

Metatextually, Torrance's cinematic, recombinant text reflects the role of the author and the futility of the creation of original work. First appearing in James Howell's Proverbs in English, Italian, French and Spanish (1659), the proverb has a little-known second line:

All work and no play makes Jack a dull boy,
All play and no work makes Jack a mere toy.

Extrapolating the first line of the proverb, *All Work and No Play Makes Jack a Dull Boy* suggests that novels formed entirely from the materiality of "work" without the "play" of narrative are inherently "dull" both to the reader and the author, refuting John Cage's ideas of repetition and reiteration. The second line, however, counters this position by arguing that texts that are inherently playful are, in fact, nothing more than poetic playthings—"mere toy[s]". The ideal text, however, if constructed well, will eschew the "dull" and the "boring" alike. A text should be written, as Craig Dworkin postulates, not in terms of "whether it could have been done better (the question of the workshop), but whether it could conceivably have been done otherwise." While Kubrick's *The Shining* (and King's novel) suggests that Torrance's insanity was the result of alcoholism and the influence of the Overlook Hotel itself, *All Work* presents an obsessive text that documents how the interplay between linearity and nonlinearity sends the author—and Wendy, his sole reader—into a mental tailspin.

Conceptually, recreating Torrance's manuscript playfully concretizes the fictional output of a fictional character. Unshackled from the plot of the film,

the page-based representation of Torrance's cinematic novel is a metatextual commentary on the interplay between text and page, between confessionalism and experimentalism, proceduralism and intentionality. The cinematic manuscript has been recreated in differing editions by Phil Beuhler, Jean Keller and the anonymous author published by Gengotti Editore.² Each struggles with the poetic potentialities of Torrance's text,³ and each suffers from ungainly editorial and design decisions that hamper the text's ability to mimic Torrance's cinematic manuscript. This literary varia recast Torrance's film efforts in a different light, each displaying a series of decision by the editors and publishers that inform the poetics of the "original."

Of most interest in Gengotti Editore's 128-page version is the inclusion of the standard legal copyright boilerplate:

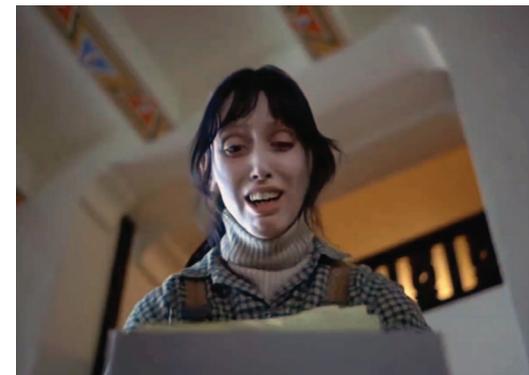
[t]his book is a work of fiction. Names, characters, places and incidents are products of the author's imagination or are used fictitiously. Any resemblance to actual events of locales or persons living or dead is [sic] entirely coincidental [2]

in which authorship and plot become a series of nested boxes. The only "name" or "character" in the novel is "Jack" and the only "incidents" which occur are the implied work and play in which he participates. The boilerplate also defines for the reader that this text does qualify as a "work of fiction" thus setting aside any question of its genre-defying Beckettian minimalism.

Jean Keller's 120-page *The Overlook Manuscript* is hampered by an editorial

statement claiming that Keller found this version of Torrance's manuscript in the basement of an abandoned Swiss nursing home where Torrance supposedly worked in 1979. This back-story extrapolation is entirely Keller's, with no support found in King or Kubrick. Keller's own authorial participation is signaled by the inclusion of the French phrase *Un «Tiens» vaut mieux que deux «Tu l'auras»* and the replacement of "Jack" with "Jean" on four pages of Torrance's manuscript.

Phil Beuhler's version of the text is the most developed, faithful and widely publicized of the three recreations and his text is the best candidate for further discussion of the poetics of Torrance's manuscript. Beuhler's *All Work and No Play Makes Jack a Dull Boy* problematizes the interplay between text and author as the manuscript is no longer the fictional output of a fictional character; it has become as "real" as any other novel. Torrance achieves a corporeal presence which transcends his representation on film with the publication of his novel; he moves from a character in a novel to a novelist himself. Writers only occupy the role of writer when they publish. Writers are only



writers when they write; when they cease to write, they cease to exist.

The labour of writing defines a writer's existence, despite Torrance's dictum that "all work and no play" will denigrate the writer into a "dull boy." *All Work* consists entirely of the repetition of a single sentence without any explicit discussion of the traditional tropes of fiction: characterization, narrative, dialogue and conflict. *All Work* is a documentation of process; the evidence of an obsessive writing practice which reduces writing to the *act of writing*. The lack of narrative, character and dialogue (the "[n]ames, characters, places and incidents" of the legal boilerplate) makes *All Work* about material—the accumulation of text on a page. A novel is anything that takes the form of a novel regardless of the content.

Beuhler chooses to construct only the first few manuscript pages from *The Shining* with obsessive detail, retaining every typographic error and idiosyncratic variation but, sadly, he only maintains that neurotic level of detail for the first few pages. After the introduction of such an obsessive practice, Beuhler erratically recreates the cinematic pages of *The Shining* without indicators of Torrance's writing practice (errant capitalization, mistyped letters and erroneous indentation), thus turning his manuscript into less documentation than translation.

Beuhler's *All Work and No Play makes Jack a Dull Boy* succeeds despite this uneven execution as a manual of potential compositional structures—a 'pataphysical encyclopedia of textual manipulation in concrete poetry. *All Work and No Play makes*