as something quite rigid, to be interpreted *via* set formula. He points to James Strachey's English translations as favouring scientific and technical language, which can frame transference as something emerging only from 'erotic' drives and being a specific transfer from person to person, whereas (Almond argues) Freud's ideas of transference are 'more closely associated with the patient's global experience of the analytic situation'. It is a flexible, nuanced idea. 'Freud's "The Dynamics of Transference" One Hundred Years Later', in Journal of the American Psychoanalytic Association, 2011-12, Volume 59, Issue 6, p.1129–56, p. 1133.

sense in which in most forms of psychoanalysis it is now employed. The experience of transference and countertransference, for both the analysand and the analyst, is often experienced as one of struggle: part of the 'working through' to which I alluded earlier.[96] A more intuitive, embodied idea of struggle informs my methods regarding expanded translation which are explored later in this thesis.

Language-struggles, metaphors that struggle, are useful to me not because they are imprecise, but because their imprecision *more precisely* embodies my experience of being a speaking subject. In all my 'current situations' I am not confident that language/words *in and of themselves* reliably stand in for, represent, or accurately convey something *real*. Rather, I experience language as a continuous (sometimes pleasurable, sometimes not), 'means-of-trying-to-get-at'. Of the two statements I examine below, one offers this labour of imprecision as a positive attribute and the other offers it—albeit tongue in cheek—as a negative. Examined separately, they appear oppositional, in conflict, but brought together to speak to each other, to enact a transference, they produce a discourse of metaphor, of mobility, that challenges negative ideas of imprecision:

> In other words, a 'good' metaphor: one where language labours, struggles, isn't inert →[97]

> But no metaphors. Things are themselves entirely and do not need interpretation, only a minimal respect for their precise integrity. The mark on the wall is two feet three inches wide and four feet eight and a fraction inches high. Already I have failed to be completely accurate.[98]

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96 Jacques Lacan came to see transference as a structuralist formulation, as a speech act that rather than being an emotional affect that is sometimes outside of language which must then be *brought into speech*, is a speech act that is always an exchange of signs. My simple outline could justifiably be said to be simplistic, given that Lacan's position developed, changed over time—but I would assert that transference as an exchange of signs remains as an element of his positions throughout. Whether the analysand would ever *experience* transference as a Lacanian formulation, as affectless, is, from the perspective of this once-was-analysand, moot. I would also suggest that a structuralist, abstract formulation is a-societal, failing to account for external systems and power structures which frame experience. They do not allow for the position that meaning and affect are also culturally assigned. See Dwight Turner, 'Fight the power: A heuristic exploration of systemic racism through dreams' in *Counselling and psychotherapy research*, 2021, Volume 21, Issue 1, pp. 31–36, p. 31.

97 Barthes, *The Preparation of the Novel*, p. 120.

98 Gore Vidal, *Myra Breckinridge*, pp. 6–7.

The first quotation is from Barthes, in *The Preparation of the Novel*, the second from Gore Vidal's novel *Myra Breckinridge*. These statements, *in discourse with each other*, become metaphors for the transdisciplinary 'metaphorisation' that is my 'meta-methodology' for research.

Barthes's words are taken from the section entitled 'The Metaphor of the Labyrinth'.[99] He opens by referring to ideas of plural power and networked power, 'the idea of decentred structures'.[100] Barthes is alluding to distinct thinkers and ideas, but these are not my concern; rather, I want to implement a practice of the networked and the transdisciplinary threaded together *via* an understanding of metaphor as a methodology that allows for concurrent, transferrable, and co-existent meanings—meanings that can be found in more than one place. Of course, this will be an unstable and imperfect network, resisting a logical narrative arc, but to follow (or build on) Barthes, a 'good' metaphor is never quite fixed. Vidal's novel is written in the form of a diary, and is often cited as the first example of a novel in English which considers ideas of transgender *via* its eponymous character. Myra's exhortation to renounce metaphor—a renunciation that is not a renunciation, whose retraction is implicit in its formulation—comes at the very start of the book, shortly after she promises that her 'diary' will present 'an exact, literal sense of what it is like, from moment to moment, to be me'[101] (a phrase that itself, in its use of 'literal' contains a metaphor), but instead offers a stream of self-acknowledged metaphor drawn from the objects and fabrics of film:

> What it is like to possess superbly shaped breasts reminiscent of those sported by Jean Harlow in *Hell's Angels* and seen at their best four minutes after the start of the second reel. What it is like to possess perfect thighs with hips resembling that archetypal mandolin from which the male principle draws forth music with prick of flesh so akin—in this metaphor—to pick of celluloid, blessed celluloid upon which have been imprinted in our century all the dreams and shadows that have haunted the human race since man's harsh and turbulent origins [...]. Myra Breckinridge is a dish, and never forget it, you motherfuckers, as the children say nowadays.[102]

99 Barthes, *Preparation for the Novel*, pp. 111–24.
100 Barthes, *Preparation for the Novel*, p. 113. Barthes brackets (centres!) this phrase as associated with 'Deleuze, Foucault, possibly Derrida'.
101 Vidal, *Myra Breckinridge*, p. 3.
102 Ibid.

After the associative flourish describing her body, she turns to describing her room, the space by which her body is contained. There must be no metaphors. The space must be described only in reference to itself. The stain on the wall of her room is described only by its dimensions and she immediately admits the failure of 'logical' language: 'already I have failed to be completely accurate'.[103] The apparent tension between Myra's implication—that there must be no metaphors because all things are distinct and must be spoken about with precision, must be *measured*—and Barthes's proposition that good metaphors are such precisely because of their failure to arrive at precision (they struggle)—might be said to be resolved *via* Myra's admission of failure; or, perhaps the tension between these two positions is illusory, in that any idea of 'measurement' is both relational and metaphorical, and in some contexts, absurd.

2.3 Precisions (a brief aside on measuring measurement)

Agony (2012), a trilogy of confessional poems by the poet and critic Steven Zultanski, uses tropes of measurement and mathematics to construct an absurd autobiography of emotion.

> You can tell I'm alive and well because I weep continuously.
>
> [...]
>
> Since water makes up 60% of a human body, and the volume of the average body is 5,064.97 cubic inches, then we know that the volume of water in an average human is 3,038.982 cubic inches.
>
> And so, so far, in my lifetime, I've shed about 45.181% of my body's water in tears.
>
> Since tears are mostly water.
>
> Let me see here. We can assume that if, instead of crying now and again, at moments in which my emotions are particularly pitched, I cried all my tears

103 Vidal, *Myra Breckinridge*, p.7

> at once, in one single feat of spasmodic emotional courage, I would dehydrate myself.[104]

In an interview with Zultanski, the poet and academic Kristen Gallagher suggests that the poems in *Agony* are 'using the forms of logic and measurement against themselves', that when the '*suggestion* of exactness' (my italics) implicit in terminologies of science is mixed with terminologies of emotion or trauma 'it ends up often being really funny. Maybe the absurdity of the measurements turns the tragedy inside out? Like now it's not just tragedy, it's this bizarre impulse to compare'.[105]

Zultanski's essay 'The Measure of Anger: On Alice Notley's *Benediction*' (2016) summarises a very different idea of measurement than that of 'precision'.[106] This interpretation of measurement emerged from the 'New American Poetry' of the nineteen-sixties, 'when experimentation ushered in abstraction, colloquial language, collage, and uneven rhythms'.[107] Paraphrasing poets such as Robert Creeley and Charles Olson, he relates an understanding of measure as:

> the potentially unruly rhythm and music of language as it flows through [...] the act of writing [relating to] the language patterns of a particular person, and an abstract and impersonal force, related to the movement of language as it exceeds intention. Thus 'measure' in this context is distinct from meter; it intimates the particular rhythm of a poet, as opposed to a set pattern of syllables and stresses.[108]

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104 Steven Zultanski, 'Agony 1' (excerpt) in *Agony*, Toronto, ON: Book*hug Press, 2012, p. 32.
105 Kristen Gallagher, 'Interview with Steven Zultanski' in *Jacket 2*, 5 February 2013, https://jacket2.org/commentary/interview-steven-zultanski accessed 13 October 2021.
106 The precision (or otherwise) of verbal measurement units or statements—'one metre', 'I am five feet three inches tall'—should not be regarded as a direct expression of natural perceptual discrimination. They are the product of complex social / regulatory agreements in which we produce and then collectively accept the ways in which measures are fixed, named, and spoken about, with all the attendant additional complexities of trust or mistrust. Of course, concepts of measurement can also be extremely useful. I welcome a proportional system for the putting together of a Victoria Sponge, and hope, should the occasion arise, that my pain-killing doses of morphine are appropriately calibrated.
107 Steven Zultanski, 'The Measure of Anger: On Alice Notley's *Benediction*', in *The La Review of Books*, 25 December 2016 https://lareviewofbooks.org/article/measure-anger-alice-notleys-benediction/ accessed 31 March 2020.
108 Ibid.

The issue of distinction between degrees of precision in language—the alleged imprecision of the language of metaphor because it is not literal *versus* the supposed precision of the language of measurement because it allegedly is—may be discarded if one accepts that *all* modes of language might to be said to be metaphorical, or at least, as Lacan has it, unfixed (see below). In simple terms, the word is not the thing (one thing at least, that structuralism makes clear).[109] If an apparent tension is dissipated by Myra's admission of language failure, then it is completely dissolved if one applies Barthes's comment to all language, in that it 'labours, struggles, isn't inert'. Here it is more useful to think of the researcher *self-consciously* employing degrees of metaphor analogous to the processes of psychoanalysis, in which the talking cure is a to-and-fro 'carrying over' of language.

2.4 Metaphor and Psychoanalysis (dismissing the Mister for the Miss)

At the beginning of this chapter I employed Guldin's assertion regarding the metaphoricity of words, that their potential for metaphorisation 'depends on definitions of its predominant literal meaning', qualified by his emphasis that 'literal meaning is not a stable entity, but varies in time and space'.[110] He asserts this instability in a chapter that specifically addresses psychoanalysis:

> Freudian psychoanalysis contains a general theory of reading and interpretation grounded in the profound ambivalence of words. Every act of a person is a compromise between opposing and conflicting forces. There is no direct form of expression. Communication is not based on a stable and transportable meaning. The object of interpretation—a dream or a psychic symptom—is not static and not an end in itself. Interpretation is never linear or teleological, but an open-ended, endless process of becoming that constantly moves back and forth, always discovering new associations.[111]

109 To put it another way, language is not just a nomenclature, a system of names or terms. See Ferdinand de Saussure, Course in General Linguistics, trans. Roy Harris, London: Duckworth, 1983 [Cours de linguistique generale, Paris: Payot, 1916].
110 Guldin, *Translation as Metaphor*, p. 60.
111 Guldin, *Translation as Metaphor*, p. 78.

This encapsulates the fluid interpretation of psychoanalytical approaches I bring to my ideas of metaphor. In the following pages I unpick and metaphorise the more formulated structures of metaphor. Before I do this, it is important to note that their usefulness is in my positioning of them as a restrictive precision. I resist this precision and favour the more fruitful fluidity of ideas such as Guldin's: transdisciplinary and *general* theories of reading and interpretation *grounded in the profound ambivalence of words*.[112] A position that pays attention to movement, and to the 'back and forth', is that of the furling and unfurling of the anemone: the *current* situation. The strategic imprecision that frames my research—like Barthes's metaphor—sees a successful language/effort of writing and of interpretation as one that struggles to be precise.

In *An Introductory Dictionary of Lacanian Psychoanalysis* (1996)—a dictionary that is in fact an extended essayistic glossary—Dylan Evans interprets a Lacanian understanding of metaphor as both dependent on and in opposition to metonymy, and asserting that the latter must precede the former.[113] He writes first of a 'commonplace' or literary use and meaning of metonymy that it is 'a trope in which a term is used to denote an object which it does not literally refer to, but with which it is closely linked [...] such as when "thirty sails" means "thirty boats"'.[114] In his commonplace description the sail is not just *linked* to a boat—'thirty crews' might also be linked to thirty boats—it is *part* of it; contiguous, in other words. Evans contrasts this with a Lacanian idea of metonymy as a displacement in which links are not apparent: not linked, not 'part of', but seemingly unconnected. This research is not Lacanian, but it does *co-opt* Lacan when it suits it, 'gobbles' (to borrow from Ashworth) up undigestible bits and *decentres* those bits into something malleable, more useful than fixed interpretations.[115] *For me*, the distinction between contiguous and discontiguous displacements, a 'fundamental opposition' between metonymy and metaphor

112 Of course, Lacanians would (and have) disagreed with my understanding of Lacanian ideas, and would argue that his ideas are fluid—but I do not experience them as such, and find their opacity unhelpful. Paradoxically, my struggle to accommodate and understand them, and my failure to do so, is helpful—a struggle with language that moves me towards my own tongue.

113 In discussing Lacan, I almost always use secondary sources. It is not Lacan I am interested in, it is the pervasiveness of his ideas, the lengths that his interpreters will go to make use of them, and my dissatisfaction with this endless circling that is useful.

114 Dylan Evans, *An Introductory Dictionary of Lacanian Psychoanalysis*, London: Routledge, 1996, p. 116.

115 To 'metabolise' is an essential aspect of 'working through' in the psychoanalytical process of 'remembering, repeating, and working through'. An 'event' is integrated into (metabolised) into the present rather than intruding upon it.

is unclear. If metonymy must precede metaphor, then surely what Evans is describing as metonymy is part of a *process* of displacement; rather than a discrete component of the *form* of the displacement, it *is* displacement. An example from practice: in my rewriting and working through of Delluc's scenario, sometimes I mistranslated the name of the protagonist, Pierre, as the noun 'stone'. If framed by an understanding of the etymology of the name Pierre / Peter, such a mistranslation could be a literary displacement, a Lacanian displacement, *and* a metaphor (or simply a mistake, depending on your point of view). As I continued work on Delluc's scenario, I removed this 'mistranslation', reverting to the proper name, but this metaphor is still there; although not visible in my manuscript, the process of carrying it out informed the whole—a methodology.

Joël Dor, in *Introduction to the Reading of Lacan: The Unconscious Structured like a Language* (1998), like Evans, reads Lacan as following Freud in defining the relation between metaphor and metonymy as fundamentally oppositional, in that 'what Freud calls condensation is what in rhetoric we call metaphor. What he calls displacement is metonymy'.[116] Freud uses the term *condensation* to describe the process whereby in dreams disparate dream-elements—the themes or preoccupations of the dream—can be conflated into one. This condensation could be, for instance, of image, language, or characteristic. He uses the term *displacement* to describe important themes being displaced and covertly represented by insignificant ones—a different kind of substitution than the contiguous part-whole example of sails for ships. In this displacement it is not the sign that is displaced, but the object, a displacement that can be observed in transference. Dor's reading of Lacan is that 'metaphor and metonymy constitute *the way* in which signification is produced' and the former cannot happen without the latter.[117] Dor's '*the way*' makes more sense. To metaphorise this configuration in terms of my research-practice, '*the way*' is the intersection of my methodology and my methods, the process by which I produce the research.

116 Dor, *Introduction to the Reading of Lacan. The Unconscious Structured Like a Language*, ed. by Judith Feher Gurewich, in collaboration with Susan Fairfield, New York: The Other Press, 1998, p. 45. Dor is quoting Lacan, *Seminar. Book III. The Psychoses. 1955–1956*, ed. by Jacques-Alain Miller, trans. by Russell Grigg, New York: Norton, 1993 (*Le Seminaire, Livre III, Les Psychoses*, Paris: Éditions du Seuil, 1981) pp. 220–221.
117 Evans, *An Introductory Dictionary of Lacanian Psychoanalysis*, p. 116.

Lacanian ideas then, inform my research, but perhaps not in *the way* that they should. (Metaphor? You must read Lacan! No, I've decided I won't—except, of course, when it suits me.) My reading of Lacan—by which I mean not 'reading-as-interpretation' or even 'reading-as-understanding', but rather a *performative* act of reading—is an encounter which metaphorises and subverts his 'precise' and often diagrammatically structured theories of language by approaching them as an 'involuntary poetry', by extracting one narrative from another. As an analysand I experienced this double reading *via* the free associative process of analysis, a process in which the listening and speaking, the discourse between analyst and patient, is an acknowledged—*in my experience*—form of mutable reading: we knew that we did not quite know what we were doing; we were wondering *via* wandering. An example of this is the use I make of his 'Seminar on The Purloined Letter' (1966)[118]—an analysis of a short proto-detective story by Edgar Allan Poe (1844)[119]—in which Lacan first proposes that 'truth' can have a fictional ordering. The possibilities of this ordering, this relation, are important to ideas of strategic uses of autofiction and to ideas about the limits or insufficiencies of accepted modes of 'truthful' narration regarding the narration of traumatic events.[120] Here I want to demonstrate my act of reading as metaphorisation in relation to Lacan's text. Below is a quotation I have employed in the development of my practice submission.

Lacan writes of the Purloined Letter that 'we must immediately distinguish between a drama and its narration as well as the condition of that narration'.[121] He is distinguishing between the events that constitute the plot of the story and the manner in which the characters describe them. Lacan opens with the reasons for making this distinction:

> My research has led me to the realisation that the repetition automatism (*Wiederholungzwang*) has its basis in what I have called the *insistence* of the signifying chain. [...] As we know, it is in the experience inaugurated by psychoanalysis that we

118 Jacques Lacan, 'Seminar on The Purloined Letter', in *Écrits*, trans. by Bruce Fink, New York: Norton, 2006 [*Écrits*, Paris: Éditions du Seuil, 1966] pp. 6–48.
119 Edgar Allan Poe, 'The Purloined Letter', in *the Fall of the House of Usher and Other Writings*, London: Penguin Classics (1986) [in *The Gift* annual, New York: 1844].
120 See the chapter 'Polyphonic Selves' for further notes on autofiction.
121 Lacan, 'Seminar on The Purloined Letter', p. 7.

> can grasp by what oblique imaginary means the *symbolic* takes hold even in the deepest recesses of the human organism.[122]

This, even with my truncation, is a complicated statement, and some aspects of the quotation, such as the term *Wiederholungzwang* and Lacan's specific use of 'imaginary', are not of use to me. The two propositions important to me are 'the insistence of the signifying chain' and that 'the *symbolic* takes hold even in the deepest recesses of the human organism'. I strip out the 'linear as one directional' implications of the word 'chain' in Lacan[123]—or rather, in Bruce Fink's translation of Lacan—and metaphorise the phrase into a more fluid understanding of the interconnectedness of language. This is the 'Symbolic', in which language, taking hold of the body, brings the subject into being. The difference then, the *relations* between the drama and its narration, concerns language as it takes hold in the individual in relation to the individual's experiences of themselves, of others, of the world. This is perhaps both a simple and overreaching extrapolation, but serves to indicate, after Lacan, a loose and unrestricted sense that there is a difference between a drama and its narration in that our own personal histories and identities cannot be separated from how we have narrated them over time. Then, to see that 'difference' as mutable in relation to metaphor, and to reinterpret the 'signifying chain' as a mobile 'language event' that has more in common with a *derive* or *drift* in that 'we' (I) are wondering and wandering about where those words will take us.[124] References to Lacan's 'difference' have appeared—with slight adjustments—throughout works made during this research:

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122 Lacan, 'Seminar on the Purloined Letter', p. 6.

123 To be fair to Lacan. he is not quite as oppositional as I assert. He sees metaphor and metonymy as enfolded. He suggests that there are two chains of discourse that move in parallel—one speaking and one unconscious, and he does not always use 'chain' as linear, employing instead the idea of 'axes' of language.

124 The *dérive* (often referred to in English as the 'drift'), is a term associated with psychogeography: see Guy Debord, 'Theory of the dérive' (1956), in Ken Knabb (ed. and trans.), *Situationist International Anthology*, Berkeley, CA: Bureau of Public Secrets, 1981, pp. 50–4. The drift is an unplanned journey (traditionally a walk) through an urban landscape *via* which the walker's encounters generate new associations and relations with 'the city'. The idea of the *dérive* has crossed into other disciplines and practices: see Carl Lavery, 'Rethinking the Dérive: Drifting and theatricality in theatre and performance studies', in *Performance Research*, Volume 23, Issue 7, pp. 1–15.

> There is a difference between a drama and its telling—an event in language is to take a step, and then another. I have no *mise-en-scène* without this doubling. I am in/visible and I am audience.[125]

My adaptation of Lacanian ideas in the lines above is one that emphasises mobility, rather than structure. To be *alive to difference* is not the same as applying a structured theory to the form of such differences. To take one step and then another is not the same as assembling the steps in the enforcement of a directional mapping. In *The Life of Lines* (2015) the anthropologist Tim Ingold writes of assemblage:

> It is too static, and it fails to answer the question of how the entities of which it is composed actually fasten to each other. The principle of the line, by contrast, allows us to bring the social back to life. In the life of lines, parts are not components; they are movements. We should draw our metaphors, perhaps, not from the language of the construction kit but from that of polyphonic music.[126]

The analysand / post-analysand who is also the researcher is alive to the complexities of language—lines as movements—both inside and outside their speech. To be in / visible and to be audience is to insert the agency of the analysand into the observations of the analyst theorist.

Twenty-nine years before the publication of Lacan's 'Seminar', the British psychoanalyst Ella Freeman Sharpe writes in *Dream Analysis: A Practical Handbook for Psycho-analysts* (1937), in relation to language used by the analysand in the narration of dreams:

> Words acquire a second meaning and convey abstract ideas, but they do not lose as far as the unconscious storehouse of our past is concerned the concrete significance the words possessed when we first heard them. The individuality of the word consists

125 Emma Bolland, 'Violet', in *Over, In, and Under*, Manchester: Dostoyevsky Wannabe, 2019, pp. 78–9 [first published in *The Dreamers*, ed. Sharon Kivland, London: MA BIBLIOTHÈQUE, 2017].
126 Tim Ingold, *The Life of Lines*, Abingdon and New York: Routledge, 2015, p. 7. Ingold is using Henri Mattisse's painting *The Dancers* (1909–10) as his visual metaphor, and continues 'The dance of Matisse's painting would be called, in music, a five-part invention. As each player, in turn, picks up the melody and takes it forward, it introduces another line of counterpoint to those already running. Each line answers or co-responds to every other. The result is not an assemblage but a roundel: not a collage of juxtaposed blobs but a wreath of entwined lines, a whirl of catching up and being caught', ibid.

> in the sum of its past *and* [my italics] present significations. [...] We need to be alive to their historical past, and to the fact that that historical past will often convey the historical past of the speaker.[127]

She anticipates Lacan in the idea that words/language 'takes hold' in an individual (who is, of course, also a socialised, networked individual) in that it unconsciously (and consciously, I would say) speaks in a 'now' that is temporally layered by experience, speaks from a body that has been incrementally 'taken hold of': an historical (and I would add social) 'past-as-present' of the speaker embedded in language. Sharpe's assertion that words 'consist in the sum of its past *and* [my italics] present significations' can also be read as a non-linear chain, more a constellation of orbiting significations subject to a gravitational push and pull, which itself might be a metaphor for the anemone of the 'current situation'. If an event in language is to take a step, and then another, that is not to say that the steps all travel in the same direction.

In previous paragraphs I employ the phrase 'involuntary poetry'. This also comes from Freeman Sharpe. Or rather, it comes *via* an exchange in 2016 with my then psychoanalyst in which he attributed it to her. Or rather, I *think* that I remember that is the phrase he used, if the exchange took place at all. Having scoured her *Dream Analysis* I cannot find it. My attachment to and anxiety around the phrase, to these two words which are now integral to my methodology and to my methods, are an auto-example of the ways in which words are historically layered. The phrase has taken hold and is the sum of the past that brought me to analysis; of the relations between analysand and analyst as I experienced them; of the outcomes of analysis that enabled me to become a doctoral researcher, to work and to write and to publish, and of my deployment of the concept in my approach to artistic research.

As I write earlier, Freud uses the term *condensation* to describe the process whereby disparate elements—the themes or preoccupations of the dream—can be conflated, and this condensation, the bringing together to perform a narrative is what Sharpe/my

127 Ella Freeman Sharpe, *Dream Analysis: A Practical Handbook for Psycho-analysts*, London: The Hogarth Press, 1937. pp. 28–29.

analyst/I understand 'involuntary poetry' to mean.[128] Involuntary poetry is the telling *and* metaphorisation of the drama—a non-prosaic and mutable account. To again refer to my reading of Goffman's 'current situation', to read an involuntary poetry is to ask his question 'What is it that's going on here?', while acknowledging that it is the process of the asking rather than the arrival at an answer that is critical.

Freeman Sharpe—now acknowledged as a bridge between Freud and Lacan—is one of the first generation of psychoanalysts to come from a literary rather than a medical background. She employs literary references to write on metaphor in relation to psychoanalysis in practical and pragmatic terms: her book is, after all, subtitled 'a practical handbook'. As a researcher who is embedding the auto, she gives me opportunities in language, in *writing, speaking, and listening*, rather than in structural diagrams and complex formulae, to acknowledge my metaphorisation as a form of 'conscious' or acknowledged free-association emerging from my experiences as an analysand. She writes that 'metaphor fuses sense experience and thought in language. The artist fuses them in a material medium or in sounds with or without words. The principle is metaphor'.[129] An example: my experience of analysis—here I write as the auto—tells me that the distinction between metonymy and metaphor as speech flows between the mouths and ears of analyst and analysand is not readily apparent. Nor does it have to be. The neat dissections possible in the pages of literary or psychoanalytical theory are lost in the *current situation* of speaking and listening. Rather, the categories of metaphor and metonymy operate collectively, indistinctly, as Barthes's labouring, struggling language that speaks *towards*. This collectivity is neither a formula, nor a description, but rather a constellation or system of orbiting understandings. Metaphor, as employed in my work, is neither *just* a comparative trope nor *just* a substitution. It is a mode of thinking through a language-practice in motion, a mode of research that is *porous*, in *transit*: metaphor as that which makes language active. Rather than employ a diagrammatic, linear trajectory of Metonymy → Metaphor I think of the production of metaphor as fluid and enfolded. In

128 The cliché of analysis is that it is always dreams that are examined. In my experience the examination of a new dream was a relatively rare occurrence, largely because I don't generally remember them. However, those few that were brought to analysis did echo throughout.

129 Freeman Sharpe, 'Psycho-Physical Problems Revealed in Language: An Examination of Metaphor', in *The International Journal of Psycho-Analysis*, Volume 21, 1940, p. 201. Freeman Sharpe acknowledges the blurred boundaries between metonymy, metaphor, simile and synecdoche, and, like her, I often use the term 'metaphor' to encompass various of these other constructions: 'metaphor is the principle'.

my (unformulated) formulation I think of Ashworth's text as anemone: condensation (metaphor) and displacement (metonymy) as compression and unfurling, readable in both directions depending on which action one first observes.

2.5 The Incidents of Screenplay (a cast of characters)

One way of metaphorising the process of research regarding screenplay as artefact is to imagine it as a cast of characters, a space for an ensemble production enacting a number of encounters. To paraphrase Bal's ideas, the concept of metaphor performs methodology, does 'the methodological work' through a series of encounters with my cultural object: *LE SILENCE*.[130] Bal uses 'confrontation' rather than encounter, but I choose the latter as it implies a meeting in which the methodology, and implicitly the researcher, interacts with the cultural object in ways that are more embodied, free-associative, and psychoanalytical, rather than purely materially or formally analytical. We are characters in both the drama of the research and in its telling.

LE SILENCE, as an artefact with which to explore the concerns of my research—auto-practice and a new idea of *present*-traumatic rather than post-traumatic language, and the possible strategies of art writing and language practices—is not, at first sight, the obvious choice. Rearranged as linear, the story of Pierre being led to believe that he has been betrayed by his wife → murdering his wife → discovering that this betrayal was in fact the deception of another woman and that his wife was innocent → killing himself out of remorse, is rather a banal melodrama, structured *via* an orthodoxy of causal logic. However, it is not this isolated, ironed-out narrative that is the artefact, but the relations / encounters between the researcher, the ruptured timeline of the text, its characters, its author, its imagined / speculative production (filming, editing, dissemination), its post-production publication, and its (the film's) subsequent loss or partial loss. The artefact is expanded as I encounter it, and encountering it through the lens of metaphor produces the 'inciting incidents' of my enquiry.

130 Bal, 'Working with Concepts', p. 19.

In the terminology of screenwriting the 'inciting incident' refers to an incident that shapes the narrative of the text and film. Steven Maras notes that the industry emphasis on the 'inciting incident', or 'central conflict' as essential to cinema as a 'dramatic art', was present in even the earliest of screenwriting manuals, and that 'a major concern of early handbooks has to do with precepts of dramatic art and "proper construction", such as when Epes Winthrop Sargent insists on the importance of a basic inciting incident'.[131] Maras cites the work of Janet Staiger in tracking the dominance of the inciting incident trope from early to contemporary mainstream cinema. For Maras, Staiger characterises a historical, *conceptual* industry orthodoxy of the well-made film as one in which an inciting incident produces a continuous chain of events:

> The goal of continuous action (pertinent events only, linked causally through time and space) derived from a belief in perceptual continuity as the basis for causal logic in the physical world. Narrative continuity, verisimilitude, dominance, and clarity (visibility—and later audibility) became primary standards of the well-made product.[132]

This orthodoxy of a chain of events that are structured *via* ideas of 'continuous action' and 'causal logic' was being promoted right from the earliest decades of commercial film production in screenwriting manuals such as Marguerite Bertsch's *How to Write for Moving Pictures* (1917) in which she stresses the importance of 'the building scenes': 'that scene which shows a character broken on the wheel of life or succumbing to overwhelming odds is tremendous or farcical according to that which went before'.[133]

Craig Batty and Zara Waldeback's *Writing for the Screen: Creative and Critical Approaches* (2008) is a textbook that functions as screenwriting manual *and* as a negotiation of the creative-critical crossover required of practitioners and researchers in the academy. While, as stated above, an inciting incident is often an *event*, Batty and Waldeback also discuss the potential of a *character* to be such an incident in that they may embody an obstacle for a

131 Steven Maras, *Screenwriting: History, Theory, and Practice*, London: Wallflower Press, 2009, p. 141. Maras is referring here to Epes Winthrop Sargent, *Technique of the Photoplay*, New York: Moving Picture World, 1912, pp. 17–19.
132 Janet Staiger, 'Blueprints for Feature Films', in Tino Balio (ed), *The American Film Industry*, revised edition, Madison, WI: University of Wisconsin Press, 1985, pp. 173–92, p. 175, cited in Maras, p. 141.
133 Marguerite Bertsch, *How to Write for Moving Pictures*, New York: G.H. Doran, c.1917, p. 59.

hero to overcome; 'the gatekeeper, the henchman, the holder of vital information, and as such [...] a catalyst for the development of narrative / character arc'.[134] In relation to 'character as inciting incident' Batty and Waldeback give the example of David Mamet's screen adaptation of his 1984 stage play for the film *Glengarry Glen Ross* (1992).[135] 'His tone is oppressive yet inspirational, his dialogue cutting and sharp. His presence is such that he defines the rest of the story; he *is* the inciting incident, disturbing normality'.[136]

Mamet is generally agreed to take a structuralist view of character (and screenwriting as a whole). Steven Price writes (regarding Mamet's practice) that in a 'classically structuralist analysis [character] exists only as one term within a structure of signs, assuming its identity to the extent that it differs from, and operates in relation to, other terms',[137] and notes that 'unsurprisingly, both "personality" and the comment mode are almost completely absent from a Mamet script'.[138] If adhered to, this conceptual model restricts the ways in which I can think about character relations, character incidents, and incitements in my research. It suggests a static endpoint of relations in which there is no push and pull, no surprises, no metaphor, no flux. However, it is interesting to note that this structural *screenwriting* concept (this thesis is not concerned with film) is not inevitably stable. Price points out that while under his own directorship Mamet is able to carry his model through to production, in the hands of other directors, actors are able to give 'character' a greater sense of openness, indicating that 'character can be, as it were, 'read into'—or out of—Mamet's words'.[139] Although it is probable that Mamet's ideas were

134 Craig Batty and Zara Waldeback, *Writing for the Screen: Creative and Critical Approaches*, London and New York: Palgrave Macmillan, 2008, p. 26.
135 *Glengarry Glen Ross*, dir. James Foley, USA, 1992.
136 Batty and Waldeback, *Writing for the Screen*, p. 26.
137 Steven Price, 'Character in the Screenplay Text', in *Analysing the Screenplay*, ed. Jill Nelmes, Abingdon: Routledge, 2011, p. 205.
138 Steven Price, 'Character in the Screenplay Text', p. 206. A literary or nontechnical comment seeks to illustrate tone or emotional affect. For example: Delluc's scene note number 108, 'Les yeux de Pierre vont à la lettre de Suzie. Écriture *pareille* à celle de la lettre anonyme'. I translate the note as 'Pierre's eyes flick back to the anonymous letter and he realises that it is Suzie's handwriting'. My addition of *Pierre's realisation* to Delluc's purely visual collage of eyes and letter is a subtle insertion of a literary comment. A more overt example is given in '1.2. screenplay function and readability' in *Screenplayology: An Online Center for Screenplay Studies*, https://www.screenplayology.com/content-sections/screenplay-style-use/1-2/ accessed 28 August 2021. '*Literary Comment* illustrates the non-filmable imagery or emotional truth of a scene or character (e.g. "A tall *scarecrow-of-a*-man walks his long-haired dog down a dark street, *the way a guard might walk his prisoner down the green mile*." Literary Comment in italics)'.
139 Steven Price, 'Character in the Screenplay Text', pp. 206–7.

informed by structuralist film theory it is also important to note that the meaning of the term 'structuralist' as employed in discourses on screenplay craft is distinct from that in linguistics or film theory.[140] Structuralist film theory built on semiotics in order to construct a 'language' of film that organises meaning in ways predetermined by the medium itself—the Saussurean principle of linearity whereby meaning unfolds in a single direction. Thus, even with the use of flashback, from the viewer's point of view, from the aspect of the gaze, meaning unspools from the reel *as it is played*.

Christian Metz, whose *The Imaginary Signifier: Psychoanalysis and Cinema* (1982) brings together structuralism and psychoanalysis, positions the screenplay as the film's unconscious, but does this in such a way that the screenplay as signifier is cut adrift from signified—that is, having the screenplay disappear, erased from the language system once the film is made, paradoxically undermining his own structuralist model, wherein there cannot be one without the other.[141] In the culture of screenwriting craft 'structure or structural' most often refers in a common-sense way to specific elements of the screenplay: the structure of a scene, the structure of a 'character arc', the classic 'three-act structure' of a screenplay, and so forth.

The emphasis on craft in this use of 'structure' is suggested by the recurring attribution, in screenwriting manuals, of specific structural devices to named masters-of-their-art. Denny Martin Flinn, in *How Not to Write a Screenplay: 101 Common Mistakes Most Screenwriters Make* (1999), lists, among others, Syd Field's three act paradigm, Robert McKee's five part narrative, John Truby's seven major steps, Linda Seger's eight sections within three acts, and Joseph Campbell's fourteen part 'Monomyth', many of these drawing on elements of classical Greek drama.[142] Flinn writes on structure that the screenwriter should think of a 'movie as a good roller coaster ride', as:

140 Mamet studied drama and literature at Goddard College, a progressive arts and humanities college in Vermont, and went on to teach drama there in 1971.

141 Christian Metz, *The Imaginary Signifier: Psychoanalysis and Cinema*, trans. Celia Britton, Annwil Williams, Ben Brewster, and Alfred Guzetti, Bloomington IN: Indiana University Press, 1982 [1977], pp. 27–32.

142 Denny Martin Flinn, *How Not to Write a Screenplay: 101 Common Mistakes Most Screenwriters Make*, New York: Lone Eagle, 1999, pp. 153–4.

> a rising line of dramatic action. Or a linear development of related dramatic incidents resulting in a dramatic resolution. Or a sequence of accidents, each following inevitably on the heels of the preceding one. Call it a plot.[143]

In the text of *LE SILENCE*, Staiger's 'goal of continuous action (pertinent events only, linked causally through time and space)' (see above), can be identified in both plot and character. The plot, though written—and presumably filmed and edited—in a sequence of disorder, is a clear narrative of cause and effect. *LE SILENCE* is a study of the emotional introspection of a bourgeois man—the two women in the story written as one-dimensional image-signs that function as incitements for Pierre, who is further fleshed *via* taste and style. Despite the disorientation of the visually experimental structure of the scenario, Delluc's narrative is an orthodoxy of violence that from the point of view of its author and protagonist 'makes sense'. I read 'into and out of' the problematic nature of Delluc's text, and refute its 'sense'. My research is anti-structuralist in that it employs metaphorical devices to breach the enclosures of such sign-systems.

Sue Clayton highlights the restrictive hegemony of a systemised model in regard to the persistence of structuralist—in its common sense meaning—screenwriting in Hollywood film, particularly as laid out in 'how-to' manuals:

> These texts [...] propose an Aristotelian structural model apparently derived from classical Greek theatre, which is paradoxically claimed to have universal application, and is proselytized around the world by McKee, Root, Field, Seger *et al.* These influential gurus [...] propose a 'three-act' model of the flawed or 'conflicted' hero who follows a linear arc of character progression from stasis to destabilization (the 'inciting incident'), crisis and resolution. In this way they characterize classic Hollywood and European cinema, and advocate its structural principles and narrative values as a set of rules to writers globally.[144]

Clayton argues that this model presupposes a particular type of human subject: 'characters who are self-willing, self-aware, able to affect and change their world in an

143 Flinn, *How Not to Write a Screenplay*, p. 152.
144 Sue Clayton, 'On Screenwriting Outside the West', in *Analysing the Screenplay*, ed. Jill Nelmes, London and New York: Routledge, 2011, pp. 175–197, p. 177.

uncomplicated linear continuum of cause-and-effect',[145] and that in terms of cultures outside the West, such structural narrative and character models are not 'universally applicable'. She cites, among many other examples, instances of South East Asian cinema in which circular or repetitive narratives are common, and Buddhist cultures 'where there is a very different concept of the human subject-self', in which the Hollywood concept of 'heroic' would be anything but. Clayton is describing forms of screenwriting which, rather than following a causal arc, employ devices such as incremental metaphors, imagist lexicons, unexplained dialogue, or musical tropes. However, she does this without once referring to actual screenplays or scripts in any form, appearing to be writing about the resultant films. She employs—consciously or unconsciously—an orthodox hierarchy whereby the script disappears into the film. This is the hierarchy that *via* the uncoupling of text and film I resist. Reading Nelmes, I am left to imagine the scripts, to metaphorise them from her allusions to images—an incitement that mirrors my encounter with Turim's commentary on *LE SILENCE*. Concluding, Clayton writes that 'it is telling how [such writers] privilege the visual elements of storytelling over the verbal',[146] prompting me to visualise their scripts from her descriptions of their films, reversing the usual direction of reading. What I picture is not the 'pictures' of the films, but the materiality of the page and the back and forth of writing and reading that precedes them.

145 Sue Clayton, 'On Screenwriting Outside the West', p. 178.
146 Sue Clayton, 'On Screenwriting Outside the West', p. 194.

Practice Interlude #2: Remembering, Repeating, and Getting Stuck

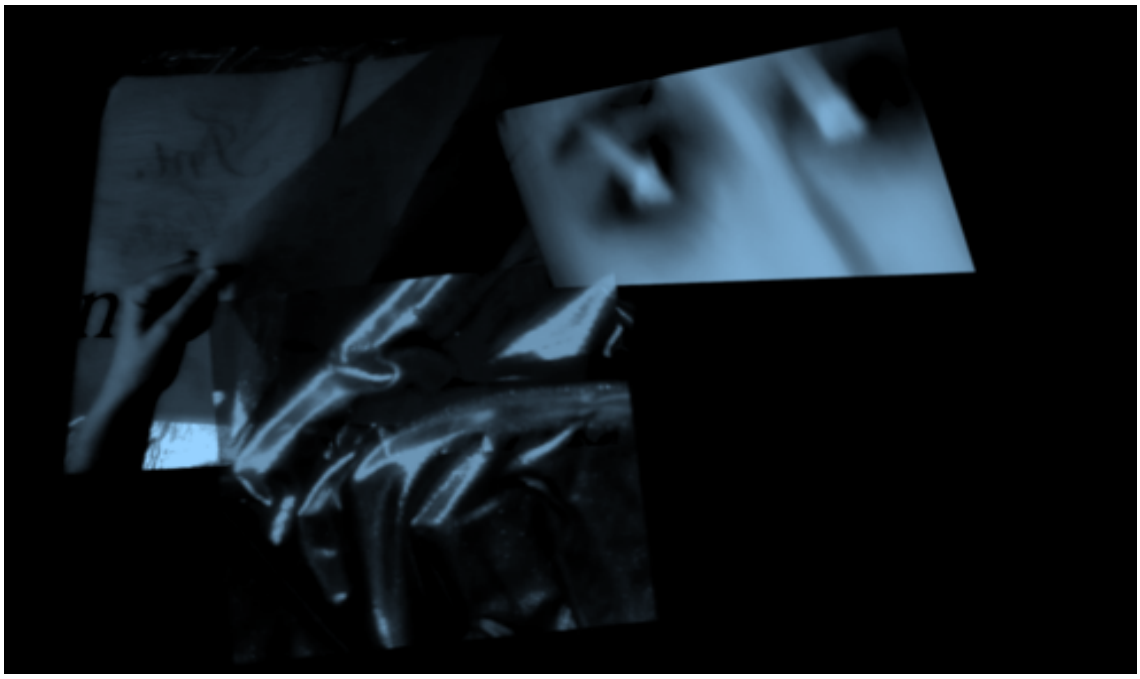

Fig. 4. Video still from performance backdrop experiments, 2017–18, subsequently abandoned, and now (perhaps) to be among the images to be reconsidered, repurposed, for the page.[147]

I grapple with Delluc's script and become looped, 'researcher-GIF', unable to *work through*, to move beyond scenes 1–13, trapped in a reductive idea of spectacle in which I am the subject of spectacle rather than being the subject that thinks and writes the spectacle, trapped as traumatic self-observer. The relations between the practice and the research are self-conscious, strained. A performative research of the worst kind, overblown, full of affectations that serve no purpose. They illustrate rather than drive each other. There is no agility, no resistance. I cannot find my way. I am still thinking of screenwriting's relation to film by making film. I speak too loudly. (I cannot keep quiet.) I feel disoriented

147 These video backdrops featured several of the components, that metaphorically 'tint' my research. The hand, turning through the pages of the drawings I made using paper stolen from a psychiatric hospital, the silver lamé, a reflective, refractive, slippery materiality, the eyes that are animate in the confines of a frame. The eyes are those of the silent era film star Louise Brooks, in *Pandora's Box*, dir. Georg Wilhelm Pabst, 1929. In opposition to the shooting of a woman by a man that occurs in *LE SILENCE*, in *Pandora's Box*, Brooks's character Lulu shoots a man. Brooks's portrayal of Lulu is still regarded as one of the most 'modern' portrayals of women's sexuality. Pamela Hutchinson, in *Pandora's Box*, London: BFI Classics/BFI Palgrave, 2017, in analysing Lulu's character emphasises this as the provocation for the male characters' desire for her turning into hate.

by a frenzy of dissemination, tied to the performance of the conference,[148] tied to a literal idea of *being the benshi*, the romance of being the film poet, writing and rewriting those first scenes for one, two, and more voices.[149]

Fig. 5. Performing a very early version of *Instructions from Light* rewritten as film narration for two voices, with the artist Victoria Lucas (left), at the conference *A Feminist Space at Leeds*, University of Leeds, 2017. Photograph, Helen Clarke.

148 One of four conference papers given in 2017, 'The Iris Opens/The Iris Closes', at *Future Imperfect*, Plymouth University, built on the idea of the *benshi* and attempted to perform to film fragments in a way that embodied trauma. The fragments were sound-tracked with breathing and a Dictaphone turning on and off, played at a deafening volume, my reading spot-lit, pages thrown to the floor as I went along. Not everyone was happy—'I just wanted to hear the words'—but I came away with a new sense of the performative possibilities of speaking and listening.

149 In Japan and Korea silent film was narrated and interpreted by *benshi*, 'film poets'—who would sometimes even subvert a narrative in acts of rebellion—for instance, in Korea as acts of resistance against Japanese colonial rule. The presence of the film poet was a factor in silent film persisting in Japan well into the nineteen-thirties. In 2016, just a few months into part-time research, and before I had come across the tradition of the *benshi*, I took the research to two conferences. One was delivered as a performance during which I whispered—embodying the idea of silence and of not being able to be heard: 'Talking to Myselves: voice manipulation as methodology of affect', at *Moving Performances*, St Aldgates College, University of Oxford. Perhaps aptly, I have since lost the script I used for this.

I am invited to contribute an article to a journal.[150] I am compromised by its layout and style, which I experience as a violent space. Their insistence on Harvard referencing controls and changes the structures of my writing and I am angry that the erasure of first names erases the genders of scholarship, defaults to the male. I turn it into a trauma (though perhaps it is). I am furious that a journal cannot accommodate, *comprehend* my layout of the script section, and that I have to rewrite it to fit on their page. And yet...

Scenes 1–13 show Pierre alone in his elegant apartment, smoking, reading the newspaper. Next to him is a photograph of a woman and a handwritten letter. Close-ups of Pierre's hand holding first the photograph and then the letter. His other hand holds his cigar, smoke curling in the lamplight. He opens the letter and smells the perfumed paper. The letter tells us that Suzie is coming to take him to the theatre. The photograph animates and we see Suzie's face, smiling, eyes flashing, and then:

> In the photograph: a scene at the theatre, the intermission is ending. Suzie, in evening dress, waits at the threshold of the box. Pierre greets her with a kiss of the hand. The lights go out. Through the open door we see the limelight; the dazzle of the stage.[151]

Suddenly I understand that 'stuckness' is the site where key observations and methods are formed—I cannot explain this, only to suggest that the materiality of practice is a thought-crucible. My method of translation fully uncouples from 'conceptual exercise,[152] and I commit to the effort of 'doing-it-right' in which the efforts and failures become integral to the work. I begin to pull assertively at hierarchies of 'looking', and my writings-about-looking are acts of resistance regarding ownership and control; poem-critiques of the

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150 Emma Bolland, 'The Iris opens/The Iris closes: Le Silence #2 Scene Notes 1–13', in *Journal of adaptation in film & performance*, Volume 11, Issue 2, 2018, pp. 203-216.

151 Delluc, *LE SILENCE*, p. 45. My translation of *Vision de Suzie en robe de soirée, au théâtre, sur le seuil d'une loge où elle va entrer. C'est la fin de l'entracte. Pierre la salue, lui baise la main. Les lumières s'éteignent. Par la porte ouverte de la loge on voit la tache flamboyante de la scène.* My translations of Delluc's notes are not always literal—they are often adapted to embed the instructions and visual/emotional *affect* as could be understood by a contemporary reader of a screenplay. As I might read the script and visualise the tone of the film. I am inserting 'comment mode'.

152 In a work tangential to the research, completed and published during the course of the PhD, an essay by Freud, 'Screen Memories', trans. by David McLintock, in *The Penguin Freud Reader,* ed. by Adam Phillips, Harmondsworth: Penguin, 2006 [*'Über Dekkerinnerungen'* in *Monatsschrift für Psychiatrie und Neurologie*, Issue 6, Berlin, 1899] 541–560 was translated using a process whereby the phonemes in the German were translated either homophonically or associatively—'*Behandlungen*' became 'hand-breath'. Emma Bolland, *Over, In, and Under*, Manchester: Dostoyevsky Wannabe, 2019, p. 13.

hierarchy in which his emotions, his memories—his version of events dictate the response to his gaze. I thought about the animated photograph in terms of the throat, the tongue, the efforts of speaking trauma. I asked (of the space between photograph and film):

> Are GIFs photographs that retch, or films that stutter? I wonder, are we looking? Or do we watch? Are we writing in space, or in time?[153]

I move forward through Delluc's scenario, translating, metaphorising, and interrupting by, considering the 'white spaces' of the screenplay as arenas for thought experiments, asking what it is to be controlled by the eye of another, what that does to the eye / I of the self. In a flashforward that involves a flashback, I reach through time for a drawing I made just four months into the research and extract a small detail, a collage using the eyes from the dream scene in Alfred Hitchcock's film *Spellbound* (1945), and insert it into the text.[154] I take it out again. I am not quite ready for the return of the image.

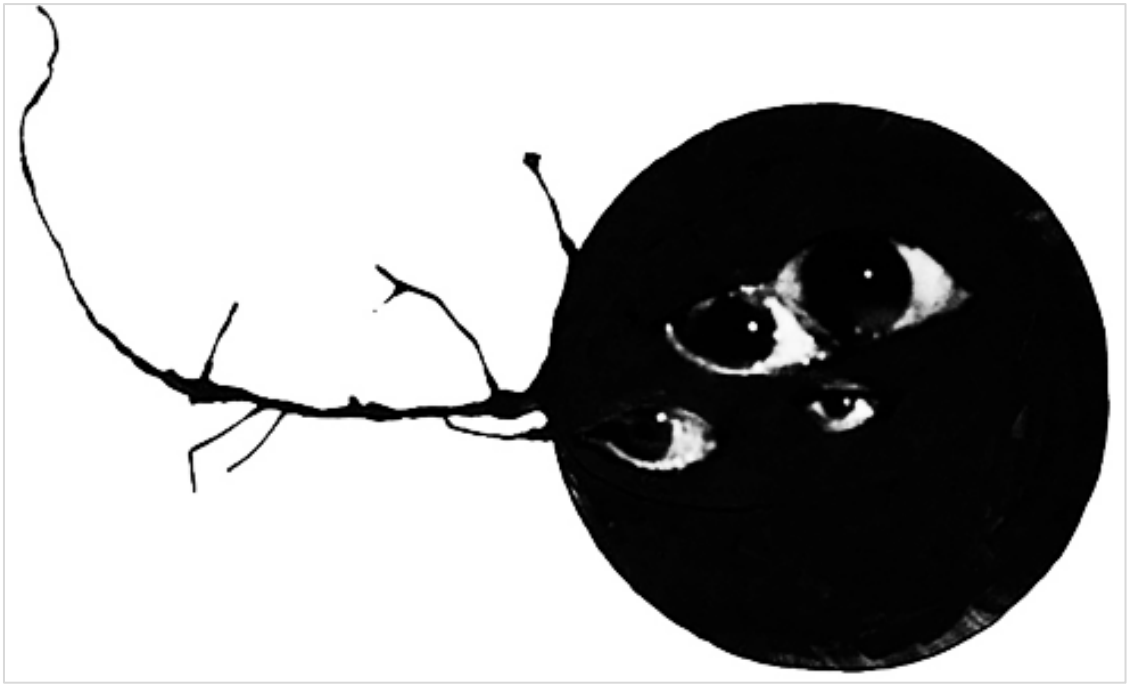

Fig. 6. Collage test for *Instructions from Light*. Gouache and photocopies on paper.

153 Manuscript draft of *Instructions from Light*, p. 27.

154 *Spellbound*, dir. Alfred Hitchcock, USA, 1945. The eyes are taken from the dream sequence, for which the sets and effects were 'visioned' by Salvador Dali (his concepts realised in the sets by William Cameron Menzies, who is uncredited in the film). The eyes are an obvious visual reference to Dali's previous collaboration with the surrealist filmmaker Luis Buñuel on *Un chien Andalou*, dir. Luis Buñuel, France, 1929. See Marc Strauss, 'The Painted Jester: Notes on the Visual Arts in Hitchcock's Films', in *Journal of Popular Film and Television*, Volume 35, Issue 2, pp. 52–6, 2007.

3. Instructions from Light: Scenes from a Speculation on Screenplay

3.1 Poetic Screenplay (untethered texts and prose librettos)

This chapter, like a narrative written as flashback/flashforward, oscillates between early and contemporary ideas of screenwriting, demonstrating a teratological approach to screenplay as a metaphorical site. In exploring the potential metaphors of screenwriting as an artist's performance and writing practice I draw on early forms of screenwriting, early modes of film performance, and on the aspects of the contemporary screenplay which do not appear on the page. The screenwriting theorist and historian Steven Price refers to 'the relations between screenplays and other, less formal, textual and verbal communications', proposing that the act of screenwriting becomes 'not so much the issuing of a set of instructions as the development of a conversation'.[155] Price is writing about what does not appear on the page: the conversations that inform the evolution of the manuscript *and* the conversations that emerge around the manuscript as it is used during the process of production, and about the written annotations, notes, or emails that appear on or orbit the page as textual satellites. Like Freeman Sharpe's idea of language as a sum of past and present, the screenplay is a constellated document, not a linear one. These separations, gaps, and speculations are the potential spaces for expansion where a practice unfurls—the spaces for the expanded screenplay.

Such ideas of the informal, those I identify as the unanchored, untethered written or spoken texts, inform my focus on the early histories of European screenwriting. Rather than the idea of the screenplay as a blueprint, a set of instructions, the scenario could be described as a 'prose libretto'—a term used by Price—possessing a poetic rather than instructional relation to its companion film.[156] In *The Modernist Screenplay: Experimental Writing for Silent Film* (2020), Alexandra Ksenofontova notes that French silent era poetic screenwriters saw their emerging genre as a form that challenged normative ideas of what constituted 'literature', in that their 'potential transformation into a film opposed the

155 Price, *A History of the Screenplay*, p.18.
156 Price, *A History of the Screenplay*, p. 114.

notion that literature generates no material change in the world'.[157] It is unclear exactly what she means by material change, but it seems that she refers to the material change of page into film, word into image, rather than material change in any social or political meaning. Viewed with hindsight, this idea, despite the experimental nature of these 'poetic scripts' themselves, *could* be seen as precursor of the orthodox view that privileges the film over the script: the opposite of my position when 'writing through' *LE SILENCE*.

Despite my hindsight (there, perhaps a lapse into teleology), like Claudia Sternberg's ideas of screenplay as literature in flux (explored below), Ksenofontova's idea of a text that is generative *of something new* in terms of an idea of literature, of language, rather than something merely consumed, becomes an important metaphor. It allows me to explore the possibilities of alternative modes of writing and speaking trauma that go beyond those of lamentation, therapy, or witnessing—to develop modes that have a creative-critical agency in addressing traumatic experience. Like the dislocated modes of writing I employ, the untethered natures of certain early forms of screenplay offer me the prompts for such agency.

The status of writing in European silent film is highlighted by Price, who notes that between 1913 and 1924 a number of films in Germany were credited to writers rather than directors (for example, Carl Mayer and Hans Janowitz for *The Cabinet of Dr Caligari* (1920), rather than director Robert Wiene), and that this was 'legitimised partly by the perception of the writer as a film poet', citing Siegfried Kracauer in calling Mayer's work 'screen poems'.[158] Mayer's scenario for *Sunrise* (1927) indicates what is to be seen on

157 Alexandra Ksenofontova, *The Modernist Screenplay: Experimental Writing for Silent Film*, London and New York: Palgrave Macmillan, 2020, p. 65. I would question the use of 'experimental' in Ksenofontova's title, or at least distinguish it from the term as understood in contemporary culture: modes that are opposed to or question or seek to stretch or shift the boundaries of the orthodox. The screenplays she examines were written at a time when an industry orthodoxy had not been fixed, or was gradually emerging. Moreover, those writing, directing, and otherwise making film were emerging from an established film education or apprenticeships—there were no industry aligned film schools. What Ksenofontova describes is in fact a *constellation of approaches* with their origins in a variety of disciplines.

158 Price, *A History of the Screenplay*, p. 105. The term 'film-poem' as used by Kracauer refers specifically to modes of screenwriting. It is not to be confused with the use of the term to describe work by artists and filmmakers such as Margaret Tate or Maya Deren, or the use of the term in describing works wherein poems are narrated with accompanying footage, as in Tony Harrison's *Gaze of the Gorgon*, 1992.

screen, but is also, formally, a poem.[159] Price's exemplar is the Soviet director Eisenstein's scenario for *October* (1927), described by Price as a 'prose libretto' that functions as a scenario 'because it *didn't* need to anticipate the film in anything more than approximate narrative or emotional terms.'[160]

> Gold, / precious stones, / shimmering lights covered the tsarist crown, the imperial sceptre and the autocratic orb. / The gold glittered, / the lights shone, / the gems sparkled, / until... until women's bony fists rose out of the queues of the hungry... / The orators of the petty-bourgeois party poured forth like balalaikas. / The telegraph machines tapped away like trilling nightingales. TO ALL... TO ALL... TO ALL... / But, like ammonia hitting the nostrils, a question sprang to the eyes: T-O A-L-L?'[161]

These forms have persisted in industry screenwriting—at least in draft form. Emeric Pressburger's handwritten draft for *A Matter of Life and Death* (1946) contains lines such as:

> This is the system of the sun, / the planet rotating towards us is the Earth, / Over Europe there's night… / this tiny pinpoint of light is a burning city […] / Can you hear the foghorns? Even the big ships are frightened. / The air is full with radio...[162]

Pressburger is drafting the opening voiceover to the film. Although not intended as instructional in the normal sense of scene setting, a viewing of the opening scene of the film clearly shows how his narrative shaped the design and cinematography of the film—a demonstration of Ksenofontova's idea of film-literature generating a form of material change. In the final section of this chapter I return to an idea of 'film poetry' in exploring modes of performance and of writing 'on, for, and with the screen'.[163]

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159 'And now: as though visualising their thoughts, everything is fading away before extreme happiness. / The houses grow indistinct. / Slowly sinking into the ground? / And also all the carriages and rolling traffic? / While we see just the two strolling along. / Through fantastic spheres'. Carl Mayer, excerpt from the scenario for *Sunrise* (1927) (uncredited translation, in Price, *A History of the Screenplay*, p. 113).

160 Price, *A History of the Screenplay*, p. 114.

161 An excerpt from Sergei Eisenstein's numbered scenario notes for *October* (1927) (uncredited translation, in Price), pp. 116–7.

162 My transcript of a page from Emeric Pressburger's handwritten first draft for *A Matter of Life and Death* (1946), London: British Film Institute Reuben Library, Special Collections, EPR–1–25–1.

163 Sawtell, Louise, 'The paperless screenplay: writing on, for, and with the screen' in *Journal of Writing in Creative Practice*, Volume 9, Issue 1–2, 32–46, p. 1.

3.2 Flashback to an Archive (how not to read a screenplay)

It is approximately a week before I will become aware of Louis Delluc and his scenario *LE SILENCE*. I am at the British Film Institute in London, seated in a booth designated for the examination of artefacts from their special collections. Outside, the Thames and the South Bank are ablaze with sunlight, the riverside noisy with crowds and food stalls. Inside, the library is silent, the gloom of my booth lit by a dimmed reading lamp, set at the maximum lux level (fifty lumens per square metre) allowed for the examination of old and fragile manuscripts. My gloved hands and the document I examine are encircled by a pool of sepia light, the shadow of my bent head an anonymous silhouette shaping the page. I am as much the subject as the text I examine. If I were to flash forward, the image would recall the opening scenes of *LE SILENCE* wherein a document and the hands that are about to pick it up are similarly encircled. The document in that instance is a letter, a *purloined* letter in Lacan's sense in that it is a communication not stolen, but *delayed*. This vignette, the SCENE as I write it, is simultaneously metaphorical, psychoanalytical, cinematic, and literary. The poet Rosemary Tonks, writing in the late nineteen sixties, evokes a conflation of scene, screen, and text in her poem 'The Sofas, Fogs, and Cinemas': '(t)he light is as brown as laudanum. / ...the fogs! The fogs! The cinemas / Where the criminal shadow-literature flickers over our faces...'.[164] I hold this sepia atmosphere in my head as I begin my examination.

164 Rosemary Tonks, 'The Sofas, Fogs, and Cinemas', in *Bedouin of the London Evening: Collected Poems and Selected Prose*, Hexham: Bloodaxe Books, 2014. Tonks (1928–2014) published two collections, *Notes on Cafés and Bedrooms*, London: Putnam, 1963, and *Iliad of Broken Sentences* London: Bodley Head, 1967, 'a hymn to 60s hedonism set amid the bohemian night-time world of a London reinvented through French poetic influence'. In the early nineteen-seventies she disappeared, her books went out of print, and it was speculated that she had died. Following her death, it was found that she had suffered several medical and personal tragedies leading to rapidly deteriorating mental and physical health. She forsook literature, began using a different last name, and became a fundamental Christian—after which she read no books other than the Bible—living anonymously in Bournemouth for over thirty years. 'The Sofas, Fogs, and Cinemas' ends: '— All this sitting about in cafés to calm down / Simply wears me out. And their idea of literature! / The idiotic cut of the stanzas; the novels, full up, gross. / I have lived it, and I know too much. / My café nerves are breaking me / With black, exhausting information'. See Neil Astley, 'Rosemary Tonks obituary', 2 May 2014, https://www.theguardian.com/books/2014/may/02/rosemary-tonks accessed 30 August 2021.

The document before me is the annotated scenario *The Single Man* (c. 1919), written by Eliot Stannard,[165] adapted from the play by Hubert Henry Davies,[166] for A.V. Bramble's film of the same name.[167] Stannard was writing the scenario around the same time that Delluc was writing *LE SILENCE*,[168] working at a time when some British film companies were employing visual strategies closer to European than American cinema. The Stannard scholar Ian Macdonald—instrumental in establishing Screenwriting Studies as an academic discipline and co-founder of the International Screenwriting Research Network—refers to the British approach as employing a 'richer, more mosaic-like sense of impressions',[169] than the more rapidly industrialised cinema of the USA, a phrase that recalls Turim's descriptions of Delluc's montaged, impressionistic approaches. Unlike Delluc, Stannard did not direct his own scripts, but like Delluc he had a similar sense of his own importance, that of a proto-auteur having a 'firm view of what screenwriting was; a personal system of poetics that allowed him to work with confidence',[170] and an 'increasing sense of himself as *eminence grise*'.[171] Quasi-biographical details regarding both Stannard and Delluc are important. They are 'the singular men' (to play on Stannard's title) who are authorially defied when, as a researcher, I deliberately metaphorise their scripts: read them as more than a blueprint for a film, read them in the *wrong* way, and in the case of *LE SILENCE*, translate, rewrite, and transform it.

Stannard's script was not the document by which I had expected to be entranced. I had ordered a range of items that dealt thematically and materially with my concerns in the form they took at the outset of my research. Psychoanalytical and poetic themes together with the construction of dream sequences were supplied in the form of a bound studio script for Hitchcock's *Spellbound* and a dialogue-only loose manuscript for Jean Cocteau's

165 Eliot Stannard, *The Single Man*, c.1919, manuscript, London: British Film Institute, Special Collections, EST4.
166 Hubert Henry Davies, *The Single Man*, first produced 1910, published in *The Plays of Hubert Henry Davies*, London: Chatto and Windus, 1921 [W. H. Baker & Company, 1914].
167 A. V. Bramble (dir.) A Single Man, UK, 1920.
168 Both of these scripts offer me the strategies of reading in a different way to the one intended, and to 'write through' and 'read through' to produce an alternative text. They also provide examples of the working script as 'literature in flux' (the Stannard) and the erasure of the *traduction-retour* (the Delluc).
169 Ian W. MacDonald, *Screenwriting Poetics and the Screen Idea*, Basingstoke and New York, 2013, p. 132. Here, MacDonald is drawing on Christine Gledhill's work in *Reframing British Cinema 1918–1928: Between Restraint and Passion*, London: British Film Institute, 2003, and elsewhere.
170 MacDonald, *Screenwriting Poetics and the Screen Idea*, pp. 138–39.
171 MacDonald, *Screenwriting Poetics and the Screen Idea*, p. 140.

film *Orphée* (1950).[172] Derek Jarman's sketchbook 'scripts' for his film *The Last of England* (1987) were to be my example of a radical/romanticised 'experiment'.[173] However, despite my careful thematic selection, my methodological approach was instead informed by a free-associative and metaphorical reading of the functional and business-like marginalia, the informal 'working spaces' of *A Single Man*—a document I had asked to examine not because of any radical, psychological, or poetic qualities, but because of its age and its status as a working, annotated script.

I experienced the duration of the encounter as a complex series of transformations that revealed themselves incrementally: the auratic, the material, and the functional came together to suggest something autonomous.[174] Rather than the script being erased by the production of the film, my reading, my encounter with the script erased the film. I no longer needed to think of it. The script, or rather, the idea of script, was now my focus. The presence of these unofficial voices of annotation rendered the 'single man' of the title redundant. The experience of handling an object that was almost a hundred years old, a subjective interpretation of and an emotional succumbing to its temporally palimpsestic textual components, and the materially visible effects of age added to its polyphony. The document, slightly smaller than A4, was typed and handwritten on different coloured papers, with individual scenes seeming to alternate between papers of cobalt blue and white, larger sections separated by the intervention of yellow. The layout used as many as five different margins on a single page—more than employed in contemporary industry layout. Various charts were hand drawn in pen and pencil, and the typed sections, while mostly black, occasionally flashed red or blue, at times suggesting a purposed allocation of colour, at others, the vagaries of the typewriter ribbon. The whole was prefaced by a

172 Jean Cocteau, *Orphée*, English subtitles (manuscript sheets) and dialogue script (French), London: British Film Institute, Special Collections, SCR–13666.

173 Derek Jarman, *The Last of England*, sketchbooks and other ephemera, London: British Film Institute, Special Collections, ITM–18978, Box 37. Despite their material nature (including drawing, collage, and other visual annotation), in the moment of reading, the Jarman sketchbooks seemed too *self-conscious*, too complete in relation to their outcome.

174 I use the word 'auratic' in relation to Walter Benjamin's idea of the 'aura' as that sense or quality of specialness that is culturally bestowed on works of art that are considered to be unique—a quality that is problematised by the technological possibilities of reproduction. Walter Benjamin, 'The Work of Art in the Age of Mechanical Reproduction', trans. by Harry Zohn, *Illuminations*, ed. by Hannah Arendt, London, Pimlico, 1999 ['*Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit'*, *Zeitschri für Sozialforschung*, Munich: Deutscher Taschenbuch Verlag, 1936].

chart listing every location to be used (the tennis court, the country pillar box, the garden wall…), and assessed the number of shots and days needed for each (Robin's study, 85 shots, 6 days), cross-matching all this information with each actor to calculate the number of days that they would be employed.[175]

A second preface to the screenplay listed the actors by their own and their character's name, with their home addresses, their out-of-character location. I read this as their movement between a 'real' world and a 'fiction' world: the locations and spaces of document space. Through the process of a wilfully ahistorical reading the pages became a space in which I animated and inhabited these moving bodies. A chromatic invocation of the seen and unseen was found in the costume notes handwritten on the back of each scene page in which the underlined names of the appearing characters were followed by a short list of clothes and accessories: 'Isabella' reconfigured through her scenes by colour: Isabella ivory brooch, pearl necklet […] brown costume, pink blouse… Isabella green skirt, white blouse… Isabella blue dress…[176] My 'picture eye'—a term coined by Bertsch and on which I expand below—conjured these items, favouring the blue dress (I imagined the blue a slightly greyer version of the cobalt of the scenes pages—a faded 'smalt' or a dull 'cerulean'), but my drift was disrupted by the sudden 'oh!' of realising that these colours were invisible to an audience, obliviated by the contemporaneous black and white of the film-stock. In terms of my metaphorised reading these coloured lists were a form of flashforward, a projection into the age of the technicolour: present and past conflated.

Another incitement of Stannard's script were the lists of numbers jotted in pencil at the top of each scene: '70ft, 25ft (retake 20 – retake 15), 20ft – 1 still, 20ft (retake 30)'.[177] At first it was not clear what the figures meant, but after re-reading each scene I understood that the figures referred to the footage of film used. A prosaic annotation of accounting was metaphorically transformed into a material measurement of time, spooled in the form of a celluloid scroll. The pewter strokes of the lead pencil caught the low light of the reading room, shimmering above the surface of the matte paper, and I thought of this captured time as a form of memory that hovered parallel to the plane of the present, the

175 It is unclear who drew up these charts, or inscribed the various marginalia, but it is likely that multiple 'authors' contributed as the document passed from hand to hand.
176 Summary of my transcription.
177 Extract from my handwritten transcription.

retakes as the repetitions of trauma, the stills as dissociative pauses that struggle for words. Usually, the footage for the retake was shorter than the first, but occasionally it was longer. This was a materiality of time and memory playing out in the projection of my imagination as a flicker of amendments, repetitions, elongations, and compressions: furling and unfurling like Ashworth's anemone.

This encounter with the materiality of a working screenplay gave me the subtitle of my practice submission: *Instructions from Light (iris opens / iris closes)*. In the orthodoxy of contemporary screenplay, the phrases 'fade in', 'fade out', and 'fade to black', themselves redolent of a shifting consciousness, are used to describe a particular kind of entrance and exit into a scene. *The Single Man*, however, employed the phrases 'the iris opens' and 'the iris closes'. Read from the correct historical viewpoint, this iris refers to the construction of the camera's shutter, and to the effect in many early and silent films that such in-and-out fades, rather than being an all-over dissolve as is familiar today, start from a point of light in the centre of the screen, which expands into a circle of light gradually revealing the entire screen image, and close in a similar fashion—the darkness encroaching from the perimeter of the frame like the closing of an eye. This subjective, ocular meaning of 'iris' is the one that I employ: the eye seeing and not seeing, a blinking in and out, a disintegration of narrative, the dissociative spaces of trauma. I return to Guldin's idea of 'the metaphoricity of a word' depending on a literal meaning that is not stable, that 'varies in time and space'.[178] Reading and writing across the hundred and two years since Stannard's screenplay was written, the words 'iris opens' and 'iris closes' took hold of me, were enlivened by Freeman Sharpe's 'past and present significations'.

Over two days of reading, transcribing, thinking, writing, and drawing (no photography of the Stannard archive is allowed) the speculative methodology of metaphor outlined in the previous chapter emerged. The low light levels and the slow silence of the reading room together with *my* historical past—the auto—and my present concerns—the research—provided the *mis-en-scène* for an immersion in a free-associative method where meaning was not fixed but subject to mutable and subjective discourse.

178 Guldin, *Translation as Metaphor*, p. 70.

3.3 Emerging Orthodoxies (poetics and purpose)

Screenwriting Studies as an academic discipline carries out different readings from that outlined above. In *Screenwriting Poetics and the Screen Idea* (2013) Macdonald examines not only Stannard's screenplays, but also his writings on the art of the scenario. Like Delluc, Stannard writes and speaks about cinema and screenwriting:

> His intellectual rationalization of how screenwriting could and should function shows a sense of discovery, even experimentation, with this new form; and some of his conclusions foreshadow later film theory. [...] Stannard's first article in May 1915 outlines the differences with other literary forms in an attempt to describe what scenario writing is.[179]

Macdonald identifies Stannard's statement that 'kinematography tells stories by means of gestures – therefore let your plots be replete with action',[180] as a key insight into the craft of screenwriting.[181] It is not what the characters *say*, but what they do. From a present perspective, this might seem obvious given that the early days of cinema were, at least in terms of diegetic sound, emerging from the reel, from the film print, 'silent', but the idea of a visual storytelling which the screenwriter must nonetheless tell with words persisted as the central tenet of contemporary screenwriting orthodoxy, and continued to be developed across continents.

In the USA, Bertsch writes of the work of 'the picture eye' in interpreting a written or aural narrative, the picture eye that is the 'persistency of the human mind to visualise, to people space with mental images'.[182] She considers the task of the 'photoplaywright' to be one of 'disciplining' this universal trait. To use contemporary language, one might say that 'picture eye' is the capacity to subjectively and affectively 'storyboard' language in a

179 Macdonald, *Screenwriting Poetics and the Screen Idea*, p. 140.
180 Eliot Stannard, 'The Scenario Writer as Author'. *Kinematograph and Lantern Weekly*, 27 May 1915, p. 82.
181 Macdonald, *Screenwriting Poetics and the Screen Idea*, p. 140.
182 Marguerite Bertsch, *How to Write for Moving Pictures: a manual for instruction and information*, New York: George H. Doran Company, 1917, p. 42.

sequence of internal and personalised image-actions through which one might visually inhabit the text:

> We [all] have the feel, the colour, the very smell of things, until they are more real to us than reality itself. We are they, they are we, so hopelessly intermingled that we have lost ourselves, and exist again in those who have absorbed us. All this is the work of the picture eye.[183]

The frame of the 'picture eye' may also be applied to the ideas of Delluc: his introduction to *LE SILENCE* articulates the importance of a *visual* writing in order for film to transcend what in literary terms might be rather ordinary narratives. He suggests that his simple story, one he describes as stupid and mundane, transcends itself because it is a story enacted by a single character: *J'aurais voulu que le spectateur eût l'impression que LE SILENCE avait un seul interprète*: he wanted the viewer to have the impression that *LE SILENCE* had only one character, a man whose 'eloquent silence' speaks through the *visual representation* of his memories.[184]

At the same time as Delluc is publishing and commenting on his scenarios, the Russian film theorist Viktor Shklovsky, in his polemical text *Literature and Cinematography* (1923), is stressing the impossibility of converting conventional literatures into moving image:

> Adaptations do not benefit from the fact that someone intends to use them in order to reproduce great works of art. If it is impossible to express a novel in words other than those in which it has been written, if it is impossible to change the sounds of a poem without changing its essence, then it is even more impossible to replace words with a gray-and-black shadow flashing on the screen.[185]

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183 Bertsch, *How to Write for Moving Pictures*, p. 43.

184 My argument here is a summary of my translation and analysis of the following passage. '*Ce drame stupide et mondain powait prendre beaucoup de caractère du fait que c'est un monologue et que nous assistons au silence éloquent de cette homme face à face avec sa pensée ou ses souvenirs. Nous les voyons, ces souvenirs, mais en quelque sort hors du drame et il n'y a qu'un personnage. J'aurais voulu que le spectateur eût l'impression que LE SILENCE avait un seul interprète'*. Louis Delluc, 'Le point de vue de l'auteur', in *Écrits cinématographiques III: Drames du Cinéma* pp. 43–4.

185 Viktor Shklovsky, *Literature and Cinematography*, trans. by Irina Masinovsky, Champaign: Dalkey Archive Press, 2008 [*Literatura I kinematograph*, Berlin: Russkoe Universal'noe izdatel'stvo, 1923], p. 26.

Literature and Cinematography does not address what writing for the screen should be; rather, Shklovsky obliquely suggests, often *via* analogies of translation, what in his opinion it cannot be:

> There is almost nothing in a novel that can be transferred to the bare screen—nothing, that is, but the bare plot. There ought to be a different path for cinematography: a path involving the reproduction of pure motion...[186]

Stannard's 'plots replete with action', Bertsch's disciplining of the 'picture eye', Delluc's 'eloquent silence' that speaks *via* the visual, and Shklovsky's 'bare plot' point towards the idea/ideal of an unambiguous instructional writing of doing and seeing. A hundred years later, the philosopher Jacques Rancière echoes Shklovsky's demand when he writes that 'the excess of visual imagery that literature uses to project itself in imagination beyond its powers' must be stripped away in the service of cinematic production.[187]

MacDonald, contextualising his consideration of Stannard's poetics, writes that 'the film scenario writer in Britain in the 1920s [was] expected to be technically proficient at expressing the whole film on paper, in detail, including shot specifications and other instructions',[188] and that there were no preliminary outlines, treatments, or adaptations. The writer went straight to what today would be called 'the shooting script', which as well as a scene structure would include all technical direction: in other words, the writer—rather than the director—imagined the visual apparatus and the perspective of the camera. This is in contrast to what Price, in A *History of the Screenplay* (2013), identifies in the more formulaic of contemporary screenwriting manuals as the common edict that 'camera angles and shot specifications should be omitted'.[189] MacDonald underlines the directional status of the screenwriter or 'scenarist' in quoting from Stannard's article 'An Open Letter to My Godfather: Should Dickens be Modernised?' (1918), regarding strategies which attempt:

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186 Viktor Shklovsky, *Literature and Cinematography*, pp. 28–9.
187 Jacques Rancière, *The Intervals of Cinema*, trans. by John Howe, London: Verso: 2014 [*Les écarts du cinéma*, Paris: La fabrique éditions, 2011], p. 46.
188 Macdonald, *Screenwriting Poetics and the Screen Idea*, p. 139.
189 Price, *A History of the Screenplay*, Basingstoke: Palgrave, 2013, p. 211.

> 'to replace the word-painting of the novelist and the voice intonations of the dramatist by symbolic visions or impressions deliberately interposed in the film with the object of creating a special train of thought in the minds of the audience'.[190]

Curiously, embedded in Stannard's script are remnants of the very 'word-painting' he wishes to supersede, alongside the images that he hopes will supplant them:

> Sc. 5.
> Robin's Study
> Long Shot. Miss Heseltine plants alertness of one ready to immediately resume work as Robin come's [sic] thoughtfully back into the room and paces aimlessly about, his eyes on the carpet, his hands toying with his watch chain. Care must be taken in all these early scenes to plant that he speaks to her without looking at her. *She is part of his machine* [my italics].[191]

Simultaneously Delluc was writing what was structurally a far more experimental film than Stannard's 'drawing room drama',[192] but with a much plainer and more economical script. Delluc's impressionist montage is anchored to its narrative *via* a number of visual 'tells', the first—the opening lines of his script—echoing Stannard's insistence that 'care must be taken in all these early scenes to [visually] plant that he speaks to her without looking at her', but which focusses on the *mise-en-scène* of his protagonist's apartment. Delluc emphasises that the layout and furnishings of Pierre's flat are essential to the understanding of the film, of its narrative, its plot. The first scenes should establish an overview of the rooms and the ways in which they interconnect and the interconnecting doors have been removed in order to give clearer views from one room to another.[193] The visual geographies of the action are situated, conceptually at least, inside the apartment. Attention is also paid to Pierre's appearance: his clothes—he is tastefully

190 Eliot Stannard, 'An Open Letter to My Godfather. Should Dickens Be Modernised?', *Kinematograph and Lantern Weekly*, 18 April 1918, p. 66.
191 Abridged from my handwritten transcription.
192 *Screenwriting Poetics and the Screen Idea*, p. 148.
193 My summary translation of: *Le décor essential de ce drame est l'appartement de Pierre. Il sera important que, dès les premières scènes, nous ayions* [sic] *une vue d'ensemble de l'appartement et des pièces qui le composent. On aura supprimé les portes pour garder plus de contact entre les différentes parties du décor*. Louis Delluc, '*LE SILENCE*', in *Ecrit cinématographiques III: Drames de Cinéma, scenarios et projets de films*, Paris: Cinématheque Français Cahiers du Cinéma, 1990 [Paris: Editions du Monde nouveau, 1923], 45–50, p. 45.

dressed in the style of a fashionable (and by implication wealthy) 'man of the world', and in particular, his hands: *La main de Pierre. Très soignée. Trois ou quatre bagues d'un gout parfait*— elegant, and adorned with three or four tasteful rings.[194] His hands lead the eye through what would otherwise be a confusing impression of rapid temporal shifts (and also, for the purpose of my research, offer a metaphor for the silencing of the other, controlling who is allowed to speak, and how).[195]

The condensation of narrative or part-narrative into a single image continues to be used in industry, pedagogical, and practice-based research epistemologies of contemporary screenplay. Batty, who researches the ideas and supervision of the practice-based Ph.D. and the ideas of the screenplay as 'research artefact', begins his screenplay-as-academic article 'A Vacuous Screenplay in Search of Rigour' (2018), thus:

> 1. INT. AEROPLANE – DAY
> A manicured hand places a thin Hawaiian Airlines napkin onto a small grubby table, followed by a G&T in a plastic cup.[196]

This single shot and the artefacts contained therein condenses several of the narrative's contexts into the circumstances of the main character. Dr Wise, a creative writing academic, is in economy class, establishing a hierarchy between him and his accidental travelling companion, a younger and far more successful academic, Dr Ko, whose research into dementia treatments is of international repute, and whose reputation, salary, and funding allows her to regularly travel business class. The grubby table and plastic cup set the viewer up for what follows: an absurdist story of Dr Wise's anxieties about status, pressures to publish, academic hierarchies, the changing nature of what is seen to constitute valuable research, the ongoing devaluing of the humanities, and the tyranny of management in the neoliberal university. Batty's screenplay, given his position as a Professor of Creative Writing and a current Dean of Research, may also be positioned as

194 My translation. Delluc, '*LE SILENCE*', p. 45.
195 See Practice Interlude #2 on the hand holding the photograph of the woman and the constraints of the edges of the frame.
196 Craig Batty, 'A Vacuous Screenplay in Search of Rigour', in *Text*, Special Issue Number 48, April 2018 [issue unpaginated], p. 1.

an example of autofiction and autotheory, and as an example of comedic writing in its own right.

Batty and Waldeback stress the importance of the initial 'image':

> Featuring as part of the 'set up' of classical narrative, the opening is often a predominately visual sequence revealing character, story world, and theme. A crucial part of the screenplay, it carefully introduces character(s) to the audience and provides essential back story information which will help the character to unfold.[197]

Their manual is produced from and aimed at an academic pedagogy, and so the approach is practical—for the student who hopes to write for industry—and critical. They theorise a contemporary audience 'hungry for visual pleasure over language', positioning screen*writing* as in service to an ever more 'visually sophisticated world hungry to consume "the look"'. From the perspective of my research there is a pleasing paradox to this position, in that while the visual—the end point of the film—is given primacy, *the text* is the dynamic drive that constructs the visual's position.

3.4 Graphemes and Empty Paper (material metaphors and the spaces of translation)

Delluc's *LE SILENCE* is the space in which I explore metaphors of trauma, where the 'idea' of screenplay offers an enfolded, *material* space for metaphors of translation. It is a translation of imagined image to speculative page, it is a page awaiting translation to an actual screen image, and as *traduction-retour*—a concept I gloss later in this chapter—it transcribes the screen image back to the page, returns the image to language. In its most prosaic sense this translation enacts an unproblematic, uncontested, frictionless inter-medial transformation from one thing to another. There are instructions and they are carried out. Kathryn Millard writes, in 'After the typewriter: the screenplay in a digital era' (2010), an article critical of many of the entrenched industry orthodoxies, that the screenplay is most often described as a 'blueprint for the film to come'.[198] This idea of the

197 Batty and Waldeback, *Writing for the Screen: creative and critical approaches*, p. 51.
198 Kathryn Millard, 'After the typewriter: the screenplay in a digital era', *Journal of Screenwriting*, Volume 1, Number 1, 2010, pp. 11–25, p. 14.

blueprint implies a text-map that is brought, albeit often through multiple authors and rewrites, to a final textual form, which is then lifted from the page to be activated *via* production. Yet even the prosaic concept of the blueprint can be poetically parsed. Millard writes that when she began writing screenplays in the nineteen-eighties she '[assembled] images and text with scissors, paste and colour Xeroxes to construct the treatment for my first production' and that she was 'astonished to discover the degree to which scriptwriting formats were rigidly prescribed'.[199] She identifies the primary convention of the screenplay as the mandatory use of Courier at 12 point as the standard font for industry screenwriting.[200] Designed in the nineteen-fifties for the new electric typewriters, it became popular for emerging word processors and home computers in the late nineteen-eighties and early nineties, as it uses the same fixed width for every character, placing fewer demands on computer memory than the variable kerning of Perpetua (in which I had hoped to write this thesis), and in regard to the formats and formulae pushed by manuals it supposedly fits with 'the specious idea of the 'one page per minute' orthodoxy'.[201] Metaphorically, the design and the industry application of Courier embodies ideas of constraints on memory, constraints on time: grapheme as affect.

The generic screenplay as prescribed by popular screenwriting manuals, and by screenwriting software such as Final Draft—software which uses the now more prevalent Courier New, lighter but in all other respects identical to the original Courier—is characterised not only by what is present, but also by what is absent. Price writes that 'screenplays were notable for their 'white space', which made the pages user-friendly for industry readers and film-makers who needed to skim and annotate the script for their own purposes'.[202] Price's generative understanding of the white space is important. A negative, metaphorically 'colonialist' reading of the white space would be as a 'lack', as something unreadable, unnavigable—the blank absence of the Arctic in relation to the mindset of the 'explorer' for instance[203]—but Price's white space is, even uninscribed,

199 Millard, 'After the typewriter', p. 15.
200 Ibid.
201 Steven Price, *A History of the Screenplay*, Basingstoke: Palgrave, 2013, p. 202.
202 Steven Price, *A History of the Screenplay*, p. 203.
203 Dan Simmons's horror novel *The Terror*, New York: Little, Brown, and Company, 2007, is a fictional account of the doomed search for the Northwest Passage by the British Navy in 1845. The crews of the two ships become lost in the Arctic, and are eventually killed or starve, a drawn-out process involving the cannibalisation of their own comrades. Early in the novel the crew capture (and hold captive) an Inuit

textual. The antithesis of Final Draft, it is a space that invites an alteration, a critique, a writing through—the screenplay, conceptually *and* materially, contains the spaces for its own expansion. It is a *spatial* practice.

The examples in this section are, of course, subjective. There are many differing emergences, across geographies, cultures, styles, and technical areas, of orthodoxies.[204] My purpose is not to track their development, but to articulate a useful generality of the resistance of screenwriting, as proscribed by the manual, to ideas of 'literatures'. In contrast, my research explores the potential for the reinsertion of literatures as a strategy for screenwriting as an artist's writing and performance practice.

3.5 Literatures in Flux (uncoupling the screenplay)

Implicit in the idea of screenplay as blueprint is that, post-production, the screenplay is redundant. Claudia Sternberg describes this as being captured by certain kinds of violent verbal imagery,[205] such as Andrey Tarkovsky's statement that the 'scenario dies in the film',[206] and Jochen Brunow's assertion that 'in the process of filming, a screenplay burns'.[207]

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woman who they refer to as Lady Silence. They regard her as a 'primitive' who must be educated, rather than seeing her as someone whose *unwritten* knowledge of what they perceived as a barren, inescapable, and hostile landscape, might have saved them. Derek J. Theiss's analysis of the novel argues that it acknowledges a colonial 'wilful suppression of native knowledge'. Derek J. Theiss, 'Dan Simmons's *The Terror*, Inuit "Legend," and the Embodied Horrors of History', in Vol. 29, No. 2, *Journal of the Fantastic in the Arts*, Volume 29, Issue 2, 2018, pp. 222–41, p. 232.

204 Contemporary industry instances of orthodoxy-resistant, emergent modes of screenwriting could be seen as a present mirror of the flux of early screenwriting. For instance: digital storyboarding; screenwriting for gaming; screenwriting for CGI (as in the epic Marvel franchise); web apps that allow you to write your story using text, images, and sounds, and to collaborate online, using these methods, with other writers; Welby Ings's ideas of drawing as screenwriting; and many more. Welby Ings, 'Renegotiating the screenplay: Drawing as a method for narrative development in a short film', in *Journal of Screenwriting*, Volume 12 Issue 2, 2021, pp. 151–63.

205 Claudia Sternberg, *Written for the Screen: The American Motion-Picture Screenplay as Text*, Tübingen: Stauffenburg, 1997, p. 26.

206 Andrey Tarkovsky, *Sculpting in Time*, trans. by Kitty Hunter-Blair, Austin, TX: University of Texas Press, 1989, p. 134.

207 Jochen Brunow, '*Eine andere Art zu erzählen*', in Brunow (ed.), *Schreiben für den Film: das Drehbuch al seine andere Art des Erzhählens*. Munich: Edition Text + Kritik, 1988, pp. 23–88, p. 27 [Sternberg's translation]. These attitudes persist. At the 2017 International Screenwriting Research Conference, a delegate grandly stated that, unless they are made, screenplays 'are worthless junk', and that *after* they are made, they become

The second concept implicit in the idea of the blueprint is that a produced screenplay, without retrospective rewriting, will be an accurate description of its resulting film, an assumption that every word of the text has been consumed by the film, a complete consumption after which, should we wish to resurrect the eaten, killed-off script, we can simply transcribe the film.[208] The BBC Writers Room provides templates for formatting new submissions and a script library of examples of scripts from past productions.[209] However, some of these examples are misleading for the aspiring BBC writers for whom the resource is supposedly designed, being post production or *release scripts* giving detail such as to-the-second edits that could only be retrospectively determined. Where scripts are specified as being drafts or shooting scripts, there are no traces of supplementary material such as annotations—indeed, it is difficult to know how there could be. Offering the paradigm of a cleaned-up version of a script as an example for an aspiring screenwriter

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redundant, dramatically punctuating their opinion by throwing a manuscript into a wastepaper bin. This undermining of their craft (they practice and teach screenwriting at a UK university) was impressive in that it operated both pre- and post-production. This impassioned vignette is important in that it opens questions about the uncertainty of the legitimacy of screenplay text when uncoupled from the endpoint of a film. Clearly, the delegate did care about his craft, else why had he travelled halfway around the world to be at a conference that was specifically about screenplay *research*? I doubt they told their students that the scripts they were producing as part of their courses were junk *or* that they themselves had thrown away their unmade screenplays. A presentation at the *Screenwriting Research Network International Conference: Fact and Fiction, Truth and the Real*, 28–31 August 2017, University of Otago, Dunedin, New Zealand.

208 The artist Fiona Banner's *The Nam* demonstrates the absurdity of this idea. Banner, *The Nam*, London: Vanity Press with Frith Street Books, 1997. Stephen Bury writes that 'in this book, Fiona Banner has assembled a seamless, shot-by-shot, continuous present tense description of six Vietnam War movies – *Apocalypse Now*, *The Deer Hunter*, *Hamburger Hill*, *Platoon*, *Full Metal Jacket*, *Born on the Fourth of July* [...] Her project is not intended to produce the archetypal Vietnam War movie script with all plots and all conceivable permutations reduced to some simple, structuralist formula, but to create an ambiguous space parallel to the films, distant, separate, at the same time both inside and outside filmic space, defying both narrative conventions and the vaunted immediacy of cinema; this is an intermediate zone where transcription becomes translation and repetition mutates into re-creation'. Steven Bury, 'The Nam', in *Art Monthly*, June 1997, Issue 207, p. 46. See also Sharon Kivland, *Last Year*, a Freud Museum London Podcast, 7 July 2014: 'I am trying to remember a film. It is a film about the construction of memory (I think), as it might take place during a psychoanalysis, though I have only half an hour today rather than several years. I have watched the film, as I have done many times before, since 1970 in fact; this time, for a week, trying not to fall asleep at the point I have fallen asleep in it for the last forty-three years. Each time I have awoken, I have tried to remember what I saw last, before I slept. This is a film reconstructed through memory. This is a screen memory. In a series of flashbacks, I try to go back to a founding moment – I do not believe this to be true, but it still works'.
https://thefreudmuseum.podbean.com/e/the-construction-of-memory-3-dany-nobus-sharon-kivland/
accessed 8 July 2020.
The text for Kivland's *Last Year* is also published in E.R.O.S., issue 6, *Homotopia*, 2015, and so the podcast could be seen as a re-script or after-script.

209 BBC Writers Room Script Library https://www.bbc.co.uk/writersroom/scripts accessed 1 June 2019.

is an issue. The reality, as Price tells us, is that 'writing for film encompasses a large number of different kinds of texts', and that 'a given film project generates more than one kind of document'. My research, in co-opting the metaphors of screenwriting artefact *and* process, pays attention to what has been erased from the final draft, and what might *never* have been on the page. It pays attention to:

> the relations between screenplays and other, less formal, textual and verbal communications [...] Focussing on the oral dimension of screenwriting still places attention on the work as an act of communication, but now the act is not so much the issuing of a set of instructions as the development of a conversation.[210]

The blueprint model and the implication that it is both completely used up by and contained inside its production is troubled when considering Price's 'less formal' and unfixable communications. Conversations towards an image cannot be extracted from the image they precede.

Another term for 'release script' and post-production publication script is the *traduction-retour*. This term is key to understanding the reinsertion of a performative and metaphorical 'literary excess' that I employ as both method and methodology. Literally 'translation through return', *traduction-retour* describes the screenplay published post-film, 'narrating' what audiences see on screen and erasing the unfixed states of script evolution. Sternberg highlights the 'continuous modifiability'[211] of the working screenplay: 'release scripts, as *traduction-retour*, are written after the film has been filmed and therefore do not represent any of the *screenplay* versions',[212] and further, 'the screenplay [...] is constantly undergoing change and is difficult to qualify before and during film production. In this respect, the screenplay represents a literature in flux'.[213]

Ideas of *traduction-retour* also offer a metaphorically psychoanalytical reading of screenplay as film's unconscious: the messy, contested flux of the working document repressed by the conscious conflations of 'final' scripts. Dylan Evans summarises the Lacanian idea of the

210 Price, *A History of the Screenplay*, p.18.
211 Sternberg, *Written for the Screen*, p. 29.
212 Sternberg, *Written for the Screen*, p. 42.
213 Sternberg, *Written for the Screen*, p. 28.

unconscious as 'not merely that which is outside the field of consciousness at a given time, but that which has been radically separated from consciousness by repression and thus cannot enter the conscious [...] system without distortion'.[214] He proposes that there are areas of our mental processes that, although hidden from us, play active roles in our lives: the dynamic 'flux-space'—I employ a less binary version of this idea.

Delluc's *Ecrits cinématographiques III* contains, with a number of short introductory essays, or *le points de vue de l'auteur*, a number of *traduction-retour* scenarios for his films. There are two questions to be asked of Delluc's text. First, one prompted above by Price's 'less formal, textual and verbal communications' and by Sternberg's continuously modified versions: what is it that was erased from, or was never contained by the page? Second, how may we be sure of the truth of the film in the fiction of the text? These two speculations, each enfolded in the other, produce a metaphorical *mise-en-abyme* that mirrors the visual narrative structure of Delluc's text, and informs my treatment of his text as it weaves through my practice submission.

214 Evans, *An Introductory Dictionary of Lacanian Psychoanalysis*, p. 217.

Practice Interlude #3: Spaces, Rehearsals, Refusals, and Silences

Fig. 7. Reading table prepared for symposium guests with dismantled 'silver screen'. S1 Art Space, Sheffield, 2018.

I continue to struggle with Delluc's scenario, to wonder about the spaces of screenwriting, about the conversations absent from the page, about what is there and what is not there, about who or what is inside or outside the picture. I decide to convene a symposium: *Adventures in Research: Screenwriting, Art Practice, and Performance*.[215] I think about my preoccupation with 'the film' and ask myself why I do this, given that from the outset I have been interested in the screenplay as *uncoupled* from the film, as agent, as active. I

215 The day was convened in partnership with Professor Craig Batty, Dean of Research at the University of South Australia, and supported by S1 Studios and Dr Kathy Doherty, Dr Sharon Kivland, and Dr Becky Shaw at the Culture and Creativity Research Institute at Sheffield Hallam University. The morning session comprised presentations on practice-based research. In the afternoon the group worked with two 'screenplays as research': an early version of *Instructions from Light*, which I had rewritten for eight voices, and Batty's *A Vacuous Screenplay in Search of Rigour*. I had devised this session to test the potential of read-through and rehearsal as method.

begin to think about the materiality of the spectacle, and wonder if it can be shifted from the film to the processes of the script. I rewrite a section of *Instructions from Light* for eight voices, and imagine the gestures of reading, of turning the pages, the accretions of rustles as our actions synchronise.

I think of Jen Hofer and Tisa Bryant writing on *neobenshi*, on the narrator 'ghosting' the film, entering it:

> Cinema is full of ghosts. The haunting is a choreographed affair. Image. Afterimage. In endeavouring to narrate, live, we not only follow the trace, but enter it, become it. Entering, with language, with the image perhaps not of ourselves, but of our alterity, our critical shade, we become fictions, we essay, we write new lyrics. [...] We can enter the film, and yet not be the subject, not the object, not looked at, but peripheral. We are not the note in the margins, but the entire text; the film becomes subtext, remains central.[216]

I think of André Gaudreault suggesting that 'it was probably felt from the very beginning that the screen's uneasy, flickering silence represented a *lack*'.[217] In our readings and rehearsals (to be honest it is *my* rehearsal—I do not tell my readers that this is the trope with which I frame them—in fact I do not know this myself until long after the event), the film is the ghost, not seen, the script, active, is the materiality.[218]

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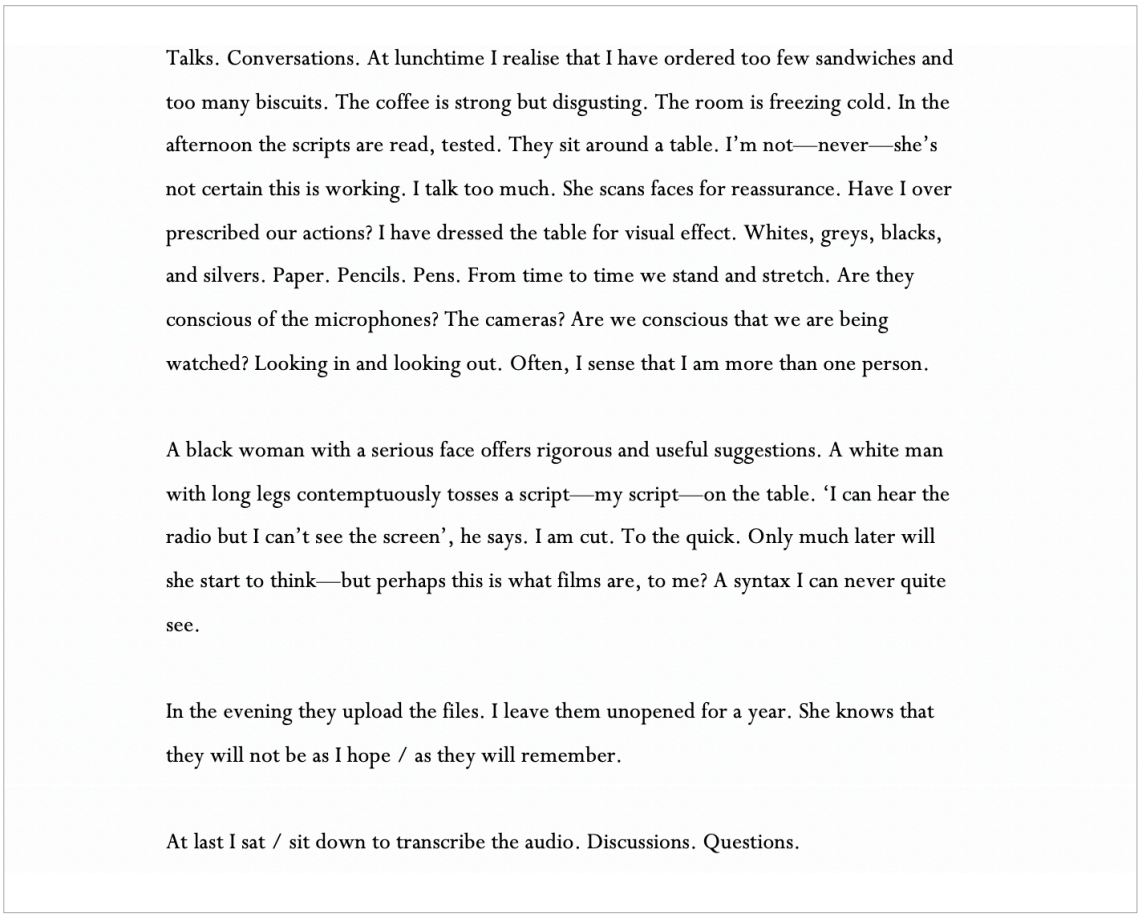
216 Tisa Bryant and Jen Hofer, 'Not to Fill in The Blanks: Some Collaborative Notes on Live Film Narration', in *Viz. Inter-Arts Interventions: a Trans-Genre Anthology*, ed. Roxanne Power, Santa Cruz, CA: Viz. Inter-Arts, 2016, p. 74–8. *Neo-benshi* differs from my methods in that it performs new narratives to pre-existing films, rather than positioning the narration as part of a new artwork—but *neo-benshi* is of interest in terms of expanded screenplay and auto-fiction, in that it suggests that narration, and as Bryant and Hofer writes 'troubles the space between image and language, between idea and actualisation, between what was said and what is said, between that body and this body'. p74. For me, it offers contexts for the alterities and *threads* of auto-fiction, and for different modes of being seen and of speaking.

217 André Gaudreault, 'Showing and Telling in Early Cinema', in *Early Cinema: space, frame, narrative*, ed. Thomas Elsaesser, London: BFI Publishing, 2006 [1990], pp. 274–81, p. 275. Gaudreault tells us that in Europe and the United States films were variously accompanied by piano, orchestras, singers, recorded sound effects, behind-screen actors, or the 'meta-diegetic' voice of a front-of-screen lecturer.

218 The idea of rehearsal as a strategy for critical deferral is articulated by Buchman, Lafer, and Ruhm in their distinction between the single goal outcome of theatrical rehearsal, and the unsettled, iterative strategy of rehearsal as contemporary conceptual practice, whether in visual arts or experimental literatures. 'The processes of rehearsing and staging emerging from classical forms of theatrical production aim at perfection and virtuosity—in contemporary art discourse they reappear as a countermodel of a practice within which the final product frequently is the result of a fragile, fragmentary, incomplete, and experimental setting that reconstitutes and performs itself always anew by way of repetition and difference'. Sabeth Buchman, Ilse

I find the day exhausting. I am beset by anxiety, by 'imposter syndrome', convinced I am being laughed at by the screenwriting scholars for not being 'screenwritery' enough, laughed at by the artists for not being a *proper artist*. The stress of being the spectacle, of becoming visible over time catches up with me in the punctum of the day. I forget how to use the equipment, apologise repeatedly for the coldness of the room, hear myself talking, rambling, but can't stop, feel the blood leave my face, am vertiginous. Over the following year—and by now I am undeniably ill—I am too fearful to listen to or watch the recordings. Much later, the experience is remembered, condensed, written back in to *Instructions from Light*:



Talks. Conversations. At lunchtime I realise that I have ordered too few sandwiches and too many biscuits. The coffee is strong but disgusting. The room is freezing cold. In the afternoon the scripts are read, tested. They sit around a table. I'm not—never—she's not certain this is working. I talk too much. She scans faces for reassurance. Have I over prescribed our actions? I have dressed the table for visual effect. Whites, greys, blacks, and silvers. Paper. Pencils. Pens. From time to time we stand and stretch. Are they conscious of the microphones? The cameras? Are we conscious that we are being watched? Looking in and looking out. Often, I sense that I am more than one person.

A black woman with a serious face offers rigorous and useful suggestions. A white man with long legs contemptuously tosses a script—my script—on the table. 'I can hear the radio but I can't see the screen', he says. I am cut. To the quick. Only much later will she start to think—but perhaps this is what films are, to me? A syntax I can never quite see.

In the evening they upload the files. I leave them unopened for a year. She knows that they will not be as I hope / as they will remember.

At last I sat / sit down to transcribe the audio. Discussions. Questions.

Fig. 8. Section of page thirty-seven of the manuscript draft of *Instructions from Light*.

The transcriptions of the post-reading conversations are meant to inform and *appear* in my research, in this thesis. I make sure to send the participants consent forms for their

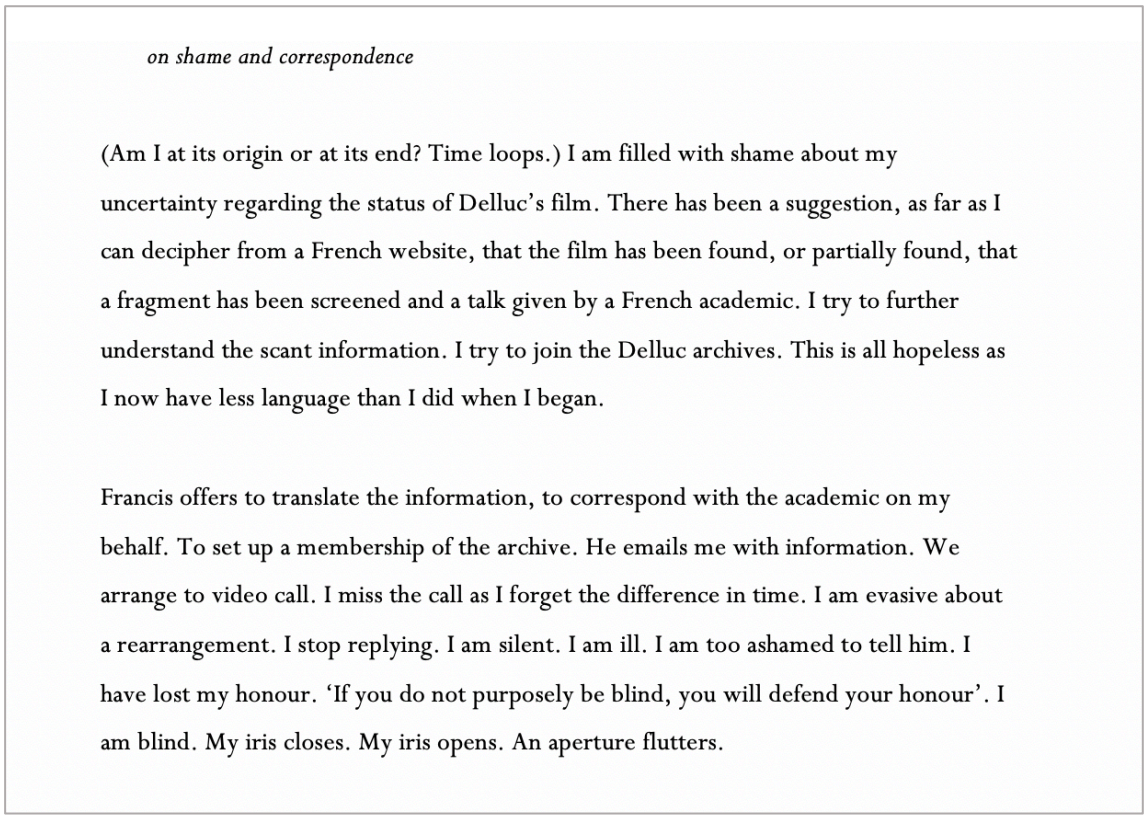
Lafer, and Constanze Ruhm, 'Introduction', in *Putting Rehearsals to the Test: Practices of Rehearsal in a Fine Arts, Film, Theater, Theory, and Politics*, Berlin: Sternberg Press, 2016, pp. 11–20, p. 12.

contributions to be used before the event, explaining the nature of the colloquium, to prepare and reassure, and all participants gave their consent. This, I imagine, is what proper scholarship is: findings, data, and documentation. This is the material with which I can prove that my disintegrating self still exists. I do not yet know that many months later a participant will contact me, withdrawing their permission.

Fig. 9. The participants disappear into the shadows. I am left with an empty table. Table reading at *Adventures in Research: Screenwriting, Art Practice, and Performance*. Photograph: Nick Norton.

I am distraught—given the nature of conversation, especially of a group, across a table, with interjections, interruptions, and asides, the retrospective refusal of one meant the silencing of all. Then, another shock, after two years of capitalising on the fact that *LE SILENCE the film* was lost, there is a suggestion that it has been found, or at least a fragment. I ask a fluent French speaker to help me find out, but it becomes too much. I am now very ill and believe that the same experiences that drive the research will also end it.

Writing now I can locate this moment when the auto becomes alive in the research. I have previously skirted round it, defeating my own purpose. In the thesis I become clearer about my position, I begin to articulate political uses of the auto, to find my theoretical contexts and foils. I begin to insert the personal into *Instructions from Light*, an autofictive narration by an ambiguously fleshed author. The uncertainty of the film's status, together with my crisis, is written into the script.



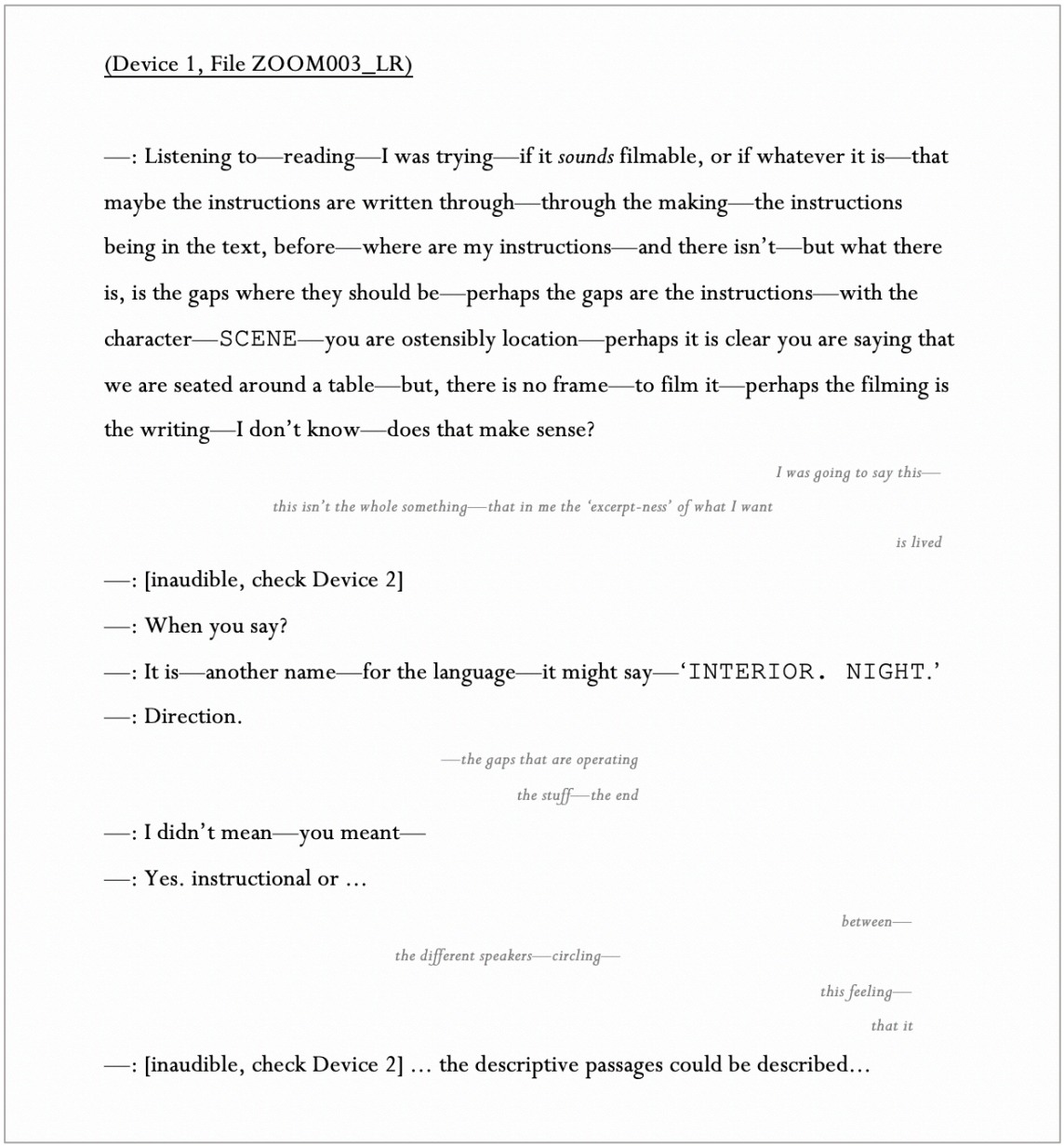
on shame and correspondence

(Am I at its origin or at its end? Time loops.) I am filled with shame about my uncertainty regarding the status of Delluc's film. There has been a suggestion, as far as I can decipher from a French website, that the film has been found, or partially found, that a fragment has been screened and a talk given by a French academic. I try to further understand the scant information. I try to join the Delluc archives. This is all hopeless as I now have less language than I did when I began.

Francis offers to translate the information, to correspond with the academic on my behalf. To set up a membership of the archive. He emails me with information. We arrange to video call. I miss the call as I forget the difference in time. I am evasive about a rearrangement. I stop replying. I am silent. I am ill. I am too ashamed to tell him. I have lost my honour. 'If you do not purposely be blind, you will defend your honour'. I am blind. My iris closes. My iris opens. An aperture flutters.

Fig. 10. Section of page ninety-eight of the manuscript draft of *Instructions from Light*.

I can now start to think through the withdrawal of the participant, repositioning their refusal, the withdrawing of their voice, as an *offering of silence*. The transcripts of the conversations are redacted and reworked for *practice* as a poetic commentary on the effort of voicing.



(Device 1, File ZOOM003_LR)

—: Listening to—reading—I was trying—if it *sounds* filmable, or if whatever it is—that maybe the instructions are written through—through the making—the instructions being in the text, before—where are my instructions—and there isn't—but what there is, is the gaps where they should be—perhaps the gaps are the instructions—with the character—SCENE—you are ostensibly location—perhaps it is clear you are saying that we are seated around a table—but, there is no frame—to film it—perhaps the filming is the writing—I don't know—does that make sense?

I was going to say this—

this isn't the whole something—that in me the 'excerpt-ness' of what I want

is lived

—: [inaudible, check Device 2]

—: When you say?

—: It is—another name—for the language—it might say—'INTERIOR. NIGHT.'

—: Direction.

—the gaps that are operating

the stuff—the end

—: I didn't mean—you meant—

—: Yes. instructional or …

between—

the different speakers—circling—

this feeling—

that it

—: [inaudible, check Device 2] … the descriptive passages could be described…

Fig. 11. Section of page thirty-eight in *Instructions from Light*.

4. Polyphonic Selves: Auto and Translation as Method

4.1 The Spaces of Failure (the spaces of struggle)

Herein I consider the question of how to be and how to practice. I consider the self in relation to translation as methods for thinking through, writing through, thinking with, and writing with. I think through the possibilities of the polyphonic—the quality of producing or involving many sounds or voices.[219] The word 'polyphonic' is a useful metaphor, helping to articulate my intertwining of translation and auto. I can never hope to be multilingual, to move fluently across languages, but I can use my struggle and failure to be multilingual as a means to be polyphonic. I can *sound* myself in more than one way, I can articulate my experience, my work, my research on my own terms.[220]

Christian Nyampeta, in exploring de-colonising language and anti-colonial language, uses the term *desedimentation*, an 'unfixing'.[221] From the perspective of the psychiatric subject, who has been *spoken about* and who has been *expected to speak* in prescribed ways, I welcome

219 The term 'polyphonic' in regard to language is most often associated with the Russian literary theorist, critic, and philosopher of language Mikhail Bakhtin (1895–1975). In *Problems of Dostoevsky's Poetics*, Bakhtin borrowed the term from music to inform his analysis of the works of the novelist Fyodor Dostoyevsky. Bakhtin asserts that the different voices (characters) in Dostoyevsky's works are unmerged, that is they retain (or give the appearance of retaining) individual tone and perspective, and are not subsumed by a single, authoritative voice of an author. Mikhail Bakhtin, *Problems of Dostoevsky's Poetics*, trans. Caryl Emerson, Minneapolis, MN: University of Minnesota Press, 1984 [*Problems of Dostoevsky's Creative Art* (Проблемы Творчества Достоевского), Leningrad 1929]. See also Liisa Steinby and Tintti Klapuri (eds), *Bakhtin and his Others: (Inter)subjectivity, Chronotope, Dialogism*, London and New York: Anthem Press, 2013, and Andrew Robinson, 'In Theory Bakhtin: Dialogism, Polyphony and Heteroglossia', in *Ceasefire Magazine*, 29 July 2011 https://ceasefiremagazine.co.uk/in-theory-bakhtin-1/ last accessed 18 August 2021.

220 Derek Horton—in the 'bio' he wrote to accompany my contribution to *Soanyway*—refers to my practice as 'an investigation of the problematics and ambiguities of an expanded understanding of translation—between languages and language codes, and between modes of writing, reading and speaking'. I was struck by how *his articulation* brought a fluency to my investigation that I had not been able to bring. *His translation* of what I do into *his mode of thinking* is also a way of thinking about the polyphonic: a fluency produced by and between two voices. See Emma Bolland, 'Writing Imaginary Footnotes', in *Soanyway*, eds. Gertrude Gibbons and Derek Horton, Volume 2, Issue 2, January 2019 (unpaginated). https://www.soanywaymagazine.org/issue-two last accessed 27 July 2019.

221 Christian Nyampeta, 'How to Translate Ourselves', p. 48. This text is an edited version of a text originally written for his exhibition *Words after the World* at Camden Arts Centre (2017–18) which built on his residency there. During this time, Nyampeta hosted a *scriptorium*, in which he convened a working group to translate Francophone texts by philosophers such as Alexis Kagame and Maniragaba Balibutsa. https://archive.camdenartscentre.org/archive/d/nyampeta-e accessed 23 May 2021.

this idea in relation to being able to consider modes of practice, of writing and speaking that move towards a polyphonic *fluency*. Sedimentation, in relation to liquid, means the tendency of particles to be pulled down in response to gravity, to settle on the ground; or in the case of the liquid being constrained, to settle and harden against a barrier (to strengthen the barrier) rather than to move through and beyond the barrier and to continue to flow. Nyampeta's ideas of *desedimentaion* are important: in a metaphorical sense they further enrich my ideas of the *current situation* outlined in 'Metaphor as Meta-Methodology'; they also inform my move from the idea of the post-traumatic (stuck) to the present-traumatic (active) that I outline in 'Writing Silence: in Search of Present-Traumatic Language'. In relating my ideas to those of Nyampeta, an alternative to 'active' would be 'quick' in the old usage—the quick and the dead—in that it counters the deadness of 'stuck'.

In his title Nyampeta brings together three ideas: the idea of the 'how' as both a question and a quest; the self as 'ourselves'—a self that is faced outward into the world; and a translation that is a change or switch not just of languages but of a self in relation to language, to knowledge, to structures, and to others:

> '*How*' suggests a manner, *a way*, of being, thinking and doing, a *manner*, *manual*, a way of handling, a way of holding, of holding oneself, of and/or against being held. 'How' can be a rule, a law, a policy. 'How' can be a *quest*, a search, a questioning; it is a *philosophising*.[222]

Nyampeta's text is a proposition, in regard to translation as a thinking practice, for connecting a self with other selves: not as a negation of an individual, but as a recognition of 'how' and where an individual might exist in relation to others, to language, to power, and to resistance. My 'how' is the method brought to bear on the practice and its integrated research: that of the self (the auto) in relation to language, in relation to the interrogative translation of *LE SILENCE*. My 'where' is the space of failure, the failure or inadequacy of what I have—my skills, my resources—the struggle to accurately, confidently, orthodoxly translate Delluc's screenplay, the space where I might have access

222 Nyampeta, 'How to Translate Ourselves', p. 48.

to a *better* language with which to articulate both a private and a shared space of present-trauma.[223]

4.2 Errancy (and the compromise of terms)

The terms 'autotheory' and 'autofiction' are used to categorise sometimes different, sometimes entangled, sometimes indistinguishable modes of writing, making, and researching. While I articulate some of the different uses of these terms below, their difference does not matter to me. I prefer a mobile idea of auto that moves across and through modes of working that employ the subjectivity of the self and lived experience as creative-critical tools: a 'useful confusion'.[224] Juliet Jacques uses autofiction—a co-mingling of memoir and fiction—as a means to overcome the inadequacy of orthodox autobiography for writing unorthodox lives. Regarding her book *Trans: A Memoir* (2015), Jacques speaks of trying to be 'truthful rather than factual'. [225] Jacques quotes Leslie Feinberg, in *Stone Butch Blues: a novel* (1993): 'fiction [allowed them] a greater amount of

223 'Better' is used here in anticipation of an account of Joan of Arc's trial examined in the next chapter.

224 This practical, brilliant term comes from Renee Gladman. 'The term *auto-fiction*, which has been making the rounds for some years now, is a useful confusion. When I first came upon this classification, my instinct was to think about automatic writing, something spontaneously generated. I thought, in using this term, people were trying to get at the idea of how fiction flourishes, how it's like a spore. You open your mouth and before long the facts of experience you think you're presenting have become questions of experience, detours, deferrals. I thought this term wanted to get at the vast unknown within the utterance of the first-person pronoun. I believed it wanted to point to the many layers of reverberation created when you said or wrote, 'I left the house' or 'I've just woken up' or 'I am looking for' or 'I am looking at' or the millions of other ways we try to talk about what we've done or seen or thought or *are doing are seeing will think* or might do through the first person pronoun. That is to say: for me, speech or writing is the making of layers, folds. While we can see how the 'auto' in 'auto-fiction' might stand for a kind of action that happens without forethought, we might also find it equally compelling to peel 'auto' from 'autobiography.' What happens in the stories that we tell about our living that brings on fiction? Is fiction there immediately or does it *become* gradually? Does it happen when we go to make a beautiful sentence? When we become aware of our shaping of language? Does it come when we try to show the trajectory of our coming into knowledge, which is something that can happen only from retrospection, which is not real time, which is past time prospectively. These questions then, naturally, open up the counterparts: when does our autobiography begin when we are in our novels. Where do we become real? I am delighted to find that there is a boundary between when we are a fiction and when we are an autobiography and this happens when we stand and we clap our hands together, thunderously, in a gesture of closing'. Renee Gladman, abstract for her closing keynote speech 'Bear with Me—Preparing Space for Thought', at *Gestures: Writing that Moves Between*, University of Manchester, February 2019.

225 Juliet Jacques, *Trans: A Memoir*, London: Verso, 2015.

truthfulness'.[226] Jacques's position implies that the extant orthodoxies of memoir and autobiography, of the 'telling' of a life in normative terms, are inadequate for the queer or trans subject. I extend this to propose that the body that is outside normative or dominant discourse—across gender, colour, and disability. The traumatised, pathologised, racialised, or otherwise scrutinised body, the errant body must find new languages to articulate histories, memories, realities, and experience.[227] The writer and critical theorist Serge Doubrovsky, credited with coining the term autofiction to describe his novel *Fils* (1977),[228] hints at the inadequacy of normative modes of telling. Lily Tuck writes that Doubrovsky described autobiography as a 'privilege reserved for the important people in the world, at the end of their lives, to be written in a refined style [...] "fiction of events and facts strictly real" was his definition of auto-fiction and the "adventure of language" defined its style'.[229] In relation to Jacques and Feinberg, their use of autofiction as a strategy, as per Doubrovsky's 'adventure of language', is a form of translation which asserts their importance, their validity as speaking subjects—their lives are translated in order that they might speak, be read, be legible, and heard *on and in their own terms*; implicit in this strategy is a critique of the language they are supposed to use.

My use of the auto disregards the differences between the fictive and the theoretical, but it is useful to note here that many definitions or histories of autofiction privilege the

226 Beatrice Wilford interviews Juliet Jacques, https://fivebooks.com/best-books/juliet-jacques-autofiction/ accessed 20 January 2018. Leslie Feinberg, *Stone Butch Blues: a novel*, New York: Alyson Books, 2004 [Ithica, NY: Firebrand Books, 1993].

227 For example, fictional and 'fantastic' strategies have been employed by many contemporary French and Francophone women writers, such as Marie NDiaye and Sylvie Germain in articulating personal and collective trauma narratives, including those resulting from colonialism and racism.

228 Serge Doubrovsky, *Fils*, Paris: Gallimard, 2001 [*Fils*, Paris: Éditions Galilée, 1977]. The 2019 *'AUTO–'* conference at the Royal College of Art, despite the 'en dash' and the quotation marks around the whole (indicating, to me, a provisionality, a space to be filled in), and the presence of the autotheorists among the speakers, focused on the particulars and interrogation of auto*fiction*. The conference descriptor referred specifically to the renewed interest in the term, and to an orthodox canon of autofiction *via* Doubrovsky. The conference 'blurb' asked what was as stake in contemporary discussions of autofiction: 'What is the balance between the 'auto' (autobiography, memoir, and 'the self' in general) and the 'fiction'? Is the distinction between fact and fiction, the truth and the fabricated? Or is there, increasingly, a desire to redistribute the relation between the self and fiction: the question of how to live or how to create as reflexively embedded within the process of making itself? Autofiction as a term—a practice, a concern, a process—remains *mobile and in flux* [my italics]'. https://www.rca.ac.uk/news-and-events/events/auto/ accessed 3 August 2021.

229 Lily Tuck, 'True Confessions of an Auto-Fictionist', *Lithub*, http://lithub.com/true-confessions-of-an-auto-fictionist/ accessed 21 January 2018.

novelistic rather than the critical. Stéphanie Panichelli-Batalla offers several such interpretations, [230] such as Gerard Genette's 'fictionalization of the self', in regard to his analysis of Marcel Proust.[231] She also refers to Jacques Lecarme, who writes:

> autofiction is first of all a very simple device: it is a narrative whose author, narrator, and protagonist share the same nominal identity and whose generic title indicates that it is a novel [my translation]. *L'autofiction est d'abord un dispositif très simple: soit un récit dont auteur, narrateur et protagoniste partagent la même identité nominale et dont l'intitulé générique indique qu'il s'agit d'un roman*.[232]

Lecarme's novelistic triumvirate of author, narrator, and protagonist is an enclosed world where three voices condense into one. A more critical autofiction may, like screenplay, be a writing that overtly produces / is produced from different voices, different gazes, different needs. Its relation with time is different from that of the autofiction that is the overly 'knowing' memoir—it is not an account framed by *chronos*, a sequence of 'and then, and then, and then', but a disjointed, reflective, creative-critical process that, even if written in past tense, invokes a constant present. As the speech of the analysand is framed by the present tenses of the couch and of the analyst's ear, a critical autofiction's iterations, fabrications, confusions, and interjections are urgent. Like screenplay, like my idea of the present-traumatic, its chronotope is *kairos*, its time is now.[233] In an interview with Michel

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230 Stéphanie Panichelli-Batalla, in 'Autofiction as a fictional metaphorical self-translation: the case of Reinaldo Arenas' *El color del Verano*', in *Journal of Romance Studies*, Volume 15, Number 1, Spring 2015, pp. 29–51.

231 Gerard Genette, *Palimpsestes*, Paris: Seuil, 1982, p. 293.

232 Jacques Lecarme, 'Autofiction: un mauvais genre?', in *Autofictions & Cie.*, ed. by Serge Doubrovsky, Jacques Lecarme, and Philippe Lejeune, Nanterre: Université Paris X, 1993, 227–49, p. 227.

233 Ancient Greek has two words for time, *chronos* and *kairos*. Chronos could be said to be quantitative, in that it is used to describe measured time, as in chronology, or anachronism. Kairos could be said to be qualitative in that it is 'felt', referring to the moment, the now, the opportune moment for action in the present. In relation to performance practices the artist Emma Cocker describes a '*kairotic* performativity of timing and timeliness', and of finding 'ways of becoming more open, porous, more sensitized to the different temporal possibilities of the present'. Emma Cocker 'Kairos Time: The Performativity of Timing and Timeliness... or; Between Biding One's Time and Knowing When to Act', at the 1st PARSE Biennial Research Conference on TIME, Faculty of Fine, Applied and Performing Arts, University of Gothenburg, Sweden, 4-6 November 2015. http://irep.ntu.ac.uk/id/eprint/27462/ accessed 15 December 2021. However, I am less interested in the *kairotic* as an attentive, 'creative' performative act than I am in the *kairotic* as a continuous-present experience (as in 'present-trauma') or as an imaginative act. The convention of the present tense (the simple present rather than the progressive—'sings' rather than 'is singing') in screenwriting practices is metaphorically commensurate with the seeing of the 'now', the summoning of action, of a 'what is going on *here*' analogous to my 'current situation' and to Goffman's 'concern for what

Contat, Doubrovsky says, 'I believe this presence of the present to be the true signature of autofiction' [my translation], '...cette espèce de présence est, je crois, la signature même de l'autofiction'.[234]

My enquiry embraces ideas of the auto in relation to errancy. This an auto that perhaps, outside a thesis, would not even have to be named as such. Rather than embrace a distinct *category* of auto I propose an auto that refuses an indexical home, refuses 'genrification', an auto whose modes I see as fluid. Later I discuss Tessa Dwyer's ideas of errancy in relation to translation (she developed her idea of errancy in relation to subtitling for film and television), but her ideas can also be employed in relation to the auto. Dwyer proposes that 'errancy thinks through the relation between theory and practice',[235] suggesting errancy is a concept that remains critically open, whereas orthodox ideas of quality—here related to ideas of distanced, 'objective' research—are over-determined, fixed.[236] Lauren Fournier writes in *Autotheory as Feminist Practice in Art, Writing, and Criticism* (2021) of the 'autotheoretical impulse' as emerging from the histories and practices of a variety of disciplines, suggesting that such a trans-medial lineage allows autotheoretical methods to move across forms, and that as a term it is particularly appropriate 'for works that exceed existing genre categories and disciplinary bounds, that flourish in the liminal spaces between categories, that reveal the entanglement of research and creation'.[237] Fournier's autotheory embraces 'the practices of engaging with theory, life, and art from the perspective of one's lived experiences', a term 'very much in the zeitgeist of contemporary feminist and queer feminist cultural production today'.[238]

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one individual can be alive to at a particular moment [...] I assume that when individuals attend to any *current* [my italics] situation they face the question: 'What is it that's going on here?'. Goffman, *Frame Analysis*, p. 8.

234 Michel Contat and Serge Doubrovsky, *'Quand je n'écris pas, je ne suis pas écrivain*', in *Genesis*, 16, 2001, 119–35, p. 126.

235 Tessa Dwyer, *Speaking in Subtitles: Revaluing Screen Translation*, Edinburgh: Edinburgh University Press, 2017, p.7.

236 Ibid.

237 Lauren Fournier, *Autotheory as Feminist Practice in Art, Writing, and Criticism*, Cambridge, MA and London: MIT Press, 2021, p. 12.

238 Lauren Fournier, 'Sick Women, Sad Girls, and Selfie Theory: Autotheory as Contemporary Feminist Practice', in *a/b: Autobiography Studies*, Volume 33, Issue 3, 2018, pp. 643–62, p. 643.

Dwyer's critique of fixity can be related to Ahmed's, working with the intersections of feminist, queer, and race studies. In the introduction to *Living a Feminist Life* (2017), she writes:

> This book is personal. The personal is theoretical. Theory itself is often assumed to be abstract: something is more theoretical the more abstract it is, the more it is abstracted from everyday life. To abstract is to drag away, detach, pull away, or divert. We might then have to drag theory back, to bring theory back to life.[239]

The ideas of the personal, the lived, the experienced, are everywhere in *Living a Feminist Life*—indeed Fournier cites Ahmed as an exemplar of autotheory, of an engagement with theory from the perspective of lived experience. Yet nowhere do the words auto or autotheory appear in Ahmed's book. The processes now ascribed to the auto—processes that were in the world long before they were named as such—do not necessarily *have* to be named in order to have the kinds of critical agency that—in different spheres—Ahmed and Dwyer describe.[240]

4.3 Auto (and a question of names)

H.D.'s (Hilda Doolittle) *The Gift*, a book not quite memoir, not quite fiction, returns repeatedly to the question of naming:[241]

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239 Ahmed, *Living a Feminist Life*, p. 10.

240 An example of such unnamed processes can be found in Sharon Kivland's *Freud on Holiday. Volume IV, A Cavernous Defile, Part I*, Athens: Cube Art Editions, 2013 (and in many other of her publications), in which the author reconstructs the holidays of Sigmund Freud, and where the 'subject' of both research and researcher shape the narrative. Regarding the perils of naming, the writer Matthew Turner comments on the difficulties of terminology when asked about the word 'psychogeography', answered that it was a tricky term for him, that the psychogeographical idea of 'using your 'imagination to remake the world' was the way he and his friends [skateboarders] had coped with growing up in a 'grey and boring town', that he knew to do this long before he could put a name to it. Of some writers often associated with psychogeography he writes that 'I think they commandeered writing about place, which already had an incredibly rich history in literature, put a name to it and overthought the whole thing'. Andrew Gallix, 'The Poetics of Non-space: an interview with Matthew Turner', in *3:AM MAGAZINE*, 6 April 2021 https://www.3ammagazine.com/3am/the-poetics-of-non-space-an-interview-with-matthew-turner/ accessed 8 April 2021.

241 Miriam Fuchs describes *The Gift* as unfolding 'between the contours of the past, as H.D. intermittently and imperfectly recalls it, and the present, which is in a state of continual imperilment', Miriam Fuchs, 'H.D.'s The Gift: Hide and Seek with the Skeleton Hand of Death, in *Redefining Autobiography in Twentieth-*

> My name was Hilda; papa found the name in the dictionary, *he said. He said* [my italics] he ran his finger down the names in the back of the dictionary, and his finger stopped at Huldah and then went back up the line to Hilda. What would I have been, who would I have been if my initial had come at the beginning and he had put his finger on Alice? Had he put his finger on Alice?[242]

H.D raises the question of what or who is being written, and by whom. Her name *was* Hilda, writes the person who *is* Hilda. Papa *found* the name in a dictionary. He found the name in the dictionary, *he said*. This is how Hilda came to be Hilda, if we believe what *he said*. And this *he said* separated from the next *he said* by the single point of a full stop: *...he said. He said...* an insistent doubling that, to the reader, sounds sceptical in its repetition. H.D. is questioning both terminology—the name by which she is identified—and the authority by which the name was given.[243] Papa gave her that name and she became a what and a who but what *might* she have been if he had put his finger on the text at a different line? What if she had been assigned a different self, or rather, what if a different 'self' had been brought in to being? If she had been produced as Alice, then what or who and where would be Hilda? This short passage that begins with the name she has and ends with the name she might have had, again offers the possibility of a polyphonic subject, a mobile subject—a subject who translates themselves, who speaks in different ways, a subject literally called into being through their own voice (and the voices of others in chorus).[244] The significance and changeability of a name—and a name need not be written

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Century Women's Fiction, ed. by Janice Morgan and Collette T. Hall, New York: Garland, 1991, 85–102, p. 89.

242 H.D., *The Gift*, p. 8.

243 H.D. wrote *The Gift* during the worst years of the Blitz, writing during air raids, bombings, writing against the all-consuming constancy of being-at-war. Although not narrating trauma in any usual understanding of the term, the text was produced under the conditions of trauma. This may be both similar to *and* an inversion of the past persisting in the present, *being* in the present, as in the case of post-trauma. I imagine H.D. breaking off from her writing to take shelter from the bombing, or remaining at her typewriter during the air raids, its keys clattering away like anti-aircraft fire, either scenario producing the fragmented, disrupted text that eludes 'fixed point of view, predictable sequence, consistent tense and narrative voice [...] releasing individual pronouns as though they are projectiles, and rupturing time'. Fuchs, 'H.D.'s The Gift: Hide and Seek with the Skeleton Hand of Death', p. 93.

244 This idea of the mobile subject can be related to Claudia Sternberg's idea of the screenplay as 'literature in flux'. Pre-production, the screenplay is a text (and more than a text) that includes multiple voices and multiple gazes looking in and out of the screenplay in multiple directions and from multiple perspectives. Like Camille Laurens, who appears later in this chapter, they resist the final fixity of the lens.

or uttered to exist—is central to auto. Who are they? What are they saying or not saying? What is this story? What is it not? What or who is being brought into, excluded from, or determined by language?[245]

4.4 Auto as Involuntary Poetry (the dream as theory)

In 'Metaphor as Meta-Methodology' I write of the condensation that occurs whereby in dreams disparate elements can be conflated into one, and that this condensation has been called an 'involuntary poetry'. Further, I confess that I had attributed that phrase to Ella Freeman Sharpe *via* my analyst, but that on searching for it in Freeman Sharpe and in other works relating to psychoanalysis, I could not find it. I propose that this phrase, together with its uncertain status—an acknowledged uncertainty which makes productive use of *failure*—can be understood as a form of errant autotheory. It is a phrase with which I can metaphorically and critically think through co-options and metaphorisations of theory using lived experiences that extend even into the realm of dreams.

Early in the research, when I was struggling with the negative potential for solipsism in relation to the auto (addressed below), I had a dream. A Tube train, its sides graffitied with Jean-Luc Nancy's essay 'Being Singular Plural' (1996), wandered the Underground at will.[246] A voice in the dream spoke to me in French and told me, *elle m'a dit,* that if I went to as many stations as possible, and waited for as long as I could, I would see the train flash through various apertures, each glimpse a different reading, each surge of the text differently illuminated as the lights bounced off, say, the white walls of Angel or Archway, the cream squares of Bethnal Green. Is it 'passengered', I asked? 'Oh yes', the voice said, 'and they are deep in conversation', and when I awoke I thought: there, THERE is the auto, the body, the networked self, that moves through time and has more than one tongue...

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245 For Lacan, being brought into language, into the Symbolic, is a key stage in the emergence of a selfhood. Joël Dor, in *The Clinical Lacan*, writes that 'Accession to the symbolic, let me remind you, is accession to subjecthood as such. The psychic structure of the subject will be determined by the way he or she conquers a place in the Symbolic order'. Joël Dor, *The Clinical Lacan*, New York: Other Press, 1999, p. 21.

246 Jean-Luc Nancy, *Being Singular Plural*, trans. by Robert D. Richardson and Anne E. O'Byrne, Stanford, CL: Stanford University Press, 2000 [*Être singulier pluriel*, Paris: Éditions Galilée, 1996].

The phrase 'involuntary poetry' *and* the dream described above emerged from a life-experience, self-produced, by a body contextualised by external, experiential narratives. It is of the 'self' but it is also, like the tube train, 'passengered'. It speaks with different voices. It has more than one tongue. This research does not make use of Nancy nor pretend to understand Nancy in any scholarly sense; rather, it uses the title of Nancy's essay as it appeared, *metaphorised*, in my dream. Nancy's 'being singular plural', in rethinking ideas of community and of the social, is historically aware, and moves away from the individual subject or subjectivity, resisting ideas of authenticity when speaking of the 'I'. This given, it might seem incorrect (even unconsciously) to co-opt his title in the service of forms of auto—in particular *autofiction*—about which there is 'little consensus about either [its] real meaning or its validity',[247] a form that has been criticised as solipsistic, overly subjective, a form that can sometimes appear as if constructed by an author 'locked up inside his own identity',[248] 'locked into his own subjectivity and desperately peering out of the window'.[249] However, certain forms and uses of autofiction—for instance, the politicised autofiction of Jacques and Feinberg—far from being solipsistic, might refigure the 'I' as 'eye', enact a subjective intervention into a wider discourse of self as method, a networked 'self' as a critical tool; an auto that offers a way to be more, not less, historically embedded, offering interjections, observations, and contextualisations drawn from outside an ahistorical self. Like other works, such as Maggie Nelson's autotheoretical *The Argonauts* (2015), they collectively find new ways of speaking and thinking trans lives.[250] Autofiction and autotheory imply a textual strategy of at least two voices, and a polyphony of auto, a network of reflexive voices, may also be framed by metaphorical or poetic readings of sections of Nancy's text:

> this is also why the essential dialogue or polylogue of language is both the one in which we speak to one another, *and*, identically, the one in which I speak to myself [...] *always simultaneously 'us' and 'me' and 'me' as 'us', as well as 'us' as 'me'*.[251]

247 Elizabeth H. Jones, 'Autofiction: A Brief History of a Neologism', in *Life Writing*, ed. Richard Bradford, London and New York: Palgrave Macmillan, 2009, 174–84, p. 174.
248 Fredric Jameson, 'Itemised: Fredric Jameson reviews *My Struggle* by Karl Ove Knausgaard, translated by Martin Aitken and Don Bartlett', in *London Review of Books*, Vol. 40, No. 21, November 2018, p. 6.
249 Jameson, 'Itemised', p. 8.
250 Maggie Nelson, *The Argonauts*, London: Melville House, 2015 [Minneapolis, MN: Graywolf Press, 2015].
251 Nancy, *Being Singular Plural*, p. 85.

If Nancy moves away from the subjective 'I' in order to better engage with the reality of the social, then Stetsenko rehabilitates subjectivity and positions it as transformatively objective *via* her terms 'collectividual' and 's/objectivity'.[252] Stetsenko helps me think through the idea that individual actions and agendas can contribute to 'collective transformation' in relation to the auto.[253] She rejects the opposition of individual and collective by invoking a dialectic of an 'ensemble' (a term which, if I were to metaphorise in terms of music, would return to ideas of polyphony):

> In this dialectical approach, there is no need to get rid of the concept of individual because there is no such 'thing' as an isolated individual—if the latter is understood as a solitary human being existing in disconnection from other people and outside of collaborative practices, their history, and paramount social bonds. Instead, an individual human being *is* an ensemble of social relations.[254]

It might seem odd to apply Stetsenko's fundamentally Marxist approach to the texts and works that I refer to in this research, works that examine individual lives, individual experiences, individual traumas, and individual acts of resistance, but collectively, such works come together over time to form a collective polyphony of new modes of speaking. For example, the critical subjectivity of Anne Boyer's *The Undying* (2019)[255] can be traced as standing on the shoulders of Audre Lorde's *The Cancer Journals* (1980),[256] an accretion of individuals forming a creative-critical mass. With the term s/objectivity, Stetsenko understands 'reality' as being infused with subjectivity, that reality is '*an arena of human struggle and activist striving* that is therefore immanently and inherently infused, at its core,

252 Stetsenko is hard to pigeonhole and so psychologist is a shorthand for a research career which has explored human development and education, creativity and play, agency and social transformation, identity and learning, cultural-historical activity theory, and the contextualisation of dis/ability.

253 Anna Stetsenko, *The Transformative Mind: Expanding Vygotsky's Approach to Development and Education*, Cambridge: Cambridge University Press, 2017, p. 214.

254 Stetsenko, *The Transformative Mind*, p. 215. The phrase 'ensemble of social relations' is from Marx, or is at least the usual translation of the Russian. Thomas C. Patterson asks (in relation to Marx's 1845 *Theses on Feuerbach*) if Marx was a social and economic determinist, or if he had 'a more nuanced understanding of the mutual interconnections of *ensembles of social relations* [my italics], culture, practical activity, and the capacity of people to make their own history on occasion?'. I would argue that Stetsenko can be more or less aligned with the second of Patterson's options. Thomas C. Patterson, *Karl Marx, Anthropologist*, London and New York: Routledge, 2020 [Oxford and Providence, RI: Berg Publishers, 2009], p. 18.

255 Anne Boyer, *The Undying: A Meditation on Modern Illness*, London: Allen Lane, 2019.

256 Audre Lorde, *The Cancer Journals*, San Francisco, CA: aunt lute books, 1980 [Argyle, NY, Spinsters Ink c1980].

with emotions, passions, feeling, values, and interests—while not ceasing to be material and practical at the same time'.[257] She positions 'reality' as a state of flux, arguing that actions (and by implication transformations) are the sturdier, more tangible realities—as opposed to the empirical idea of 'things'—and relating this, in part, to 'the works in feminist materialism that understand matter not as a fixed essence'.[258]

Ideas of reality and materiality that are active and dynamic may be applied to readings of such works as Camille Laurens's *Cet absent-là: figures de Rémi Vinet* (2004),[259] a fragmentary autofictive text illustrated by—or more accurately, written with—twenty photographs by the French photographer and filmmaker Rémi Vinet. The text—often cinematic or photographic in style—asserts autofiction as a kind of autonomy that refuses fixing, retaining the idea of self as flux. The book opens with images of a captured, static self as the subject is photographed dancing at a party.

> I bathe in the crowd like photographic paper swimming in a pool of developing solution. My image emerges at the speed of light. I am fixed. My body, in an instant, is a snapshot: I hold the gaze. [*Je baigne dans la foule à la manière d'un papier sensible ondoyant dans son révélateur, je me développe et j'impressionne à la vitesse de la lumière, le temps se pose infime, mon corps est un instantané : j'arrête un regard*.][260]

However, the text closes by resisting the gaze, on what Shirley Jordan describes as 'a confirmation that the self is mobile and multiple, and on a resolution to keep on the (autofictional) move rather than to submit herself to the (autobiographical) lens'.[261]

> The first night. Everyone is there and I dance at their centre. Your eyes follow me but cannot bring me to rest. I will not be fixed, will not be known, will not be caught

257 Stetsenko, *The Transformative Mind*, p. 191.
258 Stetsenko, *The Transformative Mind*, p. 204. Here Stetsenko is drawing on Karen Barad, who writes in *Meeting the Universe Halfway: quantum physics and the entanglement of matter and meaning* that matter is 'a moving flow of substance in its intra-active becoming—not a thing but a doing, a congealing of agency'. Karen Barad, *Meeting the Universe Halfway: quantum physics and the entanglement of matter and meaning*, Durham, NC and London: Duke University Press, 2007, p. 151.
259 Camille Laurens, *Cet absent-là: figures de Rémi Vinet*, Paris: Leo Scheer, 2004.
260 Laurens, *Cet absent-là*, p. 11. My translation.
261 Shirley Jordan, 'Chronicles of Intimacy: Photography in Autobiographical Projects', in *Textual and Visual Selves: Photography, Film, and Comic Art in French Autobiography*, eds. Natalie Edwards, Amy L. Hubbell, and Ann Millers, Lincoln, NE: University of Nebraska Press, 2011, p. 60.

> in the freeze frame of your image. You begin to understand and coming nearer your eyes accompany the movement of a subject in flux unconstrained by a frame; blurred at the edges, mobile, indistinct. [*C'est le premier soir. Il y a beaucoup de gens, je danse au milieu du monde, tu me suis des yeux mais tu as du mal, ton regard ne peut pas s'arrêter sur moi, me fixer, il est obligé de me courir après et c'est tant mieux, je ne veux pas d'arrêt sur image, je ne suis pas sage comme une image. Tu comprends, tu te rapproches, tu accompagnes le mouvement, il n'y a pas de cadre au tableau, le sujet en est mobile et s'enfuit par les bords avant de revenir en effet de flou, indécis*.][262]

Laurens's writing, written as a series of scene settings, is like the screenplay uncoupled, the screenplay that refuses to be made. As a subject, she remains a 'literature in flux'.

Such resistant, fluid approaches to autopractice, especially when applied to narratives and histories that cannot be articulated by orthodox 'telling', offer strategies for challenging / uncovering / politically carving out discourse spaces for the silenced. Auto has the possibility of being a *political* act, critical of normative narratives, positioning them as exclusionary, inadequate for conveying different types of lives and experiences. The question of 'telling the truth', especially in relation to memory, is central to autofiction, and is also the most frequent focus of its critics. Elizabeth H. Jones describes autofiction as a form whose most 'crushing weakness [is] historical amnesia'.[263] However, in terms of a strategic use of a critical use of autofiction regarding memory and trauma, a focus on the forms and functions of amnesia may ask questions of *how* we are supposed to remember, what *kinds* of memory are valid or are seen as truthful, and in what manner and under what conditions they may be acceptably told. 'Truth telling' in an orthodox sense is often an impossibility for the individual or present-traumatic subject, given that trauma is most often experienced in ways that do not later unfold in the unbroken and linear manner expected of a witness. Tim O'Brien writes that the Vietnam war, for the soldier, 'has the feel—the spiritual texture—of a great ghostly fog, thick and permanent. There is no clarity. Everything swirls [...] In war you lose your sense of the definite, hence your sense of truth itself, and hence it is safe to say that in a true war story nothing is ever

262 Laurens, *Cet absent-là*, p. 102. My translation.
263 Jones, 'Autofiction: A Brief History of a Neologism', p. 174. As an overview of the term's usage, Jones essay is more even-handed than the above quotation suggests.

absolutely true'.[264] O'Brien's ideas intersect with those of Deborah Gaensbauer, writing on Francophone writers of colour employing intersections with fantasy when articulating trauma narratives:

> contemporary cultures, at multiple levels of human experience, are increasingly and indelibly marked by traumatic events and by pathologies associated with post-traumatic stress disorder—phenomena that have radically altered our definitions of the real, the sayable, the representable, and the autobiographical.[265]

Psychiatrist Bessel Van der Kolk and psychologist Onno Van der Hart describe the fragmentary effects of trauma as 'the unassimilated scraps of overwhelming experiences, which need to be integrated with existing mental schemes, and be transformed into narrative language'.[266] While I agree with this statement, I also question what they mean by 'narrative language', asking what is at stake in the space between the traumatised subject and the psychiatrist's narrative language. Is this the best language for the patient to speak on their own terms, or are Van der Kolk and Van der Hart unwilling to listen to any language other than their own? Perhaps the kinds of fragmentary or fictional auto proposed by O'Brian and the Gaensbauer above are the valid languages of trauma—a question to which I return in the next chapter.

On H.D's *The Gift*, Elisabeth Jones writes: 'autofiction [...] represents a way of acknowledging the constructed nature of selfhood, particularly those selfhoods which have undergone the twentieth century experience of psychoanalysis',[267] and it is no surprise to learn that much of the material that forms *The Gift* is drawn from the analysis that H.D. undertook with Freud in Vienna, described by Diana Collecott as 'the special matrix of her own regeneration or reintegration'.[268] The fictions and iterations of analysis

264 Tim O'Brien, *The Things They Carried*, London: Collins, 1991.
265 Deborah Gaensbauer, 'Further outside the bounds: mobilization of the fantastic as trauma narrative in Marie NDiaye's *En famille*, in *Redefining the Real: The Fantastic in Contemporary French and Francophone Women's Writing*, ed. by Margaret Ann Hutton, Bern: Peter Lang, 2009, p. 207.
266 Bessel Van der Kolk and Onno Van der Hart, 'The Intrusive Past: The Flexibility of Memory and the Engraving of Trauma', in *Trauma: Explorations in Memory*, ed. Cathy Caruth, Baltimore, MD: John Hopkins University Press, 1995, p. 176.
267 Jones, 'Autofiction: A Brief History of a Neologism', p. 180.
268 Diana Collecott, 'The Introduction to the British Edition', in H.D. (Hilda Doolittle), *The Gift* (1941–44), London: Virago, 1984 [New York: New Directions, 1982], pp. vii–xix, p. xi.

are transposed into a 'memoir' that treats time and selfhood as fluid, constantly moving between past and present tense as 'disparate timeframes coalesce',[269] and between first and third person, sometimes in a single passage or sentence. Fuchs writes:

> 'I' and 'she', as pronominal links between H.D. the adult writer and Hilda Doolittle, the child, are unreliable indicators of the distance or proximity—either psychological or chronological—between the writer and the child. 'She' does not necessarily designate authorial distance and objectivity; nor does 'I' necessarily designate intimacy and subjectivity. Often fractured, the narrating autobiographic voice will settle into first-person, split into third-person, even swerve into the vague referentiality of a second person address. By splicing into each other in the middle of paragraphs, even in mid-sentence, the first-and-third-person sometimes creates a series of incursive voices.[270]

These slips into the dissociative third person, the observation of self, may be positioned as the critical 'I'/eye', and as the dissociative self-observation associated with trauma.[271] Doubrovsky asserts autofiction's 'more immediate relationship with the violence of words, scenes and memories',[272] what Jones describes as 'a way of playing with language in such a manner as to remain very close to the subconscious, [a] close relationship with both the literary context and the wider socio-critical context of writing [which is] a source of innovation and experimentation'.[273]

4.5 Bad Translator (a tongue is an action, a gesture, a tone)

In relation to the auto *as translation*, or as a mode of translation, the question of the 'right' or 'wrong' language is raised. By employing the auto to find a way of writing (and

269 Fuchs, 'H.D.'s The Gift: Hide and Seek with the Skeleton Hand of Death', p. 88.
270 Fuchs, 'H.D.'s The Gift: Hide and Seek with the Skeleton Hand of Death', p. 94.
271 See Judith L. Herman, *Trauma and Recovery*, New York: Basic Books, 1992, pp. 238–9.
272 Contat and Doubrovsky, 'Quand je n'écris pas, je ne suis pas écrivain', p. 119, quoted in Jones, 'Autofiction: A Brief History of a Neologism', p. 177.
273 Jones, 'Autofiction: A Brief History of a Neologism', p. 177.

speaking) that both drives the research and fulfils its 'aims and objectives',[274] I produce an idea and a practice that can be either right or wrong depending on the position of the reader, the listener, or, to use the language of film, *the angle of the camera*.[275] In inter-lingual terms, Delluc's text is published in the right language for him and for readers fluent in French, whereas for me (the person who struggles with languages other than my own), it could be positioned as the wrong language. Yet it is also the *right* language, in that it enables me to foreground that struggle, and moreover to use it as a metaphor for a wider struggle with language and with ideas. In *Instructions from Light*, I write: 'Did I buy a text I could not read because I did not think it should be able to be read?'.[276] Reviewing a draft, my supervisor questioned the sentence, commenting that it was difficult to follow. I reflected on the comment (I did not want to give up this sentence—its clumsiness felt important), and added the following to the page:

> She pauses and writes in her notebook that 'I was told that this sentence was clumsy. Difficult to follow, to speak, to read. Not, I think, a bad thing. What shall I say to them? Shall I offer instructions? Say—try this, if you must?'
>
> speak it slowly speak it as if you walked it out step by step
> did I *buy* a *text* I *could* not *read*
> be*cause* I *did not think* it should
> be *able* to be *read*?
>
> (reading is, like writing, an act of care—performed)[277]

274 What hateful words these are: partitioning effort, splitting a mobile process from the plural possibilities of answers, demanding instead a rigidity of method and a finality of answer, a win, an orthodoxy of research 'success'.

275 An anecdote. In 2018 I was invited to speak about my practice at a conference focussing on the possibilities of the essay form. I shared a platform with (among others) a 'Great Man': an Emeritus Professor at a notable university, novelist, short story writer, critic, literary theorist, playwright, and frequent contributor to the two most well-known literary reviews in the UK. During my address—which I had written in letter-form—he sat beside me with his head in his hands, raising it only once, to interrupt me mid-sentence, saying (irritably) that 'if one was a GOOD writer then one wouldn't need or want to write experimentally'.

276 Manuscript draft of *Instructions from Light*, p. 11.

277 Manuscript draft of *Instructions from Light*, p. 11.

The comment questioning my sentence was a prompt to think about 'wrongness' in relation to the reader, and not just in relation to myself. In the passage above I acknowledge difficulty, but ask the reader to persist, offering assistance, but also reminding them of *effort*: 'reading is, like writing, an act of care—performed'.[278] The right kind of wrongness—errancy—requires scrutiny from both directions.

This performative form of translation—errant, infused with the auto, both purposefully and inevitably amateur—is a method emerging from a methodology of metaphor. This is a method that embodies the/my struggle to speak silence in my effort to read and write Delluc's *LE SILENCE*. Errant translation is a method that foregrounds 'badness' by revealing its mechanics. It is method of auto-practice in which a self-aware errancy embodies the struggle of speaking, questioning where the silence in *LE SILENCE* is located. This approach includes an *expanded* understanding of translation—between languages, and between modes of writing, reading and speaking. It is an approach that embraces a struggle *towards* language: the 'present-traumatic language' proposed in the following chapter and enacted in *Instructions from Light*.

Guldin writes that translation is a source discipline in that it can be 'mapped onto a growing number of processes and practices', and that the use of 'the metaphor of translation might also reveal theoretical links or convergences between disciplines that are generally not considered to be related to each other'.[279] This metaphor is evident in Nyampeta's exhortation to 'translate ourselves' and was evident in my own experience of psychoanalysis—an experience of polyphony wherein more than one voice and more than two ears struggle together towards a different way of thinking through and speaking trauma.

Dwyer proposes that 'errancy thinks through the relation between theory and practice'. Her use of 'errancy' as a 'critical openness' in relation to fansubbing resonates with the

278 I offer this example to emphasise that 'wrongness' should be considered by both writer and reader, and that—as I shall discuss below—in relation to my own practice wrongness can be positively framed (just enough) and that regarding inter-lingual translation the power relations between one language and another are (and should be) taken into consideration.

279 Rainer Guldin, *Translation as Metaphor*, p. 70. Guldin offers the use of the spatial metaphor of in-betweenness in postcolonial theory, cultural studies and gender studies as an example of such developments.

ideas of a discursive polyphony that embraces wrongness.[280] Dwyer's errancy questions whether one person's 'rightness' is appropriate for another, if it can be employed to question 'quality' in both its senses. In giving her reasons for promoting errancy as a more valuable critical concept than quality, Dwyer writes:

> [the idea of] quality is so familiar and engrained, it is not easily dislodged. Notions of quality are so over-determined I argue, it is difficult to return this concept to a state of openness. The concept of errancy, on the other hand, and its critical significance for translation theory and practice, are unfamiliar and unsettling. In this way the concept of errancy is performative, and not simply descriptive. It activates a process of reflection or re-conceptualisation by forcing a question as to where the value of translation lies. I do not introduce this concept in order to advocate for 'bad', error-prone translation, although I do question how and why errors occur, and seek to illuminate the contexts and contingencies that affect error-prone practices. I also contend that error needs to be thought about broadly, and extrapolated upon to enable a critical fashioning of 'errancy'. Errancy as concept embraces the potential for error (for risk, uncertainty, compromise, contamination and inauthenticity) that I argue inhabits all translation.[281]

I interrogate errancy in terms of its potential agency. Dwyer's interest in 'current areas of screen translation practice that lie beyond professional or "quality" parameters and can consequently be termed "improper" or "errant"' provides models for such agency.[282] Dwyer describes 'fansubbing' as a form of subtitling, often illegal, carried out by individuals and collaborative networks of fans whose 'amateur' status allows them to 'transform limitations into possibilities [and propose] a course of creative reinvention'.[283] Fansubbers are able to sidestep negative attitudes (to translation in film) by employing tactics so far outside the boundaries of translation orthodoxies that normative measurements of 'quality' are redundant. Dwyer lists methods such as unusual fonts and layouts, animated subtitles, and on-screen translator notes expressing uncertainty or offering alternate readings, methods which I have explored in writing *Instructions from Light*.

280 Tessa Dwyer, *Speaking in Subtitles: Revaluing Screen Translation*, Edinburgh: Edinburgh University Press, 2017, p.7.
281 Ibid.
282 Dwyer, *Speaking in Subtitles*, pp. 11–2.
283 Dwyer, *Speaking in Subtitles*, p. 135.

The errancy of my method positions my critical translation and rewriting of Delluc's text as auto-practice in that I am embedded in the modes of language used in the writing. My uncertainty, failure, incomprehension, and inadequacy when confronted with the right ways to read, write, and speak Delluc's original, become a performative and critical act.

In 'Proximate Shadowing: Translation as Radical Transparency and Excess' (2016), Jen Hofer describes cross-language practices as 'inherently and complicatedly encounters with difference', asking:

> who shadows who? [...] And what or who is produced, what or who is translated, when the multi-directional alchemical effects of translation practice might [...] unsettle even a basic idea of what we thought language or ourselves-in-language might be or do?[284]

Hofer's idea of 'ourselves-in-language' is fundamental, informing the shift in my thinking I describe in the following chapter from ideas of a post-traumatic language to an idea of a *present*-traumatic language, a shift from passivity to agency. In the introduction to Mireille Gansel's *Translation as Transhumance* (2017), Lauren Elkin asks 'what does a language retain of the violence it has been used to commit?', a question that alludes to one of the concerns of Gansel's book: the relations between the language of the oppressor and those who are subject to such oppression.[285] Gansel gives a striking and shocking example as she relates an experience of her father's, a Hungarian Jew, told to her as a child:

> But do *you* know German? Father's reply was chilling: 'I know eight words, the ones the teacher reserved for the Jewish students in the class—the only ones he dinned into me: '*Du bist ein Stück Fleisch mit zwei Augen*' (You are a piece of meat with two eyes). Then he said, 'I hate German'.[286]

284 Jen Hofer, Proximate Shadowing: Translation as Radical Transparency and Excess, in *Poetry Foundation*, 30 April 2016, https://www.poetryfoundation.org/harriet/2016/04/proximate-shadowing-translation-as-radical-transparency-and-excess accessed 10 March 2021.
285 Lauren Elkin, in Mireille Gansel, *Translation as Transhumance*, trans. by Ros Schwartz, London: Les Fugitives, 2017 [*Traduire comme transhumer*, Rennes: Éditions Caligrammes, 2012], p. viii.
286 Mireille Gansel, *Translation as Transhumance*, p. 5.

The adult Gansel describes her father's later relation with language (his self-in-language, to co-opt Hofer), as a suffering and subsequent hatred that manifested as a 'dual rejection'.[287] This is both a rejection of the language of the oppressors—the language that reduces him to meat, to object—*and* a rejection of Hebrew, the language of his persecuted, humiliated self. Gansel's father is subject to an enforced 'translation-of-self' *via* the imposition of an occupying, oppressive language, that also destroys his capacity to locate himself in the language that was once his own.

4.6 Language as Occupation (the perils of translation)

If I am to call myself the 'bad translator' then I must consider what a negative mode of 'badness' might be. Kate Briggs, in *This Little Art* (2017), writes of the 'ignorant translator':[288]

> It is very fraught, this question of who can be trusted with the work of representing the speech, the writing, the work of someone who is learned enough, who is experienced enough, who is sensitive and careful enough. The question becomes more difficult still when we consider the uneven dynamics of any translation relation, and especially the English translator's real power.[289]

Briggs reminds her reader that forcing a text (even if unintentionally) to conform to the translator's own fantasy of what the text might be, to close it rather than open it, to be careless or conservative in choice of phrase or word, to privilege the 'target' tongue—these are, potentially, acts of violence.[290] Such acts might take place in the power structures inherent in the interpretation of the speech of asylum seekers—the translations of experience and trauma that may diminish or twist their reality—or in colonialist relations that position certain languages as intellectual and 'civilising'—the most obvious example of the latter being the dominance of Anglo-American tongues. Regarding the

287 Ibid.
288 Briggs borrows this term from Jacques Rancière.
289 Kate Briggs, *This Little Art*, London: Fitzcarraldo Editions, 2017, p. 207.
290 The terminology of translation describes the text which is to be translated as the source text. The target text is the text resulting from the translation.

French language in relation to colonialism, the Black poet and philosopher Édouard Glissant writes that there existed a tendency to regard the French language as an '*a priori* bearer of values that could help remedy the anarchistic tendencies of the various cultures that are, completely or partially, a product of its expression'.[291] Such a language could claim to dignify the inhabitants of those territories colonised by France, while at the same time refusing to recognise collectivised demands for dignity from those inhabitants:

> In the present conceptual debate, the French language, the language of the Rights of Man, would provide useful protection against excesses set in motion by the presuppositions of any proclamation of the Rights of Peoples. *La francophonie* would provide that transcendency by giving the correct version of humanism.[292]

As an English speaker, a language perhaps surpassing French as a language of empire, how do I avoid a violent 'dominance'? As Hofer writes regarding her translation of poetry:

> I top you because I have the last word. I'm the writer of your text in 'my' language. My English is 'better' than yours. I might gatekeep your texts (or I might not be able not to) even when I don't believe in gates or keeping.[293]

Where do Briggs's warnings of the perils of an 'ignorant' translation and Glissant's dissection of the power relations of language leave me, the bad translator with deliberately

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291 Édouard Glissant, *Poetics of Relation*, trans. by Betsy Wing, Ann Arbor, MI: University of Michigan Press, 1997 [*Poétique de la Relation (Poétique III)*, Paris, Gallimard, 1990], p. 112. Regarding the English language, Alastair Pennycook's *English and the Discourses of Colonialism*, London and New York: Routledge, 1998, argues that English, far from being a neutral language of international scholarship, business, and communication, is a language infused with colonial discourse and meaning.

292 Glissant, *Poetics of Relation*, p. 113.

293 Jen Hofer, Proximate Shadowing: Translation as Radical Transparency and Excess, in *Poetry Foundation*, 30 April 2016, https://www.poetryfoundation.org/harriet/2016/04/proximate-shadowing-translation-as-radical-transparency-and-excess accessed 10 March 2021. The poet M. NourbeSe Philip's book *Zong*, Middletown, CT: Wesleyen University Press, 2008, has been subject to many such oppressive translations, both intra-lingual *and* in spatial and formatting terms—material factors that Philip regards as integral to the text. The latest of these is an Italian translation (about which Philip was not consulted), which moved the first 'line' of each page much higher than in her original, narrowing the gap between the text and the top of the page. As Philip explains in a series of tweets the blank space at the top of the page represented air: 'Seeking the breath in the space above, the words echo the actions of those who, thrown overboard from the slave ship Zong, sought the air above 2 breathe. Resonating with the long struggle of Africans and Black folX 2 find the breath & space of freedom. #art #ethics #poetry. It is in honouring the formal constraints of the page, that we honour the memory and history of the massacre and, most importantly, those lives denamed, erased, dismissed and lost'. Tweet @mnourbese, 23 September 2021.

errant methods, in relation to my engagement with Delluc the author and his text *LE SILENCE*? I argue that it is the metaphorical relations between Delluc, the dead man, and me, the struggling reader, that gives my bad translation a positive, creative-critical agency.

4.7 The Privileges of Silence (an eloquent man)

Delluc is a privileged character, one who—both before and after death—enjoys a reputation as a seminal avant-garde intellectual, while never jeopardising his social standing or reputation by taking risks outside the materiality of his medium. Richard Abel writes of an accepted 'pantheon' of filmmakers who have 'continued to be seen as innovative in the development of cinematic art or film style'.[294] Delluc is included alongside Jean Epstein, Germaine Dulac, Jean Renoir, Carl Dreyer, and others, with Delluc's *Fièvre* (1921) listed as one of the benchmark films in this pantheon. Delluc's voice and influence extend beyond the materiality of his medium, beyond the *practice* of making films—he wrote for a wider audience on the craft of filmmaking—disseminating these through articles appearing in publications of the day, and in prefaces and author's comments—'Le point de vue de l'auteur'[295]—in the publications of his own scripts. University-educated, he was a literary and a film critic. He edited both *Le Journal du Ciné-club* (1920–1),[296] (with George Denola) and *Cinéa* (1921–3),[297] and his early writing for French newspapers was collected as a single volume, *Cinéma et Cie: confidences d'un spectateur* (1919).[298] His book on Charlie Chaplin, written in 1921, is perhaps the earliest example of the film biography. Revered in France, it is an indication of his international standing that the Chaplin biography was translated into English as early as 1922.[299] Delluc may be described, especially as a critic, as part of an established cinematic bourgeois intelligentsia,

294 Richard Abel, 'Frame Stories for Writing the History of French Silent Cinema', in *Studies in French Cinema*, Volume 2 Issue 1, 2002, pp. 5–13, p. 6.

295 Louis Delluc, 'Le point de vue de l'auteur', in in *Ecrit cinématographiques III: Drames de Cinéma, scenarios et projets de films*, Paris: Cinématheque Français Cahiers du Cinéma, 1990 [Paris: Editions du Monde nouveau, 1923], pp. 43–44.

296 *Le Journal du ciné-club* was published from 1920 to 1921, with a total of 28 issues http://www.cineressources.net/ressource.php?collection=PERIODIQUES&pk=373 accessed 6 March 2020.

297 *Cinéa* was a weekly and then bi-monthly French cinema review, published from 1921 to 1923.

298 Louis Delluc, *Cinéma et cie: confidences d'un spectateur*, Paris: B. Grasset, 1919.

299 Charlie Chaplin, Louis Delluc, and James Edward Miles, *Charlie Chaplin*, trans. Hamish Miles, London and New York: John Lane, 1922 [*Charlot*, Paris: Maurice de Brunoff, 1921].

insofar as one had developed. Annie Fee notes Delluc's 'curtailing of political issues in his film criticism' in relation to his position during the notorious *La Russie rouge* screening protests in Paris in 1921.[300] *La Russie rouge* was a Gaumont documentary considered as anti-Bolshevik propaganda. The protests were carried out by communist sympathisers while cinemas were under state surveillance. Fee argues that by restricting his commentary to the intellectual and discursive sites of the emergent illustrated film press, and commenting only—in the case of *La Russie rouge*—on the formal elements of the film, Delluc's status as an establishment figure was never under threat.

In the context of Shearer-Cremean and Winkelman's 'official discourse system', extended to the cultural, Delluc is *heard*.[301] What then does it mean for such a man to write a film named for *silence*? The relations between Delluc's language and mine (both those of colonial powers) and the relations between the volume of our respective voices allow for no endangerment of Delluc's text, reputation, dignity, or identity: no matter how poor my translation skills in the orthodox sense, his status and his voice remain. However, my translation of Delluc *with* its attendant fragmentation and commentary does dismantle his authorial authority and oppressive narrative orthodoxy that is concealed by *LE SILENCE*'s experimental form. Regarding *good* translation, Elkin writes that 'when we translate, we are not rendering a block of text in its immediate equivalent; we keep an ear out for what is unspoken, carried through language, smuggled inside of it'.[302] My 'keeping an ear out' is manifested in *Instructions from Light* not in my faithful (as I can be) translations of Delluc's scene notes, but in the spaces in between, in the writing *through and with*, the asides, the interventions.

4.8 Two Kinds of Silence (an anecdote, performed)

The pamphlet *Nay Rather* (2013) by the poet and translator Anne Carson contains a poem sequence that is an iteration of translation.[303] A small fragment of Sappho's poetry—

300 Annie Fee, 'Gaumont offers "La Russie rouge" and all Paris takes sides: Working-class activism in Paris cinemas, 1921–1922', in *Early Popular Visual Culture*, 2014, Volume 12, Issue 2, pp. 238–259, p. 253.
301 Christine Shearer-Cremean and Carol L. Winkelman, *Survivor Rhetoric: Negotiations and Narrativity in Abused Women's Language*, Toronto: University of Toronto Press, 2004, pg. 20.
302 Elkin, 'Introduction', in Gansel, *Translation as Transhumance*, p. viii.
303 Anne Carson, *Nay Rather*, London: Sylph Editions, 2013.

typical in its inherent material absence—is worked repeatedly, and in these iterations deliberate mistranslations emerge. Briggs writes that Carson calls this 'not exactly an exercise in translating, nor even an exercise in untranslating, but more like a catastrophising of translation. She also calls it a sort of stammering'.[304] Carson identifies two types of silence encountered by the translator: the physical—as in a fragment of Sappho on a torn papyrus, the literal and *unintentional* silence of the lost, the words that were once there that the author did not intend to be absent, which the translator might render with brackets or speculative commentary—and the metaphysical.[305] 'Metaphysical silence happens inside words themselves. And its intentions are harder to define. Every translator knows the point where one language cannot be rendered into another'.[306] Carson describes this metaphysical silence as that which occurs when a word 'does not *intend* to be translatable. A word that stops itself',[307] employing the example of Homer, who was in the habit of alluding to a language 'known only to gods'.[308]

Metaphorically, Carson's two ideas of silence may be related to the translation and expanded writing-through of *LE SILENCE* in relation to ideas of present-traumatic language. The absence, lostness, 'torn-ness' of *LE SILENCE*'s companion—the lost film—is physical and metaphysical, inserting interstices into the scenario that both speculate on the physical—what the film looked like, how it was made—and on the metaphysical—ideas of silencing, of trauma, of speaking: the tongue that stops itself; the refusal to speak; the physical and the metaphysical are indissociable.

In an earlier draft of *Instructions from Light* I included a passage positioning my method of bad translation as auto-practice which addresses a metaphorical silence.[309] This anecdote,

304 Briggs, *This Little Art*, pp. 46–47.
305 Carson implies that *literally*, if one includes the papyrus that has been torn away, for the present reader 'half the poem is empty space', *Nay Rather*, p. 4.
306 Ibid.
307 Ibid.
308 Carson, *Nay Rather,* p. 6.
309 As I moved through the various stages of writing *Instructions from Light* (and, as I submit, it is still in flux), some passages appeared and disappeared as needed. Such 'visitors' served several purposes. Sometimes they formed a scaffolding for the thing that could not be written without them, but which then superseded them. On this occasion the passage, which I titled '*my mother / ma mère*' served to explain to myself, the writer, as small part of 'what was going on'. I removed it because the manuscript, as manuscripts do, evolved its own internal logic, and this explainer—when considered in terms of a prospective reader—became a clumsy

memory passed through the lens of an artist's writing, considers the struggle to find the language needed to speak unspeakable words and the struggle to *listen* to them.

My mother would sit in bed in the mornings, reading French detective novels, and refusing to get up. These books were, even before the encounter with their language, unfamiliar objects, *materially* strange. Subtle differences in dimensions, in conventions of typesetting and design, to the books an English child from an unsophisticated, anti-intellectual environment would have seen. They were, *to me*, impenetrable territory, a foreign body that even when opened was closed. However—and this is the thing—my mother did not speak French, or very little, or so I believed.[310] A question to ask would be that when she read, what was it she was doing? Or perhaps more accurately the question to ask would be what did *I* think she was doing? Perhaps the books were the artefacts, the words translated into objects, through which she refused to speak the language of 'home'. Viewed from the door the novels were both offering and shield, held two-handed in front of her breast. Eyes on the page, mouth tightly closed, she is purposefully oblivious to vocal appeal. These texts, double mysteries—this is what I think now, from the distance of years—are of necessity presented silently. It was not a language she could speak, but a language she could show: a different tongue, a political act, a gesture, an outfacing palm, a stubborn and opaque *non*, that I both could and could not understand.

One reading of my anecdote is as a metaphor for struggle: a struggle with and of language, a struggle of articulation and of communication. How to speak? How to listen? How to be heard? Briggs, writing of professional prose translations—what I would frame as translations that do not reveal themselves, do not *perform themselves*—suggests that they do not require a reader to acknowledge them. I can, if I wish, read Barthes without having to be aware that Briggs has done this work for me, without having to acknowledge that

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interloper. The last thing a text should do (the exception being the doctoral thesis, perhaps) is spell itself out.

310 My mother was born on a working coal barge to a family of 'boaties'—living and working on a boat owned by a coal merchant and ferrying coal up and down the Grand Union canal. A brutal life, her baby brother dying from damp and coal dust on his lungs as (pre-NHS) the family could not afford a doctor, nor find one to treat him for free, and she left her intermittent schooling at fourteen. This history we knew nothing of until her death, when we found her birth certificate; her place of birth indicated not by town or city, but by the name of the boat. She kept this history secret, the better to 'translate' herself into something 'respectable', and lived in fear of being 'found out'. Where and when would she have learned French? With hindsight, I would not put it past her to have found a way.

there is a different way of writing, reading, or speaking than my own. Such translations are 'unlike those *other* [my italics] re-mediations, which might require us to acknowledge the difference of their new materials as well as the intervention, the new gesture, of their reproducer [...]'.[311] My mother's translations could be said to be both revealed and concealed: the translation between her language, English, and the language of the page, French, was concealed in that only she knew if (and to what extent) it was taking place. It was also revealed in that it was performed to those who stood at the open door. This performance was formed from the intersections between her refusal to speak or to rise from her bed; the uncanniness of the book—*like* a book but *not quite* a book; the uncertainty of the onlooker as to whether the concealed translation was actually taking place; and the confusion of the onlooker as to what was being communicated to them, their uncertainty as to what it was *they* were supposed to understand. *Via* those mediations, something was being said that could not be said in the usual tongue. The translation taking place between the performer and the onlooker was not between one language and another, but between what could and could not be said. My mother's 'new gesture'—consciously or unconsciously—was the translation of silence, the translation of words that were not there.[312] This idea of a new gesture informs my employment of *expanded* approaches to translation as the central method of this research. Briggs's book is a meditative consideration of the profession of translation. That is to say, one who is accomplished, whose flow between languages—while a 'struggle' in that it is rigorous work of the expert—can produce an experience of reading that by and large leaves the reader untroubled by any trace of their labour. However, Briggs's book is of interest to 'the bad translator' in that she positions the translator as a 'producer of relations. In the first

311 Briggs, *This Little Art*, p. 40. The full passage reads: 'That is, prose translations, as provisionally distinct from all the other ways an existing work of art can be reproduced, remediated or re-versioned. From all the many other practices of redoing, rewriting and remaking—of working with extant material—with which the writing of translations in the so-called 'standard sense' is always proximate and talking to, sharing gestures and problematics, but with which it is not, I don't think, wholly interchangeable. The point is this: unlike those other re-mediations, which might require us to acknowledge the difference of their new materials as well as the intervention, the new gesture, of their reproducer, translations seem to give us the permission to say, quite unworriedly: that book? Yeah, I've read it. They give us permission, or we take it'.
312 Gansel (referring to the work of translating the poetry of Bertolt Brecht) writes of the '*gestus*', an idea central to Brecht's theatrical practice that (to be perhaps simplistic) refers to a gesture that captures a moment, that performs the 'now'. Gansel explores this idea in writing of 'the *gestus* of the man who, from stillness, begins to move in his body and in his mind, as though emerging from darkness into light, from the confused notions of the real to clear-eyed differentiation, expressing the slow gesture of his decision, the moment of freedom [...] to choose to resist'. *Translation as Transhumance*, p. 21.

instance, her own personal relation with the books she reads and undertakes to translate'; she argues *for* an approach to translation that reveals itself as such:[313]

> the performative power of the speech act that declares *this is a translation*, thus bringing with it—or right here and now making—a complicated 'promise of representation'. A translation becomes a translation only when someone (the translator, the publisher, the reader, an institution) declares it to be one.[314]

Such speech acts involve a recognition of the source text (the text which is to be translated) and the target text (the text resulting from the translation). Implicit in this recognition is the recognition of the translator, which in this research involves the explicit intervention of the auto, and further, that the speech act takes place both off and on the page. The translation theorist Theo Hermans in *The Conference of the Tongues* (2014) uses examples of literal, that is, *spoken* speech acts, regarding power and performativity, suggesting:

> the initial assumption is that a translation, as a text seeking to echo a pre-existing text, is not automatically put on equal terms with the original to which it refers. Putting both texts on the same footing, lifting one up to the other's level of authority by means of a verbal utterance, constitutes a performative speech act.[315]

My compulsion to translate silence, to translate *LE SILENCE*, to make a 'new gesture' of *LE SILENCE* is a speech act in that the voices of source text and target text are both on the page and in performance, visibly in discourse. This discourse might be linked to my struggle to translate my mother's silence (mothers get the blame for everything)—it might equally be linked to my struggle to 'translate' my father, of which and of whom I will remain silent. While this may appear simplistic, a nuanced psychoanalytical concept of translation frames my method as auto in that I am both literally and 'expandedly' translating silence/*LE SILENCE via* Freeman Sharpe's proposal that, as previously

313 Briggs, *This Little Art*, p. 45. Briggs continues: 'As well as with the writer she often thinks of—even, with whom she corresponds, if correspondence is possible—as she works. Then, the complex relations between the writing she has written and the extant writing that was the condition of her producing it'.
314 Ibid.
315 Theo Hermans, *The Conference of the Tongues*, Abingdon and New York: Routledge, 2014, p. 5. See also 'Positioning translators: Voices, views and values in translation', in *Language and Literature*, Volume 23, Issue 3, 2014, pp. 285–301, p. 286.

quoted, the individuality of words in relation to the subject who speaks, writes, or reads them 'consists in the sum of [their] past and present significations'.[316]

This psychoanalytical 'sum' of past and present is not, however, a fixed or stable quantity. Guldin points out that Freud uses the ideas of translation to describe 'both the relationship of dreams to their conditions of emergence and the task of analytic reinterpretation by the psychiatrist'.[317] Guldin's references to psychoanalysis are largely focussed on its emergence as a discipline, preoccupied with the misconception that 'dream interpretation' is the only work of analysis, when the reality is that it is all aspects of discourse: all the speech events that take place inside the consulting room, whatever their subject. However, the important point to take from Guldin as a translation theorist is that the work of psychoanalytical 'speech acts' is open-ended and unfixed. It is a task of speculation rather than one of final translation.

Guldin's interpretation of Freud is that 'the work of the analyst and the dreamwork [I would use the word speechwork] of the patient are two different but complementary forms of translation'.[318] My experience as an analysand is that the work is a performative task undertaken as much by the analysand as by the analyst. By this I mean that the analysand, or the *idea of the analysand* as I employ it in this research, has a self-awareness—albeit fluctuating—about *what-is-going-on* in the analytical process, a self-awareness produced *by* the process of analysis. I can think about this in a loose relation to Lacan's proposition that when we speak there are two streams (axes) of language that are operating concurrently, one conscious, the other unconscious, and that at different times one may be 'louder' than the other.[319] Guldin notes that ideas and expressions of translation are 'all-pervading' metaphors in Freud's work:

> He uses two different German words for translation that span a wide interconnected semantic field: *übersetzen* (translate, interpret, cross over) and *übertragen* (translate, transmit, convey, transfer without changing, transform, adapt, transfuse, entrust). *Übertragen* is directly linked to metaphor. *Im übertragenen Sinne* means 'in a metaphoric

316 Ella Freeman Sharpe, *Dream Analysis*, p. 28.
317 Guldin, *Translation as Metaphor*, p. 79.
318 Guldin, *Translation as Metaphor*, p. 80.
319 See footnote one hundred and twenty-three.

> sense'. *Übertragung* is also used for the process of analytical transference, the unconscious redirection of energy and feelings from one person to another and the reproduction of emotions relating to repressed experiences. This wide understanding of translation as both *Übersetzung* and *Übertragung* allows Freud to use the metaphor of translation for the most disparate forms of interaction.[320]

The metaphor of translation operating across *disparate forms* of interaction is useful in framing my work with *LE SILENCE* as both inter-lingual and inter-medial: an *expanded* idea of translation that produces a 'new gesture' by critiquing and problematising the source text.

4.9 Expanded Translations (and spaces in between)

The rationale for Zoë Skoulding and Jeff Hilson's research project 'Poetry in Expanded Translation: an AHRC Network' (2017–18)[321] opens with a reference to Rosmarie Waldrop. 'Translation is, as Rosmarie Waldrop has stated, 'writing as an exploration of what happens between; between words, sentences, people, cultures', continuing, 'and yet that space of the "between", well known to anyone who translates, or thinks about translation as a practice, is often difficult to capture in published form'.[322]

'Poetry in Expanded Translation' was a research project emerging from the professional and academic fields of poetry and poetics, and translation, and, in the intersections of those contexts, was controversial. The poet and critic Peter Riley writes, in 'Translation, Expanded Translation, Version, Mess' (2018)—on contemporary translations and reworkings of classical poets—that to varying degrees 'expanded translation doesn't just

320 Guldin, *Translation as Metaphor*, p. 80.

321 The term 'expanded translation' is also used, though differently, in Biblical studies, denoting the expansion of a single difficult-to-translate Greek or Hebrew word into as many English words as needed to transfer the meaning, often expanding the single word into a whole clause.

322 'Rationale and Research Context for Expanded Translation', in *Expanded Translation*, 14 May 2017, http://expandedtranslation.blogspot.com/2017/05/rationale-and-research-context-for.html accessed May 2018. I cannot find a further reference for Waldrop's words, though they do appear in the publisher's 'blurb' for Waldrop's book *Gap Gardening: Selected Poems*, New York: New Directions, 2016.

change the text, it perverts and distorts and mocks and erases it [...]. Hence there is a significant distinction between "extended" and "free" translation'.[323] He continues:

> All these elasticated translators resort a lot to the demotic, which I think is almost uniformly absent from the originals however extreme the subject-matter, but in a way that is difficult to trust. It is mainly a matter of a casual effing, and elimination of any trace of modesty when it comes to bodily details. I can't feel that it represents or attaches the actual *demos*, the people, the population at large. It seems rather to project the poet-self into the foreground as heroically foul-mouthed master of the present tense.[324]

Since this article Riley has become somewhat more sympathetic to experimental translations;[325] nonetheless, the above is brutal. Skoulding's response to Riley, in her article 'Poetry in Expanded Translation – an update', notes that Riley's understanding of the term is narrow, pointing out that their use of the term is 'the name of a field of continuing investigations rather than a particular type of translation'.[326] Skoulding offers various reasons for wanting to expand the understandings and practices of translation, listing among them 'the false assumption that any translation can be definitive', and that 'expanding translation [...] is a matter of finding different ways of reading and talking about poetry between and across languages, not just to develop international relationships but also to recognise and value the multilingualism of poetry in the UK'.[327]

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323 Peter Riley, 'Translation, Expanded Translation, Version, Mess', in *The Fortnightly Review*, 15 March, 2018, https://fortnightlyreview.co.uk/2018/03/translation-expanded/ accessed April 2018.

324 Ibid.

325 In his review of my long 'prose-poem' 'Over, In, and Under' (in *Over, In, and Under*, Manchester: Dostoyevsky Wannabe, 2019), a free-associative 'sound-translation' of Freud's essay '*Über Dekkerinnerungen'* which is unashamedly both foul-mouthed and demotic, he writes 'I find the transformation that takes place, and the tenor of the resulting text, remarkable. [...] It's not Surrealism and it's not Late Modernism, it's an original script created from conversion of verbal sound-values [...] It would be a major study to work out how the text relates to the content of Freud's essay, how the self-declaration comes to a conclusion, but I feel that it does'. It could be that he does not object in this instance as he sees this work as 'messing' with something other than poetry. Peter Riley, 'Summer 2019: New Poetry', in *The Fortnightly Review*, 18 August 2019. https://fortnightlyreview.co.uk/2019/08/summer-2019-poetry/

326 Zoë Skoulding, 'Poetry in Expanded Translation – an update', in *Poetry Wales*, 2 May 2018. https://web.archive.org/web/20180831231617/https://poetrywales.co.uk/wp/3336/poetry-in-expanded-translation-an-update/ accessed 13 July 2020. She also notes that 'it was my interaction with Riley through his mail-order bookshop in 2002 or 2003, paradoxically, that might have been the seed of this project'.

327 Skoulding, 'Poetry in Expanded Translation'.

My translation and writing through of *LE SILENCE*, although taking place under the umbrella of research, is not framed as 'professional' in any orthodox sense. I do not claim to be either a poet or a translator in relation to ideas of expertise in their respective academic fields. What then, in terms of the specifics of my research, is at stake in Riley and Skoulding's discourse? Riley's idea that an expanded translation does not just change texts, but 'perverts and distorts and mocks and erases' them, is actually a useful one in relation to *some* of the aims of my methods. In relation to Delluc and his character Pierre, and their metaphorical function in this research, I am deliberately a *bad* translator in both senses of the word.

Fig. 12. Collage test for an illustration for *Instructions from Light*, found image and digital collage.

I have left the idea of image behind.[328] The text will stand alone. For a year, it does. Now, my eye gets (tw)itchy, and I reinsert the drawing fragment that employed Hitchcock's eyes. I have opened a gate to image and revisit two texts written during the Ph.D., each addressing in different ways acts of looking and being looked at—inside and outside of the lens.[329] I rewrite them, and insert them into the manuscript. I have not, so far, used

328 After I left the idea of *film* behind I wondered about the possibilities of Gifs in relation to *Instructions from Light*, and created a Twitter account to host a thread of Gifs that could operate as a moving image work in which the frames were 'on shuffle', both in the Gif format itself, and in the viewer's ability to shuffle through the thread. This thread formed part of my conference paper (the conference audience could watch the sequence on screen and interact with the paper *via* smartphones as I delivered it): 'Performing Screenwriting as Art Practice: where and how does the film reside?', at *Screen Narratives: Order and Chaos, 12th Screenwriting Research Network International Conference*, Universidade Católica Portuguesa, Porto, 2019. My paper investigated the screenplay-as-research-artefact as a site for art practice, tracking the evolution of a series of works emerging from my translation and reverse adaptation of *LE SILENCE*—repurposing script as an artists' writing practice.

329 The first of these is the text from which *Instructions from Light* got its title, its working title 'Iris Opens / Iris Closes' relegated to subtitle (eye-lidded in parentheses). Emma Bolland, 'Instructions from Light', in *The Editions III*, ed. Sharon Kivland, London: MA BIBLIOTHÈQUE, 2016. It comprises a series of scenes in which a camera follows a woman around an apartment as she fails to write. The second was re-composed from two sessions of 'blind writing', writing undertaken in the dark while watching films: Elisabeth Price's *A Restoration*, 2016, and Lis Rhodes's *Light Reading*, 1978, and published as part of Paul Becker's ongoing collaborative 'artists' novel' project *A Kink in the Arc*. Emma Bolland, 'Extract', in *The Kink in the Arc*, ed. Paul

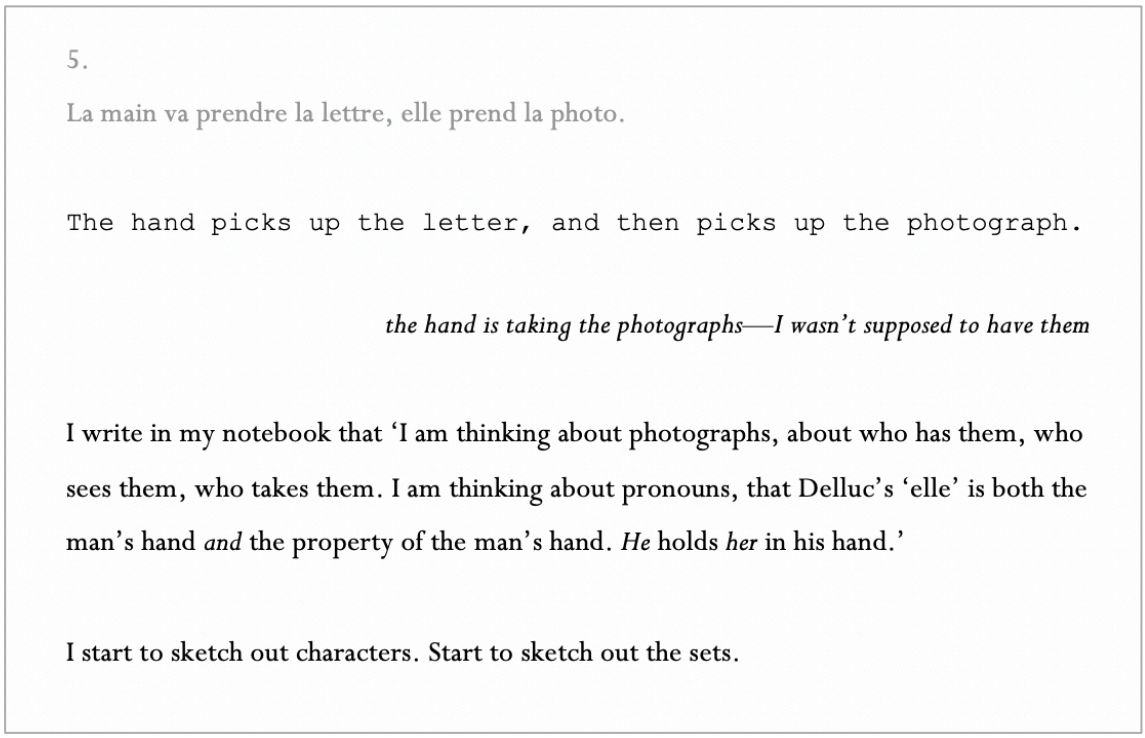
the translating of *LE SILENCE* or the writing of *Instructions from Light* to think about image, but now these insertions are made I cannot stop. I begin writing into the text as a speculation in materiality and space, both metaphorically—a dream of the substance of 'set'—a nightmare of myself stumbling through it—and materially, as my narrator imagining how they would remake Delluc's film—'Where is the camera? Do I shoot from above to a body supine or prone, or do we see perspectival across the terrain of the carpet to her face, snapshot, eyes staring, cheek pressed to the weave?'.[330] I start imagining a set in which all the props and sets are sources and receptors of light, spaces for looking into, spaces which look back. I start to assemble test collages for illustrations—found images of objects into which are inserted various of the 'eyes'. (Flash forward to the final rewrites of this thesis and I am looking for a studio, wanting to iterate the collages as full-size flats, on paper, or board, or acetates—will I be a 'proper' artist again?) The addition of images also opens a gate for the momentum of writing. One of these images is a bed.

Fig. 13. Collage test for an illustration for *Instructions from Light*, found image and digital collage.

Becker, 2019 and ongoing, https://paulbecker1.xhbtr.com. Read retrospectively, these texts address two aspects of my position of *self* in the Ph.D. The first as the anxious candidate *entering into* the research, and the second as the psychotic subject retrospectively refigured and theorised as the auto, and *situated* in the research.

330 Manuscript draft of *Instructions from Light*, p. 70.

I had previously given a paper which partly addressed the respective gendering and non-gendering of pronouns in French and English,[331] thinking through the gendering as a confusing of gender in relation to a scene in which there is a bed, and where I kept forgetting 'who or what the pronoun follows', first in relation to the hand and the letters:



5.

La main va prendre la lettre, elle prend la photo.

The hand picks up the letter, and then picks up the photograph.

the hand is taking the photographs—I wasn't supposed to have them

I write in my notebook that 'I am thinking about photographs, about who has them, who sees them, who takes them. I am thinking about pronouns, that Delluc's 'elle' is both the man's hand *and* the property of the man's hand. *He* holds *her* in his hand.'

I start to sketch out characters. Start to sketch out the sets.

Fig. 14. Section of page twenty-two of the manuscript draft of *Instructions from Light*

...the second regarding the bed. The bed and the pronouns, separately and together become a recurrent motif:

> *cut to the same bed—cut the bed into / cut the bed in two—same different, disorder—whose bed?*
> *—who or what*
> *does the pronoun follow? in the bed, a body—where and when*
> *does a body begin, where and when does it end?*
> *being singular, plural—are we?*[332]

In another section I write:

331 Emma Bolland, '[Eye the] Bad Translator: Tongue is an Action, a Gesture, a Tone', at *Critical Reinventions*, University of East Anglia, 2018.
332 Manuscript draft of *Instructions from Light*, p. 47.

> A bed of book-matched walnut. Eyes mirrored, ghosted, staring out from its frame. It is as wide as an ocean. I think of beds in films and how they are made narrow to enable two bodies to be captured by the lens. When written for the screen we must lie too close together. Stolen space. Intruded. Lit from below (front) the eyes would delineate. Lit from above (back) the shelves would be empty sockets, blinded.[333]

Instructions from Light is now a practice of both language and space.

333 Manuscript draft of *Instructions from Light*, p. 54.

5. Writing Silence: in Search of Present-Traumatic Language

5.1 Voice, Scrutinised (the sane identify the mad)

The term 'present-traumatic language' is my own, emerging from the struggle of my enquiry. By it I mean an ongoing speaking and writing produced with agency—deliberate and purposeful words of work, in this thesis and in my practice submission—that considers, overtly or otherwise, the conditions and narratives of trauma. The struggle to read, write, and speak is part of the process of enquiry, a strategised method of production. In this chapter, in the explanation of the term, there is much refusal—of experts, of authority, of demands for clarity—much inconclusiveness, much use of 'not', 'nor', 'no', and 'neither': a deliberate opacity.[334]

At the start of my research I had not named a present-traumatic. My strategy was to co-opt the extant term post-traumatic language and, in doing so, contest its dominant meanings and associated discourses across clinical and therapeutic fields. These attempts at co-option became a metaphor for the questions of naming explored in the previous chapter—the question of the subject brought into language—and revisited in more overtly political terms below: the power of naming oneself (even if uncertainly), or of *refusing* the name given to oneself by another. In considering the extant uses of the term, I was able to struggle through and articulate forms of resistance to the pathologisation of certain types of narrative and move towards a new name for what I propose.

The most common of the extant uses of the term post-traumatic language is the medicalised conjunction, which describes the effects of brain injury or stroke, such as aphasia. This is not to say that such events are not traumatic, nor that an affected subject

334 The concept of opacity was first theorised by Glissant, at its core proposing a resistance to surveillance and scrutiny, and to oppressive identifications and visibilities—it provides a model of difference that is in the hands of the subject, not in those of an oppressive gaze. For the pathologised psychiatric subject, ideas of opacity enable a resistance to supposedly neutral—apolitical or asocial, for instance—forms of pathologisation, diagnoses, and treatment. 'The opaque is not the obscure, though it is possible for it to be so and be accepted as such. It is that which cannot be reduced, which is the most perennial guarantee of participation and confluence'. *Poetics of Relation*, p. 191.

cannot speak with agency, consider their own situation, and resist the demand to speak the 'right' language. Rather, I am not interested in the conjunction of trauma and language as it applies to a linear formula of cause and effect that focusses on loss, on limits, on silence, a conjunction that reduces a subject's language to *just* symptom. This is a model of 'post-traumatic language processing deficits' in which such deficits are compartmentalised and categorised, where the speaker's agency is ignored; where language is analysed *but not heard*.[335]

Language as symptom can also be seen in ideas of pathologised 'linguistic phenomena'—voice subjected to clinical psychiatric scrutiny, the language by which the sane identify the mad.[336] The American neuroscientist and neuropsychiatrist Nancy C. Andreasen's 'Scale for the Assessment of Thought, Language, and Communication' (1986), used for the assessment of 'formal thought disorders' in psychiatric patients, proposes an exhaustive categorisation of pathological speech in order to 'improve the reliability of assessments'.[337] She argues that in the past such assessments have been unreliable because there was no common agreement of the meaning of terms among clinicians. Read from the perspective of an artist and writer who has been a psychiatric inpatient (and who may be so again), Andreasen's own categorisations seem quite mad. They take no account of the *current situation* of the patient, who is asked seemingly senseless questions in a stressful and unfamiliar environment by people they neither know nor trust.

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335 Irena Vukovic, Mile Vukovic, and Jasmina Vuksanovic, 'Comparison of the recovery patterns of language and cognitive functions in patients with post-traumatic language processing deficits and in patients with aphasia following a stroke', in *Journal of Communication Disorders*, Issue 41, 2008, pp. 531–52.

336 A classic psychoanalytical (as opposed to psychiatric) example of these types of studies is Lacan's analysis of the 'psychotic language of Aimée, a paranoiac woman' in his doctoral thesis. The translated title of Lacan's thesis is *Paranoid psychosis and its relation to the personality* (1932), and 'The Case of Aimée, or Self-punitive Paranoia' is its central study. Evans writes that 'Lacan's interest in linguistic phenomena can be traced back to his early interest in surrealist poetry and to his fascination with the psychotic language of Aimée' and that Lacan's ideas on the nature of language were then modified and developed over several decades. Evans, *An Introductory Dictionary of Lacanian Psychoanalysis*, p. 99. My refusal of such approaches does not mean that they might not be, at other times, in other contexts, of interest to me, but that *here* my refusal to discuss them is deliberate.

337 Nancy C. Andreasen, 'Scale for the Assessment of Thought, Language, and Communication (TLC)', in *Schizophrenia Bulletin*, Volume 12, Issue 3, 1986, pp. 474–482. The full list of categories is: Poverty of speech; Poverty of content of speech; Pressure of speech; Distractible speech; Tangentiality; Derailment; Incoherence; Illogicality; Clanging; Neologisms; Word approximations (Paraphasia, Metonyms); Circumstantiality; Loss of goal; Perseveration; Echolalia; Blocking; Stilted speech; and Self-reference.

The category 'Poverty of Speech' focusses on short or monosyllabic responses:

> Interviewer: 'Do you think there's a lot of corruption in government?' Patient: 'Yeah, seems to be.' Interviewer: 'Do you think Haldeman and Erlichman and Mitchell have been fairly treated?' Patient: 'I don't know.' Interviewer: 'Were you working at all before you came to the hospital?' Patient: 'No.' [...] Interviewer: 'How far did you go in school?' Patient: 'I'm still in the 11th grade.' Interviewer: 'How old are you?' Patient: 'Eighteen.'[338]

The patient's brevity is positioned by Andreasen as evidence of a 'thought disorder': 'poverty of speech (aberrant because thought seems not to occur) and illogicality (aberrant inferential processes)'.[339] Yet, thought *does* seem to occur if the *dialogue* is heard from the patient's point of view. The brevity is then a perfectly sane reaction, a valid guardedness, an understandable paranoia emerging from thoughts such as 'why is this person asking me about government corruption?' and 'who the hell are Haldeman, Erlichman, and Mitchell'?[340] The category 'Word approximations (Paraphasia, Metonyms)' includes the proviso that 'words used metaphorically should not be considered as word approximations', and yet offers pathologised examples that *are* metaphors. A patient is reported as referring to a pen as a 'paper-skate' and a watch as a 'time-vessel', both terms that could be framed as poetic devices—inventive and surprising.[341] In Andreasen's schema, however, poetry is purely the prerogative of the sane.

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338 Andreasen, 'Scale for the Assessment of Thought, Language, and Communication (TLC)', pp. 474–5.
339 Ibid.
340 John N. Mitchell, H. R. Haldeman, and John D. Ehrlichman, White House officials during the Nixon Administration in the USA, were imprisoned after being found guilty of aiding in the Watergate cover-up. It is not to be assumed that an eighteen-year-old would know this. Lesley Oelsner, 'Mitchell, Haldeman, Ehrlichman are Sentenced to 2½ to 8 Years, Mardian to 10 Months to 3 Years', in *The New York Times*, 22 February 1975, https://www.nytimes.com/1975/02/22/archives/mitchell-haldeman-ehrlichman-are-sentenced-to-2-to-8-years-mardian.html accessed 10 February 2020. Of interest as an example of what I would term a 'collective discourse madness', or 'process madness' is the Brett Kavanaugh / Christine Blasey Ford hearing transcript (regarding Brett Kavanaugh's appointment to the US Supreme Court by the Trump presidency, and Blasey Ford's allegations of drugging and subsequent sexual assault / rape by Kavanaugh and his friends). The transcript reveals a carefully constructed 'discourse-frame': five-minute slots for each questioner, constant interruptions, iterations, blocking, enforced incompleteness of answers—a formal structure designed *not* to elicit anything of substance and to therefore uphold the status quo, that is, the outcome desired by the Trump presidency: the appointment of Kavanaugh to the Supreme Court. 'Kavanaugh hearing: Transcript', in *The Washington Post*, 27 September 2018, downloaded as PDF August 2020.
341 Andreasen, 'Scale for the Assessment of Thought, Language, and Communication (TLC)', p. 478.

There is also the reduction of language produced by traumatised subjects to the 'therapeutic'. These include the misconception that a psychoanalytic discourse between analyst and analysand positions the utterances of the patient as passive, as *just* a voice to be speculatively translated, rather than as part of the work undertaken—together and separately—by both analyst and patient,[342] and the reduction of 'creative writing' in clinical psychiatric settings as *just* therapy—erasing any professional and creative capacities of patients.

Brendan Stone writes that 'a feature common to the multifarious conditions grouped under the designation of 'mental illness' is the disruption of a coherent sense of selfhood', suggesting that written acts of soliloquising, speaking back to oneself *via* the writing of a daily journal of the normal, mundane every-day, may assist in reforming a normative state of self-coherence. [343]

> Firstly, I am invoking self-talk as a process by which the self, *in a willed and self-conscious movement* separates itself from the flux of existence and speaks to itself—and which here is externalized in textual form. Secondly, the way that these diaries reclaim selfhood is not (only or primarily) by telling stories, by establishing a narrative. Rather, identity is primarily established by means of assuming the subject position of an 'I', simply by speaking/writing as an 'I' [...].[344]

Stone's assertion may seem fully compatible with ideas of the auto discussed in earlier chapters, with ideas of naming who one is, what one does. However, the problem with

342 I am deliberately *not* 'backing up' this paragraph with scholarly references (though there will be many across varying schools), as the idea that the analysand *also works* comes from my lived experience of being an analysand (I should add that my analyst—loosely Kleinian—was also of this opinion). Although the *expertness* of the analyst is one centre of such treatments, another important centre is the analyst's *struggle*. First, this struggle is both evidence to the patient that there is someone in the room, at last, making the effort—even if not always successful—to listen, evidence that opaque language can also be heard. Secondly, the good (and of course there are also the bad) analyst's struggle itself is a form of non-oppressive translation in which the analysand's experience is not 'colonised'.

343 Brendan Stone, 'Speaking of the Everyday: Psychosis and Writing', in *Narrative, Memory & Everyday Life*, Huddersfield: University of Huddersfield, pp. 169–76, p. 169.

344 Stone, 'Speaking of the Everyday: Psychosis and Writing', p. 172. Stone is drawing on the French structural linguist and semiotician Émile Benveniste, and principally on his ideas of identity as being produced by language. See Émile Benveniste, *Problems in General Linguistics*, trans. M.E. Meek, Miami, FL: University of Miami Press, 1971 [*Problèmes de linguistique générale*, Paris: Gallimard, 1966].

assertions like Stone's is the idea that there exists a universal normative selfhood to return to, and that conditions of madness are *only* a clinical matter, not produced or perpetuated—if only in part—by *current conditions*, that is, kept alive by social, political, or personal circumstance.[345] Stone's main case study of self-soliloquy is Lara Jefferson's *These are my Sisters: An 'Insandectomy'* (1947), [346] who clearly sees the structures in which her selfhood exists, and points to *current conditions* when she writes:

> Here I sit—mad as the hatter—with nothing to do but either become madder and madder—or else recover enough of my sanity to be allowed to go back to the life that drove me mad. If that is not a vicious circle, I hope I never encounter one.[347]

Paradoxically, Stone concludes by writing that senses of identity are formed 'in a socially inflected context', but his concept of a normative selfhood cancels concepts of social inflection.[348] Propositions like Stone's, however unintentionally, erase difference by universalising ideas of what it is to be well, to be sane: there is only one desirable way to be, all else is sickness and aberrance.[349] This is post-traumatic language as a regulatory tool.[350]

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345 See my example of the Black actor David Harewood's framing of his psychotic breakdown in my introduction.

346 Lara Jefferson, *These are my Sisters:* '*An Insandectomy*', Tulsa, OK: Vickers Printing Company, 1947.

347 Jefferson, *These are my Sisters*, p. 12.

348 Stone, 'Speaking of the Everyday: Psychosis and Writing', p. 175.

349 Not all of Stone's arguments are without merit—there are points of interest that may have found their way into this thesis in more positive ways. It is possible to extract from the following passage a strategy of resistance and opacity on the part of the patients in choosing to write rather than speak: 'These factors suggest to me that there may be similarities between the Vygotskian child practising voice and carving out linguistic territory, and the narrative work undertaken by Hart and Jefferson. If these adults hospitalized with psychosis are to practice egocentric speech, they cannot talk aloud to themselves without running the risk that such behaviour will be interpreted as pathological. So instead they write—and feasibly their texts can be read as written versions of egocentric speech: their writing is understandable by others; in their diaries they imagine others reading the texts; their texts continually picture others, and are read by others.' Stone, 'Speaking of the Everyday: Psychosis and Writing', p. 174.

350 In a later work, Stone is much more nuanced about the idea of selfhood, and writes from the perspective of a mental health service-user who is critical of medicalised or normative narratives, drawing on his own experience of using 'creative' modes of speech to articulate distressing experiences, citing Paul Ricoeur: 'The importance of modes of speaking other than the literal and the rational was noted by one of the most influential proponents of the model of 'narrative identity' [...]. Ricoeur repeatedly insisted that fictional as well as non-fictional narratives are important to the construction and maintenance of human identity'. Stone, 'Why Fiction Matters to Madness', in *Narrative and Fiction: An Interdisciplinary Approach*, Huddersfield: University of Huddersfield, 2008, pp. 71–7, p. 72, citing Ricoeur, 'Life in Quest of Narrative' (translator not named), in David Wood (ed.) *On Paul Ricoeur: Narrative and Interpretation*, London: Routledge, 1991, pp.

The other and—in terms of this research—bigger problem with Stone's proposals is his framing of the specific writings, the diaries of women patients, he uses as his case studies.[351] Regarding Jefferson's *These are my Sisters: An 'Insandectomy'*, it is telling that Stone gets nearly every referencing detail of the book wrong: he gives the title as *These are my Sisters: A Journal from inside insanity* (an alteration that further strips the text of literary status—'journal' rather than the inventive neologism 'insandectomy'), the original date as 1975 rather than 1947, and the publisher as Victor Gollanz, who produced an *abridged* version in 1975. Jefferson does not merit his scholarly attention, it seems. Stone dismissively concedes that Jefferson's text is 'self-consciously literary and addresses the dynamics of writing', but rather than addressing such factors in his proposal, he returns constantly to the value of the 'ordinary' in returning the subject to a 'normal' state (completely missing / misreading the tone of Jefferson's text, which rails against the imposition of 'normality'). The unsigned introduction to the 1947 text tells us that the book was written in fragments (much as Jenn Ashworth assembled fragments to produce *Notes Made While Falling*, as the poet and artist Bhanu Kapil—see below—assembled *Ban en Banlieue*),[352] as so many of the texts that informed this thesis regarding new and agent languages for speaking and writing trauma. The anonymous introducer—in prophetic opposition to Stone—writes:

> We like the dignified simplicity of the radio introduction heard so often a few years ago: '*Ladies and Gentleman, the President of the United States'*. The quiet human dignity of

20–33, p. 20. Later, in a passage critical of the constraints of diagnosis, he writes: 'The medicalised language of illness is a discourse sanctioned by power and hard to resist when one is in the limit-state of radical vulnerability. If I introject this discourse what emerges is a kind of death-in-life. For now that I have a label to attach to my distress I am no longer an individual whose distress is refined and defined by my history, my imagination, my oppression, my singularity; rather I have become an instance in a broad category', 'Why Fiction Matters to Madness', p. 74. In some ways, Stone and I agree. My problem is that in this later work (that is, in reality, not that much later), his own voice, his own 'trauma-discourse' is treated with exceptional care, whereas in his 'Speaking of the Everyday: Psychosis and Writing' the breadth of Lara Jefferson's voice—inventive, angry, insightful, addressing not just her own situation but the situations and personalities of fellow inmates, and the spaces and structures of the asylum, the *current conditions* that produce and or define 'madness', making *These are my Sisters* both a literary work and a social document—is dismissed. He pathologises her, doing to her the things he feels are being done to him. In doing this is bringing the personal to the theoretical, but hierarchically, only his own voice is of sufficient value to be heard. This is not the 'networked auto', or the 'collectividual'.

351 From the outset of the Ph.D., of entering into the arena of academic research, I have an intuitive loathing of the term 'case study', which I now understand as a resistance to the compartmentalisation, packaging up, and co-option of a work or a situation or a person for one's own ends.

352 Bhanu Kapil, *Ban en Banlieue*, NY: Nightboat Books, 2015.

> this book warrants this same treatment, so we say: '*Ladies and Gentleman, These are my Sisters*'.[353]

Jefferson writes, near the end of her book:

> I have sat through floods of raving and built a barrier—a breakwater of small black words around me. Day by day I've sat here in it and wrote about it—for there was nothing else in all this world to do. The nurse just came and told me that tonight I am being transferred again to the ward upstairs; to the 'best' ward. There again to take up living in a semi-civilised state. I must make the most of my pencil while I still have it; and Shakespeare, with me. For I cannot take him with me to the 'semi-civilised purgatory' upstairs.[354]

Stone's use of Jefferson brings to mind Lorde's 'An Open Letter to Mary Daly' in which she writes: 'Did you ever read my words, or did you merely finger through them for quotations which you thought might valuably support an already conceived idea [...]? [...] This is not a rhetorical question'.[355]

5.2 Resisting 'Post' (present conditions and current situations)

The modes of present-traumatic language I move towards do not explain themselves, nor do they convert an experience of trauma into an understandable, acceptable narrative; rather they refuse complete consumption and resist hierarchical binaries of memory and history. Present-traumatic offers a different mode of articulating experience. It rejects the passive, linear, and causal formulation of trauma → post-trauma inherent in the term 'post-traumatic stress disorder' (PTSD). It aligns itself with an understanding of trauma which the artist and writer Ana Hoffner, in *The Queerness of Memory* (2018), describes as an

353 Introduction to Jefferson, *These are my Sisters: 'An Insandectomy'*, p. 10.
354 Jefferson, *These are my Sisters: 'An Insandectomy'*, p. 252. On committal to the asylum Jefferson had been refused pencil and paper to write with—in order to obtain them she pretended to be under the delusion that she was in fact William Shakespeare and had important things to write, upon which she was given her materials. However, to move up to the less mad / punitive wards meant dropping her pretence, and giving up her pencil.
355 Lorde, 'An Open Letter to Mary Daly', p. 41.

'overwhelming event that no longer fits into linear forms of historicisation'.[356] Perhaps I should find a different name for what I mean—distinguish it from what I say it is not. But that might make it more easily categorised and I am proposing a language that refuses to be diagnosed. It uses silence but refuses to be silenced. It refuses conventions of telling or witnessing. It refuses to take responsibility for the failures of the orthodox ear. There is something about 'post' that is a particular kind of after, paradoxically, one anchored in the past, which does not address the present conditions, the current situations, social, political, personal, that reactivate and heighten trauma, in which, like the anemone, trauma furls and unfurls.[357] My term, present-traumatic language, is one that incorporates mutability and critiques current situations.

Hoffner, in relation to both historical/collective and individual parameters of experience,[358] writes of discourse economies of trauma:

> Trauma has become the easily proclaimed and simply understood designation of an unbearable state of being; it is increasingly referred to when particular historical events appear otherwise ungraspable or even unrepresentable, when narration and remembering as tools of social configuration seem to be insufficient. [...] All these notions have become part of the political and economic discursive formations on trauma.[359]

Hoffner argues that these proliferations in trauma discourses, the 'formations *on*' (the use of 'on' rather than 'of' suggests an imposition of external discourse rather than a discourse emergent from) instead of articulating the subject, have 'created a certain blurriness

356 Ana Hoffner, *The Queerness of Memory*, Berlin: b_books, 2018, p. 18. See also Cathy Caruth, *Unclaimed Experience: Trauma, Narrative, and History*, Baltimore, MD: John Hopkins University Press, 1996, for a critique of the term PTSD.

357 For instance, the election of Trump experienced as a reactivation of gaslighting or sexual assault. Or, the occupation of a territory, rather than perceived as a historical moment of invasion, experienced as ongoing *via* the temporalised actions of an occupying force. See also Giorgio Agamben, *The Use of Bodies (Homo Sacer, IV, 2)*, trans. Adam Kotsko, Stanford, CA: Stanford University Press, 2016. [*L'uso dei corpi (Homo sacer, IV, 2)*, Vicenza: Neri Pozza Editore, 2014].

358 Though Hoffner does not cite Anna Stetsenko's idea of the 'collectividual' there are clearly connections to be drawn.

359 Hoffner, *The Queerness of Memory*, p. 8.

around the term itself'.[360] This blurriness might be produced, for instance, by the desire to situate, to know by which particular physical, social, political, historical, or ethical field a particular trauma is itself produced, or it might be produced by the desire to be able to treat or heal the trauma. This suggests that theoretical trauma discourse, in its desire for specificities, fails precisely and paradoxically at the point where it confronts what it seeks to illuminate: the thing it calls ungraspable, unrepresentable, unspeakable. Hoffner's research, employing the auto as a constituent of an art and writing practice, proposes that 'trauma can be used as a location to resist dominant historical writing [and] authoritative and moral speaking positions'.[361] In other words, trauma *can* be articulated and *can* be compatible with agency if a different mode of language is found.

Hoffner draws attention to her use of psychoanalytical ideas to frame her writing on trauma and memory by acknowledging that to some, such framing might seem old-fashioned, even regressive. She points to a more recent and 'generalised conception of trauma' that has been influenced by 'affect theories', which she argues have shaped an idea of trauma as a causal, 'affective instance'.[362] Affect theories attempt to categorise. The common and reductive trope of trauma-causality as a device in screenwriting and fiction has been critiqued by the New Zealand television writers and script consultants Fiona Samuel and Kathryn Burnett, whose keynote '10 Ways to F#ck Up your Female Character' urged writers not to employ backstories of abuse and assault simply as motivational devices.[363] Hoffner's position is that such linear models, which now dominate trauma discourse, erase the possibilities that older, nuanced, 'contradictory theories offer'.[364] She suggests that affect theory *also* runs the risk of erasing difference by offering a universal model of the experience and effects of trauma—an erasure of difference that replicates the medical model of language as symptom and effect. Of course, the accusation of a universal or fixed model of trauma has also been levelled at

360 Ibid.

361 Hoffner, *The Queerness of Memory*, p. 11. By 'historical writing' Hoffner is in this instance referring specifically to national and post-national authoritative positions in relation to the Balkan states.

362 Loosely, affect theory attempts to organise 'affects' (underlying emotional states and subjectivities) into categories in order to articulate their various manifestations—social, physiological, personal, and so forth. However, this definition will vary according to which field or discipline ideas of affect are being deployed.

363 Kathryn Burnett and Fiona Samuel, '10 Ways to F#ck Up your Female Character', keynote presentation at *10th Screenwriting Research Network International Conference: Fact and Fiction, Truth and the Real*, University of Otago, 28–31 August 2017.

364 Hoffner, *The Queerness of Memory*, p. 15–6.

psychoanalytic models, but employed as metaphor as I outlined in chapter one, such models can be employed to articulate difference.[365]

5.3 A Brief Note on Wailing (they will still refuse to hear you)

In *The Undying* Anne Boyer describes—in response to the various literatures she encounters or are given to her about cancer—a mode of telling that either never rises above its own conditions, or that to do so has to be told by an observer, and so never functions as either a critical or creative tool. She notes that at a poetry reading she attended during her illness, 'a poet is nearly shouting and wailing poems about a cancer she doesn't have' and that 'none of this literature is bad, but all of it is unforgivable'.[366] She positions the types of language in this unforgivable literature as reproducing the conditions of suffering, rather than articulating critically or with agency:

> The common struggle gets pushed through the sieve of what forms we have to make its account [...] Language is common, too, but in the same insidious processes of finding a way to tell, language gets attached as property to its teller, as if the singularity of any given mouth is a singularity of having been born, or having felt pain, having felt scared or having needed care, having set out to interpret the interpretable dream of waking up each day to the worst. [...] The telling is always trying to slide down into a reinforcement of the conditions that made us want to say something in the first place, rather than their exposé, as if the gravity of our shared diminishments is more powerful than our ascendant rage.[367]

Boyer's critique of singularity is not a critique of difference; rather, it is a critique of the binary opposition of commonality and singularity. This is an opposition in which to assert difference is to be excluded from commonality. It is the set-up of the idea of a 'singular' language that reinforces the idea of trauma being unsayable or un-representable, for if a language is singular, how can it be heard? She articulates a critique of a particular idea of

365 When I use the term 'difference' I mean it in a straightforward sense; here, as a collective acknowledgement of differences of experience and conditions. It is not a difference as in opposition, or connected to 'différance', or deferral of meaning.
366 Boyer, *The Undying*, p. 111.
367 Boyer, *The Undying*, p. 129.

a common language insufficient to communicate certain experiences. Regarding the language of medicine, for example, she writes of a body 'hoping to meet a vocabulary with which to speak of suffering in return. If that suffering does not meet sufficient language, those who endure that suffering must come together to invent it'.[368] Ahmed, in her introduction to Lorde's *Your Silence Will Not Protect You*, writes:

> Audre Lorde taught me that introducing ourselves matters; naming yourself, saying who you are, making clear your values, cares, concerns, and commitments, matters. Each time you write or you speak you are putting yourself into a world we share. [...] in the writings that make up this collection she will not only tell you who she is but describe what it is she has to do to be. Lorde always took the risk of naming herself and of asserting her existence in a world that made her existence difficult.[369]

In *The Cancer Journals* Lorde writes that 'for those of us who write, it is necessary to scrutinize not only the truth of what we speak, but the truth of that language by which we speak it'.

5.4 The Wrong language (opacity and resistance)

Kapil's *Ban en Banlieue* articulates not only the relations between power, violence, and bodies, but also those between bodies and language. In her endnotes she writes: 'I was interested in vibration. I was interested in what happens when you don't say anything at all'.[370] Kapil's note raises questions about the varying manifestations of silence in relation to language. There is a form of eloquent silence—the privileged silence of which Delluc writes in his 'author's note' prefacing his published scenario regarding his protagonist Pierre—a privileged silence that is easily heard, a silence that is not silence at all. Regarding oppressed silences, there is the silence of fear and there is the silence *of not being heard* which results from either not being able to use or access the linear forms of language

368 Anne Boyer, *The Undying: A Meditation on Modern Illness*, London: Allen Lane, 2019, p. 18.
369 Sara Ahmed, 'Introduction', in Audre Lorde, *Your Silence Will Not Protect You*, pp. v–xii, p. v.
370 Bhanu Kapil, *Ban en Banlieue*, NY: Nightboat Books, 2015, p. 99. A book that grew out of performances in India, the USA, and the UK, *Ban en Banlieue* begins by following a young woman of colour—Ban—as she walks home from school during the onset of a riot. *Via* overlapping narratives and literary approaches, the figure of Ban becomes something more than a body, Ban as civic and visceral metaphor.

framed as 'hearable' and reliable, or being forced or expected to use such a language for the benefit of another.

Lorde offers insight into such forms of oppressed and resistant silence. In her essay 'The Master's Tools Will Never Dismantle the Master's House', wherein she discusses the failure of orthodox white feminisms to address or articulate difference, she addresses the pressure and expectation of such orthodoxy that it is the duty of the Black subject to explain difference:

> Women of today are still being called upon to stretch across the gap of male ignorance and to educate men as to our existence and our needs. This is an old and primary tool of all oppressors to keep the oppressed occupied with the master's concerns. Now we hear that it is the task of women of colour to educate white women—in the face of tremendous resistance—as to our existence, our differences, our relative roles in our joint survival. This is a diversion of energies and a tragic repetition of racist patriarchal thought.[371]

Implicit in this idea of education is that experience, existence, and difference must be spoken or written in such a way that the 'master' can understand—allowing the master to retain his master-ship. The responsibility for telling, for *translating* specific experiences in a way easily understandable for another is put on those who live those specificities. For those who have experienced trauma—in the various forms specific to their conditions—the adoption or imposition of an expected language, an expected narrative form, simplified, made easily digestible, reinforces trauma. Instead, there must either be the refusal to speak *or* the use of alternate forms of language.

The silence of refusal in relation to potency for the work of writers and artists is explored by Boyer in her essay 'No'. Boyer examines both the refusal of a given language and the potency of a silence that has agency.

371 Audre Lorde, 'The Master's Tools Will Never Dismantle the Master's House' (1979), in *Your Silence Will Not Protect You*, London: Silver Press, 2017, pp. 89–93, p.93. This essay was originally written as an address to 'The Personal and the Political Panel', *Second Sex Conference*, New York, 29 September 1979.

> Saying nothing is a preliminary method of no. To practice unspeaking is to practice being unbending, more so in a crowd. Cicero wrote *cum tacent, clamant*—'in silence they clamour'—and he was right: never mistake silence for agreement. Silence is as often conspiracy as it is consent. A room of otherwise lively people saying nothing, staring at a figure of authority, is silence as the inchoate of a now initiated *we won't*.[372]

Boyer's essay positions practice—in this instance, poetry, as a particular form of refusal in that it is 'good at going against',[373] that 'a refusalist poet's *against* [my italics] is an agile and capricious for'.[374] She cites the British poet and activist Sean Bonney: 'Our word for Satan is not their word for Satan. Our word for Evil is not their word for Evil. Our word for Death is not their word for Death', offering these lines as an example of a refusal that also articulates an active reordering.[375] Bonney's lines are taken from a short poem/post on his blog *Abandoned Buildings*. Posting at 5.27 A.M., Bonney writes of being awake all night, he has been with friends in a bar, he is still speeding, and that he feels compelled to write of 'that Fascist shit Bannon'.[376] The post/poem might appear to ramble, to fragment, as Bonney speaks of what he would like to write about—his friends, their conversations—and what he feels he must write about—Bannon. The iterated assertion that *their words are not our words*, while not expanded upon in Bonney's poem, suggests a refusal not just of 'their' language, but also a refusal of where and how 'they' situate meaning. Bannon's location and ordering of evil is not Bonney's. Boyer's suggestion is that refusal can be located in both silence and sound—that for some of us there is a better language than the one we have been given.

Carson's essay on translation 'Variations on the Right to Remain Silent' (2013) includes an exploration of the refusal contained in the transcripts and translations of the trial of Joan of Arc [Jeanne d'Arc] (c.1412–1431).[377] Joan has been constructed both as an

372 Anne Boyer, 'No', in *A Handbook of Disappointed Fate*, New York: Ugly Duckling Presse, 2018, pp. 9–17, p. 10.
373 Boyer, 'No', p. 11.
374 Boyer, 'No', p. 16.
375 Sean Bonney, 'Our Death 27 / Under Duress', in *Abandoned Buildings* (blog), 2 February 2017, http://abandonedbuildings.blogspot.com/2017/02/our-death-27-under-duress.html accessed 21 August 2020.
376 Bonney is referring to Steve Bannon, white supremacist and former White House chief strategist under Donald Trump.
377 Carson, 'Variations on the Right to Remain Silent', in *Nay Rather*, pp. 4–32.

insurgent *and* as 'mad'—perhaps to some these categories are interchangeable—the latter category *via* ideas of voices that only she could hear—the non-diagetic, acousmatic 'off screen' voices of psychosis—and ideas of 'private', invented, or untranslatable language. Joan's trial produced an extraordinary number of transcripts, 'records' of months of her interrogation. An illiterate prisoner, Jeanne's direct and idiomatic Middle French *voice* was subject to layers of *written* translation by her captors: first transcribed by a notary and then translated by a judge into the Latin of the legal system, a process including the 'deliberate falsification of some of her answers in such a way as to justify her condemnation'.[378] Carson notes that Joan's interrogators:

> insisted on knowing the story of the voices. They wanted her to name, embody, and describe them in ways they could understand, with recognizable religious imagery and emotions, *in a conventional narrative* [my italics] that would be susceptible to conventional disproof.[379]

Christine Shearer-Cremean and Carol L. Winkelman draw attention to the 'complex, fragmented nature of trauma narrative'.[380] Such modes of speaking are marked by memory gaps and slips, and non-linear telling, and as such are excluded—they are positioned as unreliable—from 'discourse systems (social service, legal, therapeutic)' that prescribe agency.[381] Joan's judges' insistence on a *conventional narrative* mirrors the rhetoric of cross-examination in historical abuse trials, in which plaintiffs are expected to recall and recount specificities of dates and places in the exact order in which they happened and in which the slightest inconsistency is 'proof' of falsehood.[382] Carson's account of Joan's trial presents a metaphor for a subject who both embodies a visceral 'sensed abstraction' in language and knowingly articulates it as such. She names 'voice' not 'story' and resists—as much as she is able—the fictional specifics that her captors demanded:

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378 Carson, 'Variations on the Right to Remain Silent', p. 8.

379 Ibid.

380 Christine Shearer-Cremean and Carol L. Winkelman, *Survivor Rhetoric: Negotiations and Narrativity in Abused Women's Language*, Toronto: University of Toronto Press, 2004, p. 20.

381 Shearer-Cremean and Winkelman, *Survivor Rhetoric*, p. 6.

382 The Blasey Ford / Kavanaugh hearing footnoted earlier in this chapter is an interesting example of a testimony that was dissected and evaluated by her critics and detractors in terms of certain expectations about how 'the truth' would/should be communicated.

> It seems that for her the voices had no story. They were an experienced fact so large and real it had solidified in her as a sort of sensed abstraction [...] Joan persistently chose the term 'voice' to describe how God guided her. She did not spontaneously claim that the voices had bodies, senses, names, smell, warmth, or mood, nor that they entered the room by the door, nor that they left when she felt sad. Under the inexorable urging of her inquisitors she inexorably added all these details. But the storytelling effort was clearly hateful to her and she threw white paint on it where ever she could.[383]

The idea of white paint relates, metaphorically, to erasure in terms of a page—words removed through a physical effort of rubbing, or painted over as with the practice of 'Tippexing' out words on a manually typed page. The act of throwing may be metaphorised as a different kind of resistance. Ahmed writes (of Lorde) that the word 'speech' shares a root with the word 'strew'. She thinks of Lorde's words as 'thrown out, left for us to pick up as we pick ourselves up'.[384] This idea of Lorde's words being there to be picked up can be interpreted as both generous and assertive. On one hand, she wants to construct a language of solidarity that could articulate shared differences, and on the other, she demands a responsibility of the reader, the listener. She refuses a task of education that involved a passive conversion of her language into that of the other, refused the 'old and primary tool of all oppressors to keep the oppressed occupied with the master's concerns'.[385]

Lorde's refusal of 'language conversion' is similar to the one that Carson imagines for Joan:

> the silence that must have followed Joan of Arc's response to the theologians when they asked her, 'In what language do your voices speak to you?' and she answered: 'In better language than yours'.[386]

383 Carson, 'Variations on the Right to Remain Silent', pp. 8–9.
384 Sara Ahmed, 'Introduction', in Audre Lorde, *Your Silence Will Not Protect You*, pp. v–xii, p. vii.
385 Lorde, 'The Master's Tools Will Never Dismantle the Master's House', p. 93.
386 Carson, 'Variations on the Right to Remain Silent', p. 26.

Contemporary popular narratives of Joan of Arc are, of course, mythologised, and I am not proposing religious experience as a model for practice. What the example of Joan does provide, however, is a metaphor for a refusal of and agency in the face of the expected modes of 'telling', and for the idea of a 'better' language; that is, one that better articulates, witnesses, experiences, and resists trauma in that it, to refer to Hoffner, speaks the unspeakable, represents the unrepresentable. Joan's 'voices' can be metaphorised as 'answering back' to a variety of expectations. For example, her 'voices' compelled her to 'answer back' to societal expectations regarding 'woman' in that she wore 'men's' clothes, fought as a soldier, and commanded military forces. She answered back to colonisers—the English invaders and their French allies—*via* her organised insurgency. She answered back to expected forms of translation—she would not tell them the stories they wanted in the forms they wanted. Carson lists some of Joan's answers to her interrogators' questions:

> ... You asked that before. Go look at the record.
> ... Pass on to the next question, spare me.
> ... I knew that well enough once but I forget.
> ... That does not touch your process.
> ... Ask me next Saturday.[387]

As part of the *Dark Mountain Project*'s series 'Dispatches from a Stricken World', writer and poet Nancy Campbell writes of her experience of Covid-19 lockdown with her partner Anna, who had suffered a stroke the previous autumn, resulting in severe aphasia.[388] The title of her essay is 'Skeleton Keys', but rather than being just an observation of the effort of the subject, her partner, to 'unlock' her language capacity, it is an account of Campbell's experience of their conversations which acknowledges Anna's exasperation with and resistance to Campbell's expectations of normative communication. 'I wonder what thoughts are locked down in Anna's mind. *Ask me tomorrow*, she says whenever she finds something inexpressible. *Ask me tomorrow*.'[389] Anna's frustration may differ in its origins from Joan's, and Nancy's question is a concerned rather than an interrogative one,

387 Carson, 'Variations on the Right to Remain Silent', p. 10.
388 Nancy Campbell, 'Skeleton Keys', in *The Dark Mountain Project*, 10 August 2020, https://dark-mountain.net/dispatches-from-a-stricken-world-iv/?fbclid=IwAR0uc5VZlgGdo7hpc29rl4i6Suu_AgJyXbzVJFLNhfRAUMO3RlrlwPhokoE accessed 25 August.
389 Ibid.

but there are echoes of Joan's 'ask me next Saturday' in Anna's 'ask me tomorrow': a refusal, in the moment, to make the effort of translation into a language that the other can understand. Campbell acknowledges that 'conversations take time – on both sides. Living with another's aphasia makes me weigh my own words more carefully'.

5.5 Against Form (finding form)

Both Joan and Anna's deferral can be framed as a form of 'not writing'. Boyer, in *Garments Against Women*, has two consecutive sections—'Not Writing' and 'What is "Not Writing"?'[390]— both, of course, evidence of her act of writing. 'Not Writing' takes the form of a list of all the things she is not writing:

> When I am not writing I am not writing a novel called *1994* about a young woman [...] who has a job cutting and pasting time. [...] I am not writing a scandalous memoir. I am not writing a pathetic memoir. [...] I am not writing a history of these times or of past times or of any future times and not even a history of these visions which are with me all day and all of the night.[391]

Boyer's 'not writing' is a refusal of diagnosis, a refusal of 'genrification'. It is a refusal, like Joan's, to provide, to fulfil expectations: 'I am not writing anything that anyone has expected of me'.[392] It is both a deliberate and an enforced silence. *Garments Against Women* might be termed a book of traumatic facts, and like many contemporary works written by poets, writers, and artists—not only works that overtly address concepts for actualities of trauma—it comprises short fragments that move across styles. The discursive list of 'Not Writing' might be framed as poetry, but 'What is Not "Writing"?' is prose in which she does not give the reader the answer to her question, except to say that it too, is work. Instead, she offers the conditions under which 'not writing' occurs. She lists, among other things, illness, cynicism, realism, reproduction, depression, political outrage, and the fact that 'literature is like the world of monsters is the production of culture is I hate culture is

390 Boyer, *Garments Against Women*, London and Berlin: Mute, 2016 [Boise, ID: Ahsahta Press, 2015], pp. 41–3 and pp. 44–6.
391 Boyer, *Garments Against Women*, pp. 41–3.
392 Boyer, *Garments Against Women*, p. 41.

the world of wealthy women and of men.'[393] Regarding trauma, she posits it as both a condition for and a product of 'not writing'.

> There is trauma which is fantastic in the way it is brief and clear and also the way it lingers around and emerges unpredictably as if it will forever. Trauma is always the indirect direct producer of so much not writing. It is like a mind which is a shadow and then is the shadow and then isn't a mind or its shadow but isn't at all.[394]

Like Hoffner, Boyer positions trauma not as 'past' intruding on 'present', but something that is *alive now*, that is a present condition. The cover description for *Garments Against Women* describes it as a book about 'the conditions which make literature impossible'—it is a fragmented present. Ashworth said of *Notes Made While Falling* that when she began to write about the 'falling' she thought she would be writing a novel—she is known as a novelist—but that the novel would not come. Such falling refuses to accommodate itself to novelistic convention. Like *Garments* it is a series of commentaries that, even when writing about a near or distant past, are always in the voice of the now.

The idea of finding new forms might be confused with a purely concrete approach to experimental writing. It would be easy to equate a struggle towards difference as an experiment—to categorise an attempt to formulate a present-traumatic language as an 'experimental form'. 'Experimental writing' is a convenient shorthand—one that I often use in describing my practice as a quick way of saying 'this is not quite a novel, or poem, or essay, or screenplay, or...'. However, I will avoid the term here for two reasons: firstly, it produces a category from anti-category—that is, it is a genre with its own canon; secondly, it has the potential to separate words on the page from what the words might be struggling to say.[395] An experiment, after all, denotes a task carried out under controlled conditions, with a pre-conceived purpose: an experiment being *successfully carried out* is not dependent on a successful result. Experiment does not *ipso facto* acknowledge difference.

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393 Boyer, *Garments Against Women*, p. 46.

394 Boyer, *Garments Against Women*, p. 44.

395 For example, my homophonic / sound-translation of Freud in 'Over, In, and Under' was not merely an experiment in form—the method was chosen as a metaphor for both the free associative processes of psychoanalysis and for the contents of Freud's essay. Bolland, *Over, In, and Under*, Manchester: Dostoyevsky Wannabe, 2019.

The writer and translator Anna Aslanyan writes in her article 'Mount-weazels in the swank: The pleasures of, and pressures on, experimental writing' that 'avant-garde writers have always tried to renew language, if necessary by sacrificing grammar and syntax to higher aims', but nowhere in the article is there clarification of what 'higher aims', applied in general terms to the project of experimentation, might be, other than an idea of a formal differences to 'proper' forms of writing.[396] The article is also a review of three books of fiction, and while each of these books have aims, they are not aims that are for experiment for its own sake. I am not against experimental writing whose objective is experiment in itself; however, I am interested in a writing practice that asks *why* it needs to struggle towards difference. I do not propose a mode of speaking, reading, and writing that overturns for the sake of overturning, but one that operates critically in working through the conditions and possibilities of present-traumatic discourses and practices, that speaks for the *current situation*.

Nyampeta, interviewed about his exhibition *Words After the World*, outlines his speculative narrative of a writer writing 'at a time when the use of words has become restricted by copyright. As a result, the writer is compelled to look for other ways, other avenues, to continue writing'. He remarks that the title of the related film 'reflects on the moment of *today* [my italics]', a moment he sees as one in which urgent questions are being raised about what kinds of languages are sufficient to articulate and understand this moment.[397] His idea of words being copyrighted can extend into an idea of ownership of both

396 Anna Aslanyan, 'Mount-weazels in the swank: The pleasures of, and pressures on, experimental writing', in *TLS* (*The Times Literary Supplement*), 14 August 2020 https://www.the-tls.co.uk/articles/licorice-the-liars-dictionary-jolts-aslanyan-review/?utm_medium=Social&utm_source=Twitter#Echobox=1597660005 accessed 28 August 2020.

397 The transcription of this section of the interview is 'a writer who is writing at a time when the use of words has become restricted by copyright. As a result, the writer is compelled to look for other ways, other avenues, to continue writing. [...] I feel that the title of the film reflects on the moment of *today* [my italics] whereby a number of raising conflicts evolve around how to name our history, how to name our past, and what to place in the present and in the future. [Nyampeta gives several examples, including the examples of the problems of monuments in relation to histories of confederacy and slavery in the US, and the colonialist histories and continuing legacies of art institutions]. The search for new words is, in my understanding, urgent, because we are faced with a set of new conditions that we think we know but that might have changed altogether. So, it makes a lot of sense to urgently work out what the meaning of the new world we are entering is'. 'Christian Nyampeta: Words after the World' (video interview), in *Art & Education*, September 2019 https://www.artandeducation.net/classroom/video/284536/christian-nyampeta-words-after-the-world last accessed 28 September 2019.

meaning and of ideas of a controlled, legitimised discourse such as those belonging to the realm of Shearer-Cremean and Winkelman's official discourse systems. Modes of present-traumatic writing and speaking could be one form of a new, metaphorically uncopyrighted language, a language of the 'collectividual' and the commons.

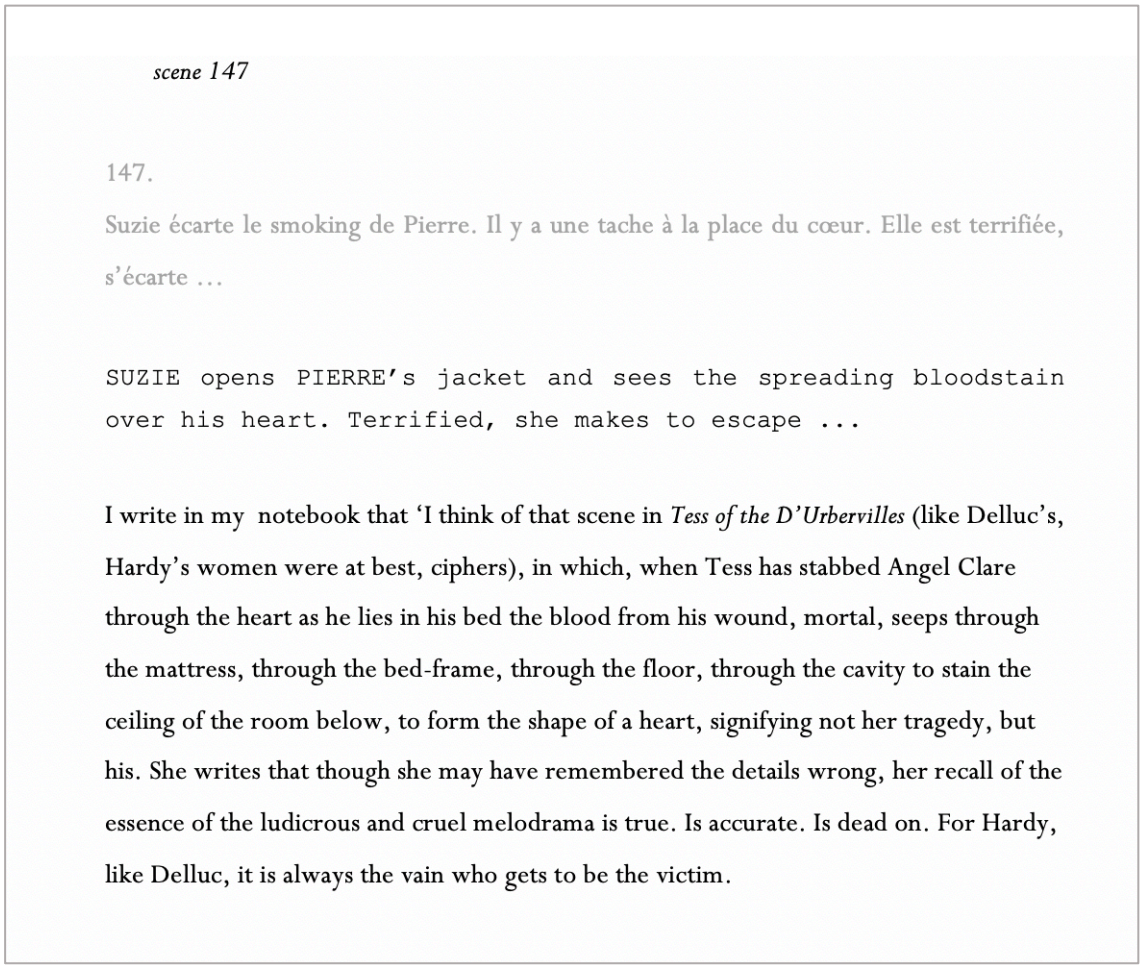
Practice Interlude #5: There / Not There / There

Fig. 15. Collage test for *Instructions from Light*, found image and digital collage.

I complete the translation of the final thirty-four scenes of Delluc's script. I had been putting them off, sourcing more images, writing other sections to be inserted into my manuscript. These last scenes, and the subsequent writing into them, are the only parts of *Instructions from Light* to be written sequentially—as if near the end I can relax into linear time. I feel sure of the writing, I have my target—though of course there is much looping back into the whole for editing and revision and insertion of images. I write of Suzie, Pierre's mistress, that 'I see a close up of her hands and wonder if she is marked with rings too, or if only Pierre is individuated by his objects',[398] and gather the pace of the text with attention to shots and surfaces, 'of gathering place'.[399] Time is speeding up, and the text

398 Manuscript draft of *Instructions from Light*, p. 122.
399 Manuscript draft of *Instructions from Light*, p. 122.

thins out, leaving in these last sections just the script, my translation, and the minimum of interventions. I write the last few scenes.



scene 147

147.

Suzie écarte le smoking de Pierre. Il y a une tache à la place du cœur. Elle est terrifiée, s'écarte …

SUZIE opens PIERRE's jacket and sees the spreading bloodstain over his heart. Terrified, she makes to escape ...

I write in my notebook that 'I think of that scene in *Tess of the D'Urbervilles* (like Delluc's, Hardy's women were at best, ciphers), in which, when Tess has stabbed Angel Clare through the heart as he lies in his bed the blood from his wound, mortal, seeps through the mattress, through the bed-frame, through the floor, through the cavity to stain the ceiling of the room below, to form the shape of a heart, signifying not her tragedy, but his. She writes that though she may have remembered the details wrong, her recall of the essence of the ludicrous and cruel melodrama is true. Is accurate. Is dead on. For Hardy, like Delluc, it is always the vain who gets to be the victim.

Fig. 16. Section of page one hundred and thirty-one in *Instructions from Light*.

These final scenes (which are not quite the document's final pages and which, like the whole, will continue to be revised), as I come now to write of their writing, are silent. Not a negative silence in that they cannot make themselves heard, but a comfortable silence that feels no need for explanation. The *praxis*, manifested in the relations between the thesis and *Instructions from Light*, has done enough to justify itself (though of course, it hates that term). It has spoken, and the ear can choose, or not, to hear:

scene 148–9

148.

… et sort à reculons, chancelante, en regardant avec horreur

... but then looks back, reeling with horror

I wonder at which end of this sightline I would focus my lens. Her white face, whitened. White lights whitening the screen. Whites of eyes.

mineral apertures, widening to crimson, vermillion, cinnabar, carmine,

madder rose, madder deep

darkening to caput mortem

dead head

(because all films, in the end, are in colour)

red reflected

149.

Pierre, assis et immobile, qui sourit toujours.

PIERRE's body, motionless in the chair, still smiling.

and this time we can choose to not speak

FIN

swim out so far, choose distance,

end…

Fig. 17. Section of page one hundred and thirty-two in *Instructions from Light*.

6. Closing Credits: Conclusions and Constellations

6.1 Praxis (and speaking back)

Page by page, this thesis—together with the parallel thought arena of *Instructions of Light*—has sent out signals to disparate fields and disciplines, drawing them into its orbit to enrich the pull of its gravitational centre: the present-traumatic. Each chapter builds on the others and interlocks with the whole, and each of their concerns—metaphor, literatures (including screenwriting and works by artists), psychoanalysis, pathologies of speech, hierarchies of language, translations, and the politics and struggles of the 'personal-theoretical-political'—are all, in different ways, those of communication and interpretation within and across different systems of signs. This given, there are several words and models for thinking that I could have employed, but have not. Why not? In my approach, words matter not only in terms of meaning—it is important to reiterate this in concluding—but in terms of their metaphorical potential—what they carry. For instance, the word 'hermeneutics' might have seemed an ideal abstract condensation for my concerns, as a theory and practice of interpretation that aims to justify particular understandings, which has been used to describe a number of different methodologies for interpretation across different fields.

Michael O'Toole, in *The Hermeneutic Spiral and Interpretation in Literature and the Visual Arts*, writes of 'a theoretically based and consistent method of analysis [across] different modalities' offering a 'coherent and consistent process of interpretation' which is also a 'labile and open-ended process of interpretation',[400] and even invokes metaphor in relation to his term 'hermeneutical spiral' (though with the slightly alarming justification that he is 'armed with a powerful contemporary linguistic model and an education in literature, film and the visual arts'—not merely say, a poet, then).[401] What's not to like? A lot. The idea of 'justification' is itself so loaded (and in this passage I am all about the

400 Michael O'Toole, in *The Hermeneutic Spiral and Interpretation in Literature and the Visual Arts*, Abingdon and New York: Routledge, 2018, p. 1.
401 Ibid.

'weight' of the words),[402] and I think back to Carson's description of the legal system in relation to Joan of Arc, its 'deliberate falsification of some of her answers in such a way as to justify her condemnation'.[403] I wonder if normative ideas of 'coherence' are what I seek in proposing my present-traumatic language, if consistent is 'compatible' with 'labile'?[404] I resist the word in terms of the authoritarian burden of its 'folk etymology', that the word has its origin in Hermes, the ancient Greek deity who was the messenger of the gods—carrying words from gods' mouths to gods' ears for gods' interpretations.[405] Perhaps more importantly, I am not analysing—in the sense of hermeneutics—the works to which I refer purely in terms of themselves, as enclosed, apolitical poetics; rather I am asking what they can *do in the world*, what I (and yes, we) can do with them, what they can illuminate as we attempt to move forward. Lorde opens her essay 'Poetry is not a Luxury' with the following statement that:

> The quality of light by which we scrutinise our lives has direct bearing on the product which we live, and upon the changes which we hope to bring about through those lives. It is within this light that we form those ideas by which we pursue our magic and make it realised.[406]

Lorde's essay asserts the critical importance of practice as a *quality*, a critical importance I have come to know through the *process* of this research and why this section on refusal comes in my conclusion. I can resist authoritative terms both through accepted modes of argument but also because I sense that what they embody is not what I want or need; this is the privilege of undertaking a practice-based Ph.D.: practice (albeit in the form of praxis) can be '*in the flesh of theory*' and *speak back to theory* on its own terms.

6.2 Transdisciplinary Orbits (approaches and landings)

402 I have previously mentioned my indebtedness to academics, writers, and artists of colour who have been at the forefront of addressing the politics, poetics, and struggles of speaking—another way of saying this would to be to acknowledge that they have done 'the heavy lifting'.
403 Carson, 'Variations on the Right to Remain Silent', p. 8.
404 I remember being asked by a psychiatrist 'are you always this labile?'. I had no idea what he meant and he never saw the need to explain.
405 There are no gods in this research, and if there were, it would shake its fist at them.
406 Audre Lorde, 'Poetry is not a Luxury', in *Your Silence Will Not Protect You*, p. 7.

I employ the term transdisciplinary academically and metaphorically, to describe an interconnected practice and research that produces more than the sum of its parts. The transdisciplinary demands a new approach, a new methodology not previously occurring inside each discipline, to produce an outcome over and above that which would be possible through merely 'bringing together'. Transdisciplinarity results in a 'xenogenesis', the issue of an offspring unlike any of its parents. It produces something new.

When I first realised that the research was taking me across disciplines I became apologetic, careful to caveat each visible incursion into other domains with phrases such as 'I am not claiming to be', or 'you will know more than me on this matter', and 'of course, this is just my opinion'. Stuart Hall, in a transcript of a conversation held at the University of Michigan in 1999, describes working across disciplines as:

> the most difficult intellectual practice of all. The slack thinking across disciplinary traditions—as if the traditions don't matter, as if they were funny things that were made up in the academy—is not serious thinking. [...] The serious attempt to bring two constituted disciplinary fields genuinely together so that one is thinking at the point of articulation between them is serious business, hard business.[407]

Hall is right, and the spectre of the dilettante, of the ahistorical, the apolitical can cast a shadow over inter and transdisciplinary research. However, Hall also notes that he entered cultural studies 'at the moment of its interdisciplinarity', and that to have become 'embedded into any one discipline would exactly have been to let loose of the challenge of daring to think across the divide'.[408] To work *across* was a necessity. As my gravitational centre formed I became less apologetic. I understood the importance of my transgression, of my errancy—and particularly the use of the auto—that interrogates the relations between theory and practice. *Instructions from Light*, as *praxis*, became the thought-arena where disciplines could be deployed without having to be named or confined, producing ideas and formulations that looped back into the thesis.

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407 A Conversation with Stuart Hall [uncredited article], transcribed by Brett Johnson and Elizabeth Otto in *The Journal of the International Institute*, Volume 7, Issue 1, 1999 [unpaginated] https://quod.lib.umich.edu/j/jii/4750978.0007.107/--conversation-with-stuart-hall?rgn=main;view=fulltext accessed 19 December 2021.
408 Ibid.

The importance of finding *new* approaches for thinking across disciplines is highlighted by Chik Collins, Peter E. Jones, and Marjorie McCrory in their essay on Stetsenko's *The Transformative Mind*. In a section subtitled 'The challenge of relevance' they write that 'countering that weight [of disciplinary traditions] requires an explicit focus on the fundamental orientation of an alternative approach, in terms of both ontology and epistemology, and cognisant of the context [...]'.[409] As I write, I would define an 'approach' as the confluence of position (I am an artist, a writer, and a pathologised subject), method (translation and the auto) and the conjoining *specificity* of metaphor as methodology a confluence that is capable of the work of *desedimentation* that my project set out to do.[410]

The boundaries I have crossed are those of art practice and literatures, screenwriting research and history, communication studies, and the social sciences. My interrogation of language and trauma from the position of the networked-auto is not just one of literary stylistics, but one of communicational issues, meaning and interpretation, and this has led me to intersect with key contemporary debates in a number of areas, not simply being informed by them, but also interrogating and contributing to them. I draw on my own experiences and expanding knowledge to illuminate debates in what are known as the cognitive sciences around memory, and contemporary approaches to 'mind' in which mind is seen as an attribute of real people acting in real situations; for example, as referred to in my introduction, Stetsenko's positioning of memory as a forward-looking engagement: how past experience is reconstructed in the 'now', recreated as a means for

409 Chik Collins, Peter E. Jones and Marjorie McCrory, 'Transforming theory for a transforming world. An essay in review of Anna Stetsenko's The Transformative Mind: Expanding Vygotsky's Approach to Development and Education', in *Theory & Struggle*, London: Marx Memorial Library and Workers' School, Issue 121, 2020, pp. 59–67, p. 62. The context Collins *et alia* are referring to is that of the need for the critical social sciences to continue to have value in relation to 'active engagement and political struggle focused on the reality of the existing change and in pursuit of a desirable—even, for many, liveable—future', p. 62.

410 I have previously used the term *desedimentation* with reference to its use by Christian Nyampeta in relation to unfixing and renewing language. There seems—to me—to be a direct relation between that of Nyampeta's use of the term and Edouard Glissant's disruption and challenging of language in relation to the opposition of French colonialism's oppressive opposition of the 'civilising' Francophone and the 'primitive' creole. Betsy Wing, in her translator's introduction to Glissant's *The Poetics of Relation* (a book swirling in references to water), writes that 'he repeatedly destabilises 'standard' French in order to decategorize understandings and establish new relations, so that the constant transformation always at work in any living symbolic system, passing into the particularity of Antillean experience, can form the vibrant grounds for a full and productive participation among world cultures now and in the future'. Betsy Wing, 'Translator's Introduction', in Edouard Glissant, *The Poetics of Relation*, p. xi–xx, p. xii.

future action and future living. This is what the processes of psychoanalysis are, not a discourse of retrieval, but an examination of the past *as it lives in the present* in order to move forward. My examination of the pathologisation of language is vital. These are fundamental topics both in psychology and the social sciences concerning the contrast or conflict between medical and social models of disability, in which definitions and diagnoses which assume rigid or compartmentalised systems of cognitive or linguistic behaviours are increasingly questioned, questions which also extend to the wider politics of communication. The autistic artist Amanda Baggs—who has no *verbal* language—critiques models of language *failure*, asking in whom such failures can be located:

> It is not enough to look and listen and taste and smell and feel, I have to do those to the right things such as look at books and fail to do them to the wrong things or else people doubt that I am a thinking being and since their definition of thought defines their definition of personhood so ridiculously much they doubt that I am a real person as well. I would like to know how many people if you met me on the street would believe I wrote this. I find it very interesting by the way that failure to learn your language is seen as a deficit but failure to learn my language is seen as so natural that people like me are officially described as mysterious and puzzling rather than anyone admitting that it is themselves who are confused rather than autistic people or other cognitively disabled people who are inherently confusing.[411]

In regard to the problems of translation, I draw on ideas from post-colonial thinking about what translation means or what it entails in regard to hierarchies of 'right or wrong' modes of speaking inside certain power structures, and extend these ideas into the realms of psychiatry and diagnosis. In these areas I provide a critical reappraisal, an illuminating and 'opening-up' from the perspective of an artist-writer.

Contributing across these fields would not have been possible without the initial flux of the research, without the unsettling uncertainty (by myself and by others) of the validity of my project, without my struggle to speak it and without my demand that others make the effort to listen, take responsibility for their own ears. It was vital that in the struggle to

411 Amanda Baggs, 'In My Language', in Sophie J. Williamson (ed.), *Translation: Documents of Contemporary Art*, London and Cambridge, MA: Whitechapel Gallery, 2019, pp. 54–5, p. 55.
(whole text is a transcription from Bagg's video of the same name, first published online 14 January 2007).

get hold of an unformed 'something' it led to all the other 'somethings', to construct a rigorous and unexpected system in which everything is *called into question*.

6.3 Metaphor as Meta-methodology (as meta-contribution)

My meta-contribution is that of metaphor. The importance of writing with and across—a simultaneous inhabitation—is particular to artistic practice-based based research, a mode of research that produced my methodology and to which my methodology contributes. It is a methodology that enables me to use such research to illuminate problems across the disciplinary boundaries outlined above.

The chapter 'Metaphor as Meta-Methodology' had its title long before it became real. I fictioned and practiced, *rehearsed* its existence in conversations, in presentations.[412] I had to speak it, get it in my mouth, feel it on my tongue and make it heard—'What are the words you do not yet have? What do you need to say?'—before it could be thought about and written.[413] This method of 'bringing into being' *via* an artist's (or poet's) writing is a paradigm for artists' practice-based research: the handling and feel of the material—in this case an alliterative and rhythmic assemblage—produces the shape of the research.[414] Initially a rebellious response to my struggle with what I had thought was going to be my approach—an orthodox and scholarly use of psychoanalytical theory—metaphor allowed me to turned to Ella Freeman Sharpe in proposing a constellation of language consisting

412 Shamelessly, I included it in the chapter plan presented at my RF2 uplift presentation. Retrospectively, I frame it as a necessary autofictive method.

413 Lorde, 'The Transformation of Silence into Language and Action', pp. 1–6, p. 3.

414 Analysing my methodology has contributed to my—and others'—pedagogical practices. I have an interest in finding strategies for embedding the theoretical and contextual writing requirements of Fine Art study into studio practice in ways that make sense to all students, not just those who have an interest in language practices, and especially for those for whom critical thinking and writing might feel alienating or daunting. As part of leading the BA Fine Art final year written submission component at Sheffield Hallam, I devised a day of 'thinking through drawing'; students were facilitated in responding to ideas and artworks (including sound works), through embodied mark-making and—using Renee Gladman's *Prose Architectures* as a prompt—to experiment with using writing to draw. I also developed a lecture—variably 'stepped' for first and second years—called 'Adventures in Research', in which students were encouraged to read theory as poetry and to use erasure techniques for identifying concepts of use to them, and encouraged to try strategies for essay writing which included letter, diary, fiction, and poem forms. Both these initiatives were well received, with students reporting feeling less afraid and enthused in tackling 'the hard stuff', and other staff reporting positive feedback given to them.

of the *sum* of past and present, a key finding—a moment of *learning*—that enabled the later development of my neologism 'present-traumatic', which implicates the social conditions of the present in the reactivation of past trauma.[415] Metaphor is a spatial methodology that maps across disciplines: not a moving between but a simultaneous inhabitation and critique—illuminating and questioning at the intersections of fields. Metaphor is a tool for disruption in critiquing orthodox structures of screenplay and in expanding and refiguring ideas of screenwriting as a performative, generative space. The metaphor that *struggles* connects my methods of translation in finding ways to speak 'present-trauma' and supports my ideas of the auto, the 'I and the Eye' that is my conflation of self and researcher. Metaphor stresses the importance of experiencing language as a continuous and generative 'means of trying to get at'.

6.4 Contributions Across Disciplines (an artist's intervention)

My chapter 'Instructions from Light: Scenes from a Speculation on Screenplay' uses metaphor as a critical tool to suggest new modes of reading, and examines work of scholars such as Staiger, Price, and Millard in order to position screenplay and screenwriting as metaphorical sites. I explore the differences between early and unfixed modes of screenwriting, invoking the prose libretto and the film poet to inform my treatment of *LE SILENCE*, to think about alternative modes of writing and speaking trauma that go beyond those of lamentation, therapy, or approved witnessing, and to develop an integrated creative-critical agency in addressing experience. A metaphorical understanding of Price's 'white spaces' was brought to bear. The silence of these empty spaces allowed me to find new modes—teratologically stitching disciplines—of writing in relation to trauma. The absence of language became a space for language and a critique of the status of the expert and author (regarding Delluc and Stannard), and the rigidity of the contemporary screenplay manual.

415 I dislike the word 'discovery' with its macho-colonial-cartographical overtones. Why is this the approved word for asserting the importance and value of what we do, of what we bring to the academic table?

Like my development of metaphor as a meta-methodology, my contribution to this field began with a 'fictioning'. As I write in my introduction, this is not a screenwriting research project and *Instructions from Light* is not an attempt to write a screenplay—its relation to the field is rather that of an anti-screenplay, an impossible screenplay. The prompt to respond to a call out to the *10th Screenwriting Research Network International Conference: Fact and Fiction, Truth and the Real* at the University of Otago in New Zealand was prompted by its theme rather than an ambition to be part of that field, and when my abstract 'Le Silence: Auto-fiction, Art Practice, and the Expanded Screenplay' was accepted, I had to imagine my position in relation to the field into being, asking myself how an artist's writing practice could intersect with this area of scholarship.[416] This was a performative exploration of a conceptual, expanded screenplay, uncoupled from the endpoint of film, an arena for practice as thought experiment. I stressed that while my performed fragments provided both scripts and scores for performance, in terms of *screenwriting* they were prompts for a speculative screenplay that subverted outcomes and ideas of 'filmability'.[417] My paper was received enthusiastically in relation to its contribution in extending existing concepts regarding screenwriting experiments and processes, and my introduction of ideas of 'expanded' forms and practices in contemporary art to their field.[418] There followed an

416 I enrolled on the Ph.D.—as a part time student—in late January 1016 and only came across Delluc's scenario in early May: the deadline for the Otago conference was in November 2016 and so responding to the call-out felt very risky. A much bigger risk was taken by my supervisors, Dr Sharon Kivland and Dr Peter Jones, and by Dr Becky Shaw and Dr Kathy Doherty as PGR lead and research centre lead respectively, in supporting and then approving funding to send me to New Zealand at such an early stage in the research. My contributions to the fields of screenwriting (and adaptation) research are indebted to their decisions.

417 Happily, my panel was chaired by Kathryn Millard, who, as previously cited, has been questioning and analysing the material and structural orthodoxies of screenplay since the nineteen-eighties. Further to her seminal article 'After the typewriter: the screenplay in a digital era', her book *Screenwriting in a Digital Era* (London and New York: Palgrave Macmillan, 2014), concerned with ideas such as the blurring of traditional compartmentalised roles in filmmaking taking place in the new digital ecologies of film production, also looks back in linking screenwriting to pre-industrial age visual and oral storytelling, and draws on disciplines outside of the field such as photography, performance, and sociology. The two other papers were presented by Professor Craig Batty, whose specialism is meta-research on the practice-based Ph.D., and Louise Sawtell, then a Ph.D. candidate whose paper was also performative, addressing her screenplay *One in a Million Girl* (2016)—a feminist musical as fictocritical mise-en-abyme in which the writer's processes and reflections are part of the narrative.

418 I explained the concept of 'expansion' in art practice as a repositioning or reframing of a medium, using the example of the artist's book, in which 'book' is transposed from an object whose function is to platform written or other material, to one whose form and content are inseparable, theorised through Goffman's concept of 'keying': '…a set of conventions by which a given activity, already meaningful in terms of a primary framework, is transformed into something patterned on this activity but seen by the participants to be something quite else', arguing that I take the primary framework of screenwriting, and

invitation by Batty to co-author, with Louise Sawtell, a book chapter resulting in 'Subjects of the Gaze: Script Development as Performance' in *Script Development: Critical Approaches, Creative Practices, International Perspectives*, part of Palgrave Macmillan's screen studies series, and the first book to comprehensively map and theorise screenplay development through an international lens.[419] In the interim between conference and book, I was invited to submit the early stages of *Instructions from Light*, together with a critical introduction, to the *Journal of Adaptation in Film & Performance*.[420] The article, 'The Iris opens/The Iris closes: Le Silence #2 Scenes 1–13', is one of two contributions to the 'Practitioners' Perspectives', and focusses on ideas of adaptation as method for a questioning of the veracity of the *traduction-retour*, in bringing screenwriting and art practice together.[421] My contribution to the field of screenwriting research is demonstrated by these publications and by the symposium '*Adventures in Research: Screenwriting, Art Practice, and Performance*', co-convened with Professor Batty. Further, to the best of my knowledge, my translation of *LE SILENCE* into English makes Delluc's text available to English speakers for the first time.

In the chapter 'Polyphonic Selves: Auto and Translation as Method' I wrote of *sounding* myself, using these methods to generative voices that occupy and contest spaces and hierarchies of speaking and listening. This is a process not just of critiquing but of finding new approaches to naming that are not fixed diagnoses. As noted, H.D. (in relation to given names) asks who she might have been had her name been Huldah and not Hilda, and this question can be extended to personhood / subjecthood. Baggs's prioritisation of *her own language* can be related to a poetic and visual refusal found in the poet Raymond Antrobus's poem ''Deaf School' by Ted Hughes', in which he erases the words of Ted Hughes's poem of the same name—prints Hughes's lines as blacked out. Antrobus is

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transpose it for an art practice. 'Keying', Goffman acknowledges, is a musical allusion, suggestive of a composition that while transposed for different registers or orchestrations, remains recognisable in relation to its original form. *Frame Analysis: An Essay on the Organization of Experience*, pp. 43–44.

419 Emma Bolland and Louise Sawtell, 'Subjects of the Gaze: Script Development as Performance' in Craig Batty and Stayci Taylor (eds), *Script Development: Critical Approaches, Creative Practices, International Perspectives*, London and New York: Palgrave Macmillan, 2021, pp. 219–235.

420 This invitation came from Dr Márta Minier, after I had submitted a theorised version of my performance script to a different journal. When declining it for one, she graciously suggested it would sit well with the other, of which she was also an editor.

421 This *use* of adaptation can also be seen as an expanded practice, in that I am repurposing the activity, transposing the method to a different register.

d/Deaf and sees Hughes's poem as an assault on d/Deaf people's humanity (my summary), given Hughes's intimation that the deaf are somehow 'less' as they cannot hear their own voices, hear themselves speak (my summary).[422] Metaphorically, lives must be spoken and heard on and in their own terms.[423]

I consider my most important contribution to be my neologism *present-traumatic* and the ideas embedded therein. New terminologies are needed in order to articulate new concerns, to capture something that has so far not been captured, to critically articulate new perceptions and new perspectives. The artist Camille Henrot is critical of the act of neologising—the production of a new word—arguing that 'it is often one of the symptoms of the quest for authority' and 'cements' disciplinary boundaries, and thus stands in the way of—is antithetical to—the production of new *languages* that might 'exit the incestuous circle of the academy'.[424] However, Henrot's position does not account for the position of the 'neologiser' in relation to extant systems, in relation to the hierarchies of speaking and listening, and in relation to disciplinary boundaries. My neologism is not part of a quest to have 'authority over'; it is a tool for demanding the right to speak and be heard in relation to authority. It is, to co-opt Carson's Joan of Arc, part of the demand to have a better language *for myself* than theirs.

Present-traumatic is an agent and active process of *praxis* that critiques social conditions and narratives of trauma. This is a refusal of pathologisation of language and of the mis-reading and mis-use of speech and artefacts produced by patients. Jefferson's *These are my Sisters:* '*An Insandectomy*', mis-dated, mis-titled, and reduced to the status of a therapeutic

422 Raymond Antrobus, "Deaf School' by Ted Hughes', in *The Perseverance*, London: Penned in the Margins, 2018, pp.39–40. Ted Hughes, 'Deaf School', in *Collected Poems*, London: Faber and Faber, 2003, p.548.

423 'The social model of disability is based on the principle that disability is caused by the way society is organised, rather than by a person's impairment or difference. The starting point is that society creates barriers that 'disable' people from participating fully and on an equal basis with others and that these barriers must be identified and removed'. From '*Guide to producing Equality Action Objectives and Plans for NPOs*', Arts Council England downloadable PDF, p.4, https://www.artscouncil.org.uk/sites/default/files/download-file/Equality%20Action%20Guide%20-%20Supporting%20Materials_0.pdf, accessed 22 February 2022.

424 Camille Henrot, contribution to 'A Questionnaire on Materialisms', in *October*, Issue 155, Winter 2016, pp.3–110, p. 55. The relevant paragraph from her larger contribution is published as 'Taxonomy and Power: Inventing Words vs. Inventing a Language', in *Translation: Documents of Contemporary Art*, London: Whitechapel Gallery and Cambridge, MA: MIT Press, 2019, p. 217.

activity in the service of proposing a punitively universal and normative idea of self is restored as a literary and critical text, framed by contemporary literatures that critique the structures surrounding illness and treatments from writers such as Anne Boyer, and politicised as an act of resistance *via* Audre Lorde and Sara Ahmed. I invoke the importance of the right to silence and propose that teratological approaches to writing trauma can embody such resistance and refusal.

6.5 Practice Constellations (and radical realignments)

My contributions to other fields are of course contributions to myself. The trajectory of this research, so often unexpected, has radically re-centred my practice. In material terms I will continue to work with the metaphors of literatures in flux and constellated documents in the development of works, whether written, visual, or performed. Investigations into screenplay form have been crucial in producing these metaphors of developing ensemble and rehearsal as strategies for working and for forming ideas of a spatial practice in relation to polyphony. Working with *LE SILENCE* as a process of speculating, of bringing into being through imagining and naming, was crucial to my developing use of the auto. Like metaphor as meta-methodology, my use of the auto was named before it was formed. An initial 'hiding-behind' in focussing only on autofiction became impossible when trying to formulate a present-traumatic language, and a more overt use of a transdisciplinary / 'transgenre' auto which brought the personal to bear on the theoretical in terms of anecdote and visibility has politicised my practice. I now have a critical practice that can continue to explore forms for challenging normative concepts of voice and visibility.

The writing of *Instructions from Light* is inseparable from that of the thesis (I continue to work with it as I write this conclusion).[425] It has evolved from a purely intellectual

425 *Instructions from Light* continues to be worked on and will be published by JOAN publishing (eds.) in autumn 2022. Three excerpts of a previous draft were published in 2021 in *Blackbox Manifold*, 'an online forum with a slant towards innovative poetry that has prose, narrative, or sequences in its sights', edited by Alex Houen (University of Cambridge) and Adam Piette (Professor of Modern Literature at the University of Sheffield), in a section curated by Vahni Capildeo, whose invitation asked for a focus on embodiment, including transgressive use of the page or ideas of the body that included interruption, and protest. My contribution included a reworking of the patient information leaflet given to patients due to receive electro-

endeavour of expanded translation to a document that also addresses the politics of speech and the struggle of the pathologised subject. It addresses the struggle to work in relation to psychiatric disability and finds innovative and flexible forms with which to do this, and its present-trauma is embodied in the present tense of screenplay. In its speculation on the spectacle of film—its re-imagining of the film that cannot be seen and of the film that the narrator cannot make—it interrogates the metaphors of visual presentations: shot constructions, lighting, colour, costume, props, and sets. It uses the struggle to translate as a metaphor for trying to be heard and to speak. *Instructions from Light*, as submitted with this Ph.D., is unfinished—a work in progress. I made the decision to do this in order to maintain its function as a practice that *drives* research. Its development will continue post-submission, when it will be published as an illustrated hybrid novella / long poem by JOAN, a London-based publishing project for contemporary interdisciplinary writing.[426] I consider *Instructions from Light* to be an important work—for myself, for the wider politics of 'voicing', and for containing the first translation into English of Delluc's screenplay. *Instructions from Light* also contributes to the area of literary stylistics as part of a series of practice artefacts emerging during the Ph.D. My collection *Over, in, and Under*, a quartet of hybrid essays, experimental translations, fictions, and long poems, is now taught by Professor Jonathan Hope to postgraduates and Ph.D. students in his experimental practice module at Arizona State University. *Over, in, and Under* began the work of thinking that *Instructions from Light* continues, exploring translations, trauma, and speaking.

The forms and concerns of *Instructions from Light* are to be further developed in my next project, *Three Building. Three Building* will be a 'conversation': between two texts that were

convulsive therapy, a metaphorisation of genre categorisation as psychiatric diagnoses, and a redacted reworking of a transcript from the symposium (co-organised with Craig Batty). 'They said to her, recently, asked her, at any rate, about 'not-poetry'. How can she put this? Sometimes she is called a poet and she says 'no, no she is not a poet, she merely moves through the spaces and times of writing'. (She has learned her lesson, which is that categorisation can be used against her). / They said to her, 'but you seem to rely / (she had read aloud something stitched together and nameless) / you seem to rely', they said, 'on all the tropes of poetry' / 'Like what?' 'You know', they said, like ~~rythym~~' / (she can never spell it, never spell it right, ~~rhythym~~, rhythm? That's it) / 'and repetition. Metre. Metaphor'. / 'Maybe poetry doesn't have a monopoly on such things', she said. Perhaps she might have said / 'I don't like being diagnosed'. Emma Bolland, 'From *Instructions from Light*, a draft in progress', Blackbox Manifold, Issue 26, Summer 2021. http://www.manifold.group.shef.ac.uk/index.html accessed 12 January 2022.

426 Co-edited by Rachel Cattle and John Hughes, JOAN is a new independent publisher of contemporary interdisciplinary writing, supporting feminist, queer, and idiosyncratic voices, and innovative fictions. Publications are released in series, each series forming assemblages with common threads.

key to this research—Jefferson's *These are my Sisters* (1947) and Freeman Sharpe's *Dream Analysis* (1937)—and the architectures of the former High Royds Psychiatric Hospital in Yorkshire (1888–2003), now redeveloped as a luxury residential village. I anticipate developing these voices through generative acts—performance, participatory 'scriptorium', rehearsal, and table reading; unpicking polyphony through voicing—methods developed in this research. I will extend the 'finished' work of *Three Building* beyond the page in similar ways: ensemble readings, sound works for radio or other platforms and spaces. I position these three voices as a collage, speaking to each other across time and across language and writing forms. Ella as (in part) a poem-ear, Lara, a self-proclaimed 'Berserker' as an observer and producer of an individuated polyphony of her fellow inmates, and High Royds as an architectural *ouroboros*, an erased space, a ghost, sometimes dissociative, 'muttering' its materiality, sometimes aware and interjective.[427]

6.6 Further Constellations (an end as a beginning)

When, seventeen years, ago I went to see my analyst for the first of four 'assessment' sessions, I asked, rather desperately, 'will this work?'[428] They shrugged. 'We don't know yet'. The conjunction of 'we' and open uncertainty (to someone who had been repeatedly told that this or that treatment always worked, with the implication that something not working was the fault of the patient) was immensely reassuring. It was a focus on process rather than an inflexible, immovable target of a specific outcome—a *necessary uncertainty*. At the beginning of this Ph.D. I was often vertiginous with anxiety as to whether this

427 A second project will build a further examination of Stetsenko's ideas of memory as an activist, forward-looking engagement—a reconstruction of the past for going forward.[427] As yet untitled, this will use a painting I made in 1988, held since then in the permanent collection of Huddersfield Art Gallery, as the starting point for a series of texts, performances, and images that metaphorically explore memory gaps and visibility. This was a work I had forgotten I had made, only becoming aware of its existence when it was taken out of storage and rehung in 2020 as part of the gallery's permanent display.

428 As noted in my introduction I was one of only a handful of patients in the UK to receive psychoanalysis *via* the NHS (private would have been financially unthinkable), and hence there was a long process of assessment before a patient would be taken on, if at all. After decades of being deemed 'unsuitable' for talking therapies (with the exception of CBT, at which I 'failed', and which for me was damaging), a chance encounter with a locum psychiatrist ended with a referral to this specialist service. My assigned consultant had had a heart attack, and his temporary replacement, on first meeting me, asked 'why hasn't she ever been referred for talking therapies?' He referred me, and after another four years on a waiting list, I arrived for that first assessment.

research would 'work', had firm enough aims, could provide a solid and 'proper' outcome, could be assuredly evaluated in terms of those oppressive and qualitatively impenetrable words 'knowledge' and 'impact', could operate inside the accepted discourse systems of academia.

This idea of research is unreachably (and for me, punitively) utopian, and utopias are also perilous for those whose idea of the utopian is outside their official domain.[429] However, a reformulation of the utopian as process, as desire, and as collective, as the 'will this work? We don't know yet' (that I would experientially argue is the *primary* psychoanalytical encounter), releases the research from its anxious constraint. The writer and filmmaker Chris Kraus writes:

> There's no such thing as a *failed* utopian community; or, if the collective is an experiment in shared time, how can time fail? A great sense of failure couches every success. YES and SO WHAT? Is That All There Is To It? What goal do you imply with the phrase 'failed collective?' Utopia—static and therefore unreal—is never the point. Collectivity arranges itself around a desire for something, to become something else (and who cares what else?) beyond its individual members.[430]

In thinking of my research as a collective, I employ my meta-methodology; a metaphorising that assembles ideas as a cast of characters, whose coming together is a continuous *practice* of rehearsal rather than an idea of rehearsal whose process has a fixed end.[431] As noted, Buchman, Lafer, and Ruhm draw attention to contemporary art

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429 Thomas More's *Utopia* (1516), from which the term arose, is to contemporary eyes at once radical and appalling. Anti-monarchist, proto-communist, his treatise denounced private property and proposed the shortest working day possible. However, his perfect society also embraced slavery and other punitive, unjust, and oppressive hierarchies, and in real life More, Chancellor of the Exchequer to Henry VIII, was at ease with torturing and executing heretics. More's title was a pun: he coined the word from the ancient Greek *ou-topos* meaning 'no place' or 'nowhere', suggesting that the work is fantastical rather than political. The almost identical Greek *eu-topos* means good place. Perhaps an achieved, fixed utopia is the no-place and the unfixed process of collective desire and iterative *working towards something better* (the failed utopia) is the good place. (See Terry Eagleton, 'Utopias, past and present: why Thomas More remains astonishingly radical' in *The Guardian*, 16 October 2015, on *Utopia* as a form of science fiction.)

430 Chris Kraus, 'The Failed Collective (for the Extra Room: Adam and Mara)', in *Where Art Belongs*, Semiotext(e), South Pasadena, CA: 2011, pp. 169–71, p. 169.

431 I feel that in addition to a metaphorical collectivity, the research is also collective in a straightforward sense—though the dictates of 'authorship' do not allow for any formal recognition of this. The *time* of the Ph.D. is shared time, with comrades comprising supervisors, the fellow travellers of the cohort, and the

practices as a counter-model to classical theatre practices, in that rather than the aim of an audience-ready outcome that leaves the rehearsal behind, the outcome of the artist's rehearsal—like Sternberg's idea of literatures in flux, and my idea of the screenplay uncoupled from the end point of film—is frequently 'a fragile, fragmentary, incomplete, and experimental setting that reconstitutes and performs itself always anew by way of repetition and difference'.[432] These ideas of the incomplete, the mutable, the reformulated, and 'non-finality / unfinishedness',[433] emerging both from my psychoanalytical experience of the 'will this work? We don't know yet' that *is the work*—the work that continued into and ended during the Ph.D.—and from the parallel interconnectedness of the emergence of these approaches to my practice, were key to releasing the research from the paralysing constraints of a half-real, half-imagined orthodoxy. The research could be done, the thesis could be written, Delluc could be translated, *Instructions from Light* could become a manuscript. All this could be done—until now—the point at which I sit down to write my conclusion. The point at which I must conclude that this work has 'worked', the point at which the tense—and tension—must slip into the past. And yet.

In the conclusion to his introduction to *Frame Analysis* Goffman employs a series of fragment breaks topped and tailed by asterisks. In the first, he writes:

> That is the introduction. Writing one allows a writer to try to set the terms of what he will write about. Accounts, excuses, apologies designed to reframe what follows after them, designed to draw a line between deficiencies in what the author writes

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wider networks of the 'amica-critical' that develop during one's professional life. Its time is both *chronos* and *khairos*. It is *chronos*—linear—in that its time comes to an end, and it is *khairos* in that its time is always the moment, an iteration of active 'nows'. The term 'amica-critical' is my own, formulated to describe a spectrum of critical communities founded on friendship, discourse, and reciprocity. For my first use of this term see Emma Bolland, 'A Conversation with Hestia Peppé', in *Salon for a Speculative Future*, London: MA BIBLIOTHÈQUE, 2020.

432 Sabeth Buchman, Ilse Lafer, and Constanze Ruhm, 'Introduction', in *Putting Rehearsals to the Test: Practices of Rehearsal in a Fine Arts, Film, Theater, Theory, and Politics*, p.12. The authors note that the aims of classical theatre rehearsal processes are also challenged by 'postdramatic theatre', a term coined by the German theatre theorist Hans-Thies Lehman in *Postdramatic Theatre*, trans. Karen Jürs-Munby, Abingdon: Routledge, 2006 [Postdramatisches Theater, Frankfurt am Main: Verlag der Autorea, 1999]. Postdramatic theatre positions rehearsal as a score or set of instructions that are still subject to iterative and open-ended approaches at the point of performance.

433 Ibid.

> and deficiencies in himself, leaving him, he hopes, a little better defended than he otherwise might be. [...] Just as certainly such efforts are optimistic when their purpose is to recast the way in which a long book is to be taken.[434]

Goffman's words suggest that it is the introduction to a text that is its real conclusion, illuminating the deceit of their framing as 'start' and 'finish'. In one of many stuttering introductions to *Instructions from Light* I write:

> When she begins to read [...] she reads the beginning of the story as if it were the first thing that had been written, and continues along the imagined timeline of its writing. Is this the definition of fiction? That the reader believes in the fictional time of writing? [...] And here you see that I am introducing you, but this introduction, or beginning, is not the first thing written.

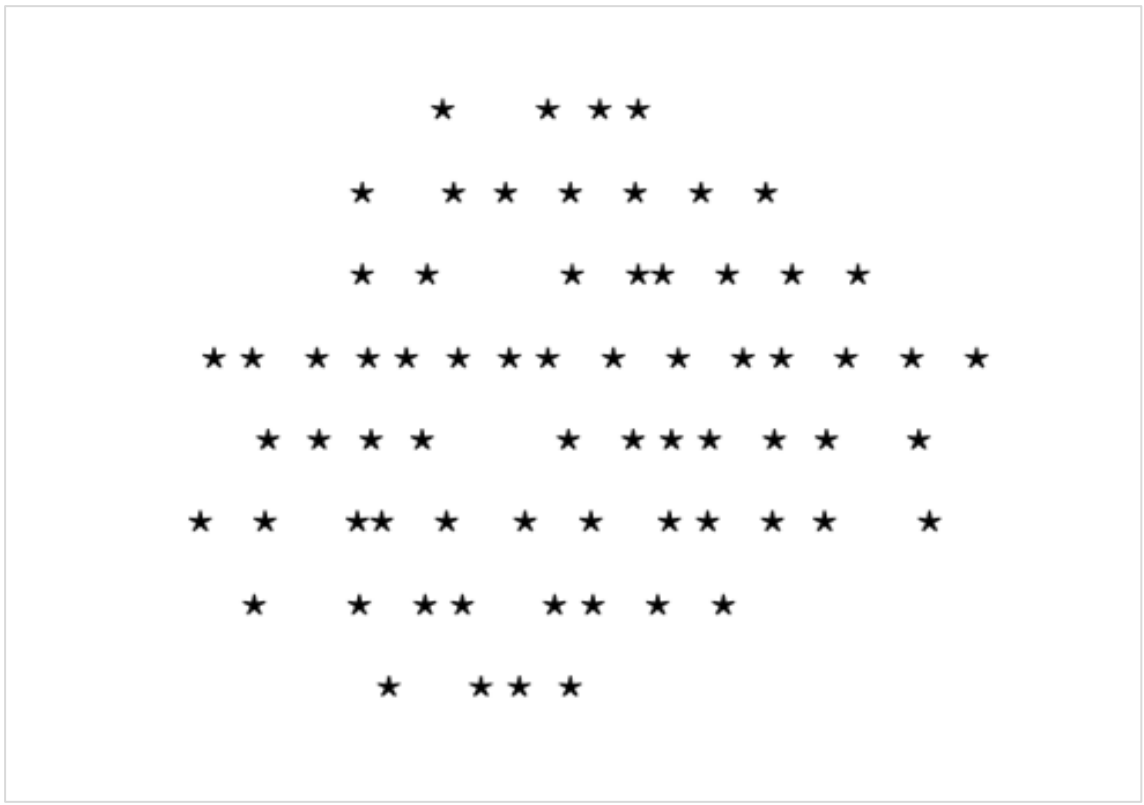
Goffman's passage and my own read as if I read the first and then immediately wrote the second, that these acts were experienced—by me—as occurring in linear time, and I could get away with telling you that and appear a reliable, truthful witness. But I read the Goffman at the beginning of the research, tried to use it, and abandoned it and its field—communication theory—as too male and too dry. I wrote my stuttering introduction to *Instructions from Light* much later, and in so doing reanimated the Goffman for this research. Between these two points there was much forgetting. The time of research is constrained as a period, but that period is not experienced as linear. And that is why I am uneasy with the idea of conclusion, deferring its middle and its end. And yet. This refusal of 'conclusion' is an important part of this research, which values language, writing, and speaking as struggle, as a 'means of trying to get at', which refuses fixity, resists full stops. Goffman's fragmentary conclusion to his introduction is comprised almost entirely of meta-questions. 'But what about comments on prefaces?', and then:

> And if the preface and the comments on the preface and the comments on the comments on the preface are put in question, what about the asterisks which divide up and divide off the various sections in which this is managed? And if the

434 Goffman, *Frame Analysis*, pp. 16–7. Goffman continues that his attempts are 'more optimistic still in the case of a second edition's preface to an already prefaced edition, this being an attempt to recast a recasting', p. 16. Goffman's introduction is a virtuoso meta-text on the ideas the book explores.

> orthography had still been intact, would this last question itself have undermined these framing devices, including the ones which bracket this this sentence with the prior one?
>
> * * * * * *
>
> And if above I had said: "What about the * * * * * * which divide up and divide off ...; would this be a proper use of print...?[435]

When writing the word 'asterisks' I was overcome by a desire to write the plural as 'asterices', as if the singular ended with an 'x', the 'stellate' of the word embedded in its graphemes. I tried, in vain, to format the asterisks above in Bembo, and not in that of Baskerville in which the thesis is written. Bembo is a typeface which presents asterisks as five-pointed stars, arms extending outwards—as does this research—rather than the blunted petal-like equivalent of Baskerville which operates to *my* eye / I as a cluster of full stops, but—as with Perpetua and Courier New—the conversion to PDF/A would not permit it. Instead, I have to offer the Bembo to you as an illustration.



435 Goffman, *Frame Analysis*, pp. 17–9.

Fig. 18. Asterisks / Asterices (stellate / interstellar), set in the typeface Bembo.[436]

My desired pluralising suffix homophonically and metaphorically conjures 'interstices', the spaces between each star and the spaces between each of Goffman's fragments. Goffman describes them as 'dividing up and dividing off', but in this thesis the *metaphor* of the asterisk draws attention to the generative, iteratively, and variably navigable spaces in between disciplines. Spaces not just between the disciplines whose ideas I draw on but also the material spaces of the disrupted orthography (conventions of written formatting) that manifest in *Instructions from Light*: material spaces that are also metaphorical—in terms of both the concerns and the structures of the research.[437]

I stressed in my introduction that my practice submission, *Instructions from Light*, is not a creative-critical *writing about LE SILENCE* in the conventional sense of art writing, but an artist's *writing with* which generates an independent artefact. Equally, this thesis has not emerged from a conventional *writing up*, but from a concurrent and contiguous writing of thesis and artefact: intersecting arenas producing each other, arenas in which I *learned* what I was doing. Like Barthes's invocation of Proust on the construction of a novel, each continuously modified the other—cloth cut and recut, ideas and references brought in and cast out, a constellation constantly reforming itself.[438] The material spaces of both

436 The digitised version of Bembo is based on a late nineteen-twenties revival and adaptation by the Monotype design studio of the original, designed and cut in the fifteenth-century by Francesco Griffo for the printer Aldus Manutis in Venice for the typesetting of their first publication, by the poet Pietro Bembo (1470–1547). De Aetna is an account of Bembo's ascent of the volcano, and is credited with being the prototype of the modern book, designed to fit in a pocket.

437 Craig Batty and Marsha Berry, in 'Constellations and Connections: The Playful Space of the Creative Practice Research Degree', articulate both the idea of a community of practice and the navigable spaces between individuals and disciplines. Their practice thus becomes their methodology, and, as such, research spaces are dynamic, never 'finished' or enclosed. Batty, Craig, and Martha Berry, 'Constellations and Connections: The Playful Space of the Creative Practice Research Degree', in *Journal of Media Practice*, Volume 16, Issue 3, 2015, 181–94, p. 1.

438 Barthes notes that Proust compared the process of writing to 'a dress being cut, assembled, tacked together'. *The Preparation of the Novel*, p. 22. My mother, who I have previously invoked, was apprenticed to a tailor in the nineteen-thirties. As a child I remember her making from scratch the kinds of clothes that even much richer women could not afford. Trailing behind her as she scoured market stalls for high quality fabrics at end-of-roll prices, the elbowing and haggling, the disappointment or the triumph of eventual acquisition, the drawing out and cutting of patterns, the pinning of the first cut (in the cheapest cambric) onto a dressmaker's mannequin, the ripping off and the starting again, trimming and discarding, the eventual cutting of the good cloth, the 'bookmatching', the immaculate finishing (hand-covered buttons, structural linings); and of course the failures, the discarded projects whose pieces would be used for children's and dolls' clothes. I cannot sew for toffee (and she had no inclination for the teaching of it), but a

sets of pages were synchronised arenas for thought, each supporting the other in an incremental construction of the overall. Each chapter of the thesis and each section of *Instructions from Light* contains ideas, passages, and approaches generated with and by each other. The overlapping modes and themes of writing of the two parts of the submission are, even if not often visible as such, inseparable.

This non-linearity has at times—particularly at the outset—been confusing for myself and for others. What is it you are trying to do? asked one of my supervisors, with genuine perplexity, a few months into the research. But I assert that this seemingly chaotic dispersal and fragmentation—like the particle churning in a particularly stormy and unstable 'current situation'—was essential. The gravitational centre of the orbiting systems of the research had to find itself in order to do the work it has done. What I have achieved is a constellation which employs an interrogative creative practice—a *praxis*—to contribute and interrogate across, in some cases, previously unconnected disciplines and fields.

6.7 Stinger (you still here?)[439]

The thesis is finished, *Instructions from Light*—as a generative draft—is finished. I pick up my copy of Delluc's *Drames de Cinéma* to put it back on the shelf, and drop it. I pick it up again and put it on my desk and as I do, it falls open to a section of black and white images of the actors Ginette Darnys (Aimée) and Ève Francis (Suzie) in *LE SILENCE*.[440] How have I not seen these before? For a few seconds I think they are frames from the film, that the film exists and all this time I have been imagining lostness... but then I see their shape,

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covert observation of her furious persistence and exactitude has been—at times—a good model for writing and practice and survival of all kinds.

439 A 'stinger', also known as a 'post-credits' or 'in-credits' scene, is often used to trail an in-production sequel/addition to a franchise *or* to give an 'extra' to those who have stayed in the cinema to watch all the credits.

440 These images are not labelled as film-stills (photographs taken on or off set) in the book, but are clearly that, as the dimensions of all three differ from the frame ratio of the film stock used by Delluc as evidenced in his surviving films. Other of the scripts contained in the book are accompanied by both film-stills *and* by prints from the film frames, identifiable by the frame ratio and clearly labelled as *photogrammes*—frames. These are *LA FÊTE ESPAGNOLE* (1919), *LE CHEMIN D'ERNOA* (1920), *FIÈVRE* (1921), *LA FEMME DE NULLE PART* (1922), and *L'INONDATION* (1923). Other of the scripts are not accompanied by any images.

the 'wrong' ratios and realise they are photographs taken on the set. The past present or the present past?

Fig. 19. The book, the images, my desk.

Ève Francis (1886–1980) met Louis Delluc—then a novelist, playwright and poet—in 1913 and they married in 1918.[441] When Delluc turned to film Francis starred in nearly all his films, and after his death began to direct and to write film criticism.[442]

441 Francis was acting in films from 1914 and made several films with Germaine Dulac (1882–1942), a feminist filmmaker at the forefront of the French avant-garde. Less fêted in France than Delluc, it was actually Dulac who brought Delluc to filmmaking, with her radical experimentalism influencing his more narrative style. She set up her own film company and many of her films employ abstraction and rhythmic editing. See 'Germain Dulac' in *Light Cone: Distribution and Conservation of Experimental Film*, https://lightcone.org/en/filmmaker-99-germaine-dulac accessed 6 January 2022, for films available for screening and distribution, though many of her films are currently available on YouTube. See Disque 957 (1928), and The Seashell and the Clergyman (1928), the latter often cited as the first surrealist film, https://youtu.be/ypseXIQVaF0 both accessed 6 January 2022.

442 See Paula Amad, 'Objects Became Witnesses: Ève Francis and the Emergence of French Cinephilia and Film Criticism', in *Framework: The Journal of Cinema & Media*, Volume 46, Issue 1, 2005, pp. 56–73.

Fig. 20. The open book: Ève Francis shown right and bottom left, Ginette Darnys top left, lying on a bed and reflected in the mirror on the wall.

In the very last paragraph of his 'Le point de vue de l'auteur' for *LE SILENCE* finally Delluc mentions his women actors and their characters. Of Francis he writes that in her role as SUZIE, 'the passionate mistress who writes the poison pen letters […] she created one of the most beautiful characters in cinema' (*elle a composé là un des plus beaux masques de la cinégraphie*), and continues by praising the combination of exceptional talent and hard work that give her performances such spontaneity and depth.[443] Of Ginette Darnys and her character Aimée he writes only—of her and the actor who played Jean—that they 'are excellent in the brief roles that they agreed to. They have proved they are artists'.[444] I think about his description of Darnys's role,[445] its briefness, and cannot square it with his screenplay, with the text I have spent these last few years reading, translating, and

443 Delluc, 'Le point de vue de l'auteur', p. 44. '*J'admire que son talent exceptionnel mette tant de science et d'équilibre dans le labeur matériel d'un rôle. Robes, coiffures, bijoux, soulignés par la ligne de ses attitudes spontanées, font d'elle une interprète profonde, aiguë, créatrice*'. English translation and summary my own.
444 Ibid. '*Ginette Darnys et Andrew F. Brunelle sont excellents dans des personnages trop brefs qu'ils ont consenti à interpréter. Cela suffit à prouver que ce sont des artistes*'. English translation my own.
445 Of Ginette Darnys I can find very little, save that she appeared in three other films, including a lost film by Germaine Dulac, *Le Bonheur des autres* (1918) (see Tami Williams, *Germaine Dulac: A Cinema of Sensations*, Urbana, Chicago, and Springfield, IL: University of Illinois Press, 2014).

writing with: my companion. Delluc might not hear her, but Aimée is everywhere in the text—she haunts it—and hers is a voice that stays with me.

Fig. 21. The open book: Ginette Darnys / Aimée.

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Appendix 1

A Metaphorised Auto-Glossary of Selected Contemporary Script Writing Terms

Action

The general scene description in relation to character movement and sound:

The sound of a pen TAPPING loudly on a coffee cup as EMMA stares at the text-filled screen in front of her. She taps too hard and knocks the coffee over the keyboard of her laptop.

Character

Refers to both the character's name (usually written in capital letters) and to the character description when they are first introduced in the 'action':

The door opens and EMMA, an anxious middle-aged woman with un-brushed hair, dressed in a pair of men's pyjamas and an old sweatshirt, rushes to the sink and holds a dripping laptop over it to the sounds of MUMBLED SWEARWORDS.

Beat

In parentheses the word '(beat)' is used to indicate a pause in a character's dialogue. Ellipses can also be used for this purpose...

EMMA (to camera)
I'm remembering trying to use the screenwriting software Final Draft to write poem form, wondering if its automated formatting could provide a constraint. In a piece, what was it (beat) a piece called 'Violet' I wrote, invoking the requisite action...

Trap–streets, trickery
Cul-de-sac CUL and CON

(Double click: create a beat)
(A story map might be measured in time)[446]

CLOSE ON or CLOSE UP, C.U. or CLOSE SHOT

Suggesting a close up shot on an object, a person, or a specific action:

The camera lingers on a close up of PIERRE's hand. He is wearing several unusual but tasteful and expensive rings.[447]

I see a close up of her hands and wonder if she too is marked with rings, or if only Pierre is individuated by his objects.[448]

CROSSFADE and DISSOLVE

A fade between one scene and another. CROSSFADE involves a moment of blank or black screen at the fade centre, unlike a DISSOLVE in which one scene fades into another.

This is where I think of metaphors for breaks in communication—in speech and on the page—the breaks that contain the spaces of empty—the breaks that are subconscious sssslidessss through one space of language to another, or the break that is a cohabitation of both.

ESTABLISHING SHOT

A shot that establishes location, for example a city skyline, or:

Open with a collage of establishing shots of the apartment. The rooms. The furniture. (Think sober, stylish, expensive, inherited wealth.) Establish the layout, the doors that lead from one room to another. Map the viewer's eye.[449]

EXT. and INT.

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[446] Bolland, 'Violet', p. 81.
[447] My translation of a Delluc 'scene note' in the manuscript draft of *Instructions from Light*, p. 21.
[448] From manuscript draft of *Instructions from Light,* p. 122.
[449] My translation of a Delluc 'scene note' in the manuscript draft of *Instructions from Light*, p. 17.

EXT. (exterior) indicates a scene is set outdoors, INT. (interior) indicates a scene takes place indoors. EXT./INT. indicates action in an interior is seen from an exterior POV. (point of view) and INT./EXT. indicates vice versa.

INT. EXT. Bathroom – Street – Morning.

EMMA puts the ruined laptop on the edge of the bath and looks out of the window. BRIAN walks up the street towards the house. (cont.) Sound of the FRONT DOOR OPENING and a QUERULOUS 'HELLO' shouted up from the hall. EMMA rushes into the bedroom and hides the laptop in a wardrobe.

> *This looking into and out of—a rhizome of gazes that are of the lens, of the character, of the writer, of the audience—that are of watching and of being watched and of watching oneself being watched which is what trauma is. Impossible, webbed syntax.*

FADE TO

Commonly used to fade to a colour—often black, and often to denote a significant break, often temporal, in the action. Also used to denote a character losing consciousness.

> *Thunk.*

FLASH CUT

A very brief or even near-subliminal shot, or a series of such shots.

> *Light speeding at the speed of light—light speeding at the speed of light slowed so I can perceive its parsing, coding—dot and dot and dot, a dash, another, and another, and a dot, two more, then silence.*[450]

FLASHBACK

A transition at the start of a slugline to denote that the action has moved into the past. (On a return to the 'present' a slugline will be prefaced with PRESENT DAY.)

EMMA and BRIAN stand at the Apple Store 'Genius Bar'. The horror shows on their faces as the 'genius' informs of the cost of the extra memory and other add-ons.

FREEZE FRAME

[450] From the manuscript draft of *Instructions from Light*, p. 79.

The action freezes on a single frame and holds.

Hold on a shot of BRIAN's open mouth as he reads the 'genius's calculations.

INSERT

'Insert' is usually used for a short, 'cut to', close-up shot that will provide important visual information. For instance, a close-up of a message on a phone screen, or the time on a wristwatch.

EMMA's hand holds a hairdryer above the laptop keyboard. A brief MUTTER (fuuuuck (beat) Ph.D.) can be heard above the BLAST of the hairdryer.

O.C. / O.S. (off-camera or off-screen)

Often used with dialogue and sound to indicate that the source of the voice or other does not appear on screen.

EMMA, face on, the dead screen reflected in her glasses.

BRIAN (O.C.)
But you backed it up (beat) right?

Appendix 2

LE SILENCE with my English translation (extracted from *Instructions from Light*)

A note on the translation. The scene notes are not always translated literally, but are sometimes approximations, or re-figured to be 'legible' as a working screenplay for a contemporary reader. For instance, there are the additions of terms such as 'Cut to' and 'Close up', where such instructions in Delluc's notes are tacit rather than written, and there are sometimes rewordings of set descriptions or other establishing vignettes in the style of a contemporary working screenplay.

LE SILENCE

Le décor essential de ce drame est l'appartement de Pierre. Il sera important que, dès les premières scènes, nous ayions [sic] *une vue d'ensemble de l'appartement et des pièces qui le composent. On aura supprimé les portes pour garder plus de contact entre les différentes parties du décor.*
Open with a collage of establishing shots of the apartment. The rooms. The furniture. (Think sober, stylish, expensive, inherited wealth). Establish the layout, the doors that lead from one room to another. Map the viewer's eye.

Sur l'écran: PIERRE.
We see PIERRE.

1.
Pierre seul, chez lui. Sous la lampe. Robe de chambre. Livre ou journal du soir. Cigare. Repos.
PIERRE sits alone, illuminated by the pool of light cast by the lamp that overshadows his chair. He is relaxed, smoking a cigar, reading the evening newspaper.

2.
La table contre laquelle il est assis.
Close up on the table next to which he is seated.

3.
Une photo de femme. C'est Suzie. Jeune, élégante, harmonieuse. A côte, une lettre.
On the table, a photograph of SUZIE, a beautiful and stylish young white woman. Next to the photograph, a letter.

4.
La main de Pierre. Très soignée. Trois ou quatre bagues d'un gout parfait.
The camera lingers on a close up of PIERRE's hand. He is wearing several unusual but tasteful and expensive rings.

5.
La main va prendre la lettre, elle prend la photo.
The hand picks up the letter, and then picks up the photograph.

6.
Pierre regarde la photo en souriant. Il est heureux de penser à Suzie. Plaisir voluptueux et non amoureux. Il a d'ailleurs son cigare dans l'autre main.
Cut to PIERRE'S face as he looks at the photograph of SUZIE. He smiles. Not with love but with desire. He holds his cigar in his other hand.

7.
La main pose la photo sur la table et prend la lettre. Pour la lire plus commodément, l'autre main pose le cigare...
The hand places the photograph on the table, and picks up the letter. The other hand (again) holds his lit cigar...

8.
... dans un cendrier, verre et cuivre, à un autre bout de la table.
... and then places it in an ashtray on the other side of the table.

9.
Pierre, dans son fauteuil, ouvre la lettre. Le parfum qui s'en dégage le fait sourire.
He opens the letter, smells the perfume that clings to the paper, smiles.

10.
La lettre. Un pneumatique.
The camera pauses on the letter.

Texte : << A ce soir ! Je viendrai vous chercher. Nous irons au théâtre. >>
INTERTITLE: 'I will come for you this evening. We will go to the theatre!'

11.
Pierre regarde encore la photo.
PIERRE looks again at the photograph.

12.
La photo s'anime. Visage expressif de Suzie.
The photograph animates. SUZIE's face; smiling, laughing.

Sur l'écran : SUZIE.
Cut to SUZIE in the present.

13.
Vision de Suzie en robe de soirée, au théâtre, sur le seuil d'une loge où elle va entrer. C'est la fin de l'entracte. Pierre la salue, lui baise la main. Les lumières s'éteignent. Par la porte ouverte de la loge on voit la tache flamboyante de la scène.
In the photograph: a scene at the theatre, the intermission is ending. SUZIE, in evening dress, waits at the threshold of the box. PIERRE greets her with a kiss of the hand. The lights go out. Through the open door we see the limelight; the dazzle of the stage.

14.
Vision de Suzie et Pierre en auto. Promenade correcte. Le Bois. Flirt. Il est visible que Pierre cherche là son plaisir et pas autre chose. Suzie a un grand sentiment.
SUZIE and PIERRE driving in a car. Now they are walking in the forest, arm in arm, talking and flirting. PIERRE seems intent on pleasure (not love). SUZIE is happy.

15.
Vision de Suzie et Pierre à table. Un restaurant à la mode. Le soir. Intimité d'un coin discrètement choisi.
Cut to Suzie and PIERRE seated in a discreet corner of a fashionable restaurant.

16.
La tête de Pierre souriant aux promesses de la photo.
Cut to PIERRE's face. He sits in his apartment, smiling at the memories unfolding in the photograph.

17.
Le cigare. Sur le bord du cendrier, la fumée monte toute droite.
Close up of PIERRE's cigar: from the edge of the ashtray the smoke rises into the air.

18.
Nous la suivons et montons avec elle. Au bout de la fumée, pour ainsi dire, il y a...
Our eyes follow the smoke upwards and at its tail there is...

19.
…une pendula. L'heure.
...the swinging pendulum of a wall clock, and then its face.

20.
Pierre, craignant de s'attarder, se lève en dénouant sa robe de chambre.
PIERRE notices the time on the clock and realises he is late. He stands, hurriedly untying his dressing gown.

21.
Pierre passe devant une glace et regarde s'il est décoiffé.
He passes a mirror and notices his dishevelled appearance.

22.
Il entre dans son cabinet de toilette.
PIERRE enters his dressing room.

23.
Il éclaire. Il passe le peigne dans ses cheveux.
He switches on the light (or, his expression brightens) and runs a comb through his hair.

24.
Il tâte sa bouche et fait la grimace. Odeur de cigare. Il prend un flacon de parfum ; le répand sur un mouchoir dont il se tamponne la bouche.
He rubs his mouth, grimacing at the smell of cigars, sprinkles a handkerchief with cologne and dabs his lips.

25.
Suzie chez elle. Sa chambre. Sa toilette. Sa robe. En la coiffe.
Cut to SUZIE's apartment. She is getting ready to go out for the evening. We note her dress. Her hair.

26.
Pierre dans sa chambre. Il y entre en passant son smoking. Il allume en entrant.
PIERRE in his room. He puts on his tuxedo, lights another cigarette.

27.
Pierre, au milieu de la chambre, regarde avec satisfaction ce décor sympathique. Il règle l'éclairage, va redresser un cadre qui pendait de travers, enlève un fauteuil qui gênait la route (de la porte au lit).
PIERRE stands smiling in the middle of the room, adjusts the lighting, straightens a picture frame, moves the armchair that stands between him and the door to the bedroom.

28.
Pierre devant le lit. Un lit-devan [sic] *très joli et pour ainsi dire très jeune. Couleurs gaies, sobriété amusante, un confort artiste d'homme du monde.*
PIERRE stands in front of the bed. Soberly stylish, cultured, a man of the world.

29.
Évocation du même lit moins bien disposé [sic], désordres sur les guéridons ou tables environnants (livres, fioles de pharmacie, thermomètre). Pierre, dans le lit, l'aire très malade.
Cut to the same bed, unmade, everything in disarray, the bedside tables cluttered with books, medicine bottles, and a thermometer. PIERRE lies in the bed, visibly ill.

30.
Pierre se demande pourquoi il était dans ce lit ? Mais se souvenir en évoque d'autres.
Cut to PIERRE, as before, staring at the bed, trying to remember.

31.
Vision de même lit. Même désordre. Semblable mais de détails différents. Même impression. Dans le lit, une femme jeune, malade.
Cut back to the bed, the same level of disorder, but the details are different, and this time it is a young woman lying ill. Wounded.

Sur l'écran : AIMÉE
We see AIMÉE

32.
Souvenirs brefs et lumineux d'Aimée. Son visage. Une vraie jeune fille. Franche, simple, jolie.
A rapid montage of vivid memories: AIMÉE's face, happy, bright, fresh.

33.
Aimée et Pierre sortant d'une église (ou de la sacristie). Mariage. On leur fait fête. Ils rient.
Cut to AIMÉE and PIERRE leaving a church. Married, laughing, celebrating.

34.
Aimée et Pierre voyageant. Accoudés tous deux à un bassinage. Riant et s'embrassant.

Now AIMÉE and PIERRE are aboard a ship, leaning against the railing, laughing and embracing.

35.
Aimée morte dans le lit òu nous l'avons déjà vue. Pierre, à genoux, près d'elle, la tête dans ses mains.
Now we see AIMÉE as before, back in the bed, but now lying dead. PIERRE kneels beside her with his head in his hands.

36.
Pierre devenu fou.
Les médecins ou infirmier le contiennent.
PIERRE mad with grief, the doctor restraining him.

37.
Pierre sourit à la pendula.
Cut to PIERRE smiling at the ticking clock.

38.
Pierre va et vient à travers son appartement, rêveur, souriant.
PIERRE wanders to-and-fro through his apartment, smiling (remembering?), as if in a dream.

39.
Soudain il s'arrête, fronce le sourcil et revient au tiroir qu'il a ouvert tout à l'heure.
Suddenly he stops, frowns and returns to the same drawer we saw him open before.

40.
Le tiroir seul.
Meuble modern (ou empire) mais très simple. Sombre. Petites serrures de cuivre.
La main paraît, ouvre le tiroir, reprend la photo, la rejette, ferme le tiroir, disparaît. Puis la main reparaît, hésite, va au tiroir voisin.
A close up of the drawer. Empire style, but simple, in dark wood with small copper locks. We see PIERRE's hand reach in and pick up the photograph, then replace it and shut the drawer. His hand reappears, hesitating, and moves to the next drawer.

41.
L'intérieur de tiroir : des lettres.
On aperçoit des mots : << Amour... chéri... mon petit mari chéri >>, etc.
Les lettres sont jetées pêle-mêle là-dedans.
Inside the drawer: a jumbled pile of letters.
We glimpse words and phrases: My love... my dearest... my darling husband...

42.
Pierre debout devant ce tiroir. Il touche les lettres sans oser les lire.
PIERRE stands at the drawer, touching the letters as if he can't quite bring himself to read them.

43.
Vision d'Aimée riant.
Close up of AIMÉE—, radiant, laughing and smiling.

44.
Aimée morte, dans son lit.
Cut to AIMÉE lying dead in her bed.

45.
Aimée très malade, mourante, tend les bras à Pierre, qui se détourne. Elle retombe, ferme les yeux, inanimée. Pierre la regarde méchamment.
Cut to AIMÉE, lying on the bed at the point of death. She stretches out her arms to PIERRE, who turns away. She falls back onto the bed, closes her eyes, still and silent. PIERRE stares down at her, stone-faced, hard-eyed.

46.
Pierre ferme le tiroir avec colère.
Il ouvre l'autre, prend la lettre de Suzie.
Cut to PIERRE in the present, angrily slamming the drawer.
He opens another drawer, and takes out a letter from Suzie.

47.
Vision de Suzie. Robe d'après-midi. Chez elle. Elle écrit.
Cut to Suzie sitting in her apartment, writing a letter, elegantly dressed for the afternoon.

48.
Lettre de Suzie déjà vu.
Cut to a close up of PIERRE'S hand holding SUZIE'S letter.

49.
Pierre prend la photo de Suzie et l'admire.
Cut to PIERRE. He picks up SUZIE's photograph. His face is full of desire.

50.
Photo de Suzie.
Mais...
Close up of the photograph.
But then...

51.
Aimée paraît à la place de Suzie. Aimée, dressée sur son lit, tendant les bras, retombe.
The image in the picture frame changes from SUZIE to AIMÉE. She is rising up in the bed, stretching out her arms and falling back.

52.
Visage contracté de Pierre, il se souvient.
Cut to PIERRE'S face, wracked with painful memories.

53.
Pierre vu de loin au milieu de l'appartement. Du regard il reconstitue. Lentement. Mais la suite des visions sera très rapide pour nous.
Cut to a longshot of PIERRE standing in his apartment. He stares at the picture. A rapid montage of his memories flash across the screen.

54.
Aimée, robe du soir, au milieu du salon, tombe en avant.
AIMÉE, dressed in an evening gown, stands in the middle of the apartment. She suddenly falls to the floor.

55.
Une fumée.
A flash. A puff of smoke.

56.
Un revolver.
Cut to a gun.

57.
La main de Pierre (les mêmes bagues) tient le revolver.
Cut to PIERRE's hand, identifiable by his rings, his stones, picking up the gun.

58.
Aimée étendue sur le tapis.
Cut to AIMÉE lying on the rug.

59.
Pierre debout devant elle.
Il jette le revolver.
Cut to PIERRE holding the gun. He stands in front of AIMÉE who is standing as before. He fires the gun. He shoots her.

60.
Pierre se penche et va relever Aimée.
PIERRE bends over AIMÉE, tries to lift her up.

61.
Les domestiques viennent. Pierre recule instinctivement.
The maid enters, PIERRE instinctively pulls away from AIMÉE.

62.
Visage de Pierre après le meurtre.
Cut to a close up of PIERRE's face in the moments after he has pulled the trigger.

63.
Visage de Pierre maintenant reconstituant la scène.
Cut to a close up of PIERRE's face in the present as he relives those moments.

64.
Vision de Pierre autrefois, à son bureau. Il écrit. Aimée vient s'asseoir sur un bras du fauteuil et l'embrasse tendrement. Entre un visiteur. C'est Jean, un jeune homme élégant. Aimée, contrariée, sort. Jean la suit des yeux avec une attention appuyée. Pierre son aperçoit et s'inquiète.
Cut to PIERRE at his office seated at his desk. AIMÉE enters and sits on the arm of his chair. They kiss. Enter JEAN, a handsome, stylish young man. Annoyed by the intrusion,

AIMÉE gets up and leaves. JEAN's eyes follow her from the room. PIERRE eyes them suspiciously.

65.
Une dîner.
Suzie, à côté de Pierre, lui parle avec autant d'émotion que le lui permettent les circonstances. Jean, à côté d'Aimée, lui fait une cour [sic] *extrême. Gêne d'Aimée, obligée à demeurer courtoise. Pierre les observe avec inquiétude.*
Cut to a dinner party. SUZIE sits next to PIERRE. She talks to him with an unrestrained manner at odds with the polite formality of the gathering. JEAN sits beside AIMÉE, flirting. AIMÉE is polite, but clearly embarrassed. PIERRE watches them out of the corner of his eye. As before he is suspicious, expressing disquiet.

66.
Le même soir. Un coin de salon.
Suzie trouble Pierre (qui ne pense plus à sa jalousie). Mais Pierre est prudent ou fidèle. Il se dérobe élégamment.
The same evening. Suzie and PIERRE sit together in a corner the room. SUZIE, as before, is paying PIERRE excessive attention. PIERRE seems to have got over his jealousy of AIMÉE and JEAN and is embarrassed by SUZIE's flirting. He smoothly makes his escape.

67.
Un autre coin du salon.
Jean poursuit de ses insinuations amoureuses Aimée, qui ne sait comment se de débarrasser de lui.
In a different corner of the room JEAN continues to pester AIMÉE, who wishes that he would leave her alone.

68.
Pierre les aperçoit et le voilà de nouveau furieux. Suzie vient de nouveau à lui tout sourire, mais Pierre la repousse sèchement.
PIERRE notices them and his suspicion and anger return. SUZIE again approaches him, smiling and flirting. He coldly rebuffs her and turns away.

69.
Visage de Suzie. Elle est froissée, blesse terriblement dans son orgueil.
Cut to SUZIE's face, jealous, humiliated, her face screwed up with anger.

70.
Pierre, dans son fumoir. Un matin. Il ouvre son courrier.
Morning. PIERRE smokes a cigarette and opens his post.

71.
Lettre anonyme : << Si vous ne faites pas exprès d'être aveugle, vous défendrez votre honneur, surveillez votre femme. >>
Close up of an unsigned letter: 'You need to keep an eye on your wife and defend your honour'.

72.
Pierre nerveux et sévère. Il sort. Il se cache sous une porte dans la rue.

Cut to PIERRE in the street, hiding in a doorway, angry, looking nervously about.

73.
Jean, très élégant, tenue de visite, dans la rue. Il entre chez Pierre. Pierre entre derrière lui.
Cut to a smartly dressed JEAN walking down the street. He stops at the door to PIERRE's apartment and enters. PIERRE follows him.

74.
Jean au salon. Entre Aimée. Elle lui fait des reproches, le prie [sic] *de la laisser en repos, etc. Il rit, ne veut rien savoir, s'écrie qu'il est amoureux, etc., etc.*
JEAN stands in the living room. AIMÉE is begging him to go, to leave him alone. JEAN ignores her, laughing, insists that he loves her.

75.
Pierre derrière la porte.
Cut to PIERRE listening from behind the door.

76.
Jean presse Aimée. Elle se défend. Il embrasse de force. Une fumée. Aimée s'abat. Jean s'enfuit.
JEAN grabs AIMÉE. She tries to fight him off but he kisses her. A flash. AIMÉE falls. JEAN runs away.

77.
Aimée étendue sur le tapis.
AIMÉE lies on the carpet.

78.
Pierre debout, devant elle, son revolver à la main.
PIERRE stands in front of her, his gun in his hand.

79.
Vision de Suzie, impassible.
SUZIE's face, expressionless.

80.
Pierre se force à sourire. Il y parvient. Il reprend la photo de Suzie.
Cut to PIERRE's face. He forces a smile. Picks up the photograph of SUZIE.

81.
La photo sourit.
The photograph smiles.

82.
Pierre fait un geste désinvolte : << *Bah !* >>
PIERRE gestures dismissively. On the screen an intertitle: 'Bah!'

83.
Évocation de son arrestation.
Cut to PIERRE being arrested.

84.
Pierre, en y pensant, rit très fort.
Cut to PIERRE laughing hysterically as he remembers his arrest.

85.
Suite de l'arrestation. Aimée, dans son lit, mourante, déclare au magistrat que Pierre n'est pas coupable et qu'elle ne porte pas plainte.
Cut to AIMÉE on her deathbed, telling the magistrate that PIERRE is not guilty of murder.

86.
Pierre, en y pensant, rit, un peu moins fort.
Cut back to PIERRE, still remembering. His laugh is quieter, now.

87.
Aimée au lit, seule, écrit. Effort. Volonté. Lassitude.
Cut to AIMÉE, alone on her deathbed, summoning her last strength to write a letter.

88.
Pierre va au tiroir et prend la lettre de Suzie.
Cut to PIERRE taking SUZIE's letter from a drawer.

89.
Vision rapide de cette lettre.
Cut to a close-up flash of the letter.

90.
Vision de Suzie mettant ses bijoux devant la glace.
Cut to SUZIE in front of a mirror, putting on her jewellery.

91.
Pierre malade, au lit. Vision de plus haut.
Overhead shot of PIERRE lying ill in the bed.

92.
Le lit vide et élégant.
Cut to the bed, now empty and tidily made.

93.
Pierre le regarde. Sourire amer et méprisant. Hausse les épaules. Il recule et éteint.
PIERRE stares at the bed with a bitter smile. He shrugs his shoulders, steps away.

94.
Il traverse son salon-fumoir en riant et faisant des gestes traditionnels de gaminerie. Il va à la table et reprend la lettre de Suzie.
PIERRE walks across his lounge. He laughs. He goes to the table and picks up the letter from SUZIE.

95.
La lettre : << À ce soir, je vendrai vous chercher, nous irons au théâtre. >>

Close up of the letter: 'I will come for you this evening. We will go to the theatre!'

96.
Pierre est enchanté. Sûr de lui, infatué, mais sans grossièreté. Sa distinction l'emporte de beaucoup sur sa prétention.
PIERRE is delighted, sure of himself, pleased at the attention, but not vulgarly so. Dignified.

97.
Il ouvre un tiroir et y pose la lettre.
He opens a drawer and places the letter inside.

98.
Au moment de refermer le tiroir, il y prend une photo.
Just as he goes to shut the drawer he reaches in and takes out a picture.

99.
Photo d'Aimée.
Close up of a photograph of AIMÉE

100.
Grimace de Pierre. Ombre. Souvenirs qu'il faut chasser.
PIERRE frowns and a shadow passes over his face. He searches his memory.

101.
Il jette avec humeur la photo dans le tiroir, qu'il referme brutalement.
He throws the picture back into the drawer and slams it shut.

102.
Il regarde la pendule.
He looks at the clock.

103.
Vision rapide de Suzie, que sa femme de chambre achève de préparer. Les dernières agrafes.
A quick cut to SUZIE getting ready for the theatre, dressed in the latest style.

104.
Pierre, au tiroir, prend une autre lettre.
PIERRE takes another letter from the drawer.

105.
La lettre. Écriture d'Aimée (Enveloppe). Épigraphe : << Pour toi, Pierre. >>
On the envelope, written in AIMÉE's hand, we see the words 'For you, Pierre'.

106.
Les mains de Pierre tenant l'enveloppe. Il la retourne. Au dos de l'enveloppe un cachet de cire.
Close up of PIERRE's hands as he turns the envelope over. It is sealed with wax.

107.
Pierre prend dans le même tiroir la lettre anonyme déjà vue. Elle est froissée.

PIERRE reaches back into the drawer and takes out the crumpled anonymous letter.

108.
Les yeux de Pierre vont à la lettre de Suzie. Écriture pareille à celle de la lettre anonyme.
PIERRE's eyes flick back to SUZIE's letter and then to the anonymous letter and he realises that they are both in the same handwriting.

109.
Vision de Suzie, impassible.
Cut to SUZIE's face. Impassive.

110.
Pierre ouvre nerveusement la lettre cachetée d'Aimée.
PIERRE nervously opens AIMÉE's letter.

111.
Le visage de Pierre. Inquiet. Agitation intérieure.
Close-up of PIERRE's face. Apprehensive.

112.
Vision d'Aimée sur le lit, écrivant.
Cut to AIMÉE, lying ill in her bed and struggling to write her letter.

113.
La lettre d'Aimée :
<< Je suis innocente, Pierre ; je te dis que je suis innocente, on t'a trompé, va, ce n'est pas toi qui m'as tué de la sorte, mais je meurs sans que tu saches... >>
Close up of AIMÉE's letter:
'I am innocent, Pierre. I tell you that I am innocent. You have been deceived. You are not to blame for what you did but I don't want to die without you knowing the truth...'

114.
Pierre froisse violemment cette lettre. Douleur et colère mêlées.
PIERRE violently crumples up AIMÉE's letter, his face full of pain and anger.

115.
Pierre compare la lettre anonyme et celle de Suzie.
PIERRE now compares the anonymous letter with SUZIE's letter.

116.
Les mains de Pierre tenant des lettres.
A close-up of PIERRE's hands holding all three letters.

117.
La photo de Suzie sur la table.
Cut to the table, the photograph of Suzie.

118.
La vision de Suzie, chez elle, à qui sa femme de chambre donne son manteau.
Cut to SUZIE, ready to go out, her maid helping her into her coat.

119.
Visage de Pierre tourmenté.
Close up of PIERRE, his expression in torment.

120.
Vision du dîner où Suzie était sa voisine et lui parlait avec abandon.
Flashback to the dinner party, SUZIE flirting.

121.
Pierre cherche une photo d'Aimée et l'embrasse passionnément.
Pierre rushes to find a photograph of AIMÉE and clutches is to his chest.

122.
Vision de Suzie la même soir, chez elle, téléphonant.
Cut to SUZIE, dialling a telephone number.

123.
L'appareil téléphonique de Pierre.
Cut to the telephone in PIERRE's apartment.

124.
Pierre entend la sonnerie.
PIERRE turns as he hears its ring.

125.
Pierre à l'appareil : Allo !
PIERRE picks up the receiver: 'Hello'.

126.
Suzie à l'appareil, souriante, heureuse, amoureuse : Allo !
SUZIE, holding the receiver to her ear, smiles: 'Hello'.

127.
Pierre reconnaît cette voix et se tait. Le récepteur disparait. A sa place Suzie et là, entre les mains de Pierre et cherche sa bouche.
PIERRE recognises her voice and is silent. The telephone receiver in his hands fades and, in its place, appears SUZIE, her mouth on his.

128.
Susie descend d'auto devant la maison de Pierre.
Cut to SUZIE getting out of a car in front of PIERRE's apartment.

129.
Pierre va et vient dans l'appartement avec des gestes désordonnés.
Cut to PIERRE, pacing his apartment, gesturing wildly.

130.
Suzie à la porte de la rue. Elle entre.
Cut to SUZIE entering the building.

131.
Pierre prend la revolver dans un tiroir.
Cut to PIERRE taking the gun from a drawer.

132.
Suzie ouvre la porte de l'ascenseur au rez-de-chaussée.
Cut to SUZIE going into the elevator.

133.
Pierre, tremblant, féroce, douloureux, s'assied, le revolver braqué sur...
Pierre sits in a chair, visibly trembling, his face a mixture of pain and fury, the gun pointed at...

134.
...la porte.
...the door.

135.
Suzie dans l'ascenseur qui monte.
Cut to SUZIE in the elevator.

136.
Visage convulse de Pierre. Son geste menaçant et tremblant.
Cut to PIERRE. His faced convulsed with anger, his hand trembling as he points the gun.

137.
Visage vaguement apparu d'Aimée, qui sourit et tend les mains.
On the screen, a ghosted image. AIMÉE, smiling and reaching out her arms.

138.
Pierre abaisse son revolver, le braque de nouveau sur la porte, puis change d'expression, tremble de puis en plus et finit par sourire avec une sorte de douceur. Il fait alors le geste de mettre le revolver dans la poche intérieure gauche de son smoking.
PIERRE lowers the revolver, then raises it again to the door. Then, his expression changes from anger to a smile, and his hand moves as if he is putting the gun into the left inside pocket of his evening jacket.

139.
Suzie sur le palier. Elle va sonner, mais la porte est restée entrouverte. Elle la pousse, entre et va ...
Cut to SUZIE on the landing. She goes to ring the door of PIERRE's apartment but then sees that the door is slightly open. She pushes it open...

140.
...au salon. Elle voit (du seuil).

...and stands in the doorway looking into the room.

141.
Pierre, assis, immobile, souriant, dans un fauteuil, la main droite cachée dans le smoking (à gauche).

PIERRE sits perfectly still in his armchair, his right hand concealed in the left-hand side of his jacket.

142.
Suzie rit d'abord très tendrement, puis s'étonne de voir…
SUZIE gives an affectionate laugh, but then notices...

143.
… cette immobilité.
...how very still he is.

144.
Visage de Suzie. Angoisse. Hésitation. Elle avance enfin,
SUZIE's face, apprehensive, hesitant. She goes to Pierre...

145.
… pose sa main sur l'épaule du Pierre, qui ne bouge pas. Elle insiste. La main apparaît. Le revolver
...and puts her hand on his shoulder and gently shakes him. His hand, holding the gun, falls from his jacket...

146.
… tombe sur le tapis.
... and the gun falls to the floor.

147.
Suzie écarte le smoking de Pierre. Il y a une tache à la place du cœur. Elle est terrifiée, s'écarte …
SUZIE opens PIERRE's jacket and sees the spreading bloodstain over his heart. Terrified, she makes to escape ...

148.
… et sort à reculons, chancelante, en regardant avec horreur
... but then looks back, reeling with horror

149.
Pierre, assis et immobile, qui sourit toujours.
PIERRE's body, motionless in the chair, still smiling.

FIN

Appendix 3

Timeline of the Ph.D. related Practice, Performance, Papers, and Publications

2021

- 'Excerpts from a draft of *Instructions from Light*', in *Blackbox Manifold Journal*, eds. Alex Houen and Adam Piette, Summer 2021
- 'Subjects of the Gaze: script development as performance', co-authored with Louise Sawtell, in *Script Development: Critical Approaches, Creative Practices, International Perspectives*, eds. Craig Batty and Stacy Taylor, London: Palgrave Macmillan, 2021

2020

- 'The Fiction of the Essay: Of Abstraction, Texts, Communication, and Loss', co-authored with Elizabeth Chakrabarty, in *Imagined Spaces,* eds. Gail Low and Kirsty Young, Dundee: Voyage Out, 2020

2019

- 'Performing Screenwriting as Art Practice: where and how does the film reside?', at the *12th Screenwriting Research Network International Conference—Screen Narratives: Order and Chaos*, Universidade Católica Portuguesa, Portugal
- 'Where Memory Is', in *Lune Journal 3: the Display Issue*, 2019, https://lunejournal.org/03-display/
- 'Extract', in *The Kink in the Arc*, ed. Paul Becker, 2019 and ongoing, https://paulbecker1.xhbtr.com
- Readings from *Over, In, and Under*, Centre for Poetry and Poetics, Humanities Research Institute, University of Sheffield
- *Over, in, and Under*, Manchester: Dostoevsky Wannabe, 2019
- A durational public translation of *Cet absent-là: figures de Rémi Vinet* (2004) by Camille Laurens as part of my *#interrupteur Knowledge Exchange* artist-writer residency for the University of Sheffield's School of Arts and Humanities

2018

- 'The Iris Opens / The Iris Closes: Le Silence #2 Scenes 1–13', in the *Journal of Adaptation in Film & Performance,* Volume 11, Issue 2, 2018, 203–16
- A performance reading of further drafts of *Over, In, and Under* at No Matter, Manchester
- *Silvery Silvery*, a performed experimental audio description for visually impaired visitors, commissioned by Gill Crawshaw for an accessibility event at Leeds Art Gallery
- '[Eye the] Bad Translator: Tongue is an Action, a Gesture, a Tone' (conference paper), at *Critical Reinventions*, University of East Anglia, 2018
- Performance reading of first drafts of *Over, In, and Under* at *Shady Dealings with Language: Todmorden*, curated by Roy Claire Potter, at The Magic City, Todmorden, West Yorkshire
- 'Or in the Way we Write in a Dream. Do you see?' In *Corridor8*, 2018, http://corridor8.co.uk/article/way-write-dream-see/
- Reading of 'Manus' from *On Violence* (see below for publication details) at Offprint, Tate Modern
- 'Manus', in *On Violence*, eds. Rebecca Jagoe and Sharon Kivland, London: MA BIBLIOTÈQUE, 2018
- Performance at *Lone Women in The Not Quite Light—Flashes of Wilderness*, curated by Clare Archibald. Part of the Manchester *Not Quite Light* weekend
- *An ERRANT, or Improper Form,* a collaborative durational writing and film editing 'fansubbing' performance with Rachel Smith, University of Sheffield

2017

- 'The Iris Opens/The Iris Closes: Le Silence, third iteration' (performance paper), at *Looking Forward to Think Back, A Feminist Space in Leeds*, University of Leeds
- 'Le Silence: Auto-fiction, Art Practice, and the Expanded Screenplay' (conference paper), at the *10th Screenwriting Research Network International Conference: Fact and Fiction, Truth and the Real*, University of Otago, New Zealand

- 'If the self is the body pierced by language, what is silence? Le silence: second iteration' (performance paper), at *Alternatives, Selves, Ruptures and Limits*, Leeds Beckett University
- 'The Iris Opens/The Iris Closes' (performance), at *Future Imperfect*, University of Plymouth
- 'Violet' (performance reading), part of *The Dreamers* (see below for publication details) readings at PAGES International Artist Book Fair, The Tetley, Leeds
- 'Violet', in *The Dreamers*, ed. Sharon Kivland, London: MA BIBLIOTÈQUE, 2017
- 'Over, In, and Under (paragraphs 9 and 10)', in *Existentialism* (CD / book), ed. The Mekons, Portland, OR: Sin Publications with Verse Chorus Press, 2016

2016

- 'Flashback, and the Treatment of the Dream,' in *Testing Testing (dialogue)*, eds. Michael Day and Jo Ray, Sheffield: Sheffield Hallam University, 2016
- 'Thoughts on Interiors', in *Testing Testing (prologue)*, eds. Michael Day and Jo Ray, Sheffield: Sheffield Hallam University, 2016
- *Testing Testing* (group exhibition, curated by Michael Day and Jo Ray), SIA Gallery, Sheffield, 2016
- 'Talking to Myselves: voice manipulation as methodology of affect' (performance), at *Moving Performances*, St Aldates, University of Oxford
- 'Art writing as moving image: exploring the film frame as page' (conference paper), at the *National Association of Fine Art Education 'Research Practice / Practice Research' Symposium*, The University of Cumbria Institute of the Arts
- *Preparation for the Novel: The Editions* (group exhibition, curated by Sharon Kivland), PAGES International Artist Book Fair, The Tetley, Leeds
- 'Instructions from Light' (short text) in *The Editions III*, ed. Sharon Kivland, London: MA BIBLIOTÈQUE, 2016
- 'Category Error / Category Terror', in *The Blue Notebook: University of the West of England Journal for Artists' Books*, ed. Sarah Bodman, Volume 11, Issue 1, 2016
- *INT/EXT* (solo exhibition), Wild Pansy Project Space, University of Leeds