Units of Linguistic Analysis in Written Production: From the Case of Enunciative Interruptions

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Abstract: This contribution aims to address the following question: "What types of linguistic units constitute a step in writing process?". The authors propose a pragmatics of the textualization process, emphasizing the significance of operations in constructing meaning during the production of text. Using the example of "enunciative irruptions", they explore the difference between edition (i.e. mental elaboration of the linguistic signs to be emitted) and emission units, revealing instances where verbal elements are born during emission. The study concludes with a phenomenology of textualization, interpreting these operations as meaningful behaviors that reflect the writer's process of discovery and self-construction. The authors argue for a closer examination of production writings, despite the lack of direct temporal data, as it aligns the analyst with the writer's use of this type of documents experience and emphasizes the importance of textualization operations over pauses in understanding the dynamics of written production.

Keywords: writing units, verbal production, textualization, enunciative irruptions, production writings

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How is a text produced, both in spoken and written form? What is the unit of verbal production? Psycholinguistic studies, such as those by Cislaru and Olive (2018, 2020), have shown that the units of production do not necessarily coincide with the units presumed to structure the final textual product: units produced 'in one go' are not essentially microsyntactic (clause) or macrosyntactic (period, sentence, etc.). In other words, units of textualization (i.e., the operations by which the speaker generates the text) do not inherently correspond to units of textuality (i.e., units identified by text linguistics as constitutive of the hierarchical organization of the text: syntactic, semantic, or pragmatic units, such as paragraphs, sentences, periods, clauses, phrases... [Adam, 2015; Béguelin et al., 2020]). (For an approach that nonetheless considers writing as a "sentence-driven process", see Ulasik et al., 2025, this issue.)

It is common to pause in the middle of emitting a rhetorical period (in spoken language) or in a sentence (in written language), a clause (i.e. an autonomous syntactic unit, Groupe de Fribourg 2012) even a phrase, because the utterer is for instance reconsidering what he has just been said or reevaluating what he intended to say. Among the questions raised by the call for contributions, our aim is to address the following: "What types of units constitute the linguistic material for writing and rewriting?" In the process, we will find out that the "type of unit" takes on an unexpected meaning: it is not about linguistic constituency determined by the content of the unit (in terms of the type length, nature and complexity of linguistic units produced 'at once in one go,' which we first consider relevant for an analysis of production), but rather, it pertains to specific "genetic" units that arise from a different perspective on the text: one characterized by the analysis of its production. In other words, we will seek to characterize these units not so much in terms of linguistic constituency composition (complexity of the linguistic sequence produced in one go) but rather from a distinctly genetic perspective that identifies and distinguishes production operations (or "behavior units", in the terms of Vasylets & Marín, 2025). This remark may seem a bit abstract; the examples will certainly clarify it.

If we draw inspiration from the previously mentioned works, it nevertheless seems to us that they are based on an assumption that weakens the observations: the assumption that the pause signals the boundaries of production units. In this contribution, we will begin by explaining why such a presumption assertion does not seem satisfactory to us, at least in light of the model of the linguistic production that we adopt, where the self-reception is permanent and constitutive of the process of production itself, and thus contemporary with the process of emission (Benveniste, 1969; Culioli, 1971; Lebrave, 1987; Authier-Revuz, 1995; Mahrer, 2020). Starting from a phenomenon of written production, which we will call "enunciative irruption" – observed here in a typewritten text by Jacques Derrida –, we will question the relationship between emission unit and production unit; thus, the status of the pause is being scrutinized.

In a third and final section, we will propose to reconsider the cases studied from the perspective of an enunciation linguistics. This approach contemplates the process of

textualization as such (and not as an index of unseen cognitive operation), as it presents itself through its material realization (inscription in writing, vocalization in speech). According to this point of view, we analyze the process of production in terms of emission behaviors, for which we will propose a typology. These "manifest" operations interest us insofar as they represent the various possible behaviors that an enunciator can adopt when elaborating their discourse.

In short, we are proposing a pragmatics of the textualization process. This does not involve discovering the cognitive mechanisms by which text is produced, the "cognition behind writing" as Wirtz (2025: 549) puts it, but rather describing what is produced by text production itself, and uncovering the meaning associated with the way in which the emission of linguistic signs takes place in time (in oral communication) and in time and space (in written communication). From our perspective, units of production are not the surface manifestation of a deep, hidden, cognitive phenomenon: they are a dimension of the meaning constructed by the text itself. It is the significance of textualization operations that we are interested in. To this end, we study the process of textualization, as an inherently linguistic activity, where subjectivity and meaning develop together gradually.

1.   The fragility of pauses as a criterion for analyzing written production

Our work is part of what we call the *linguistics of written production*. Using the concepts and methods of the "linguistique de l'énonciation", in a neo-structural vein strongly influenced by the work of Saussure, Benveniste and Authier-Revuz (1995), we have focused on non-communicative writing situations. Unlike endophasia, a delicate linguistic terrain (Smajna, 2021), "modern manuscripts" (Grésillon, 1994) are a privileged source of information on the way in which language is used to invente discourse rather than communicate it. Since the late 1960s, "textual genetics" has seized upon this data to understand the "paths of verbal creation". Manuscripts but also typescrits and today siliscrits (Crasson et al., 2019), i.e. writings stored on digital media, are consistent data in the following manner: they convey written traces of writing process, but not the writing process itself. Traces of process (only part of it, as it is partly mental and spoken), these documents are also *resources* for textual invention. Not only are they left behind by writers after invention, like footsteps in the snow after a mountain walk, but they are also instrumental means chosen by the writer to achieve his or her textual end. In this respect, the manuscript, typescript or digital document are also the writer's mountain boots. We call these written traces *production writings* (Mahrer, 2019, 2020).

In recent years (Doquet, 2009; Leblay & Caporossi, 2014; Cislaru & Olive, 2018, 2020), technical devices have made it possible to study written performance in a different way, based on its recording, either via "eye-and-pen" type tools (Alamargot et al., 2006) or spyware capturing keystrokes (keystroke logging). Unlike production writing, this type of data retains the temporal component of writing: we don't just know, relatively speaking, that this operation was carried out after another (a relative temporality that can

be inferred from the position of written elements on a paper support, for example), we know "absolutely" when each sign was written. A careful distinction must be made between these two types of data: production writings and recorded writing processes.

When working on writing processes based on their recording (Leblay & Caporossi, 2014), geneticists are able to analyze the flow of production per unit of time. For psycholinguistics, which is concerned with the cognitive constraints of production (written or oral) and aims to "explore the cognitive system of written production" (Foulin, 1995: 485), the relevance of the pause lies in the fact that it represents a moment of "preparation" for the continuation of the discourse:

> "Par définition, un jet textuel correspond a une séquence de texte produite lors d'un moment de transcription fluent séparé par deux pauses (supérieures a 2 secondes dans notre cas) **qui sont considérées du point de vue psycholinguistique comme des périodes de préparation mentale du texte ou de révision du texte**." (Cislaru & Olive 2018: 44, emphasis in bold)

> "By definition, a burst corresponds to a sequence of text produced during a moment of fluent transcription separated by two pauses (longer than 2 seconds in our case) **that are considered from a psycholinguistic point of view to be periods of mental preparation of the text or revision of the text**."

In this conception, enunciators say what they had planned to say (burst), stop when they have nothing more "in stock" to reconstitute stock (pause) before emitting again (burst). The pause is thus considered as the indicator of "periods of mental preparation" for the continuation of the text. Even more, it is an indicator of the mental preparation for the immediately following part of the text:

> [emit T1 = edit T1] [pause = plan T2] [emit T2 = edit T2] [pause = plan T3]...

> The verb edit means here the mental process of shaping the form of a text sequence to be emitted. The editing phase always precedes the emiting phase (from a few hundredths of a second to several years), and it is essential to distinguish these two activities in order to understand the fragility of burst speech flow analysis. In short, while speaking or writing, you can stop in the middle of a sequence, nevertheless you know what you were about to say, and decide to say something else.

Psycholinguistic studies are not naive enough to believe that pausing is the unambiguous manifestation of such planning operations (Vasylets & Marin, 2024). But while relativizing the coincidence between pause and planning operation, they nonetheless continue to base their analysis of verbal production on bursts. In so doing, they admit that the successiveness of the emission process, with its "full" moments (I utter) and "hollow" moments (I remain silent), is a sufficiently reliable reflection of the alternation between moments of production and moments of planning. So much so, in fact, that they

draw a correlative consequence from the hypothesis that the pause manifests a moment of preparation: the longer the pause, the more complex the planned unit.

> "[…] les pauses sont des moments de réflexion visant a préparer le segment de discours suivant. De ce fait, elles devraient κtre localisées principalement a la frontière des unités qui servent de base a la production du langage. L'hypothèse corolaire postule une interdépendance entre la longueur des pauses et le niveau hiérarchique des unités de langage, avec des pauses plus longues devant un niveau plus élevé. Plusieurs travaux ont partiellement confirmé ces hypothèses en montrant que les pauses sont plus fréquentes devant certains types d'unités." (Cislaru & Olive, 2018: 38, emphasis in bold)

> "pauses are moments of reflection aimed at preparing the next segment of discourse. As such, they should be located mainly at the boundaries of the units that serve as the basis for language production. The corollary hypothesis postulates an interdependence between pause length and the hierarchical level of language units, with longer pauses preceding a higher level. Several works have partially confirmed these hypotheses by showing that pauses are more frequent in front of certain types of units."

In summary, if the pause is a relevant principle for the analysis of written production in psycholinguistics, it is because it would outline the boundaries of the linguistic units that speakers are able to produce in a single stretch (Chenoweth & Hayes, 2001).

There's no doubt that this schematism, because of its statistical validity, can be of methodological interest and validate cognitive hypotheses. Nevertheless, in our theoretical concern – first and foremost, to understand verbal production and the way in which the production process itself contributes to the meaning of the textual experience – the analysis of the textualization process as an alternation of moments of emission and moments of mental preparation does not seem satisfactory.

In our view, such a model has two weaknesses.

1. Firstly, even if we focus on pauses motivated by the activity of written production, the pause is not necessarily the moment of planning the next unit: it can be a moment of *revision* (Vasylets & Marin, 2025: 378) of the text already issued at this stage (the whole textual trajectory already completed, not just what has just been said); or it may also be a moment of editing a unit to come not immediately (not just the next one, but also a more distant unit of the textual project).

2. Moreover, neither planning, nor editing, nor even revising require a pause in the transmission process. The speaker/scriber is notoriously "multitasking": he or she is likely to edit, plan or revise while continuing to emit. It's undoubtedly common to stop when you've got nothing more to say, and for the pause to coincide with the

mental formulation of what comes next. For this reason, the model offers a useful analytical tool for psycholinguistics. But its statistical validity does not make it a robust theoretical model. It leaves in the shadows cases, such as those we shall now consider, where revision is carried out without pause. As we shall see, two different operations in written production (issuing a continuation and revising what has already been issued) are merged into a single burst and appear as a single unit, whereas in another respect, as we shall see, they are not. For a linguistic approach to production, the principle of dividing the textualization process into types of textualization operation (rather than into types of textuality units, or bursts) is more relevant.

2. The non-coincidence of production units and emission units

In Mahrer and Zuccarino (2024), we propose to analyze the operations of textualization as follows:
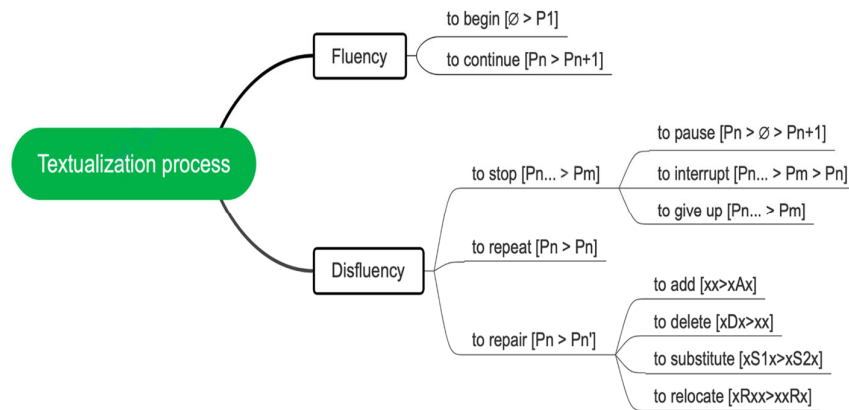

Figure 1. Analysis tree of the textualization process.

While generating a text, the speaker or writer can adopt two types of behavior: fluency or disfluency. Fluency refers to the act of opening or advancing a textual program (P). Disfluency refers to all discontinuous textualization operations; a textual event is considered discontinuous if it disrupts the program elaborated by the preceding event. We distinguish three disfluent modes of textualization: stopping, repeating and repairing. To stop is to temporarily or definitively suspend the open textual program; to repeat is to reboot the textual program in progress or a part of it (from syllabic stuttering to the reiteration of an entire textual sequence); repairing means moving forward in text production by modifying all or part of a textual sequence already issued (what we called earlier the textual trajectory in opposition with the textual project). As we can see,

hopefully, we try to distinguish all the attitudes that an enunciator can adopt in the course of the textualization work, so that it is this work that can be described and interpreted in the way it contributes to the construction of meaning and of the enunciating subject itself.

This typology was first developed to describe the dynamics of textualization (Mahrer & Merminod, 2022), i.e. the way in which the reader or listener interprets the *continuity* of the text in the course of its interpretative processing – whereas work in textual linguistics tends more to account for *coherence*, i.e. the way in which textual parts organize themselves and make sense as a whole at the end of interpretation. It is in this context that the modalities of textual progression presented above (fluency, disfluency...) were first identified.

In the continuation of this research, we then tried to see whether this typology could also be useful for contrasting the functioning of repairing operations in oral and written language (Mahrer & Zuccarino, 2024); we then moved on to describing textualization operations in production, rather than in reception. To do this, we compared the disfluencies present, on the one hand, in the handwritten notes preparing a lecture and, on the other hand, in the spoken lecture itself (given, in this case, by Roland Barthes at the Collège de France).

Today, we continue this work, this time putting our typology to the test of a new observation: the characterization of the writing processes evidenced in a typescript by Jacques Derrida[4]. In this third study, we remain in the situation of the analysis of writing carried out on the basis of production writings (vs. the writing process itself or its recording), where, as we have said, temporality is not given in an absolute manner, and the pauses between two continuation operations are not measurable.

la genèse du monde(tou kosmou geneseôs). Partant de la genèse du monde,
il finira pas la nature de l'homme. Critias nnonce qu'ensuite il fera
comparaître les hommes ainsi engendrés ~~kemme~~ par la parole(tô logô)
comme s'ils étaient les vrais citoyens de la cité athénienne. Il ne le

Figure 2. J. Derrida, « Politique de la khφra », Khφra. Version 1
and additional papers, p. 26.

1. Critias annonce qu'ensuite il fera comparaotre les hommes ainsi engendrés ~~comme~~ <par la parole (tô logô)> **comme** s'ils étaient les vrais citoyens de la cité athénienne. (Derrida, "Politique de la khôra", 26)

Critias announces that he will then bring the men thus begotten before him <by speech (tô logô)> **as** if they were true citizens of the Athenian city.

The rewriting phenomenon observed above comprises the following sequence: at time t, Derrida initiates a comparative subordination (as...) ; at t+1, he strikes out the connector

(as); at t+2, he emits a manner complement (<by speech>; at t+3 he starts the subordination again (as if...). This sequence of operations can be described as follows: while the writer has already planned to write the subordinate (perhaps he has already formulated it entirely in his head) and has already started it, he suspends its emission in order to situate before it (in the order of textuality) a linguistic unit planned after it (in the order of conception). The following example illustrates the same type of procedure:

dans son essence. Et le thème philosophique, le concept signifié par le texte philosophique ou mythique ~~xextextexjexoxs~~x, le philosophème reste toujours le maître, le dynaste du discours.

Figure 3. J. Derrida, « Politique de la khôra », Khôra.
Version 1 and additional papers, p. 6.

 Et le thème philosophique, le concept signifié par le texte philosophique ou mythique ~~reste toujours~~ , <le philosophème> **reste toujours** le maotre, le dynaste du discours. (Derrida, "Politique de la khôra", p. 6)

And the philosophical theme, the concept signified by the philosophical or mythical text ~~always remains~~, <the philosopher> **always remains** the master, the dynast of the discourse.

After a reformulation ("the concept signified by the philosophical or mythical text") of the nominal phrase "the philosophical theme", Derrida begins a verbal phrase at time t; at t+1, he strikes it out; at t+2, he emits a nominal phrase ("le philosophème"), which clarifies the referent of the predicat's subject by means of a new nominal formulation; at t+3, he redraws the predicate he had begun, and thus already mentally formulated (at least in part). The final nomination (at the end of a three-term succession) is thus discovered in the making. The writer integrates before in his text a structure of naming that he has found after. The traces left by the textualization process bear witness to this.

If we adopt the point of view of emission (as Grésillon et al.,1986, do), the phenomenon will be perceived as a *delay*: the transmission of an already edited unit (in 1 the subordinate in "as", in 2 the verbal phrase) is deferred; if we adopt the point of view of edition, it will appear as an *irruption*: a sequence is conceived "too late" to immediately find its best place in the text, and must be inserted upstream of the sequence already issued (the "by" complement in 1, the nominal reformulation in 2).

The phenomena observed here, which Zuccarino (2024) calls "enunciative irruptions" and which manifest themselves on the surface as a strike-through, are more a matter of addition than deletion: the addition of an element discovered too late for it to appear in the place where we would like to see it inserted. In such cases, the pattern of writing operations is: continuation by x > deletion of x > continuation by y > repetition

of x. This routine is a regular feature of Derrida's work: as shown in Zuccarino (2024), this type of phenomenon accounts for just over one in ten total rewriting operations of the analyzed typescript (111 cases out of 1022, or 10.95%). Enunciative irruptions are also found among writers from different eras, genres and writing technologies. Grésillon et al. (1986), for example, have observed their existence in Marcel Proust's manuscripts.

The observation of this phenomenon may seem simple and obvious. Yet it is highly instructive. First of all, let's notice that the fact that the subordinate (1) or the predicate (2) are partially emitted before the irruption illustrate a general rule: a text (even when spoken) is not invented in the order in which it is enunciated. Give or take a few moments, Derrida could have made these additions without crossing out (if he hadn't started hitting the letters of a proposition or predicate that had already been foreseen at the moment he had the idea of adding the complement or noun). In other words, the order of emission, with its bursts and pauses, is not a reflection of the order of mental edition (conception of formulations). What manuscripts often attest to is precisely the non-coincidence between the order in which things came to the writer in the temporality of conception and the order of the textuality he finally elaborates; it is, in other words, the work of adapting the order of textualization to the order of the text he deems fit (or abandons) for communication.

Although it is not possible here to locate and measure pauses, such cases nevertheless show that the writer pauses (here to revise) when the continuation has already been planned. He pauses before he has completed what he has edited-conceived. What the regularity of this kind of textualizing pattern (sequence of textualizing operations) shows is that certain verbal elements are born in the course of emission and are integrated (textually and even syntactically here) afterwards. Examples of this kind show that we can revise either what has already been emitted (by crossing out, for example, when writing with a pen), or what has only been mentally edited (by discarding a first edition before emitting it), and that we can therefore interrupt ourselves either by pausing or by reworking, without this interruption betraying the fact that we have reached the end of an editing unit. For all these reasons, it seems perilous to base a theory of production units on pauses, and necessary to consider, alongside p-bursts (writing units delimited by pauses), r-bursts (writing units delimited by revisions) in order to analyze the writing process (as Vasylets & Магнн (2025: 377) remind us here).

Uncovering patterns such as this one of enunciative irruptions seems important to us: it enables us to characterize the textualizing attitudes of writers (but the characterization works just as well for oral expression, as we've already tried to show elsewhere) and, ultimately, to identify regular creative behaviors. We could say, for example, that part of Derrida's writing process is based on a routine of engaging in the emission of an edited enunciative act according to a protoform that is enriched in the course of emission. It would then be necessary to use linguistic tools to characterize more precisely the base (the protoform, the initial form) and the enrichment.

3. A Phenomenology of Textualization

Enunciative irruptions are a production routine that doesn't shock our intuition as scriptwriters and is probably common, to varying degrees, among most scriptwriters. We hope that further work will validate this hypothesis. The main aim of our case study here was to draw the fruit of our analysis of this phenomenon into a theoretical reflection on the units of written production. In this elementary observation that, sometimes, what has been emitted before may have been edited afterwards, in other words, that the order of emission does not reflect the order of editing, our main aim was to show that it is tricky to analyze the production process as an alternation of pause and burst, considering that this alternation would reflect written production as an alternation of editing and emission phases.

In fact, it is likely that our model, applied to recorded writing data, would confirm this position. As part of an ongoing research project, we are attempting to apply our typology of textualization operations and test its value for understanding written invention to such a corpus: the recording of writing in news production. Initial observations confirm, for example, that the succession of two different types of textual operations does not imply a pause: we can revise what we have just written and reformulate it without a 2-second pause. This observation tends to attest that revision (inner reading) and planning (of repair) occur during the emission.

The only thing that a linguistic approach of oral or written performance can directly describe is *emission units* – and not *edition* units, i.e. the units of mental formulation that precede the emission gestures. While it is well understood that cognition is a constraint on the flow of oral or written production – hence the need for interdisciplinary approaches to the phenomenon in order to identify its various dimensions -– enunciation linguistics, however, analyses this flow for itself, as it reveals the production of the text *in statu nascendi* and the meaning events that unfold in the making of this production. The concept of textualization thus describes for us the sequence of production events that do not necessarily correspond to pauses in emission.

In the situation of writing production, the writer does not encounter the communicative challenges specific to spoken language (Burger & Jacquin, 2015). However, a different constraint is substituted, one that arises not from interaction with others, but with oneself. While the communicative constraint of oral communication aims to produce, through verbal means, a representation of discourse objects and enunciative subjects that responds to social and ethical issues, the purpose of this new constraint in writing situation is, in short, to discover the verbal means of a future communication (Mahrer et al., 2015). In this sense, we consider the emission units and describe the general categories of textualization as they allow us to characterize the progress of the speaker-writer in the ongoing elaboration of textuality (Mahrer & Merminod, 2022, Mahrer & Zuccarino, 2024). The writer opens a textual program, continues it, pauses it, stops it, repeats it or repairs it. These operations of textualization, which psycholinguistics considers as indicative of cognitive operations (processing

abilities, functioning of our brain), enunciative linguistics regards them insofar as they characterize the enunciator in search of text, meaning and self, and insofar as they "add" meaning because they are part of the enunciative experience we have when we speak or write.

We try to approach the textualization as a *meaningful behavior.* Meaningful of what? Of the way in which the writer invents a text, the rhythm he sets for himself, the alternation between the textualization operations he adopts, the procedures (routines) he uses to discover what he feels will achieve his objectives. In other words, our perspective adopts a phenomenology of emission which interprets what textualization operations themselves allows us to grasp about the linguistic processes of discovery. This study has two profound interests. For spoken language, it complements textual semantics by describing the effects of textualization processes on the meaning and image of the enunciating subject. For written language, it provides an empirical approach to the opportunity given to the writer, unconstrained by interactional or ethical stakes, to elaborate his text according to the dynamics of *intralocution* (instead of interlocution). By intralocution, we mean the attention and the meaning the writer gives to his own words during discourse production, an attention guided by his project of saying (namely the way he pictures the situation of the prepared discourse, the effects of this discourse and himself as the subject of this discourse).

To conclude, let's return to an element encountered along the way, an irruption in the making of this reflection on the processes of writing and its units... When we compare what we called production writings (manuscript, typescript, siliscrit) and recorded writing, the most striking observation is that with the first set of data, we've lost the temporal dimension. Production writing therefore seems to be in deficit, and is spontaneously considered less rich and exploitable than recorded writing.

This opinion needs to be qualified. The situation of the analyst in front of Derrida's typescripts is the same as that of Derrida himself at the moment of taking back his document in order, for example, to revise and finalize it: Derrida didn't record himself writing; he was content, as we still are today when recording technologies exist, with the spatial data of his production writings to nourish the continuation of his elaboration work. He too abandoned the temporality of his writing process to the space of the page. He too has lost track of where and how long he paused. And if he does so, it's because this loss is acceptable, perhaps even profitable, for the further invention of his text. For the writer, textualization operations, as we have defined them here and which manifest themselves differently according to writing instruments (see Lebrave & Mahrer, 2022), are more important than bursts separated by pauses.

While the analysis of production writing works "without any direct temporal data", it does make much of the spatiality of invention documents, whereas work on recorded writing places this in the background. We realize, then, that the methodological constraint – working on production writing in which temporality is no longer a given but a construct – serves to place the analyst of written production in the same situation as the

writer himself. From an enunciative perspective, which aims to describe the experience of subjectivity and meaning during enunciation, the methodological restriction actually places us as close as possible to the experience of the writer.

Notes

1. Citing Zellner, Cislaru and Olive note, for example, that we also pause to revise what we've already produced, but also to catch our breath or because we've been interrupted: "When they suspend their speech, speakers can plan the continuation of their utterance or discourse, or evaluate what they've already produced. Zellner (1994) lists several factors likely to influence pauses in speech, which can be used in writing with the exception of the last two [...] : extralinguistic (e.g. speaker's mood), discursive (location in discourse organization), semantic (emphasis and semantic novelty), syntactic (sentence structure), lexical (word length, frequency), phonological/phonetic (accentuation) and physiological (breathing) factors." (Cislaru & Olive, 2018: 38.)

2. Revision is usually understood in the sense of modifying what has already been produced. For our part, we use "revision" in the sense of the activity of mental reconsideration of signs already emitted, whether this leads to a modification (refection or repairing) or not. By "refection", we mean the operations of modifying the signal already emitted, both orally and in writing (Berrendonner, 2012: 305, Mahrer and Zuccarino, 2024). Cognitive psychology (in particular Scardamalia & Bereiter, 1983) also proposes a further, downstream distinction between "external" revisions, "made in the text by returning to what has already been written", and "internal" revisions, "made mentally, without leaving any traces" (Leblay, 2016: 41, we translate).

3. The examples given below are taken from the typescript "Nationalité et nationalisme philosophique : mythos, logos, topos", which constitutes the first draft of the article "Chôra" published by Jacques Derrida in 1987 (in Poikilia : études offertes a Jean-Pierre Vernant). This typescript is held at the Critical Theory Archive of the Langston Library in Irvine (USA) under MS.C.001 (box 61, folder 1), and at the Institut mémoire de l'édition contemporaine (IMEC) in Caen (France), under 219/DRR/229.4. A more complete presentation of these documents can be found in Zuccarino (2024). The extracts presented below have been made available by Jacques Derrida's heirs.

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