

ABSTRACTS

22 June

Session 1: 09:00 – 10:00

Critique / Postcritique I

Magnus Ullén, Stockholm University

Historicizing Post-Critique: Reading in the Age of Surveillance Capitalism

Lately, several critics have argued the importance of highlighting the affective dimension of reading, and have declared the existing paradigm of “critical reading” insufficient to that end. In its place, Stephen Best and Sharon Marcus have called for “surface reading”, Rita Felski for a neo-phenomenology informed by the actor-network theory of Bruno Latour, and Toril Moi for a mode of ordinary reading she traces to late Wittgenstein. A peculiar feature of these attempts at post-critical reading practices is that they seem much more adept at exposing the limits of existing forms of reading than with demonstrating the advantages of the alternative ways of reading they supposedly introduce. Felski, for instance, has written two books deploring the reading practices of “critique” without offering any readings of her own; Moi’s case for ordinary reading is equally void of productive readings of literary texts.

These circumstances suggest the need for historicizing the calls for post-critical modes of reading. The present talk suggests that the medieval *quadriga*, which maps reading over four interconnected levels – literal (historical), allegorical, tropological (aesthetic), and anagogical (ideological) – may help us do so. It goes on to argue that post-critique is marked by a regression to the tropological aspect of the text, and that this circumstance suggests an unwillingness to confront the question of how our individual understanding of the text is interpellated, as it were, by the ideological machinery of the anagogical level, precisely at the moment when that interpellation has become so compelling as to make “free” reading virtually impossible. Thus seen, the post-critical critique of the hermeneutics of suspicion resonates uncannily with Shoshana Zuboff’s recent argument that we are living in the age of surveillance capitalism.

Magnus Ullén is Professor of English and Head of the English Department at Stockholm University. He has a long-standing interest in allegory and allegorical reading, and has also published extensively on pornography and “masturbation as a form of reading.” Two recent publications are “Unfinished Work: Lincoln, Hawthorne, and the Situation of Literature,” *College Literature: A Journal of Critical Literary Studies* 46.4 (2019): 860–887, and “‘The Elevation of Sensitivity Over Truth’: *Political Correctness* and Related Phrases in the *Time Magazine Corpus*” *Applied Linguistics* 40.2 (2019): 265–287 (the latter with Solveig Granath).

Tobias Skiveren, Aarhus University

Postcritique and the Problem of the Lay Reader

For more than a decade, literary scholars have been arguing intensely about the potentials and limits of critical methodologies. Some have discussed the mood of contemporary criticism,

reflecting on the merits and pitfalls of swapping paranoia and pessimism for reparation and hope; others have questioned the discipline's spatial metaphors, urging us to study textual surfaces rather than digging deep and looking beneath the words on the page. In this paper, I want to add to these disputes by exploring the ramifications of a third and less scrutinized topic in this discussion, namely the question of the lay reader. Looking at the ways in which this figure structures central claims on both sides of the debate, I argue that an attachment to "lay reading" not only fuels the current emergence of counter-trends to critique, but also threatens the survival of the postcritical project. On the one hand, this attachment, I claim, helps break down barriers between literary studies and a broader public by reengaging non-professional experiences that have often been found unworthy of academic attention, thereby counterworking an elitist tendency in critical scholarship to regard lay readers – and those who value them – as politically dubious. Yet on the other hand, the attachment to "lay reading" also complicates the formation of alternatives to critique. The methodological innovations springing from these debates, I claim, habitually take lay reading as some sort of methodological ideal, which, in turn, obscures the distinction between academic scholarship and the practices of non-professional readers. The paper is part of a larger piece that will be out in *New Literary History* early next year.

Tobias Skiveren, PhD, Assistant professor at School of Communication and Culture, Aarhus University. He has written several books and articles on new materialism, affect theory, and critical methodologies, often with reference to contemporary Scandinavian literature. His work has appeared in journals like *Criticism* and *Theory, Culture & Society*, and his paper for this conference has been accepted for publication in *New Literary History*.

Nisha Viswanathan, Vellore Institute of Technology, Andhra Pradesh
Un/critical Reading and Literary Community in Roberto Bolaño's Fiction

Anglophone scholarship on Chilean expatriate author Roberto Bolaño focuses almost exclusively on culturally contextualized readings of his work. This study, however, highlights my cultural distance from the context of Bolaño's writings as methodologically integral to my examination of the author's extensive engagement with practices of reading and writing. It draws on Rita Felski's critique of the significance attached in critical practice to historically embedded modes of reading and interpretation, and her contention that historical criticism is often deployed as a means of circumventing questions of readerly "attachments, investments, and vulnerabilities." In deciding against a historico-culturally embedded approach to Bolaño, I am impelled to acknowledge not only my affective engagement with his work, but also the affective undercurrents governing the literary collectives portrayed in Bolaño's oeuvre. Exploring alternate ways of imagining literary community – that is, imagining it not necessarily as a community of readers insofar as "reading" is understood to be synonymous with "critical reading" – this paper challenges a traditional understanding of literary sociality. Bringing Helen Deutsch and Michael Warner's varied approaches to the notion of "uncritical reading" into conversation with Jean-Luc Nancy's idea of "exscription", it attempts to characterize writing and reading as activities that are not circumscribed within a restrictive interpretative model. "Exscription" suggests a process whereby writing stops representing and starts presenting itself to the reader in order to be sensed, and not subsumed. Nancy argues that actual communication, facilitated by the exscription of the writing body and its sense-ible reception through "real" reading, resists interpretive subsumption, bringing reading and writing bodies to the limits of the text. Through its conceptualization of literary engagement

as embodied, this paper delineates the emergence of an alternate textual practice that approaches writing and reading as activities that defy their delimitation within a rational-critical framework.

Nisha Viswanathan holds a Ph.D. from the Indian Institute of Technology Bombay, with a specialization in postcritical literary studies. Her research focuses on contemporary theoretical discourse at the intersection of authorship and critical practice, specifically addressing the crisis in criticism effected by the uncertainty regarding the author. She currently works as Assistant Professor of English at the National Institute of Technology Tiruchirappalli. Her essays have appeared in the edited volumes *Disnarration: The Unsaid Matters* (Orient Blackswan, 2016) and *Facing Our Darkness: Manifestations of Fear, Horror and Terror* (InterDisciplinary Press, 2015; republished by Brill Publishers in 2019).

Staffan Bengtsson, Uppsala University

Reforming the Concept of Critique Through the Practice of Open-Ended Reading

What is noteworthy about the negative reactions to critical reading of recent years is that they have predominantly come from scholars that themselves are at the forefront of critical thinking, having opened up new disciplinary territories. Michael Warner (“Uncritical Thinking”, 2002) is one of the founders of queer theory, Bruno Latour (“Why has Critique Run Out of Steem?”, 2004) took social critique and social constructionism into the laboratories of the natural sciences and Rita Felski (*The Limits of Critique*, 2015) extended critical theory into feminist and postmodern vistas.

These, and other thinkers, share a conviction that critical reading has changed from being something edgy and liberating into something restrictive and predictable. The protesters agree that it is time for change, the question is how? They are torn between the irreversible advance achieved by critique and the need to make room for radically different forms of reading. This has led to unfortunate dichotomies, and few concrete alternatives to critical reading have been offered.

In this paper I will present a both critical and suspicious reading of works by Johann Gottfried Herder, but very different than what is usually referred to by these terms. I will consider how this form of reading can be reparative of our own time’s blindness before historical or cultural difference. My paper aims to present a practical example of postcritique that can open our understanding to alternative ways of reading.

Staffan Bengtsson, Ph.D. in Aesthetics, Uppsala University, 2004. Researcher at Swedish Academy and Department of Literature, Uppsala university, since 2011. Research focus: Swedish, German and French Literature, Theory, Enlightenment and Romanticism.

Reading / Listening

Karl Berglund, Uppsala University

Bestsellers and Bestlisteners: Mapping Book Consumption in the Digital Age

Online streaming services that for a monthly fee offer unlimited access to lots of literary works has seen a rapid expansion in the book trade in recent years. Such platforms challenge

the core of how books are sold – and of how they are consumed. A bestseller in print does not necessarily translate into a “bestlistener”, simply because print books, audiobooks, and e-books are different media that are sold, marketed, and consumed in far from completely overlapping ways. And as audiobooks become increasingly important in the trade, stories are started to being adapted to better suit the audiobook format.

Data from such streaming services also enables new ways for large-scale tracking how readers actually behave when they engage in fictional stories. This paper departs from book consumption data derived from Storytel, the by far largest subscription service in Sweden (with currently >350 000 monthly subscribers), and one of the global actors, with presence in around 20 national book markets. The data used covers all subscribers in Sweden 2005–2019. The main purpose is to see how fiction bestsellers in print in Sweden perform as audiobooks, which in turn will provide important knowledge on contemporary book consumption and reader behaviour. The list of print bestsellers departs from the annual charts compiled by the book trade journal *Svensk Bokhandel* and covers all bestselling fiction in hardback and paperback 2004–2018, in total 285 unique titles.

The paper will address questions including: Which books are both bestsellers and bestlisteners, and which are not? Are there any asymmetries in *when* books are listened to in relation to when they are sold? Which books are to a high degree completed by the listeners, and which ones have a large number of dropouts? How can all of the above be understood in relation to textual and contextual factors such as media specificity, genre, literary prizes, and individual authorships?

Karl Berglund holds a PhD in literature from Uppsala University. His thesis investigates the recent boom in Swedish crime fiction from quantitative perspectives. Since then, he has engaged mainly in computer-aided methods for large-scale literary research, first within the project "From Close Reading to Distant Reading: Digital Humanities and New Forms for Textual Analysis" (2017–2019), and currently as PI and researcher in the cross-disciplinary project “Patterns of Popularity: Towards a Holistic Understanding of Contemporary Bestselling Fiction”, funded by the Swedish Research Council (2020–2023). His main research areas are sociology of literature, distant reading, book history, and readership studies.

Ann Steiner, Lund University

Hybrid reading: Combining Text and Audio for Children

Recent years’ success for audiobook streaming services has raised debates on how books are read and listened to. The book market has seen a rapidly growing production in audiobooks and audio has become the new black. But there is one segment where audiobooks have been continuous production and that is audio for children. Children’s literary audio formats were introduced in Sweden in 1909 on a 78rpm format and has since transformed into a large variety of forms including several that combine the audio with a printed version.

The paper focus on the hybrid books for children that combine text and audio (and sometimes images) in order to discuss the particular combination of listening, looking and reading. Hybrid reading raises issues concerning intermediality, adaption, and the purpose and construction of reading.

The hybrid book is a format that has been around since the 1950s and it challenges ideas on the purpose of reading och listening to audiobooks. The contemporary production is commonly in an Epub3-format combining images, sound, audio and text and thus provides an immersive experience. The paper will discuss the development of the hybrid book for children

with particular attention to present developments and the nature of the reading process of a hybrid book.

Ann Steiner, Associate Professor in Literary studies and Publishing studies, Lund University. My research interests are contemporary book and reading cultures, digitalization of literature as well as national and international book markets. Recent publications include articles “The Global Book” (2018), “Select, Display and Sell” (2018) and “Conservatism in an Innovative Field. Children’s Digital Books in Sweden” (2019) and a new edition of *Litteraturen i mediesamhället* (2019).

Ayoe Quist Henkel, VIA University College & Birgitte Stougaard Pedersen, Aarhus University

Reading Digital Interfaces and Audiobooks – Media Specific Aspects of Immersion and Distraction

The paper will discuss aspects of immersion and distraction related to reading of app- and audio-interfaces. Reading an audiobook means tuning in to an audio story world as well as it enhances the entanglement with the world around you (Koepnick 2019). The meeting between an auditory, orally performed text and a body possibly engaged in other activities, such as running, walking, doing gardening or knitting, creates a multisensory digital reading situation. Reading a literary app includes interacting with a touchscreen in a predefined manner, creating an aesthetics of tactility. Both audio reading and app reading are renegotiating space and time compared to the reading of a printed book and they make us take part in the literary atmospheres in new conditions. The paper will thus outline differences regarding experiences of immersion and distraction as well as time and space in concrete reading practices, pointing to a need for investigating the distribution of these aspects as media specific reading experiences. The argument will be that a reader will be immersed in a story on different conditions whether you read an audiobook, a touchscreen based literary interface or a printed book. Immersion does not necessarily correlate as well as distraction can be part of a reading experience on media sensitive terms.

Birgitte Stougaard Pedersen, Associate professor at Aesthetics and Culture, Aarhus University. Her research interests cover sound, literature, digital culture, digital reading and phenomenological aspects of aesthetic experiences. She has published the book *The Digital Audiobook: New Media, Users, and Experiences* (Routledge 2016). From 2018-2021 she is leading the collaborative research project Reading between Media – Multisensorial Reading in a Digital Age. Founding editor of the online journal *SoundEffects - Interdisciplinary Journal of Sound and Sound Experience*.

Ayoe Quist Henkel is associate professor at VIA University College and PhD from Centre for Children’s Literature and Media, Department of Communication and Culture, Aarhus University, Denmark. She is an author and editor of articles and books on children’s literature. Most recently an article in *Children’s Literature in Education* on the Materiality of literary apps and in *Lesen X.0. Rezeptionsprozesse in der digitale Gegenwart* on digital reading.

Sara Tanderup Linkis, Lund University & Julia Pennlert, University of Borås
Reading Patterns: Analyzing the Usage of Born-Audio Literary Narratives

The increasing popularity of digital audiobooks significantly affects contemporary reading culture. As noted by Birgitte Stougaard Pedersen and Iben Have (2015), digital audiobooks make it possible to consume literature anywhere and always, through a smartphone and earphones. The audiobook thus fits well into modern everyday life, and digital audiobooks make up one of the fastest growing fields in contemporary publishing. The paper discusses how this development affects modes and concepts of reading while also making it possible to study reading patterns and processes in new ways. We complicate an established idea of audiobooks as promoting more distracted or passive reading than print books, drawing on theories by Lutz Koepnick, and Matthew Rubery. In this context, we also address the concept of distant reading and computer-assisted methods which have been discussed within Digital Humanities. Specifically, we focus on the usage of born-audio texts: that is, literary narratives produced specifically for audio consumption. Focusing on this emerging genre makes it possible to study the influence of the audiobook format on literary texts: their structure and language, as well as on listening patterns: how readers typically listen, for how long, and when they stop listening etc. Thus, we combine the theoretical discussion of audiobook consumption with quantitative analysis of data provided by the audiobook subscription service Storytel on the usage of born-audio narratives. This allows us to examine the effects of the born-audio format on modes of reading, or listening, while we also contribute to the ongoing exploration of how digital methods can be used to study literary consumption.

Sara Tanderup Linkis, PhD in Comparative Literature (Aarhus University), is a postdoc at Lund University, working on the project “Reading on the Move” on audiobook consumption. She has published various articles on audiobooks, intermedial literature, reading cultures and transmediality in such journals as *Narrative*, *Orbis Litterarum* and *Paradoxa* and her book *Intermediality, Memory, and Literature* was published by Routledge in 2019.

Julia Pennlert is PhD in Comparative Literature (University of Umeå) and lecturer in library and information science at the University of Borås, with focus on reading and reading promotion activities. Her research interest covers reading in the contemporary media landscape, digital literature and digital humanities. She is also the editor of a research-anthology on Digital Humanities in Swedish. (2017).

Reading Across Languages

Olga Engfelt, Åbo Academy

Tito Colliander’s Writing Across as an Epistemological Bridge between West and East

Based on Tito Colliander’s texts as an epistemological bridge between the West and the East, between different languages and experiences, I show how Colliander’s multilingualism and migration experience create a cross-border perspective characteristic of Colliander’s writing. The cross-border nature of Colliander’s images materializes on different levels – the geographical, the historical, the psychological. Colliander’s writing across requires reading across based on the paradigm shift. I mean that Colliander’s texts can be read just in the wide theological and art historical contexts. It is also the comparative reading that becomes the key to understanding Colliander’s both writing and human experience.

Olga Engfelt, postdoctoral researcher in Åbo Academy. My project is about Tito Colliander's writing in the Russian religious and literary context. The focus of my doctoral dissertation, which I have done on 1 December 2018, is the literary dialogue between Oscar Parland and the Russian literary tradition. Previously, I have been a researcher, university lecturer and writer in Russia. Among my publications I can mention *The Poetics of Childhood. Oscar Parland's trilogy in the Russian literary context*, Åbo Akademi publishing house, 2018 (published monograph); "Voices of Angels, Chopin and the murmuring water. Music as a theme and a composition principle in Oscar Parland's writing", in *Expressions and impressions of modernity. Literary studies dedicated to professor Claes Ahlund (Modernitetens uttryck och avtryck. Litteraturvetenskapliga studier tillägnade professor Claes Ahlund)* ed. Anna Möller-Sibelius & Freja Rudels, Åbo 2017; "Mechanisms of the literary dialogue. Parland's trilogy in the Russian literary discourse", in *Finnish Journal (Finsk Tidskrift)*, 1/2018.

Julie Hansen, Uppsala University

Reading Tolstoy's *War and Peace* Multilingually

This paper re-examines Lev Tolstoy's novel *Voina i mir (War and Peace)* in light of recent research in the field of multilingual literary studies. This Russian novel contains numerous passages, phrases and words in French. Tolstoy's extensive use of the French language in a Russian novel puzzled many of his contemporary critics; it has also tended to be less visible in translations into other languages. Applying Formalist principles and Thomas O. Beebee's concept of transmesis, I propose a multilingual reading of this canonical novel. The analysis focuses on selected passages in which multiple languages are at play, showing how they draw the reader's attention to language as a medium through depictions of code-switching and multilingual situations; metalinguistic commentary; biscriptuality; and code-mixing on the level of the text.

Julie Hansen is Associate Professor of Slavic Languages at the Department of Modern Languages at Uppsala University. In addition to several articles on literary multilingualism and translation, she is co-editor of the volume *Transcultural Identities in Contemporary Literature* (Rodopi 2013) and the special issues "Contexts of Russian Literary Translation" of (*Translation and Interpreting Studies*, 2016), "Translingualism and Transculturality in Russian Contexts of Translation" (*Translation Studies* 2018).

Julia Tidigs, Society of Swedish Literature in Finland/University of Helsinki

"She speaks four languages and daddy says she lies." Multilingualism, power and reading strategies in Adrian Perera's *Mamma*

In my paper, I address questions of multilingualism and reading strategies through a discussion of the novel *Mamma* (2019, 'Mummy') by Finland-Swedish writer Adrian Perera (b. 1986).

Mamma is linguistically striking in several ways. Most notably, its dialogue is consistently quadrilingual, with Swedish, English, Finnish, and transliterated Sinhala. The Swedish of the dialogue also invokes many distinctly Finland-Swedish features. Moreover,

the novel frequently features “incorrect” language use, prompting a critical examination of language norms.

The novel’s linguistic variation in itself invokes questions of reading strategies, partial fluency and comprehension. Interestingly, Perera’s text also actively draws attention to the dynamics of reading, comprehension and interpretation in at least two ways. Firstly, Perera makes innovative use of footnotes that prompt the critical reflection upon notions of language skills, truth and power. Secondly, the extensive – and, in a Finland-Swedish publishing context, unusual – glossary that is provided in an appendix simultaneously domesticates the novel’s multilingualism in a direction quite opposite to the discourse on language and power in the novel and disrupts the notion of transparent communication through its insistence on translating *Swedish* elements for its Swedish readers.

My paper explores the linguistic heterogeneity of *Mamma* in terms of reading in the following ways: by intersecting the thematic treatment of language with the multilingualism of the text; by exploring the reading challenge that the novel’s multilingualism, footnotes and glossary pose for its different readers; and by critically examining the language politics of the glossary in terms of publishing strategy and desirable readership(s).

Julia Tidigs is a post-doctoral researcher at the Society of Swedish Literature in Finland (SLS) and University of Helsinki. She has published extensively on literary multilingualism and her most recent publications include articles on multilingualism, translation and music (in *Contemporary Nordic Literature & Spatiality*, Palgrave 2020), multilingualism and readerly labour (in *The Aesthetics and Politics of Linguistic Borders*, Routledge 2020), and accent as bodily inscription (in *Multilingualität und Mehr-Sprachlichkeit in der Gegenwartsliteratur*, Rombach 2019). Her current research project “Accents of Contemporary Literature” explores the notion of ‘broken language’ as textual feature, theme and poetic method in Swedish and Finland-Swedish literature.

Session 2: 10:30-11:30

Critique / Postcritique II

Stefan Kjerkegaard, Aarhus University

Knausgaard Reading Blanchot: Some Reflections on Postcritical Reading

In volume 5 of the Norwegian author Karl Ove Knausgaard’s vast novel *My Struggle*, which mostly focuses on how the young, ambitious protagonist, when he was studying literature in Bergen (Norway), tries to become an author, we also find sections about how to read. During the story, Karl Ove is fascinated by his intellectual friend Espen, who without distress and seemingly unpretentious engages with literature. But the two characters seemingly read literature and literary theory very differently. In my paper I will focus specifically on how the reading of an essay by Maurice Blanchot affects Karl Ove and more generally on how one aspect of postcritical reading can be studied by observing how characters in novels or other literary texts in fact read.

Stefan Kjerkegaard, Associate Professor and Head of the Scandinavian Department, Aarhus University, Denmark. His research interests and teaching span a wide range of topics from how new literature deals with mediatized cultural context to autobiographical novels and

poems and autofiction. He has published widely in the field of modern literary theory, interaction between literature and media, and narratology in leading Scandinavian Journals and written three books in Danish. His most recent works in English include “In The Waiting Room: Narrative in the Autobiographical Lyric Poem, Or Beginning to Think about Lyric Poetry with Narratology” in *Narrative* 22/2, 2014, “Getting People Right. Getting Fiction Right: Self-Fashioning, Fictionality, and Ethics in the Roth Books” in *Journal of Narrative Theory*, 46/1, 2016 and “Lyric Poetry as anti-mimetic bridging in Narratives and Motion Pictures. A Case Study of The Affective Response to Christopher Nolan’s *Interstellar* (2014).” in Robyn Warhol (ed. et al) *The Edinburgh Companion to Narrative Theory*. Edinburgh UP 2018.

Dan Ringgaard, Aarhus University

Writers’ Readings

One of the many fields within which reading has been re-theorized in recent years is that of postcritique (Felski, Moi, Love, Macé, Hungerford). Post critics directs their criticism towards what they regard as the hegemonic hermeneutics of suspicion in an effort to expand or somehow loosen what we might term the space of academic reading and shortening the gap between literature studies and the general use of literature. The alternatives to critical reading suggested by leading theorist Rita Felski goes in the direction of concepts such as mood, attachment, attunement and identification, all to some extent framed by ANT-theory. The reader in this framework tends to be a general reader that makes use of literature in other ways than the presumed overly suspicious academic reader. In my presentation I will point to a group of non-academic but highly skilled and critical readers, that is not mentioned in post critique, namely writers. Without drawing hard lines between writers as readers and other readers, for instance academic readers, the study of writers’ readings has the potential to expand the afore mentioned space of reading. Taking my cue from a number of contemporary Scandinavian writer’s readings I will sketch out a non-comprehensive typology of readings that all goes to the limits of what we as academics or otherwise might accept as readings.

Dan Ringgaard is a Professor of Scandinavian Literature, Aarhus University. Research in poetry, place, climate, literary history and creative writing. Published 22 monographs and anthologies among them *Nordic Literature: A Comparative History* and *Årsværk: en kritikeres dagbog*, both 2017.

Kornelije Kvas, University of Belgrade

Critical Reading and the Logic of Comparative Literature

The paper presents a methodology of interpretation of a literary text based on the logic of comparative literature. The sense of the text is the result of the intersection and cooperation of at least five factors: the meaning of the text for the historical author, the meaning that the text had for the historical reader, the meaning the text has per se, the meaning derived from the interaction of the interpreted text with other texts, and the meaning the text has for today’s reader. The first two factors are based on possession of literary historical (contextual) knowledge, third on the knowledge of stylistics and rhetoric as well as narrative and authorial strategies, the fourth implies literary competence as a precondition for intertextual reading,

while the fifth is related to the current social moment and practices of reading. The fifth factor is particularly significant because it unites all factors and arises in response to the question: Why is the text I am reading relevant to me today? In this way, by application of synchronic and diachronic methods of reading, an acceptable critical reading of a literary work is achieved. The paper aims to explain the functioning of all five factors through the examples of interpretation of a literary text.

Kornelije Kvas is a Full Professor of Comparative Literature and Literary Theory at the University of Belgrade, Serbia. His research interests include the critical theory, theory of literature, romanticism and realism in literature, theories of interpretation, intertextuality. He has participated in many international conferences, published more than fifty scholarly articles and four monographs, the latest of which is *The Boundaries of Realism in World Literature* (Lexington Books, 2019).

Charlotta Elmgren, Stockholm University

Thinking (with) Examples: Autofiction and Analogical Reading

In *Summer* (2018), Karl-Ove Knausgård considers how “life’s irony is that it is made up of two parts, one part in which one isn’t able to think, only to act, and another part in which one is able to think, but not to act.” His reflection echoes Hannah Arendt’s famous distinction between (solitary) thinking and the (plural) world of action; the former requiring withdrawal from the necessary being-together of the latter. Knausgård’s lament notwithstanding, writing—not least autofictive writing such as his own—can, despite its apparently introspective qualities, be seen to circumvent the impossibility of thinking together, in how it sets off waves of interlinked thinking-in-potential via actual words on the page. This paper considers how autofiction—to the extent that it explicitly stages, and thus invites its readers to contemplate, particular experiences of thinking—opens up new ways to catch sight of how thinking might travel analogically from person to person. Drawing on Giorgio Agamben’s meditations on community, the paper asks what literary critical conversations might gain by considering reading not in terms of interpretation, understanding, or classification, but in terms of the analogical movement of thought from singularity to singularity.

Charlotta Elmgren is a postdoctoral researcher at the Department of English at Stockholm University. She has published essays on Coetzee and education and is the author of *J.M. Coetzee’s Poetics of the Child: Arendt, Agamben, and the (Ir)responsibilities of Literary Creation* (Bloomsbury 2020). Her research interests lie in the intersection between literature and philosophy, and she is currently working on a monograph project on ethics and ontologies of potentiality in contemporary autofiction.

Interfaces of Reading and Social Media

Tanya O’Reilly, Stockholm University

Finding “golden nuggets” in the fast-flowing streams and collected pools of a Twitter Journal Club

Current research indicates that social media offer new literacy practices which are increasingly being adopted by academic scholars in their teaching, learning and professional development. Such web technologies, however, have also been criticized for contributing to information overload and fast-time activities, leaving no time for scholarly contemplation.

This study explored a new literacy practice on the social media network service, Twitter. The central aim was to gain insight into how scholars in a Twitter Journal Club (TJC) engage with academic journal articles. To achieve this aim, particular attention was paid to (1) how the synchronous aspect of reading collaboratively affected engagement with the text and its content; and (2) how participants dealt with task-switching between simultaneously reading and interacting with others during monthly, online synchronous meetings.

Through a rapid, virtual ethnographic approach, data was collected over a three-month period through participant observation, documentation analysis and unstructured and semi-structured interviews with seven active scholars in the TJC. A thematic analysis of the data was undertaken through open and axial coding. The findings reveal that although the TJC meeting is a fast-paced activity and the scholars' main focus is not on the actual article, the text is used as a catalyst for conversing about and connecting theories to participants' own and other members' ideas and experiences, which affords aspects of contemplative and deep learning.

These findings offer insights into new, digital and scholarly literacy practices on Twitter, adding to the meagre but emerging qualitative research in the field.

Tanya O'Reilly is a doctoral student at the Department of Education, Stockholm University. She is an experienced English teacher with a background in applied linguistics. After specialising in digital education for higher education, she embarked on her PhD journey and is presently working on a thesis exploring assessment in the digital environment in higher education.

Gabriella Daróczi, Eötvös Loránd University & Emőke Varga, University of Szeged
The Interactive (Tale)Book in the Process of Education – Experiences from a Survey

It is our conviction that, from a communication point of view, the interactive book does not replace, but rather updates, extends and modernizes its printed "origin". In our conference presentation, we would like to present a survey with 297 children aged 8-12. The purpose of the survey was on one hand to examine the role and the use of interactive digital literature in primary school during Hungarian language and literature classes. On the other hand it was to demonstrate the developmental impact of the digital narrative on the narrative and digital sub-capabilities (eg. collection, use, and storage of information).

The duration of the empirical research phase was September-November 2019. The basis of the hypothesis test was the comparison of similarities and differences of the two types of texts (quasi-monomedial, printed book and the innovative hybrid interactive book) reception. The basis of the comparison were digital literary narratives belonging to the framework curriculum of the subject of Hungarian language and literature. Student responses, reactions and solutions were collected in the various task situations of the literary word processing class, in a controlled group study environment: half of the class worked with printed texts and the other half worked with digital books. The measurement was made with synchronous data recording.

In our conference presentation, we would like to present the results of the comparison of interactive book and printed book knowledge processing, as well as how the interactive books included in the study were developed and new research-controlled versions were improved.

Emőke Varga is the head of the Faculty of Primary and Preschool Education of the University of Szeged. Her research fields include picture theories, illustration of children's books; picture/text relationships. **Gabriella Daroczi** is senior lecturer at Eötvös Loránd University Faculty of Primary and Preschool Education, Department of Hungarian Language and Literature. Her research fields are children literature, aesthetic aspects of literary reception; interactive book's aesthetic aspects.

Danai Tselenti, University of Athens

Remediating reading through Bookstagram

During the last few years, #bookstagram is becoming an ever-increasing trend, attracting substantial numbers of Instagram users. Bookstagram accounts are thematic in character and contain feeds focusing on book-related content, which ranges from book photography to book reviews, and even promotional posts. Despite the growing research interest in online reading communities, the body of work that explores the bookstagram phenomenon is notably scarce. In an attempt to fill the literature gap, this paper presents an ongoing research on 25 Greek bookstagram public accounts identified through searches of popular book-related hashtags (#diavazo, #instavivlio, etc.) and followed during a period of one month. The study is conducted in the form of a qualitative content and thematic analysis and involves the detailed examination of visual content, captions, followers' comments, use of hashtags, as well as post engagement. Preliminary results identify the different ways in which bookstagrammers stage the scenes of book reading as unique imageries, inscribable into an "aesthetic of bookishness" and blended with particular kinds of "design photo aesthetics". The study indicates that bookstagram remediates print-based reading practices into new contexts of social visibility, whereby content interpretation is de-emphasized in favor of the visualization of the aesthetic experience and materiality of reading. In this respect, it is argued that bookstagram could be considered as constituting a particular genre of (post) digital "lectoral art", which construes distinctive online phenomenologies of the "bookish design-object" and is grounded in the enmeshment of the sensory and affective qualities of print-based reading with the affordances provided by the Instagram application.

Danai Tselenti holds a PhD in Sociology from the University of Athens (2015). Her dissertation focused on the interrelation between collective reading practices, genre and gender by providing a detailed account of the diverse reading practices and participatory modalities developed within a gender mixed, face-to-face crime fiction book club in Athens. The study offered new insights on reading communities, by introducing concepts from the "paradigm of the gift" into the analytical repertoire of reading studies. Her work has been published in special issues and a journal. Her research interests lie in the areas of reading studies, audience reception studies, cultural studies, economic sociology, gender studies and media studies.

Reading Across Transnational and Intercultural Boundaries

Ayşegül Turan, İstanbul Kültür University

Exile or Citizen of the World: Transnationalism in Nuruddin Farah's *Links* and Orhan Pamuk's *Snow*

Transnational literary studies, while maintaining its focus on the new sites of cultural identification and representation born out of the global world order, finds itself revisiting the idea of the nation to comprehend the prevalence and reconceptualization of national identity and belonging in a period marked by fluidity, mobility, and displacement. Nuruddin Farah's *Links* and Orhan Pamuk's *Snow* turn their gaze to the nation and its current state of crisis in an attempt to elaborate on the underlying dynamics of national identity and its transformation in a transnational context. In *Links* and *Snow*, this conceptual framework of revisiting the nation finds a rather literal counterpart with the protagonists coming back to their home countries after a period of exile. While these novels portray the nation's predicament of confronting the internal tensions that fracture the sense of collective belonging, thus positioning their narratives within a specific national space, their utilization of an exilic perspective as a mediator between the nation and its outside, as well as their rich intertextual allusions, move these narratives beyond their immediate national contexts, asserting their claims to be recognized as part of the larger world literary scene. In this paper, I will focus on the writers' and novels' claims for transnationalism through their thematic focus that opens these narratives to other temporal and geographical contexts within the broader framework of world literary studies. In doing so, I also aim to examine reading practices prevalent in comparative literary studies, and discuss their potential for new forms of comparison.

Ayşegül Turan is an Assistant Professor of English Literature at İstanbul Kültür University. Her research interests include Anglophone postcolonial literatures, Middle Eastern literatures, narrative theory, cultural studies, and film studies. Her recent publications include "Spaces of Memory and Memories of Space in Alaa al-Aswany's *The Yacoubian Building* and Elif Shafak's *The Flea Palace*" (*Neohelicon*, December 2019) and "Recovering (from) the Past in V.S. Naipaul's *The Mimic Men*" (*METAFOR: The Boğaziçi University Journal of Literary Studies*, Winter 2017).

Jobst Welge, Leipzig University

Intercultural Reading, Modernist Primitivism, and Alfred Döblin's *Epic of the Amazon*

In the interwar period some European authors have used images and traditions of South America, the tropics, and the Amazon region to interrogate the values of "European" modes of temporality and rationality. In my contribution I would like to ask how Alfred Döblin, in his Amazonas-trilogy (1935-37), written during the specific conditions of exile, proposes a version of epic narrative that incorporates and proposes various practices of intercultural and post-colonial reading. As a partly historical novel concerned with colonial history the work draws on Döblin's extensive reading of ethnographic books in the Parisian Bibliothèque nationale. For example, central sources for the representation of Indianist myths are the writings of the German anthropologist Theodor Koch-Grünberg (1872-1924), which are also re-elaborated in Mario de Andrade's Brazilian modernist classic *Macunaíma* (1928). First, I want to trace the uses of intercultural reading and translation involved in the appropriation of

ethnographic sources (including the models of reading/translation implied by ethnography itself). Secondly, I want to ask how the modernist primitivism of Döblin (and Andrade) suggests alternative temporalities within modernity – not merely by reading/representing the other, but by eliciting specific reading practices that make the reader identify with, or to recognize himself/herself within the supposed immediacy of the “primitive” mind. Finally, I would like to ask how the practice of intercultural reading and the topicality of exile/migration anticipate contemporary concerns of comparative criticism: how is reading affected by locality? And what is gained by reading Amazonian texts across temporal, national, and disciplinary boundaries?

Jobst Welge is professor for Romance Literatures at the University of Leipzig, and have variously worked on the theory and history of the novel. My proposal is part of my ongoing research project on “Amazonian Imaginations: Space, Time, and the Nature/Novel of Modernity.”

Kadence Leung, University College London

Beyond classification – Questioning national, linguistic and sexual borders in Valerii Pereleshin’s translation and poetry

My paper presents a unique case of migration and multilingualism, resulting in a type of reading that resists traditional disciplinary categorization. The multicultural experience of Valerii Pereleshin (1913-1992), who was born in Russia, grew up in China and (re)migrated to Brazil, enables a kind of literary production that supersedes national, linguistic and sexual boundaries. Not only is it inadequate to categorize his works as Russian, Chinese, Brazilian literature, Russian gay literature or Russian émigré literature, his translations and poetry call into question conceptualizations of national literature, migration literature, translation and LGBT writing. In this presentation I will pay attention to his queer translation of Chinese classical literature, as well as his book of poetry *Ariel*, a fantasy and treatise on homosexuality, which cannot be read without examining his translation of Shakespeare’s *Sonnets* and Fernando Pessoa’s *Antinous*.

In the presentation I will also discuss scholarly attempts to re-establish borders, “containing” his artistic production by defining the scope of study – some, turning only to his works written in China, insist on calling them Chinese literature, written in Russian language; others relate his homosexual writing to a Brazilian setting, neglecting his works as a manifestation of multiculturalism and multilingualism. Equally intriguing is the condition in which his works are read and circulated – as the “lost” and forgotten legacy of Russian emigration – which simultaneously silences his sexual otherness.

Kadence Leung is a PhD candidate at the School of Slavonic and East European Studies at University College London. Her research interests include Russian émigré literature, Russian gay literature, World literature, Queer translation and Autofiction/Self-writing.

Session 3: 13:00-14:00

Critique / Postcritique III

Anders Pettersson, Umeå University

The Reading of Literature: What It Is and What It Is Not

I will argue that literature is written to be read and experienced. Literature is not written for the purpose of being made the object of critical interpretation or textual analysis. This may seem self-evident but is obscured, in literary studies, by the deeply rooted idea that literary criticism is a reading of literature. It is commonly believed – wrongly, to my mind – that what literary critics do is to read, just like ordinary readers do, only better and more professionally than lay people. This misperception stands in the way of a proper understanding of what the reading of literature is about (namely, experiencing literary texts), and what literary criticism is about (namely, formulating perceptions of, or insights about, literary texts). Portraying the reading of literature for the literary experience as a kind of amateur literary criticism seriously distorts the understanding of the art of literature. Conversely, the idea that literary criticism is a form of reading, not a probing of questions related to literary texts – a probing important in its own right – leads to neglect of method and futile competition about the right way of reading literature.

I will use Jane Austen's *Emma* as a literary example and will refer to, and discuss, the views of some literary critics or literary aestheticians, particularly remarks by Peter Lamarque in his *Philosophy of Literature* (2009) and by Toril Moi in her *Revolution of the Ordinary* (2017).

Anders Pettersson is an Emeritus Professor of Swedish and Comparative Literature at Umeå University, Sweden, and a former Vice-President of the International Comparative Literature Association. He has published twelve books, including *The Idea of a Text and the Nature of Textual Meaning* (John Benjamins, 2017); *The Concept of Literary Application: Readers' Analogies from Text to Life* (Palgrave, 2012), and *Notions of Literature across Times and Cultures* (De Gruyter, 2006; editor).

Joakim Wrethed, Stockholm University

This paper is not about Michel Houllebecq or Tom McCarthy. It is about the reading of literature

The humanities has often been exposed to external critique due to its allegedly dubious epistemological foundations (c.f. Alan Sokal, or more recently, Lindsay, Pluckrose, and Boghossian). This especially applies to literary studies, since the objects of study – and the scholars' available conceptual tools to examine these objects – consist mostly of rhetorics. Within this field, it can never be the question of theories built on repeatable empirical experiments that remain valid until shown to be otherwise. The ontology of literary studies is a vast hermeneutic debate in which no concepts stand entirely clear of deconstruction or complete elimination. Obviously, this eradication can be achieved by the use of rhetorical force only. Moreover, the *telos* of the activity of literary studies is rather obscure. However, at the centre of all there must be acts of reading in some or other form. In our contemporary world of digitalisation, acceleration, multi-tasking and lack of deep attention (Hayles), the practice of reading literary works—especially longer pieces—becomes automatically problematised from within the emerging culture. Why put in such an effort when narratives can be consumed faster through other media with considerably less exertion of energy (and waste of time)? The central argument of this paper is that it is useless to try to come up with

rational and empirically resilient support for the importance of reading literature, either inside or outside educational contexts. There is no use in trying to argue that the brain can be shown to be positively stimulated in empirically confirmed ways. If choosing that path, we would already be in the disenchanting world of the natural sciences—a realm meticulously scrutinised in the works of Michel Houellebecq and Tom McCarthy. The arguments for the reading of literature can only be forwarded rhetorically and metaphysically and it is futile to lament this state of affairs.

Joakim Wrethed, Associate Professor, Department of English, Stockholm University. Wrethed has published articles on John Banville, John Williams, Tom McCarthy, Mark Z. Danielewski and Hugo von Hofmannsthal (among others).

Jarkko Toikkanen, University of Oulu

Intermedial Experience and the New Philology

People become aware of the world by way of experience, and experiences, either everyday or exceptional, are specific to the medium used in producing the experience. When something is experienced through the senses, in literature or another way of presenting, the *intermedial experience* is defined by its medium – what did you see, hear, or feel on reading, watching, or listening? The experience is a fact, irrespective of the sensory perception being based on something real or imagined – what did you think you saw, heard, or felt on reading, watching, or listening?

The concept of intermedial experience provides the basis for a methodology of reading called the new philology. Traditionally, philology has denoted the study of the historical development of language, the structural and semantic relations between languages, and the formal properties of linguistic texts combined with their meanings. Texts have been understood as entities constituted in writing, speech, gestures, and images experienced in different ways and interpreted according to genre and sociocultural convention. The new philologist – v2.0 – readily ventures beyond words, into other ways of presenting, to close read the function and effects of sensory perceptions produced by linguistic presentations that give rise to new forms of intermedial experience in language, literature, and culture.

With the rhetorical tools to join philology with media theory and research, I have developed a new way of modelling media and mediality that determines how the intermedial experience of digital or non-digital environments can be conceptualized. Examples will be compared between social media and literature.

Jarkko Toikkanen is Senior Lecturer in English at the University of Oulu, Finland, and Adjunct Professor at Tampere University, Finland. His research is focused on the concept of intermedial experience, or how experiencing literature and other media produces sensory perceptions, both imagined and non-imagined, through medium-specific ways of presenting that mediate the conceptual abstractions of language and culture. This three-tier model of mediality is a work in progress. Toikkanen has published articles on Wordsworth and Poe, among others, the monograph *The Intermedial Experience of Horror: Suspended Failures* (Palgrave Macmillan, 2013), and two co-edited anthologies including *The Grotesque and the Unnatural* (Cambria Press, 2011).

Reading beyond the Text: Image, Sound, Signs

Antonia Hofstätter, Stockholm University

Adorno on the Record: The Utopian Promise of Phonographic Reading

The starting point for my reflections is Adorno's short piece on the phonograph record, which aims at unlocking the aesthetic meaning of the record as *form* by tracing, as he puts it, 'the contours of its thingness [*Dinglichkeit*]'. The dialectic of reification in which the record is entangled – where the act of petrification of music into a thing must also be understood as the condition of possibility for the remembrance and rescuing of its 'fleeting' and 'transient' life – points for Adorno toward a kinship between music and writing. Indeed, he finds in the material form of the record, in which music becomes legible in the unique script of the record groove, an anticipation of 'the final language of all humans after Babel'. Influenced by Benjamin's reading of Johann Wilhelm Ritter's reflections on writing as equiprimordial to speech – in turn inspired by Chladni's sound figures – Adorno's piece on the record transposes a romantic motive of the legibility of nature into the bourgeois living room of the 1930s and its 'herbari[a] of artificial life'.

Reflecting on the utopian promise of phonographic writing, I seek to shed light on Adorno's utopia of reading and writing and on its entwinement with a dialectic of remembrance. In the final part of this paper, I will show how Adorno's thoughts on the phonographic medium raise some critical questions about the role of reading in our digital age.

Antonia Hofstätter is a teaching fellow in German studies at the University of Warwick. She completed her PhD in 2017 with a thesis on T. W. Adorno's aesthetics at the University of Brighton. She has recently contributed to *Understanding Adorno, Understanding Modernism* (Bloomsbury, 2020), *The "Aging" of Adorno's Aesthetic Theory* (Mimesis, 2021), and *Theodor W. Adorno: Ästhetische Theorie* (De Gruyter, 2021). Together with Daniel Steuer, she is the editor of a forthcoming edited collection on *Adorno's Rhinoceros: Art, Nature, Critique* (Bloomsbury, 2021).

Johan Klingborg, Stockholm University

Post-Media Literature: The Small-Gauge Film and the Literary 'Modernist Film Scenario'

This paper will explore the so-called modernist film scenario, a marginal yet curious genre of Swedish literature that has been largely overlooked by previous scholars. Despite their classification, the film scenarios—written around 1930 by authors such as Erik Ask Lund and Artur Lundkvist—were not intended to be adapted for the screen. Rather, these texts – short non-narrative prose pieces consisting of seemingly incoherent glimpses of the modern metropolis – remediated the film medium in search for a new literary form. While the explicit influence for these works came from the Parisian avant-garde, the paper will argue that a crucial media-historical condition for this literary practice was the emergence of the small-gauge film. The portability of new small-gauge formats such as 9.5- and 16-mm film and their attached camera and projection equipment enabled production of spontaneous and haphazard amateur films from the general public. In this sense, the small-gauge film can be regarded as a partial realization of what Félix Guattari calls a post-media age, a visionary and pluralistic media ecology enabling representations beyond the practices of mass media. This post-media

quality of amateur film production was transferred to contemporary literary experiments such as the film scenario. Not only do the film scenarios display formal kinship with amateur films; their unconventional typesetting also make them manifestations of a type of mobile literary materiality. Ultimately, these works challenge the boundaries of prose literature and defamiliarize the interface of the printed book, forcing the reader to reflect on the act of reading as such.

Johan Klingborg is a PhD candidate in Comparative Literature at the Department of Culture and Aesthetics, Stockholm University. His research interests include literary modernism and media archaeology. In his dissertation, he examines the widespread remediation of film in Swedish modernist literature around 1930.

Mette Biil Sørensen, Freie Universität Berlin

Material Translation

The rise of the e-book and other digital media has led to a growing interest in the materiality of literature. In addition to considering the linguistic content of books, literary scholars are now turning their attention to the influence of the so-called *bibliographical codes* (McGann 1991) on reading, e.g. layout, format, typography or visual art, thereby challenging dominant assumptions about what literary works are and how they should be studied.

Despite this, the research field of translation studies continually focuses primarily on linguistic issues of translation processes. In central contributions, such as Lawrence Venuti's *The Translation Studies Reader* (2012), the transfer of literary materiality is conspicuous by its absence. However, not only the linguistic signs need to find an equivalent when translated. The book's material form undergoes a transformation as well, which I propose to term *material translation*. Not all publishers and translators seem to recognize the complexity of this process, resulting in great material variations among the different translated versions. When reading across the national boundaries, however, it can be shown, how different material versions of a work influence the ways, in which it can be read.

In my paper, I will investigate various *material translations* of W. G. Sebald's and Jonathan Safran Foer's photo-texts. Through a comparative analysis of different translated versions with the originals, I will show the impact of the changes in materiality on their meaning-making. Finally, I will discuss the term *material translation* as a theoretical framework, within which thereading of literary translations can be revolutionized.

Mette Biil Sørensen is a PhD fellow at Friedrich Schlegel Graduiertenschule, Freie Universität Berlin, holder of a PhD grant from the Heinrich-Böll-Stiftung and associated with the research centre Literature Between Media at Aarhus University. She is working on her dissertation on the material translation of photo-texts.

The Worlding of Reading

Stefan Helgesson, Stockholm University

Histories of Postcolonial Reading

Taking essays in the 1960s by Antonio Candido (Brazil), Lewis Nkosi (South Africa) and Leopold Senghor (Senegal) as its primary sources, this paper will argue that literary criticism can be understood as a record not just of evaluation or ideological positioning, but of shifting regimes of reading. Criticism participates, in other words, in policing the boundaries of the legible. These boundaries are never impermeable, and strong instances of criticism will typically challenge prior agreements as to what should be included within the purview of literary discourse. Arguably, however, it is only in hindsight that the “unread” – upon which the “read” is premised – can become visible. In the precarious institutional conditions of the postcolony, this situation is further aggravated by the double bind of ensuring the acceptance of critical practice *at all* (*vis-à-vis* international and local readerships alike) and the imperative to address previously ignored bodies of writing and verbal art. By tracing the rhetorical logic of this double bind, this paper will also argue that through such an historical approach to reading, a more differentiated and grounded conception of world literature can emerge.

Stefan Helgesson is professor of English literary studies at Stockholm University. He is the co-editor (with Pieter Vermeulen) of *Institutions of World Literature* (Routledge 2016) and co-author (with Mads Rosendahl Thomsen) of *Literature and the World* (Routledge 2020). He currently leads the research programme “Cosmopolitan and Vernacular Dynamics in World Literatures”, funded until 2021 by Riksbankens Jubileumsfond.

Adnan Mahmutovic, Stockholm University

Marvel vs. World

The paper is an attempt to examine the notion of “world” in the field of World Literature through an in-depth dialogue with Eric Hayot’s *On Literary Worlds*. I will show how we can, and need to, talk about comics as world literature, and, furthermore, that we need to use the medium of comics to actually try and say something about the notions of the “world” and “literature.” Primarily, this analysis arises from the idea that the consumption of comics, as a medium that is often seen as literature, and in particular globally popular comics, “activates the world-concept.” As such, then, this is an attempt to establish a different kind of (intermedial) thinking that will utilize potentialities of different fields to rethink how we read popular culture and what strategies of reading across discipline can be established.

Adnan Mahmutovic is Associate Professor of English Literature at Stockholm University. Major publications include: *Ways of Being Free* (Rodopi 2012), *The Craft of Editing* (Routledge 2018), *Visions of the Future in Comics* (McFarland 2017), *How to Fare Well and Stay Fair* (Salt 2012), *Thinner than a Hair* (Cinnamon Press 2010).

Paula Uimonen, Stockholm University

Anthropological Readings of Literary Gendering in Aesthetic Worldmaking

While world literature scholars oscillate between close and distant readings, anthropologists engage in contextual readings, foregrounding the cultural specificities of literary texts. Oftentimes literature is approached as ethnography, read for cultural insights into different social worlds, a method that has been critiqued for its failure to capture the cultural imaginaries of literary fiction. This paper argues that cross breeding anthropology with world literature offers methodological advances for scholarly reading. It uses literary gendering as an example of how a combination of anthropological and world literary readings can offer a more refined understanding of aesthetic worldmaking.

The discussion on aesthetic worldmaking focuses on a comparison of Chinua Achebe's *Things Fall Apart* (1958) and Flora Nwapa's *Efuru* (1966). These pioneering works were written by authors who are considered to be the Father and Mother of modern African literature respectively. Both novels focus on social change in late colonial Igbo society, with rather different literary representations of gender. This paper uses the concept literary gendering to probe the cultural intricacies of aesthetic worldmaking in these novels, thus exploring transdisciplinary methodologies of world literary reading.

Paula Uimonen is Associate Professor, Department of Social Anthropology, Stockholm University. She is specialized in digital anthropology and the anthropology of art, literature and globalization, focusing on East and West Africa. In her current project on African women writers in world literature, she has published articles and chapters on digital infrastructure (2019) and digital media (2018), and a monograph on femininity and spirituality in Nigerian women's literature (2020).

Priyam Goswami Choudhury, Freie Universität Berlin

The Work of Art in the Era of Legitimization: “Miyah Poetry” in the Context of Contemporary Indian Politics

Sometime in mid-2019, just before the National Registry of Citizenship was released in the state of Assam in India, ten poets faced a criminal investigation for their attempt to “defame the Assamese people” through their poetry and many Assamese intellectuals participated in the debate on representation that followed. This case is an example of the complex entanglement of ethnicity, language and citizenship that has virtually swept the Indian subcontinent since late autumn in a mass-uprising. Not only has the National Registry of Citizenship (and the Citizenship Amendment Act that followed) called into question the homogeneity that is ascribed onto the bodies that reside in a postcolonial nation-state but it also asks the academy to reflect upon how conditions of representation are legitimized under its aegis.

For this presentation, I would like to use this debate to question the role the postcolonial academy has had to play in the creation of "pedagogical gestures" (Spivak 1986) that "domesticate" (Ahmad 1992) political issues while not taking into account the conditions in which the production of such gestures are made possible. This not only opens up the question of the way in which bodies are read as though they were texts with determinate terms and conventions of reading (aestheticized in the form of 'identities') but also the manner in which the body of a text (in this case, a poem by a Muslim poet), when read from a particular geopolitical, localized, and pedagogical context, is legitimized as 'knowledge' or deemed unfit for the public.

Priyam Goswami Choudhury is a doctoral researcher of the DFG-funded Research Training Group ‘Minor Cosmopolitanisms’ which is a joint project of Universität Potsdam, Freie Universität Berlin and Humboldt Universität zu Berlin. Her research is on publishing networks of postcolonial poetry in India.

Session 4: 14:30-15:39

Communities of Reading I

Isaac Willis Larison, Marshall University, West Virginia

Materiality and Mediality of Texts: A Brief Overview of Access to Texts for People in Isolated Communities in the USA

Gaining access to reading materials in any media format continues to be difficult for people in isolated areas in the USA. First, this presentation will provide a brief overview of Traveling Libraries, bookmobiles, and describe how readers in isolated areas might gain access to texts in digital formats. It will address how librarians have provided (and continue to provide) services and materials through a variety of media formats in their communities. Since the inception of lending libraries more than 300 years ago, librarians in the USA had one goal in mind. They have endeavored to bring texts and readers together. They have not been deterred by war, poverty, distance, or geography. Librarians have used a variety of means to satisfy our insatiable need for having a good book to read. A few words will be offered regarding several colorful services librarians have used in the past –book boxes, the first book wagon, and the Pack Horse Libraries of the 1930s and 40s during the Great Depression. While most of the information shared here celebrates opportunity and the independent spirit of America, not all American citizens were so fortunate to receive services. Heroic efforts were made to provide reading materials to soldiers during times of war and to those living in remote and isolated areas, but a disproportionate number of African Americans and those in isolated areas were neglected and underserved. Researchers have made it abundantly clear...Children must have access to text materials if they are going to learn to read. So, hurrah for librarians! Having access to library materials in a variety of media formats has built a nation of readers.

Isaac Willis Larison is an Associate Professor in the Literacy Education Program at Marshall University in West Virginia, USA. He is a Fulbright Scholar and former director of international studies in Denmark. He studies children’s literature, literacy development, and cross-cultural perspectives among children and teachers in schools. Dr. Larison serves on local, state, and national committees promoting literacy initiatives and international children's literature.

Ingrid Lindell, Göteborg University

Literary Teachers in Transition: Finding Paths in a New Landscape

Since 2018 I have led courses for teachers of literature working with ages 14-20. The course design has had the purpose of synthesising the theory and practise of literary studies in school and this has also been the aim of the examination. The reflections and analyses of the teachers

has not only led to a contemporary inventory of the problems they encounter in their classroom but in addition they have produced suggestions to how the generic competences specific to fiction reading could better be highlighted in their own practice. Some bring up the changing media landscape but one other example is that NPM (New Public Management) governed education also might lead to marginalizing learning of a certain kind.

This paper will therefore present the work and outcome of these professional learners where their experiences take centre stage and they use theory to make changes in the classrooms. The method used to bring forth the teachers comes from designing each session thus: 1h thematic lecture, 1h literary seminar around research texts and 1 h workshop in groups on how to apply today's theme in the classroom. Through a compilation of the work presented in their exam papers I have managed to give an analyses of literature studies in Swedish schools.

Ingrid Lindell is a lecturer and researcher in comparative literature at Gothenburg university, Sweden with specific interest in the teaching of literature and teacher training for secondary education. The publications are mainly directed towards educational philosophy in reference to practice and at present Lindell has developed work concerning "the questions we ask" in school and how that governs how school limits, at times, the outlook on literature, knowledge and student learning.

Magdalena Stoch, Pedagogical University of Krakow

Reading Together – Empirical Research on Polish Reading Groups (2019-2020)

In the first part of the paper I will present the results of empirical research of Polish reading groups, which I conducted in 2019-2020 in Krakow, Warsaw and Wieliczka (Poland). Participant observation covered over 30 meetings. The key research categories that organize the analysis of empirical material are: academic reading - reading for pleasure, intertextuality, therapeutic reading, globality and locality, and affective reactions.

In the second part of the paper I will present the original model of running reading groups, based on the model of consensual decision-making, deep dialogue and participation. The model will be tested in Krakow and the small village Ząb in 2020. Observation will be based on the "research in action" methodology.

Magdalena Stoch, PhD, Assistant professor at the Department of Media and Cultural Studies in the Polish Philology Institute at the Pedagogical University of Krakow. In 2015, she published the monograph "Gender on Polish lessons in high school" (Educational Publisher, Poland). In 2019 she participated a multi-regional project "21 Century Changemakers: Trend Leaders Promote Social Media Discernment Among Youth" (USA). She publishes articles in the field of literature, media studies and anti-discrimination education.

Kerstin Rydbeck, Uppsala University

The Selection of Literary Texts for Shared Reading

This paper presents results from a study on how reader leaders in Sweden select literature for their Shared Reading (SR) sessions. SR is a method for reading aloud and discussing literature (mainly short stories or poems) with others, developed in the UK but now also spreading to Sweden. SR is not regarded as bibliotherapy but there are similarities. SR

participants are preferably recruited among those who are not ordinary readers or who have lost contact with literature. It focuses on the participants' spontaneous thoughts and feelings in relation to the text, and has aims toward strengthening the participants through the literature. A trained reader leader holds the discussions and chooses the literature. There is previous research on the effects of SR on the participants, however without any studies particularly focusing on the selection of literary texts. In the UK, The Reader organization trains reader leaders and also published several anthologies with literary texts for SR. In Sweden there are no such anthologies yet, which means that the new reader leaders have to manage on their own. The main purpose of this study is to identify the strategies they developed to find suitable texts and how they argue about their selection of texts. Finally, the aim is also to identify a set of SR texts that (from the reader leaders' perspectives) have proven to work well in the Swedish cultural and literary context, and thereby support further development of the SR practice in Sweden. The study is based on a survey and on interviews with active SR reader leaders in Sweden.

Kerstin Rydbeck is professor of Information Studies at Uppsala University and holds a doctoral degree in Literature. The doctoral dissertation (1995) was a study in sociology of literature, about the use of literature within the Swedish temperance movement at the turn of the 20th Century. Later research has focused on the history of popular education from a gender perspective and on social reading, and she is currently finishing a book about reading communities in contemporary Sweden.

Embodied and Affective Reading

Barbara Seidl, University of Vienna

Snapshots of Affective Reading: Four Hundred Years of Reading the Ghost of Hamlet's Father

In times of “method wars” between traditional critical hermeneutics and descriptive methods that question the meaningfulness of seeking to uncover a text's hidden truths, the gerund *reading* may serve as an apt substitute for *interpretation* in order to, as Rita Felski suggests, “build better bridges between theories and common sense” (*After Suspicion* 2009: 31). However, literary critique is often still “straightjacketed”, as Stephen Ahem has put it, as the pleasure of the initial reading adventure remains widely ignored. While feelings are not only bound by personal experiences which are triggered through the simulation of emotions in literary texts, but also defined by a cognitive framework which is shaped by factors such as culture, upbringing and the era we live in, it seems difficult if not wrong to disregard a text's effect as an insignificant factor in the process of meaning-making. Aiming to demonstrate how the affective response to a text may change over time, the proposed presentation seeks to introduce a mini-study of distant reading, which examines the reactions of British critics to the ghost in Hamlet over a period of four centuries. The main objective of this analysis is to reflect on the significance the critics' emotional responses hold for the subsequent interpretation. By emphasizing the diverse reactions to the ghost in Hamlet, this study hopes to inspire a discussion on reflective affective reading as an alternative approach to critical reading.

Barbara Seidl received her graduate degree in media studies at the University of Vienna, where she currently is a PhD candidate in comparative literature. In her research, she seeks to

trace different forms of absence and emptiness in literature in order to uncover voids resulting from experiences language fails to express.

Natasha Anderson, Johannes Gutenberg-University Mainz

Revolutions of Embodied Reading: Experiential Cosmopolitanism in Modern Magazines and Victorian Novels

From touching the page of a book to vicariously living through the trials of literary characters, reading often transforms from a simple pastime into an immersive experience through embodiment. Parallel structures of such experiential reading can be found today and during the nineteenth century, as exemplified by the modern, urban independent magazine *Flaneur* and Henry James' novel *The Portrait of a Lady*. Both evoke haptic experientiality through the materiality of the publication and the embodied activity of walking in cosmopolitan settings. While the English-language magazine *Flaneur* produced by a Berlin publishing team presents a single street of a different city in each issue, *The Portrait of a Lady* offers insights into European metropolises through the eyes of the itinerant female protagonist. A diachronic study of these two publications uncovers a continuity stretching from the Victorian era to today via the image of the *flâneur*, the idealized urban pedestrian observing and analyzing his environment. Each publication employs revolutionary concepts as James' novel introduces a female *flâneur* as a financially independent traveler, while the tactile and visual collage of the *Flaneur* magazine evokes nineteenth-century ideals via modern multimedia that emphasizes the presence and permanence of the print medium. Furthermore, visceral references in both texts stimulate affective engagement following the pattern of postcritical reading, which highlights readers' emotional responses. Consequently, modern magazines and Victorian novels emphasize the integrative power of individual emotive and embodied experiences while exploring urban surroundings. Both encourage readers' empathetic connection to cosmopolitan wanderers and the cityscape.

Natasha Audrey Anderson is a Doctoral Research Fellow examining the Victorian visceral novel reader while employed by the Department of English and Linguistics at Johannes Gutenberg-University Mainz, Germany. She earned her M.A. in American Studies, attained her B.A. in English and History at the University of Stuttgart, spent a year abroad on scholarship at Marymount University in Virginia, U.S.A., and represented the University of Mainz at the Institute for World Literature 2019 at Harvard University. She recently presented at conferences in Dublin, Athens, and Passau.

Anna Ovaska, University of Helsinki

Close Reading from Rosenblatt to Embodied Cognition

This presentation returns to Louise Rosenblatt's (1938/1995) influential yet in recent years often forgotten view of close reading as transaction between the reader and the text, and discusses it from the perspective of contemporary theories of the embodied mind and participatory sense-making (e.g., Varela, Thompson & Rosch 1991; de Jaegher & di Paolo 2007). I argue that Rosenblatt's view is in line with the current theories of the reader as a being who is—using the embodied cognitive terminology – embodied, embedded in, and extending into the world and engaging with the text based on their 'experiential background'

(see, e.g., Caracciolo 2014; Kukkonen 2014; 2018; Kuzmičová 2016). However, Rosenblatt's pragmatist perspective can help us to pay more attention to the ways different readers are situated in the world, and to the process of reading as a political act. Rosenblatt argues for teaching of literature that develops the readers' active transaction with the texts, and she views literature as an important part of democracy.

Bringing Rosenblatt's work in conversation with the current trends in embodied cognitive literary studies, I argue that the understanding of reading as an embodied process directs us to focus our attention to the ways both readers and texts are shaped by their environments, societies, and cultures. Furthermore, the presentation helps to historicize narratological concepts and emphasizes that notions about reading as an interactive (or transactional) process have been an important part of the theory of close reading since its early developments.

Anna Ovaska (PhD, M. Soc. Sc.) is a postdoctoral researcher in literary studies at University of Helsinki. Her current project develops critical and embodied cognitive approaches to reading experiences of pain in modernist and contemporary narratives. Her doctoral dissertation *Fictions of Madness: Shattering Minds and Worlds in Modernist Finnish Literature* (2020) explored the text- reader interaction in first person narratives of mental distress and shattering. She is the co-editor-in- chief of Finnish philosophical magazine *niin & näin* and she has recently published articles "Detuned Selves: Evoking and Conveying Affects and Emotions in Depression Writing" (2017) and "Sarah Kane's World of Depression: The Emergence and Experience of Mental Illness in *4.48 Psychosis*" (2016).

Tom Penfold, University of Birmingham

The Death of the Text or Reading Emotion in South Africa

South African literature is at a crossroads. Recent interventions by Jay Pather and Catherine Boulle highlight how growing mistrust in the country's postcolonial politics and the continuing physic and economic oppression of black bodies has demanded a move away from the "rationalist imperative to 'put into words'" (2012, 2). The radical social and political change required, they imply, can no longer be adequately understood through the certainty of the written form. But how does this change in focus affect us as readers? This paper offers some preliminary answers. Rather than announcing the death of the text', I contend Pather and Boulle are forcing us to practice a 'reading of emotion'. Drawing on the critical work of Anna Parkinson (2015) and applying it to a cross-section of contemporary South African fiction and poetry, I outline a form of reading where the text is interpreted as an archive of feelings and not tangible happenings. Such readings offer a route through which the many acts of trauma that need describing today can be understood simultaneously as pictures of defiance and hope. Indeed, only by prioritising the complexities, contradictions and turmoil of the emotions we encounter as readers can we understand and seek to move beyond South Africa's current political reality.

Tom Penfold is currently a Visiting Lecturer at the University of Birmingham. His research centres on contemporary South African literature, with a specific focus on poetry and performance culture. He is the author of *Black Consciousness and South Africa's National Literature* (Palgrave, 2017) and numerous other journal articles. Tom is also currently a Reviews Editors at *Africa in Words*.

Machine Reading

Caleb Nichols, California Polytechnic State University

Synergistic Possibilities: Close, Hyper, and Machine-Reading Bop Prosody

The way we read texts has changed. True, we read printed words on the page often enough, but, increasingly, the words we read are on screens; screens held in our hands, perched on our desks, and screens we carry around and plug in at cafes, on airplanes or other diverse locales. Research is ongoing about how new ways of reading may or may not be changing how reading works, and, perhaps, how new ways of interacting with texts may be changing our brains. In my paper, I use N. Katherine Hayles' conception of three types of reading: close-reading, which students of English Literature are still trained to do, hyper-reading, which refers to the way people read across a variety of texts in print, online, and across mediums, and machine-reading, which refers to the way humans program computers to analyze texts (and then themselves engage in analysis). I assert that emerging ways of reading enhance our experience of texts, rather than distract from them, and argue (from my perspective as an academic librarian and also a graduate student and instructor of English) that librarians and instructors of English ought to embrace the possibilities that emerge from interacting with texts in new ways. In addition to a discussion of competing voices on this topic, I offer an account of my own experience close, hyper and machine-reading texts by Jack Kerouac and Allen Ginsburg.

Caleb Nichols is a librarian and a second-year graduate student of English Literature at Cal Poly State University, San Luis Obispo—a Polytechnic University in the California State University system. His research interests include contemporary poetry, writing and reading and how those things intersect with topics in mental health. For more on his writing and research visit his portfolio site: discursivepraxis.wordpress.com.

Dinah Schöneich, Luxembourg University

Hit it! Using the Internet to Read Ambiguous and Multilingual Poems

Usage of the internet will in the future, and already does now, shape possible reading practices. Reading pre-internet language-sensitive poems by T. S. Eliot and Paul Celan with the support of internet tools highlights their condensed inner ambiguous and multilingual features which they also pinpoint as crucial features inherent of any language. The benefits and problems of this reading practice will show ambiguity and multilingualism as both, inspiration to and challenge of internet-based reading techniques. Internet representations of *The Waste Land* can support the hypertextual part of reading work: the enduring mental production of unforeseen and unstable virtual connections that is triggered by the poem's ambiguities. Although or maybe even because web 2.0 claims to be interactive and dynamic, so far, nothing comparably fitting has been invented for Celan's poems with their poetics of multi-dimensionality: Depending on the highlighted constellation, words change their meanings and languages in interplay and relation towards each other, being elements and hinges at the same time. I suggest that the challenge of this dynamic runs counter to the pragmatic goals of at least commercial internet tools. These are targeted at "making optimal decisions" in order to find for example the "best translation", implying that the existence of ambiguity and multiple possible translations is not a chance but a problem. The portrayed

poems challenge such an understanding of reading and language(s). Instead, they ask for integrations of close, hypertextual and even distant (machine) reading to produce an experience with indeterminate outcome.

Dinah Schöneich is a Doctoral Candidate at the Institut für deutsche Sprache, Literatur und für Interkulturalität of Luxembourg University since the beginning of 2019. In her thesis she investigates coincidences and connections of ambiguity and multilingualism in modern poetry.

Sara Stymne & Carin Östman, Uppsala University

Rhythm in narrative prose and fiction as a catalyst for linguistic modernization –two case studies of computational methods for the analysis of literary text

We describe two studies where we show how methods from computational linguistics can be applied to literary texts with the goal of supporting research on linguistics and literary studies. In our first study, we combine automatic distant reading methods of full texts with close reading of selected parts, in a case study of Karin Boye's famous novel *Kallocain* (1940), which has been hypothesized to have a clear change in rhythm at a specific point (Gjerdman 1942). We automatically extract sixteen indicators for narrative rhythm, and show how they vary throughout the novel, allowing us to select specific parts of the novel for close reading and further analysis. In the second study the final goal is to study language change in Swedish, driven by literary texts. An important aspect here is to find out whether the linguistic changes appeared earlier in dialogue than in narrative. To address this we have annotated a literary corpus with dialogue, narrative and speech tags (Stymne & Östman, 2020). In the next step we will use this data to be able to train a tool for automatically distinguishing these parts in a larger body of texts. In a pilot study we have shown that lexical change, such as the move from "icke" to "inte", happens earlier in dialogue than in narrative. In future work we plan to extend this study to also cover other aspects of language change, such as changes in syntax and morphology, across a large number of novels.

Carin Östman is an associate professor and Docent in Scandinavian Languages at the Department of Scandinavian Languages, Uppsala University. Her main research interests are style and narratology in Swedish fiction, and she has published various articles in the field.

Sara Stymne is an assistant professor and Docent in Computational Linguistics at the Department of Linguistics and Philology, Uppsala University. Her main research interests are syntactic analysis, machine translation, and digital philology, especially applied to literary texts, and she has published various articles in the field.

Östman and Stymne work in a collaborative project on digital literary studies with scholars from Scandinavian languages and literary studies. They have joint publications on the narrative rhythm in *Kallocain* (with Svedjedal) and on a corpus annotated for literary dialogue.

23 June
Session 1: 12:00-13:00

Communities of Reading II

Christina Svens & Christine Farhan, Södertörns högskola
Sensuous Reading – Literary Experience as Adventure

The conditions for reading literature have changed dramatically during the last decades. To enter imaginary worlds through written language demands higher efforts from the reader and is therefore often replaced by films and TV series or audio books. In addition, teachers lack a (meta-)language that enables them to verbalize a reading experience that embraces cognitive, bodily, and emotional dimensions. The project aspires to examine how students navigate in the space between the act of reading and the text itself, which structures of attraction and rejection govern the reading process and at what proximity and distance to the text is established. Hence, the project applies a phenomenological perspective by studying the event of reading as a sensuous aesthetic experience. According to Toril Moi “the aesthetic experience provides opportunities to question, examine, and change ordinary experience”, by “turning your experience away from its expected habitual track”. According to Simone de Beauvoir reading provides “the only communication capable of giving me the taste of another life”. The study is conducted within the frame of a course in literary history for high school teacher students. We will ask the students while reading to be aware of their sensuous and embodied responses, to transform their reading experience to another art form that is non-verbal, to reflect upon this creative process and to verbally document their reflections, and to convey their reading experience in the course by presenting their work of art in communication with the group.

The scholars, **Christine Farhan**, prof. in comparative literature at Södertörn University, and **Christina Svens**, ass. Prof. in comparative literature at Södertörn University have long experience from teaching in different teacher education programmes where questions concerning didactics of literature always is an important issue.

Jennifer Kappe, Giessen/Stockholm University
Reading Cures: Bibliotherapy and Depression

Reading is the underlying principle of a therapeutic practice called bibliotherapy. Reading cures acknowledged since the days of Plato, draw on beneficial effects of engaging with words, language, and narratives for facilitating recovery and fostering resilience. Although therapeutic reading may induce relief of both psychological and physical distress, it has proven to be especially valuable for treating mental illnesses like depression. Reading as healing? Without suggesting simplified solutions, various authors of so-called depression memoirs substantiate the healing effects of reading during depressive states. Matt Haig in his *Reasons to Stay Alive* (2015), for instance, describes his depression as a terrifying illness, aggravated by shame, uncertainty, and self-stigmatisation. Amongst other cultural resources, reading guides him on his way of dealing with depression. Like several other authors, he reflects on motivations for and benefits of reading and of particular reads. Thus, as I will argue, he represents a *mise-en-abyme* for bibliotherapy, demonstrating that reading enables,

for instance, solace, comfort, and hope as well as information, identification, and inspiration. Authors healing themselves by reading represents a huge topos in literature in general and in depression memoirs in particular. I will use the memoirist's reading practices as a starting point for a more general discussion of affordances, limits, and risks as well as for a typology of bibliotherapy in the case of depression. Furthermore, I will discuss the benefits of an intensified dialogue between literary studies and therapeutic practices and conclude with some thoughts on the rehabilitation of the relevance of reading and studying literature in the 21st century.

Jennifer Kappe is a co-tutelle PhD student in Literary and Cultural Studies at Justus Liebig University in Giessen, Germany, and Stockholm University, Sweden. In her PhD project, she examines German and Anglophone depression memoirs of the 21st century from a cultural narratological perspective. Jennifer is also a member of the International Graduate Centre for the Study of Culture (GCSC), the International PhD Programme Literary and Cultural Studies (IPP), and of the European PhDnet Literary and Cultural Studies (PhDnet), all in Giessen. Forthcoming this year is her first article on literary representations of depression, focusing on the 'monster' in an American contemporary novel both as an individual symbol and as a concept in the study of culture.

Iris Roebing-Grau, Freie Universität Berlin

Reading as therapeutic practice within the field of Spanish devotional literature

At least since the invention of the letterpress, reading has been considered by the Christian Church and especially by some of its theologians as a religious therapeutic practice of devoutness. Within this thought, the reading process facilitates moral betterment insofar as it is understood as a self-adjustment. Readers are invited to recognize themselves within the representation of sinners and sins, the latter which they shall subsequently abandon. At the same time they shall incorporate virtues of morally outstanding people represented, for example the Catholic Saints. Within my talk, I will explore the aesthetics of two texts within the Spanish tradition of the sixteenth century. They can be understood within the literary genre of mirror texts intended to lead to self-improvement. My first text, *Espejo del picador* by Juan de Dueñas, dated 1553, focuses not on virtues but rather on vices. My second example is *Libro de la Vida* by Teresa of Ávila, written between 1554 and 1560. Even though this text does not explicitly refer to itself as a 'mirror,' its aesthetic invites interpretation of Teresa's work within this tradition.

Iris Roebing-Grau is currently a visiting professor in the field of romance studies (Spanish and French) and comparative literature at Freie Universität Berlin. My research lies at the intersection of literature and theology. My most important publications in the field are: 'Acte gratuit'. Variationen einer Denkfigur (Fink 2008) and Spiegeltexte. Teresa de Ávila, Jean-Jacques Rousseau und Jonathan Littell (De Gruyter, forthcoming).

Feminist Reading Practices

Anna Bark Persson, Södertörn University

(Hyper)Masculinity as a Site of Queer Feminist Reading Pleasure?

Feminist and queer studies alike have a long history of questioning and interrogating taken-for-granted ways of reading, as well as formulating alternative ways of understanding critical reading as situated and embodied. These two often entangled fields have also a sustained tradition of questioning boundaries between high and low culture, particularly focused on rethinking typically degraded feminine culture such as romance literature, soap operas, young adult literature aimed at girls, fanfiction, and so forth (see for example: Radway 1984; Brown 1994; Österholm 2012; Abrahamsson 2018). By contrast, low culture connotated with men and male readers or fans have received very little similar attention from feminist and/or queer scholars – with some important exceptions, such as science fiction (Haraway 1990).

In my paper I want to attempt to formulate such a reading, or re-reading. Taking my departure in my thesis material – violent, gory, male-centric Anglophone popular fantasy literature – and autoethnography, I want to consider what happens if this kind of low literature supposedly aimed at male readers can be considered as a site of queer feminist reading pleasure. What would that entail, what would be its effects, and what would such a reading bring out in portrayals of hypermasculinity, so often viewed mainly or even solely as problematic from a feminist critical lens?

Anna Bark Persson is a PhD candidate in gender studies at Södertörn University doing her thesis on Nordic masculinity and Viking motifs in contemporary Anglophone popular fantasy literature. Her research interests include (queer) masculinities, genre literature, and queer readings. She has a forthcoming article in *Lambda Nordica* on female masculinity in science fiction literature (spring 2020).

Sirshendu Majumdar, The University of Burdwan, India

Reading as Romancing, Reading as Resistance: Women and Fiction in Colonial Bengal

The ‘dominant question’ about what texts are and how texts should be approached, the query with which the symposium concept note is introduced, also, I believe, underlies the question, how texts affect reading. In other words, the choice of texts by readers, also determines in a fundamental way the modes they adopt in reading. Unfortunately, because of early advances in women’s literacy, scholarship on the history and methodology of women’s reading has remained confined to the west. The reading practices of women in India have received little focus. In my paper, I propose to show how in Bengal, the locus of British colonialism and hence of western education, women first began to read books, mostly books with educative value, and under the strict surveillance of men. Fictions and romances were banned for women as they were thought to have immoral effects. But resistance had set in early. Bengali novels and stories had their seductive effects on women though the access was limited and clandestine. Reading fiction was seen by women as a conduit of mental emancipation. A number of fictional works represent reading by women. The interweaving of ‘reading’ within ‘reading’, of books within books, thus speaks of the significance of the book and reading as a resistant cultural practice against patriarchal hegemony while enhancing and multiplying the power of reading. The nuanced ways in which the modes of reading are represented in Bengali literature need to be critically understood as part of the history of the book as of

reading while it should also make a valuable contribution to what is now being called global feminism.

Sirshendu Majumdar is an Associate Professor of English at Bolpur College, The University of Burdwan, India.

Sofia Iaffa, Stockholm University

Nomadic Texts and How to Read Them: A study of the readings of Gloria Gervitz' *Migraciones*

When the key-word 'nomadism' appears in some strains of world literature and feminist reading practices, it is often understood as a defining aspect of the very literary text itself. Inspired by, for example, Rosi Braidotti's post-humanist ideas on nomadic subjectivity, a common move in much of contemporary literary theory focusing on world and exile literature is to characterize both the literary text and the method of reading as 'migrating' or 'nomadic'. These terms are not only descriptive or methodological but also given a positive value (Braidotti 2002; Nordenhök, 2018). What does it mean when it is said that the literary text and subject – and the method of reading itself – is nomadic? And how does it relate to the theoretical backbone of these ideas, namely Gilles Deleuze's concept of nomadism?

The Mexican poet Gloria Gervitz' work *Migraciones* and its reception might give some insights into the question. The Swedish scholar Hanna Nordenhök suggests that the transnational reception of Gervitz' poetry and the tales of migration it narrates, are inscribed in the poetic style and lyrical "I" of the text – which she reads as mobile, fluid and nomadic. Nordenhök's very method of reading is itself also styled and described as an enterprise of continuous movement, relation and becoming. Discussing *Migraciones* and Nordenhök's reading of it, this paper will critically examine the theoretical assumptions in contemporary academic discourses on literature and feminism which in their readings center on the nomadic.

Sofia Iaffa is a PhD student at the department for Culture and Aesthetics at Stockholm University, Sweden. Her PhD project deals with Hispanic literature (late 20th Century) that in different ways is conditioned by exile and migration, in a framework of critical, postcolonial and feminist theory. Her master thesis dealt with the construction of subjectivity in the Catalan author Mercè Rodoreda's novel *Diamond Square* (1962) and she has subsequently written about and translated works by Argentine author Cristina Feijóo in the journal *Karavan*, as well as given conference talks and workshops on Argentine and Mexican literature and poetry.

Information Overload: Reading the Unreadable

Anna Thörnell, Stockholm University

Not as Simple as Pairing: Handling of Information from Multiple Modes in Reading the Electronic Memory-Poem *Rememori*

Electronic literature is intrinsically multimodal, overtly engaging multiple senses and facets of embodiment. This raises the question of how its readers handle information that is presented

in different modes, often simultaneously. I will be addressing this problem in an analysis of the process of reading Christine Wilks' *Rememori* (2011), using psychologist Alan Baddeley's (2012) development of his and Graham Hitch's (1974) modal model of working memory. *Rememori* is a memory-game-poem where the theme of dementia is foregrounded on different levels, including in the act of reading, which involves having to handle (retain, process, and actively respond to) sensory information from multiple modes including sound, text, pictures and animations.

Baddeley's model provides an integrated framework for understanding the processing of language-based, sound, visual and spatial information in relation to long-term memory systems and executive functions like attention, strategy and action. This makes it well suited for examining complex embodied processes like the act of reading. Thus far, cognitive poetics have made limited use of Baddeley's model, focusing on one or a few of its components rather than taking advantage of its strength as a whole. Redressing this gap, my paper will show how the reader's (in)ability to handle information is central to the experience of *Rememori*, and how this deeply embodied experience creates meaning in itself.

Anna Thörnell, PhD student in the Department of Culture and Aesthetics, Stockholm University. Focusing on both print and electronic literature, I am mainly interested in the act of reading, using a cognitive poetics approach. In my dissertation project I investigate how different aspects of information processing are foregrounded in electronic literature written in the "digitalization era" (starting in the mid 90's with the popularization of the personal computer and Internet), as well as in the act of reading this literature.

Viona Deconinck, University of California, San Diego

Reading 21 *Etchings and Poems*

My work focusses on text which cannot be read in using regular methods of literary theory, works outside the reach of Mikhail Bakhtin, Wolfgang Iser and Jonathan Culler. The three works I will be discussing are Walasse Ting's *One Cent Life*, which has become difficult to read or even unreadable for several reasons including the great scope of the work, the broken English in which it is written, and the physical size of the work. The second work is *21 Etchings and Poems* by Peter Grippe, this work includes 42 different artists across a range of styles and is unreadable because of similar reasons as Ting's work. The work is so large in scope that an all-encompassing reading of it is impossible. The third work is Raymond Queneau's *One Hundred Million Million Poems*, a book which is cut into strips so the reader can put together their own sonnets, which is impossible to read for many reasons, the main one being that the amount of different sonnets the reader can create is actually too many to read within one lifetime. Looking at theories of visual poetry, museology and ergodic literature respectively, I am trying to go outside the realm of literary theory to find methods of reading these impossible texts.

Viona Deconinck is an Art History PhD student at the University of California, San Diego. With a background in literature and comparative literature her work focusses on how things are read and how the book is defined. Her other research interest includes the digital humanities and the improvement of online teaching resources.

Martin Jansson, Uppsala University

Reading Abundance: Orthographic Reform as Information Management, Sweden 1880-1906

During the late 19th century, a vast number of educators, scientists and politicians demanded a reform of the standard spelling. The rules and principles of written Swedish were too difficult to learn and, from a phonological standpoint, downright unscientific. During this period, advocates of different spelling systems published a number of contradictory dictionaries and spelling instructions. The texts often took the shape of spelling-manifestos, proclaiming right and wrong ways of acquiring written knowledge. During the same period, new language sciences made use of technological innovations and effectively gave fire to demands for phonological spelling. The question of spelling soon turned into a battle between scientific programs and educational ideologies.

This paper has two central arguments. First: the orthographic reforms were techniques for managing an information overload that struck Sweden as a consequence of the rapid industrialisation. The reforms strived to make reading and learning more efficient, which brings us to the next argument: the principles and reforms that was proclaimed changed what it meant to read and consequently what it meant to learn.

Martin Jansson: I am currently a doctoral student employed by the department of History of Science and Ideas at Uppsala University. My research interest revolves around language reforms and translations in late 19th century Sweden. My dissertation work investigates information overload and attempts to handle abundance.

Session 2: 14:00-15:00

Practices of Participatory Reading

Maria Biajoli, Federal University of Alfenas

When Reading is not Enough: Fan Fiction Rewrite Jane Austen

Henry Jenkins, in *Textual Poachers* (1992), analyzed the practice of writing fan fiction referring to Michel de Certeau's metaphor that reading is similar to poaching in a gentleman's land: readers do not simply consume what it is has been given to them, but assume an active role in creating meaning independently of the author's intentions and authority. In this light, fan fiction could be the ultimate act of poaching a novel, since fans actually take over the part of the author to create their own versions of the original story, regardless of copyrights. When Jenkins' study was published, the internet was only in its first steps, but today, because of the easy access to online communities, fan fiction has become a popular practice among fans of movies, TV shows, and literature. It has also left the free space provided by those communities to be sold as published novels by giant corporations such as Amazon, and made even more accessible through the advent of e-readers, self-publication and subscription services like Kindle Unlimited. This paper intends to analyze examples of the current Jane Austen Fan Fiction and the Austenmania phenomena to raise questions regarding our understanding of this new way of "reading" through "rewriting". Also, it will address the

differences and similarities between fan fiction published online and fan fiction commercialized, where readers concentrate the roles of author, critic/reviewer, and publisher. Therefore, the fan fiction phenomenon not only forces us to rethink our ideas about reading, but also about the publishing industry.

Maria Clara Pivato Biajoli is Professor of English Literature and English Language at Federal University of Alfenas, Brazil. She wrote a Ph.D. dissertation about the current Jane Austen fan fiction phenomenon and published three articles at *Persuasions On-Line*.

Mykhailo Babaryka, University of New South Wales

“Plot? What Plot?”: Intermediality of Writing about Reading (Faux) Fanfiction in E. Pireyre’s *Féerie générale*

In her *Féerie générale* (Global Fairyland) Emmanuelle Pireyre (2012), albeit satirically, turns to the subject of on-line proliferation of s.c. fandoms. The French writer dedicates a part of her ‘kaleidoscopic’ novel to the interactions within one such on-line community where fans express their passion for top ranking crossmedia franchises by creating and sharing heavily eroticized depictions of their favourite characters (incl. the least likely targets – *cf.* Pokémon) in the form of fan art and amateur fiction (*i.e.* fanfic) writing.

Reading is typically qualified, from a literary standpoint, as relying on genre conventions, a broad ‘literary competence’ (Culler 1975) as well as a set of unwritten preconceptions that have been internalized by the reader and get mobilized on contact with a given text. Such preconceptions dictate to us the ways in which meaning is not only to be deduced from the text but actively produced (for the text to start to ‘make sense’). An extended set of presuppositions underpinning the ever-evolving “makeup” of our reading apparatus is currently shaped by the Internet and overall digitalization; it is largely informed by social networks and a wide range of ‘shareable’ media formats.

The paper will raise the question if a traditionally published novel engaging with a vibrant and rapidly evolving Internet-“medium” (in its various instances) can be shown to not only poetize, stylize or satirize and articulate it by different multimodal means but also – to capture, be it indirectly, new reading mechanics that emerge within the network’s digital environment and stem from our routine exposure to various software interfaces, online platforms and their affordances.

Mykhailo Babaryka : Having obtained his first degree (bachelor in English and French studies followed by a Specialist diploma in Philology) at Kyiv national linguistic university (KNLU) Mykhailo Babaryka took on the role of lecturer of s.c. foreign literature at «VI Fesenko» department of theory and history of world literature at his home university (2006-2015). He then went on to obtain his MA as part of Erasmus Mundus Joint Master’s ‘Crossways in Cultural Narratives’ international pathway (2016-2018) spanning across the universities of Poznań (UAM), Perpignan (UPVD) and Sheffield (UoS). Mykhailo is currently doing his ‘Scientia’ PhD on digital media representation in contemporary French and English novel at the School of the Arts & Media at UNSW (Sydney).

Anna Cullhed, Stockholm University

“Trembling I seize the lyre”: Reading, Ventriloquism, and the Feedback Loop in the Late Eighteenth Century

The eighteenth century saw a reading revolution, and it has been argued that the expanding print market not only created a new reading audience, but new ways of reading. Current research has suggested the notion of reading as a “spectator sport” (Abigail Williams 2017) and approaches both the time, the space, and the gender of reading during the eighteenth century. This paper focuses instead on readers who turn into writers by responding to and imitating admired authors. Two minor Swedish poets, Helena Maria Linnerhielm, b. Ehrenstråle, and Eric Peter Älf, addressed Gessner and Goethe in prose and verse. These readers’ texts could be seen as a kind of ventriloquism, closely imitating the style of the model. However, as Nicholas Paige has suggested in connection with Rousseau’s *Julie*, many sentimental authors describe what the reader *already* feels. As a consequence, the identification between reader and writer tends to reverse their roles – the reader precedes the author in terms of emotional subjectivity. This study focuses on the tensions between, on the one hand, the admiration for authorial emotional individuality as the catalyst for writing, and the transformation of the sentimental reader into a double and model of the author, on the other. In fact, the author might take the role of the ventriloquist, in the first place, followed by the reader in a never-ending feedback loop. In both cases, reading and writing are assumed to be intimate and intertwined practices, coalescing author and reader.

Anna Cullhed is Professor of Literature at Stockholm University. She has published on Swedish and European Eighteenth Century literature and poetics with a focus on sentimental literature and the history of emotions. She is currently working on a book-length study of European Medea drama 1750-1800, highlighting emotions, spatiality, and gender.

Reading beyond the Human

Amelie Björck, Södertörn University

Reading the zoopoetic – peering through the gaps of language or sensing the sensuous?

Within the field of literary human-animal studies a recurring question concerns how (if at all) humans may cultivate their entanglements with the more-than-human world through literature, given that verbal language is itself a human convention. Poetry is often seen as a place of potential, suggesting that a zoopoetic language, attentive to the animal world, may actually open up such paths between the reader and her fellow creatures. A question to be posed in this context is if this is made possible *despite* language or *thanks to* it.

My presentation will dwell on this question and propose that the understanding of the workings of zoopoetry is currently lingering between two different views on the relation between language and the non-human world. While scholars like Jacques Derrida and human-animal-studies pioneer Margot Norris stress that zoopoetic literature needs to deconstruct language as symbolic Law – creating gaps, amnesias, paradoxes and erasures – in order to let the Other in, more recent theory, represented by a variety of zoo-and-eco thinkers such as David Abram, Aaron Moe, Scott Knickerbocker and Tim Morton, rather understand human language as materially and expressively kindred with other earthly languages, and thus already geared for zoopoetic translations.

I will look at how these two notions of the language-nature connection may affect and contribute to the reading of zoopoetic literature, using as an example Les Murray's poem "The Shellback Tick".

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Ann-Sofie Lönngren, Södertörn University

How to Cause a Literary Animal Revolution, or, Is There an 'Anthropocentric Gaze' in Literature and Literary Analysis?

In narrative interpretational theory the concept of 'gaze' is recurrently discussed. Even in 1975, Laura Mulvey claimed that narrative film is structured according to a 'male gaze' that render women passive and objectified. This discussion has since then has been developed with lines of thought in postcolonial, queer, transgender and crip studies. Thereby, it has been increasingly acknowledged that the meaning that is produced in acts of interpretation is not at all solely depending on the organization, focalization and perspective in the text itself, but, rather, the reader's expectations of what a certain text will be about. Thus, if as readers we expect to find stable and normative categories of gender and sexuality we are likely to emphasize aspects of texts that depict passive women and active men involved in a heterosexual love story and to overlook anything that undermines this understanding.

In this paper I want to connect these insights to the field of literary animal studies. Is it possible to conceptualize literary texts as structured by an 'anthropocentric gaze'? Do we, as readers, carry anthropocentric expectations that put 'human' and her affairs center-stage and render non-human agency and significance invisible? If so, what would it take to read differently, and why is this important? I discuss these questions in relation to Northern-European literature from the turn of the century 1900 along with examples of literary analysis.

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Maria Trejling, Stockholm University

Peripheral Aesthetics: Butterfly Patterns in H.D.'s *Asphodel*

This paper proposes not so much a change in method as in focus: from center to periphery. Analyzing the signification of some of the inconspicuous yet numerically abundant and iterative butterflies in H.D.'s novel *Asphodel*, I examine how these seemingly negligible

textual beings influence the imagery of the work, as well as its meaning production. In the first part of the paper, I discuss how the butterflies shape the depiction of creativity in the novel, but also how H.D.'s writing sometimes mimics their erratic flight patterns. The second part is devoted to an exploration of this in relation to two theoretical perspectives: zoopoetics and bioaesthetics. While both have affinities with my reading of *Asphodel*, the novel also defies a basic assumption of each: artistic intentionality and the autonomy of the artwork, respectively. Because the butterflies of *Asphodel* illuminate and form its depiction of poetic creativity, they are foundational for this problematization, allowing the text to raise essential questions about both human and nonhuman aesthetics, despite the peripherality of its animals.

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Maria Zirra, Stockholm University

Henrietta Lacks, Sprague-Dawley Rats, Saint Theresa and Polystyrene: Cellular Animacy and Race in Evelyn Reilly's *Styrofoam*

Evelyn Reilly's experimental poetry collection "Styrofoam" (2009) imagines long-durée timelines beyond the disappearance of humans by placing ruins of enduring works of art such as Bernini's sculpture *The Ecstasy of St Theresa*, on an equal footing with non-biodegradable, and thus eternal thermoplastics pictured by different found images comprising scientific charts, diagrams and X-rays and environmental art using plastic as an artistic material. The poems and multimedia illustrations in the collection address the extinction of humans and animals, and chart the extreme environmental damage produced by thermoplastics in an elegiac tone. Reading this kind of anthropogenic (Ronda) text poses a number of challenges both in terms of the way the different entangled materialities of human and nonhumans are represented in its disjunctive voice patterns. In my paper, I wonder about the visual-verbal dimensions of Reilly's poetry in relation to recent discussions of the agency of the nonhuman (Barad, Yusoff, Chen). I also interrogate the limited representation of race in the collection in line with a prominent critique of new materialism. Using Mel Chen concept of "animacy" as a way to understand racialization and the nonhuman, I explore how discussions of materiality and new materialism can help us produce a reading practice that attunes the visual-verbal form of Reilly's poetry to queer critiques of new materialism that make visible hierarchies of human and nonhuman life. The poem "Plastic Plenitude Supernatant" focuses on an experiment where a rat's uterus is being injected with HeLa cells (first harvested from Henrietta Lacks, an African American woman without her consent) that have been previously transfected with a plastic oligomer that would help establish the toxicity of this plastic compound in humans. The fragility and tenderness of female rats dying for this experiment, the unacknowledged and underexplored racial politics of using Henrietta Lacks as the provider of the immortal cell line, as well as the actively threatening role of thermoplastics on human and animal fertility raise important questions about conceptualizing nonhuman agency not present within Yusoff's provocative "A Billion Black Anthropocenes", but helpfully outlined by Chen's concept of animacy.

Maria Zirra is a Lecturer in English at Stockholm University. Her dissertation *Visual Poetic Memory: Ekphrasis and Image-Text in Seamus Heaney Derek, Walcott and Wopko Jensma* discussed the political, aesthetic and material dimensions of a postcolonial conceptualization of image-text. Her current postdoctoral research supported by the Swedish Research Council focuses on collaborations between writers and visual artists within periodical cultures in South Africa in the 1960s and 1970s. She has published work on contemporary ekphrastic poetry, new materialism, multidirectional memory and complicity in Anglophone poetry.

Extraliterary Reading: Production, Circulation and the Archive

Joanna Woods, Stockholm University

Reading Online Contemporary African Speculative Fiction

The recent rise in popularity of speculative fiction in Africa is most striking when traced online. The digital/ virtual networks of production and circulation have given this genre a new life on the continent, but they also signal a change in the practise of reading. In *Calibrations*, Ato Quayson observes that it is not only the literary domain but also the social domain that is ‘configured’ through reading. Quayson’s insight allows us to view the aesthetic and the social as intimately related with one another’s production; a relationship of ‘interacting thresholds’. This is what I am ultimately concerned with in this paper. Through an analysis of the online African speculative fiction platform, Omenana, this paper is about how we read this ‘new’ genre and how the social structures of the current moment shape that reading. Advancing the notion of ‘rhetorical accretion’, the paper proposes that extraliterary elements on Omenana, such as the practice of overlaying various texts onto a primary digital text and/or links to social media, provide us with a way through which to examine the practice of reading in the digital age in Africa; to examine the threshold of aesthetic and social. While my focus is on reading practices, where reading is taken as an activity that traverses borders, overall the paper sheds light on the ways in which contemporary African speculative fiction is being enacted and how the mediality of the genre has ushered in new popular ways of reading.

Joanna Woods is a doctoral student in the Department of English at SU, working on contemporary southern African speculative fiction. My research focuses on the rhetoric of short Anglophone texts written by authors from Malawi, Zimbabwe and South Africa and published over the past decade. Alongside my research, I am Communications Editor for ‘Africa in Words’ – a blog that focuses on cultural production and Africa.

Elin Ivansson, Sheffield Hallam University

The Reader as Researcher: Reading Archival Fiction

The rise of multimodal literature at the end of the millennium coincided with an increased academic and artistic interest in the archive (e.g. Lecompte-Chauvin 2014; Manoff 2004). These two millennial trends manifest in a sub-genre of multimodal literature that I refer to as ‘Archival Fiction.’ Like the archive is often described as liminal, between fact and fiction (Foster 2004), archival fiction plays with ontological ambiguity both thematically and visually. These novels often include both real and fictional archival material and documents and readers are not only asked to interpret the verbal narrative text but to also consider visual

material, such as illustrations, photographs, and other documents. Hallet (2009) describes the reader of multimodal novels as a ‘user,’ drawing comparisons with the act of reading hypertext fiction. However, in this paper, I demonstrate how in archival fiction, the reader’s role is better categorised as that of a researcher: the reader is asked to critically engage with visually presented archival material in the context of the narrative. To describe the reader’s role as a researcher better emphasises the cognitive task of scrutinizing the multimodal narrative or archive. In this paper, I explore ‘the reader as researcher’ in a selection of archival novels, Barbara Hodgson’s *Hippolyte’s Island* (2001), D. A. Stern’s *Shadows in the Asylum* (2006), and Leanne Shapton’s *Important Artifacts* (2009). To analyse how these novels position the reader to engage with the material as an archival researcher, my methodology synthesises narrative theory and multimodal stylistics with cognitive approaches to literature.

Elin Ivansson is currently an English Literature PhD Candidate at Sheffield Hallam University, UK. Her PhD project, ‘Archival Fiction: Archival Poetics in Contemporary American Literature,’ explores how the archive and acts of collecting permeates contemporary American literature both visually, thematically, and structurally. Elin has an MA in American Literature from Uppsala University (2018) and a joint BA in English Literature and Linguistics from Victoria University of Wellington, NZ (2015).

Alex Hennig

‘How Goes the Book’: Reading Mina Loy’s *Insel* and the Conditions of its Production & Consumption

The increasingly popular academic reception of Mina Loy’s oeuvre has undergone its own revolutions in reading: as more and more unpublished materials are made accessible, scholarship has both distanced itself from sensationalist, biography-based approaches to Loy’s texts and also returned to (auto)biography as a central theme in the same texts. In the posthumously published novel *Insel*, the question “How goes the book” (p. 153) is one of many instances emphasizing such notions as interpretation, meaning, and the production of (modernist) texts. In the proposed paper, I will use this question to investigate ways of reading according to the novel’s interrogation of such concepts as authorship, materiality and meaning production in relation to Loy’s writing practices. Further, I will interrogate methodologies of reading *Insel*, with focus on current archival and digital possibilities, illuminating how the materialities of reading extend way beyond the specific texts we study and are implicated in our conceptions of archives. To achieve this, my case study will focus on two aspects of *Insel*: 1) the inclusion of the discarded “Visitation” in the 2014 edition of the novel, and 2) Loy’s usage of pseudonyms, naming and misnaming specific modernists and herself in *Insel* and other texts. I will pinpoint how shifting mediascapes have reproduced frameworks of interpretation that still orbit around dominant assumptions of authorship instead of examining and questioning said ideas in relation to the production and reception of texts. Ultimately, the way an archive is structured privileges one reading methodology at the cost of another.

Alex Hennig is an M.A. student in “English Studies” at Freie Universität Berlin. He is co-editor (with Elizabeth M. Bonapfel) of *Emerging Possibilities* (Brill: forthcoming). His research focuses on intertextuality, ideology and identity in the 20th century.

Jonathan Foster, Stockholm University

Official and Quasi-Official Print Culture in Nineteenth Century Britain

In the early nineteenth century the British state's public relations- and information-management strategies were adapted to a new print media landscape that had drowned out the ancient town crier. Official reports were increasingly produced and designed in book form, and parliamentary publishing emerged as an important actor on the publishing market. Official literature was carefully set apart discursively, and yet official reports were also disseminated through non-official publishers like the Society for the Diffusion of Useful Knowledge. Drawing on Pierre Bourdieu's analysis of the concept of the "official," and on Oz Frankel's study of the "publishing function of the state," this paper will probe the peculiarities of early-nineteenth century British official print culture, exploring how official literature was produced, circulated and read. This topic is examined with particular focus on the liminal case of Harriet Martineau's *Poor Laws and Paupers Illustrated* (1833), a quasi-official collection of novellas commissioned by the statesman and publisher Henry Brougham to supplement the Poor Law Report of 1834.

Jonathan Foster is a doctoral student at the Department of English at Stockholm University. His research focuses on representations of bureaucracy in the work of Harriet Martineau, Charles Dickens, Joseph Conrad, Evelyn Waugh and Salman Rushdie.