# Contents

# 1   Containment and Queerness

## 1.1   requirements

~3-6K words total, 12 - 24 pages chicago, 2 images max, docx format

## 1.2   research

### 1.2.1   QOCC

1. **TODO** Johnson, Jessica Marie. *Wicked Flesh* Johnson takes something very constraining–marriage and baptism records–and turns it into a mechanism for reading intimacy.

Johnson examines existing structures for modes of resistance that emerge from the logics of those structures. Johnson takes something very constraining, that is, the social structures available to African and African-descent women who lived during and sometimes operated within the slave-trading 18th century. She studies civil records of marriage and baptism for the ways they enable new productions of intimacy, which is a practice of freedom.

Johnson's project addresses the problem of data, which is the problem of the archive in the Atlantic World. Her methodology is to close-read the civil records to create a "promiscuous accounting of blackness not as bondage and subjection, but as future possibility" (10). The records, on their own, tell a story of bondage and subjection to power. Johnson's job is to construct a narrative around these records, about the "ways black women sought out profane, pleasurable, and erotic entanglements as practices of freedom" (12). In "Markup Bodies," another piece by this author, Johnson argues that data on its own re-enacts the commodification of black bodies—that black bodies are reduced to data points. In order to subvert the reduction of bodies to "data," data has to be supplemented with "black digital practice," which are the rich histories of black embodiment, the narrative that surrounds the data, which accompanies the database.

How are the records themselves constituted and structured? Databases themselves are far from neutral (as Johnson undoubtedly would agree). They are constructed, structured data. I'm curious about the formal aspects of this database, in the decisions made not only in their creation but in their preservation. What if we think of these records as their own data format, and examine the structures / boundaries of that format?

Is there something within this structure that allows us to read an emergent freedom?

2. Johnson, Jessie Marie. "Markup Bodies" Questions "data" as neutral and stable, in slavery's archive. Rather, data replicates death and commodification. Proposes a "black digital practice" (Johnson "Markup Bodies" 58) to challenge the reproduction of black death and commodofication.

   Digital tools "mark up the bodies and requantify the lives of people of african descent" (Johnson "Markup Bodies" 59).

   Digitizing is replicating. Commodifying.

The Atlantic Slave Trade Database example: the database alone is replicating traumas: "metrics in minutae niether lanced historical trauma nor bridged the gap between the past itself and the search for redress" (Johnson "Markup Bodies" 62).

"transmutation of black flesh into integers and fractions" (Johnson "Markup Bodies" 65).

This data is "corrupted" and needs to be reworked.

Black digital practice as "screams in the archive" (Johnson "Markup Bodies" 71). To feel pain, center the unquantifiable.

3. **TODO** Nakamura et al. *Race After the Internet*

4. Roderick A. Ferguson, "Queer of Color Critique" `https://oxfordre.com/literature/view/10.1093/acrefore/9780190201098.001.0001/acrefore-9780190201098-e-33`

Queer of Color Critique is reactung against the collapsing of difference in identity politics–queer theory was creating identities for things in a way that incorporates/ignores intra-group differences. Intersectionality disrupts the pluralism of multiculturalism.

"To the extent that queer studies understood sexuality to be singularly constituted, the field betrayed its own investments in Eurocentric presumptions of uniformity"

Building of Norma Alarcon, Kimberle Williams Crenshaw. Showing how QOCC appears in Munoz.

"Queer of color critique began as a U.S.-based critical discourse responding to the circumstances of migration, neoliberal state and economic formations, and the developments of racial knowledges and subjectivities about sexual and gender minorities within the United States. As a convergence with and a departure from queer studies, queer of color critique signaled the ways in which the dominant literary, philosophical, and aesthetic engagements with queer sexuality distanced themselves from the study of race and from politico-economic concerns."

"As an effort designed to address connections between race, sexuality, and political economy, queer of color critique had to begin by confronting a founding limitation of queer studies, a limitation that obscured the very connections that queer of color critique was interested in exposing. That limitation had to do with an initial ambivalence within queer studies about the connections that sexuality has to other modes of

difference. . . .This presumed equivalence and authenticity imply a liberal pluralism aimed at including racial and gender subjects into existing normative institutions and systems."

"Consider, for instance, Norma Alarcón's critique of the identity politics of Anglo-American feminism in her 1990 essay "The Theoretical Subjects of This Bridge Called My Back." In that essay Alarcón considers the epistemological impact of women of color feminism, in general, and the 1981 anthology This Bridge Called My Back: Writings by Radical Women of Color. For Alarcón, the overall work of women of color feminists and the volume are significant not because they offered a "rainbow theory" or a discourse of authenticity. They were significant because they called into question the implicit subject of Anglo-American feminism. As Alarcón put it, "[The] most popular subject of Anglo-American feminism is an autonomous, self-making, self-determining subject who first proceeds according to the logic of identification with regard to the subject of consciousness, a notion usually viewed as the purview of man, but now claimed for women.""

"For Alarcón, This Bridge and women of color feminism analyzed the ways in which patriarchal and liberal notions of agency account for the ideological structure of Anglo-American feminism. In doing so, Alarcón produces a devastating critique of how Anglo-American feminism attempted to base feminist authenticity on a replication rather than a repudiation of heteropatriarchal agency."

"Kimberlé Williams Crenshaw's classic article "Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color" provided another example of how intersectional work was a critique of authenticity politics. For instance, in her discussion of identity politics, she argued, "The problem with identity politics is not that it fails to transcend differences, as some critics charge, but rather the opposite—that it frequently conflates or ignores intra-group differences."11 Crenshaw offered intersectionality as a critique of the ways in which race and gender were politicized as consistent with ideologies of discreteness and authenticity. As she stated, "Feminist efforts to politicize experiences of women and antiracist efforts to politicize people of color have frequently proceeded as though the issues and experiences they each detail occur in mutually exclusive terrains."12 In designating race and gender as categories that are constituted in relation to each other as well as other social differences, Crenshaw presented intersectionality as a means for disrupting discourses of authenticity

and providing alternatives to those discourses."

"Instead of arguing for the authenticity of categories of race and gender, women of color feminism and its intersectional strategies can be productively interpreted as attempts to show the limits of authenticity discourses and the ways that those discourses marginalized women of color. Contrary to the notion that modes of difference can be understood singularly, women of color feminists advanced arguments that posited those modes as necessarily constituted in relation to one another, for historical and political reasons."

"Muñoz defines the hermeneutical properties of disidentification by arguing, "For the critic, disidentification is the hermeneutical performance of decoding mass, high, or any other cultural field from the perspective of a minority subject who is disempowered in such a representational hierarchy.""

5. **TODO** Roderick A. Ferguson's Aberration in Black: Toward a Queer of Critique "The book attempted to demonstrate the ways in which the discipline's liberal regard for African Americans was precisely the mechanism for constructing African American culture as outside of the normative boundaries of the archetypal Western subject and the citizen-subject of the United States."

6. **TODO** Kyla Wazana Tompkins, "Intersections of Race, Gender, and Sexuality: Queer of Color Critique"Kyla Wazana Tompkins, "Intersections of Race, Gender, and Sexuality: Queer of Color Critique" `https://` `d1wqtxts1xzle7.cloudfront.net/73757732/0b6ddb31eb5e591a549808f0f452a8d68c09-with-` `pdf?Expires=1646781190&Signature=OuVOtUFXdNpSWcIbOOzaWCTvKU6OkmsBPodlB-76fzil6fID` `_&Key-Pair-Id=APKAJLOHF5GGSLRBV4ZA`

7. **TODO** Blocket, Reginald. "Thinking with Queer of Color Critique: A Multidimensional Approach to Analyzing and Interpreting Data

8. **TODO** Kim Gallon, "Making a Case for the Black Digital Humaniites" `https://dhdebates.gc.cuny.edu/read/untitled/section/fa10e2e1-0c3d-4519-a958-d823a` `ch04`

### 1.2.2 Contemporary Textual Scholarship

1. **DONE** Earhart, Amy E. "Models of Digital Documentation: The 19th-Century Concord Digital Archive," Documentary Editing: Journal of

the Association for Documentary Editing, Volume 31: 2010 ISSN 0196-7134 Drawing from Textual Scholarship (Jerome McGann and Ken Price) to apply to the way we think about race. Following McGann in "Imagining what we don't know", she says "you must build the archive to learn what you need to know" (Earhart 40). What she has is not an archive, a repository, but a "search-and-display space for materials located on disparate servers" (40-41).

2. **DONE** Earhart, Amy E. "Can Information Be Unfettered? Race and the New Digital Humanities Canon" *Debates in the Digital Humanities 2016*. `https://dhdebates.gc.cuny.edu/read/untitled-88c11800-9446-469b-a3be-3fdb36bf` `section/cf0af04d-73e3-4738-98d9-74c1ae3534e5`

Increased access to technology has not increased representation of marginalized subjects or texts. How to create inclusive structures for digitization projects. Earhart emphasizes accomodation of technological standards (like the TEI) and institutional affiliation (like DH centers and funding) to projects that are DIY. She also emphasizes "theoretical work to do in teh selection, editing, and technological manipulation of our materials" (316).

What we need is messiness:

- Cites Martha Nell Smith about DH practitioners fleeing cultural

criticism, sheltering in the objectivity of the computer.

- Earhart says that we have a structural problem, more than a problem

of selection, in DH (314).

Begins by discussing the digital canon. Early excitement (technodeterminism) about access to material has not borne out the dissolution of hegemonic high (white) culture.

DH as a field is slow to incorporate cultural criticism, ala Alan Liu (310).

See:

- Charles Chestnutt Archive
- Schomburg Library for 19thC Black Women Writers
- 19th Century Digital Concord Archive (Earhart's project)

IN order for projects to actually succeed, they need affiliation and funding, as well as rigorous technical standards. For example, *NINES* with the TEI. (315).

With her own project, the struggles with encoding multiple racial identities over a single person: "how to appropriately apply technological standards to shifting constructions of race" (316).

3. **TODO** Julia Flanders. "From Modeling to Interpretation." Bits That Matter, `https://juliaflanders.wordpress.com/`. Accessed 18 Aug. 2021.

4. **TODO** Michelle Schwartz and Constance Crompton. "Remaking History: Lesbian Feminist Historical Methods in the Digital Humanities." Bodies of Information: Intersectional Feminism and Digital Humanities, edited by Elizabeth Losh and Jacqueline Wernimont, University of Minnesota Press, 2018, `https://dhdebates.gc.cuny.edu/read/untitled-4e08b137-aec5-49a4-83c0-382 section/5c06c277-b9c1-4caf-a81c-a6c201e08a5a`.

5. **TODO** Gailey, Amanda. 2011. "Rethinking Digital Editing Practices to Better Address Non-Canonical Texts," *Documentary Editing: Journal of the Association for Documentary Editing*, Volume 32: 2011 ISSN 0196-7134. `https://digitalcommons.unl.edu/cgi/viewcontent.cgi? article=1011&context=docedit`

6. **TODO** Smith, Martha Nell. "The Human Touch Software of the Highest Order: Revisiting Editing as Interpretation." Textual Cultures, vol. 2, no. 1, 2007, pp. 1–15. JSTOR, `http://www.jstor.org/ stable/30227853`.

In 2005, at the STS meeting, "that a rigid set of orthodoxies, a "right" way of doing edito rial business, need not inform our practices in order for them to be princi- pled, rigorous, and reliably according to standard" (1).

7. Piez, Wendell. "TEI in LMNL: Implications for Modeling." /Journal of the Text Encoding Initiative/. Isseue 8, December 2014 - December 2015 Selected Papers from the 2013 TEI Conference. `https://doi. org/10.4000/jtei.1337`

8. **TODO** La Fontaine, Robin. "Representing Overlapping Hierarchy as Change in XML." Presented at Balisage: The Markup Conference 2016, Washington, DC, August 2 - 5, 2016. In Proceedings of Balisage:

The Markup Conference 2016. Balisage Series on Markup Technologies, vol. 17 (2016). `https://balisage.net/Proceedings/vol17/html/LaFontaine01/BalisageVol17-LaFontaine01.html`

9. Non-XML approaches for non-hierchical markup `https://tei-c.org/release/doc/tei-p5-doc/en/html/NH.html#NHNX`

10. **TODO** TEI 2019 conference papers `https://gams.uni-graz.at/context:tei2019`

11. **TODO** TEI 2022 conference program `https://www.conftool.pro/tei2022/sessions.php`

12. **TODO** *Scholarly Editing* journal `https://scholarlyediting.org/`

### 1.2.3 TEI projects

1. **TODO** Editing the Eartha M White Collection `https://unfdhi.org/earthawhite/about-the-project` Editorial statement: `https://unfdhi.org/ewproject/content/ew_index.xml#doubtsandconcerns`

2. The Life Histories Collection `https://www.pitjournal.unc.edu/comment/6`

3. **DONE** Design, Development, and Documentation: Hacking TEI for Black Digital Humanities, Jessica H. Lu and Caitlin Pollock. `https://mith.umd.edu/digital-dialogues/dd-fall-2019-jessica-h-lu-caitlin-pollock/`

   "Black DH Schema" project. TEI as a tool that can be critiqued and disrupted, that centers black people, lives, cultures, rather than relegates to the margins. Can there be a schema that supports and encourages black dh work, confirm and amplify black humanity rather than perpetuate power structures.

   "Praxis over product", citing Catherine Knight Steele. 3 directions:

   - Using black history, culture and life to critique TEI standards.
   - Examining how TEI reinscribes reductive categories of humanity, marking black people as objects.
   - How TEI can open an opportunity for recognition and support for Black invention, creativity, play.

Creating a statement of values about rejecting white supremacists hierarchies that normalize white modes of writing/scholarship.

creating elements and attributes that:

- cite black women
- chosen names vs imposed names, unnamed.
- land acknowledgement - place name
- tags for code-switching
- tags for places beyond geographical point, "the corner," "kitchen table", digital spaces.
- tags that reflect complexity of black kinship and family, including role names.

4. **DONE** Elisa Beshero-Bondar, "Black DH and a Challenge in Document Data Modeling Anna Julia Cooper's Responses to the Survey of Negro College Graduates" `https://slides.com/elisabeshero-bondar/ajcsurvey-keydh` Also, on sex and gender in orlando: `https://slides.com/elisabeshero-bondar/gendertei#/3/3/0`

5. **TODO** Charles Chesnutt Archive

From "Encoding Guidelines": "the current TEI guidelines do not offer standards for the encoding of printed page proofs with handwritten corrections"

Current TEI guidelines for project: `https://docs.google.com/spreadsheets/d/e/2PACX-1vQfOJpBPdLRedtoRCahMXHVn3TSZgMALfIJhQLS-DjC25qjAzOL4x1OngNB5Ts7YLlj7Xk` `A5o4/pubhtml?gid=0&single=true`

Specific guidelines for galley proofs: `https://chesnuttarchive.org/pdf/cwca_galley_proof_encoding_guidelines.pdf`

6. African American Women Writers of the 19th Century

# 2   outline

## 2.1   intro / question

How do editorial practices with TEI engage queerness? How might they approach queerness and schematization?

- The answer has to do with examining TEI structure for the way it perpetuates certain assumptions.

- But not only to examine this structure, but also to offer methods for subverting it.

Tinseley's call to the material.

## 2.2   textual scholarship & queer historiography

- summary of my work on *Dorian Gray*

- summary of productive vs restorative approaches. The question of historical queerness mirrors that of editorial intent

## 2.3   the TEI schema

- But my perspective has been insufficient, going from boundedness to heirarhcy.

- TEI is about adding descriptive information to text. It's about a kind of qualitative markup. This should give the standard some room to accomodate complexity. "conceptual", "declarative", "logical", "structural", and "semantic" markup.

- But the governing structure is a nesting structure. That means that elements are necessarily contained within a hierarchy. One root element encapsulates them all, and variation is only possible by means of extension from the root.

### 2.3.1   Dominance is totalizing, or bureaucratic

Hierarchical conflicts in text documents often have to do with a contradiction between the physical structure of a document (page or line of text, for example) and the semantic structure (sentence, chapter, for example. These issues often occur in poetry, where the conflict (and it is a lovely conflict) between metrical and sytactic structures, such as the use of enjambment to continue a sentence beyond the end of a line.

XML researcher and creator of LMNL Jeni Tennison explores how markup might prioritize containment as well as suggest dominance relationships between elements. She distinguishes between containment and dominance:

> When you're talking about overlapping structures, it's useful to make the distinction between structures that *contain* each other and structures that *dominate* each other. Containment is a happenstance relationship between ranges while dominance is

one that has a meaningful semantic. A page may happen to contain a stanza, but a poem domainates the stanzas that it contains. Tennison, "Overlap, Containment, and Dominance"; emphasis original

One is more power-neutral, the other implies power relationships. Tennison, who "want[s] to see if we can get away with not having hierarchy as a fundamental part of the information model," hinks about XML schemas based on containment rather than dominance, where the tags mark ranges describing start and stop points rather than elements which are nested (Tennison, "Essential Hierarhcy"). The problem is that dominance is at time necessary. For example, "Analysing the way in which the syntactic (sentence/phrase) structure overlaps with the prosodic (stanza/line) structure is one important way in which you can analyse a poem" (Tennison, "Overlap, Containment, and Dominance"). She points out that there is no easy solution for including dominance into data structures. You either have to place *everything* within a tree structure, use milestones (like TEI does, severing elements, effectively), or develop a special syntax to indicate dominance (which models like GODDAG and LMNL. Dominance structures, in other words, are either totalizing, or they are excessively bureaucratic.

TEI guidelines, module 16 on "Linking, Segmentation, and Alignment," describes various methods for encoding information that is not hierarchic or linear, which are based on the W3C XPointer framework and generally use the `@xml:id` attribute, pointers, blocks, segments, anchors, correspondence, alignment, synchronization, aggregation, alternation, sequesteration, marginalization, among others. Module 20, "Non-hierarchical Structures"

### 2.3.2 Form cannot be separated from politics

## 2.4 QOCC intervention in queer editorial work

### 2.4.1 Qualitative expansion:

Jessica Marie Johnston's way of thinking about data replicating past traumas/oppressions; in order to get more from the data, we need qualitative expansion, "black digital practice". A narrativizing over the constraints of the archival record.

### 2.4.2 Creating inclusive structures

- Problem with the canon, it's still too white. Projects need affiliation and funding in order to succeed. How can we replicate this for DYI projects? (Earhart)

- creating elements and attributes that reflect black life (Jessica H. Lu and Caitlin Pollock).

## 2.5   conclusion: the future of editing

# 3   draft

## 3.1   intro

This paper considers the potential alignment between a rigidly structured and constraining editorial format, the TEI, and a strategically nebulous amalgam of identities and politics expressed by the designation of queerness. It considers how textual editing practices with the TEI might reflect or engage with queerness as theorized by Queer Studies. It then proposes a possible future for developing editorial methodologies with TEI to mark up non-normative identities and sexualities in text.

   This project begins with a self-reflection on my training in Textual Scholarship, and past work that interweaves critical conversations in Textual Scholarship with those from the field of Queer Historiography. I then point out how my involvement in the work of marking up queerness work led me to overlook the imbrication of queerness with race. In my attention to queer possibilites for resistance, I failed to notice the ways in which institutional whiteness operates as an unmarked but structuring force in both textual editing practices and Queer Studies. To correct that oversight, this paper examines the rise of Queer of Color's *Critique* on Queer Studies, and how the work on the archive of slavery offers models for recognizing the structuring modes of knowledge innate to recovery and preservation practices, not to mention data formats. I then turn to the TEI schema, to interrogate how its hierarchical and bounded structure might be problematized or re-worked to engage some of the more invisible forces that determine meaning-making. I close by offering some examples of this work in contemporary editorial projects, and some reflections on future possibilties.

   What did I find? That TEI projects need:

- Digital workflows for collaboration.

- using nonexperts (students) bc of lack of funding

## 3.2   textual scholarship and queer historiography

I begin with my own trajectory of thinking on the subject. From my first days in graduate school, intimidated by the heady atmosphere of class discussion

that swelled with theories I had never heard of in the language of convoluted abstraction, I found refuge in a course about the field and practice of Textual Scholarship. The focus on the text as a material object, as something that takes up space in the world and that I could literally touch, formed what seemed to me to be the foundation of all textual criticism. Textual editing methodologies like the TEI grounded this intellectual work in the physical, minute labor of transcription and markup. It was at that time that I was introduced to Jerome McGann's *Radiant Textuality: Litery Studies After The Worldwide Web* (2001). McGann's position on the role of digital tools in literary scholarship, that they ought to work as "prosthetic extension[s] of that demand for critical reflection," as opposed to, for example, a means of preserving or establishing some truth about a text, solidifed something essentially human about the critial process: that it is fundamentally creative (McGann 2001, 18).

With this certainty in mind, I pursued editorial projects on queer texts, with a focus in genetic editing methods. In one project, I turned to Oscar Wilde's manuscript of *The Picture of Dorian Gray* (1890), a holograph draft that he revised heavily before sending it for publication in *Lippincott's Monthly Magazine* on June 20, 1890.[1] Of Wilde's revisions, I focused on those concerning the homoerotic innuendos between the story's three main characters, Basil Hallward, Lord Henry Wotten, and the eponymous Dorian Gray. After transcribing the manuscript, I used TEI with the purpose of surfacing homoerotic elements that Wilde had excised or obscured during his revision process, and marked these revisions according to four main themes, which I called: "intimacy," "beauty," "passion," and "fatality," with the additional values of "inconclusive" and "illegible" for moments when numerous pen strokes hindered efforts at transcription. I decided on these themes because they expressed general patterns for the revisions, including the stifling of emotional tension, physical affection, references to beauty and passion, and to the obsessive and self-destructive effects of infatuation. In addition to marking up conceptual changes to the manuscript, I also noted the physical changes, that is, the presence and number of Wilde's pen strokes as he eliminated spans of text.

I set out in this project to explore the limitations of the TEI format by attempting to mark up information that I knew would provoke the bounds of the tags themselves. The queer themes of this text cannot be separated

---

[1]Calado, F. d., (2022) "Encoding Queer Erasure in Oscar Wilde's *The Picture of Dorian Gray*." See Wilde and Frankel, pp. 40–54, for a more complete accounting of the preparation of the typescript for publication.

into discrete elements, but rather flows in a spectrum of smooth information (Flanders). I also sought to engage the difficulty of the conceptual information with another register entirely, the physical register of Wilde's pen strokes across the pages.

My editorial work on this project unearthed, as I had expected it to, a resistence to the demand for fixity in the TEI schema. The boundedness of the TEI format, which encapsultates data within a structured set of tags, struggled against the porous perimeters of these queer themes in the text. The encoding of pen strokes adds another layer of difficulty, for the number of strokes over a single revision often failed to map with the themes. While some of the editorial were straightforward, for example, sections where Wilde's pen slashes through evidence of physical contact can be marked as "intimacy," like when Basil "tak[es] hold of [Lord Henry's] hand" (Wilde 9), or when Dorian's "cheek just brushed [Basil's] cheek" (Wilde 20), others were more difficult. For example, dampening the intimacy sometimes had the attendant effect of mitigating the sense of fatality that surrounds Basil's attraction to Dorian. This occurs in one striking moment from the dialogue, as Basil struggles to impart to Lord Henry the effect of his passion for Dorian Gray. The original line in the manuscript reads: "Lord Henry hesitated for a moment. 'And what is that?' he asked, in a low voice. 'I will tell you,' said Hallward, and a look of pain came over his face. 'Don't if you would rather not,' murmured his companion, looking at him" (9). In the revised version, Lord Henry "laugh[s]" rather than "hesistate[s]," he no longer speaks "in a low voice," and his "look of pain" is neutralized into "an expression of perplexity." These changes, which work to lighten a particularly tense display of intimacy, also have the effect of obscuring Basil's internal suffering to evoke the theme of "fatality." The additional challenge of marking up the strokes in this section also reinforces the limitations of TEI's nested structure: while the word "look" is struck so heavily that the number of strokes is inconclusive, the word "pain" contains a single stroke. With the TEI, it is impossible to mark the number of strokes for each word without separating the single revision into two instances.

For this project, I drew together my editorial principles from across the disparate fields of Textual Scholarship and Queer Historiography, who within their own spheres of influence are having what I perceive to be an analogous debate about the role of recovery in dealing with documents from the past. Until the popularization of the digital editing methods in the 90s and early 2000s, Textual Scholarship tended to privilege the editor as a recoverer or preserver of text. Prominent editors like Ronald B. McKerrow promoted authorial intention as the highest criterion for editorial decisions.

His position was subsequently developed through the work of Walter W. Greg, who expanded the critic's purview beyond the single copy-text, and then to Fredson Bowers and Thomas Tanselle who proposed an eclectic editing practice that could distill authorial intention from multiple sources.[2] Toward the end of the 20th century, the emphasis on authorial intention, what I call the "restorative approach," begins to shift in the wake of new tools that could multiply, rather than narrow, the potential forms that editorial work might take. Here, the work of Donald F. McKenzie challenged the idea a single text could ever represent an "ideal" version. Rather, he explains, the text is a product of a network of agencies, what he calls a "sociology" of texts. Electronic environments opened a space for representing textual variation unhindered by the limitations of the codex format. Electronic editor Jerome McGann's work on the *Rossetti Archive* showcased how digital design might display textual variation to suggest a flexible and reflexive approach to editing. Opposed to the restorative approach of their predecessors, I call McKenzie and McGann's approach "productive," for the way it subscribes the text to new configurations that opens up questions of formal significance.

My reading of Queer Historiography, as a field, finds analogous debates between restorative and productive tendencies. Here, the question of recovering authorial intention relates to queer historiographical debates defining queerness as an identity across time. One side of the debate, the "unhistoricists," argue that queerness in the past cannot be scrutinized in the present without subscribing it to a teleology that effectively normalizes its essential alterity, its quality of resistence that constitutes queerness. The historicists, by contrast, maintain that queerness can be traced as a historically situated phenomenon, and requires historical specificity in order to be legible. Valerie Traub explains that "Queer's free-floating, endlessly mobile, and infinitely subversive capacities may be strengths–allowing queer to accomplish strategic maneuvers that no other concept does–but its principled imprecision implies analytic limitations" (Traub, 2013: 33). In other words, the term "queer", if applied ahistorically, would lose its descriptive value. Offering a solution to this problem, Heather Love proposes a critical methodology that, I argue, evokes the "productive approach." Her study of negative affects associated with "social refusal and the denigration of homosexual love," such as shame, anger, hatred, or disappointment, refrains from attempting to "fix" or "resolve" them into contemporary perspectives of identity and desire. Instead of attempting to incorporate queerness into contemporary perspectives, this method, called "feeling backward," attends to the ways that queerness eludes

---

[2]Should I include McKerrow, Bowers, and Tanselle in the References?

containment or resolution. For editing the unweildy revision history of Wilde's text, Love's method offered a means for pursuing editing as a formal experiment by which "success would constitute failure" (Love, 2009: 51). In other words, the project of editing becomes a reflexive, formal experiment that aligns with "productive" approaches to challege through exposure the boundedness of the TEI structure.

## 3.3 The TEI schema: formal experiment is the problem.

This formal experiment, however "productive" in its refusal against the search for origins,[3] now seems insufficient. The problem with TEI as a data model, I'm coming to realize, goes beyond the boundedness of its elements and into the hierarchical document model, which perpetuates implicit power relations within the document. As a tree structure, the parent elements will always dominate the subordinate ones, with the root element at the top of the hierarchy. The document model creates a power structure that not only encapsulates but dominates information.

TEI tags and attributes add *qualitative* information to data. Markup can support a number of encoding approaches, including "conceptual," "declarative," "logical," "structural," and "semantic." Although it has a default set of tags and attributes, TEI has been praised for its customizability, which it inherits from its parent language, XML (eXtensible Markup Language). Individual encoding projects often create their own custom schemas that reflect the priority of each document. And, due to the collective nature of the TEI, which is developed and maintained by the TEI Consortium, the guidelines are continually updated to accomodate the needs of encoders.

At the most recent annual TEI Conference and Members Meeting in 2022, Elisa Beshero-Bondar, Helena Bermúdez Sabel, Raffaele Viglianti, and Janelle Jenstad presented their work on developing a `<gender>` element for the TEI guidelines. Their proposal for a new `<gender>` element, which is under review for the next release of the TEI Guidelines, emphasizes both the expressive and theoretical potential and the possible risks of reifying normative cultural biases for representing gender. However, as other projects seeking to encode plural or multiple gender ontologies have explained, the main issue is not the presence or absence of a gender marker itself, but the larger hierarchical structure that contains the marker.[4] Queer gender

---

[3] Jacques Derrida, "Archive Fever."

[4] See Thain, "Perspective: Digitizing the Diary–Experiments in Queer Encoding" and Caughie et al, "Storm Clouds on the Horizon: Feminist Ontologies and the Problem of Gender".

ontology can take many forms, some of which can be delineated and contained within a capacious enough set of tags, such as distinct `<gender>` and `<sex>` tags, as proposed by Beshero-Bondar and her team. Other formulations, however, are too porous or blurry to be separated into distinct categories. In the latter case, the problem goes deeper than the tag's boundedness, to challenge the hierarchical structure of the TEI document model. For example, Beshero-Bondar and her colleagues explain that in their work in revising the existing `<sex>` element,

> Unexpectedly, we found ourselves confronting the Guidelines' prioritization of personhood in discussion of sex, likely stemming from the conflation of sex and gender in the current version of the Guidelines. In revising the technical specifications describing sex, we introduced the term "organism" to broaden the application of sex encoding. We leave it to our community to investigate the fluid concepts of gender and sex in their textual manifestations of personhood and biological life. Beshero-Bondar et al.

While the new element, `<gender>`, gives the team some capacity to represent gender as distinct from sex, the tags nonetheless exist within a hierarchical structure that perpetuates a particular dynamic of domination which asserts that "sex" must be subservient to some concept of personhood. The proposed solutions to this problem, which include revising `<person>` to `<organism>` and even `<entity>`,[5] maintain these systems of dominance.

### 3.4   TODO Dominance is totalizing, or bureaucratic

The problem with XML is that the document model is totalizing.

## 4   Works

E. Beshero-Bondar, et al. "Revising Sex and Gender in the TEI Guidelines." TEI Conference and Members' Meeting 2022, 2022, `https://www.conftool.pro/tei2022/sessions.php`.

Calado, F. d., (2022) "Encoding Queer Erasure in Oscar Wilde's "The Picture of Dorian Gray"", Open Library of Humanities 8(1). doi: `https://doi.org/10.16995/olh.6407q`

---

[5]martindholmes, "New `<entity>` and `<listEntity>` elements are needed #2341." Github, `https://github.com/TEIC/TEI/issues/2341`.

Caughie, P L, Datskou, E and Parker, R 2018 'Storm Clouds on the Horizon: Feminist Ontologies and the Problem of Gender.' Feminist Modernist Studies 1.3, 230–242. DOI: 10.1080/24692921.2018.1505819

Gaboury, J 2018 'Becoming NULL: Queer relations in the excluded middle.' Women & Performance: a Journal of Feminist Theory 28.2, 143–158. DOI: 10.1080/0740770X.2018.1473986

Goldberg, J and Menon, M 2005 'Queering History.' PMLA, 120.5, 1608–1617. DOI: 10.1632/003081205X73443

martindholmes, "New `<entity>` and `<listEntity>` elements are needed #2341." Github, `https://github.com/TEIC/TEI/issues/2341`.

McGann, Jerome J. 2001. Radiant Textuality: Literature After the World Wide Web. New York: Palgrave. Print.

Tennison, Jeni. "Overlap, Containment, and Dominance." *Jeni's Musings.* Mon, 2008-12-06. `http://www.jenitennison.com/2008/12/06/overlap-containment-and-dominanc html`

Tennison, Jeni. "Essential Hierarhcy." *Jeni's Musings.* 2008-12-09 `https://web.archive.org/web/20111230054946/http://www.jenitennison.com/blog/node/96`

Thain, M 2016 'Perspective: Digitizing the Diary – Experiments in Queer Encoding,' Journal of Victorian Culture, 21.2, 226–241. DOI: 10.1080/13555502.2016.1156014

Traub, V 2013 'The New Unhistoricism in Queer Studies.' PMLA, 128.1, 21–39. DOI: 10.1632/pmla.2013.128.1.21

Sperberg-McQueen, C. M. and Claus Huitfeldt. "GODDAG: A Data Structure for Overlapping Hierarchies." DDEP/PODDP (2000).

Wilde, O 1889–90 MA 883. The Picture of Dorian Gray: Original Manuscript. Morgan Library & Museum, New York, NY.

Wilde, O and Frankel, N 2011 The Picture of Dorian Gray: An Annotated, Uncensored Edition. Cambridge: Harvard University Press. DOI: 10.4159/harvard.9780674068049