

My MPhil dissertation will investigate paratextual strategies in the works of the Vorticist and Futurist writers and artists: particularly Wyndham Lewis's magazines (BLAST, *The Tyro* and *The Enemy*) and the 'wallpaper books' of the Russian futurists. It will build on my undergraduate thesis, on paratexts in the works of four subcontinental poets. I used Gerard Genette's definition of the 'paratext' to include epigraphs, artwork and footnotes, as well as intratextual 'glossing' devices such as parentheses, dashes and tangents.

The Modernists experimented with paratexts as part of their investigations of the text's physical shape; footnotes, epigraphs and marginalia were used consciously and deliberately. Yet, despite the paratext's significant contribution to the shape of the reading experience, its visual aesthetic has been underexplored. Works such as Graham Huggan's *Marketing the Margins* have even fostered an assumption – particularly within some postcolonial theory – that paratextual annotation comprises an act of abuse, tyrannically overwriting and obscuring the text. I will build on the work of John Whittier-Ferguson and Jerome McGann to argue that in Vorticist literature, paratext often functions in concert with text. A playful indeterminacy can result from the reader's movement between paratext and text, which constitutes a vital part of the text's meaning.

Whittier-Ferguson's study of Modernist paratexts, *Framing Pieces*, widened to encompass the "paratexts" of critical reviews. In contrast, I will tie my enquiry closely to textual detail. My study will link overt paratexts (including illustrations) with more subtle 'paratextual strategies' of parenthesis within individual sentences – for instance, the dash which Vincent Sherry analysed in Lewis's *Enemy of the Stars*, and which I see as exemplifying a drive towards the annotatory. Though BLAST 1's typographical innovations are famous, its use of the paratextual aesthetic in these explorations has been ignored. Epigraphs, intricate sectioning, and the 'shunting' of words into the margins all complicate the text/paratext dichotomy. My study will offer, I believe, a new route into Vorticist documents, which tend simultaneously to invoke and cancel the notion of a centre in both their art and writing.

Much of my undergraduate coursework centred on aspects of the paratext. Aside from my thesis, an extended essay on Blake explored interactions between art and poetry on the individual page, and another on Woolf linked her photograph albums with her aesthetic of the incongruous and incoherent.

The flexible, interdisciplinary ethos of the Criticism and Culture MPhil will allow me to consider texts alongside print culture, photography and art. Resources at Cambridge's Centre for Material Texts will enable me to explore the effects of Modernist publishing methods on the choice and positioning of paratexts. Moreover, the course's taught element – 'The Body in Culture' and 'Modernist Poetics' are modules of particular interest – will give me the thorough grounding in modern culture necessary for my doctorate. My PhD will widen my chronological focus on Modernist paratextual strategies, tracing them from the ambiguous intratextual glossing relations of Emily Dickinson's dash, through to a group of subcontinental poets (Agha Shahid Ali, Arun Kolatkar) who positioned themselves in the Modernist lineage.