

Call for Papers

Title: Aesthetics of New Technological Humanities. World Literature, Transmedia Art, Convergence and Intermediality

Short title: Intermediality and Convergence

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Jørgen Bruhn, PhD, is professor of Comparative Literature, Linnæus University, Sweden. His two latest monographs are *The Intermediality of Narrative Literature. Medialities Matter* (Palgrave Macmillan 2016) and, with Anne Gjelsvik, *Cinema Between Media. An Intermedial Approach* (Edinburgh UP, 2018). With Beate Schirrmacher he edited *Intermedial Studies. An Introduction to Meaning across Media* (Routledge, 2022) and with Ida Bencke he edited *Multispecies Storytelling in Intermedial Practices* (punctum books, 2022). He is currently head of Linnæus University Center for Intermedial and Multimodal Studies in Växjö.

His main research areas are literary theory, intermediality and media studies, ecocriticism and environmental humanities. He is currently writing a book with the working title "Intermedial Ecocriticism. Anthropocene Representations across Media" (with Niklas Salmose) to be published at Lexington Books in 2023.

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Digital World Literatures: Transmedia Art, Convergence, and Intermediality

World literature, or world literatures, circulates beyond cultures of origin, and networks of texts from different eras address global issues in rhizomatic webs of texts and images and sound. Texts from different ages and places address global and transcultural themes and in a similar fashion, literary text files, creative images, and other cultural materials are transformed into computerized datasets - they are stored, retrieved, and sorted into digitized networks, and written to output devices in unique and evolving forms of digital communication.

At a deeper level, transmedial and intermedial futurities merges art and literature and explore how combinations of artistic and theoretical contemplation expose the very viral and material conditions of technology itself. In what ways may the arts and literature make use of technology mishaps, including the fortuitous *glitches*, to inspire new forms of creativity, thought, and ethical behavior? At stake is the persistent reiteration of the Heideggerian question concerning (media and) technology.

At the convergence between world literature, transmedia, and digital humanities

World literatures, transmedia arts, and digital humanities (with their datasets of texts, images, and virtual spaces) often remain isolated in research and professional discourse, despite the fact that world literature specialists have studied the impact of translation, and that digital arts and humanities artists, curators, and scholars have experimented with novel forms of multimedia communication platforms. In the second decade of the 21st century, vibrant fields of emerging humanities and arts scholarship include 1) experimental digital humanities, 2) transmedia arts, and 3) contemporary visions of world literature. Will the converging of world literature, transmedia, and digital humanities help us understand the shifting terrains of the technological possibilities as well as threats, the technological sublime, in the hyperconnected media age?

Deep & hyper attentiveness vs close & distant reading in networked digital media

In *How We Think: Digital Media and Contemporary Technogenesis* (2012) N. Katherine Hayles describes "technogenesis" as the assumption that "humans and technics have co-evolved" (10). Ubiquitous networked digital media embodies the co-evolution of humans and their technological environment. At stake in this "technogenesis" is the degree to which we design and alter new human environments, producing new feedback loops and amplifications between human evolution and technological advances. Now, however, with the advent of ubiquitously networked "encoded" digital devices, we have built a sociotechnical environment that systemically prioritizes hyperattention with the emergence of networked "encoded" digital devices. This has tremendous implications on human cognition, spurring hyperattention to the quick, disruptive, and systemically transformative "emerging technological breakthroughs," as Klaus Schwab describes in *The Fourth Industrial Revolution: what it means and how to respond* (2016). Humans with this ontogenetic adaptation reconfigure their technological environments in a manner that necessitates even greater hypervigilance.

World literatures, transmedia, and digital humanities in interdisciplinarity and intermediality: the purpose for the journal issue

How can we interpret world literature, transmedia, and the subjects of digital humanities in the age of ecotechnological feedback loops? Recent trends in international higher education have illuminated the aesthetic value and future of "the humanities" by highlighting unique interactions between literature, media, and digital technology. Capitalizing on the porous relationships between art, literature, and media in this context, the goals of this special issue are 1) to articulate and visualize how "world literature" – in the broadest sense of the term, including non-literary artistic media like cinema, fine arts, music – demonstrates new interrelations between technology, evolution and societal power structures, and 2) to articulate and visualize how digital arts and culture have eroded the previous boundaries of this "world literature."

The purpose of this call for papers is to discuss the logics of convergence and intermediality to transmedia, world literature, and digital humanities in the light of some of the considerations mentioned above, and in the context of aesthetics and ethics.

Our special issue seeks papers on the potential topics, including (but not limited to):

- Technology and/as literature
- Current electronic literature
- Redefining world literatures in the context of the digital age
- Transmedia art: theory and application
- Visualization and Semantic Web in literary, artistic, and cultural studies
- Aesthetics and ethics in converging transmedia, world literature, and digital humanities
- Media borders, media transformation, Intermediality
- Linking Digital Open Data: Wikipedia/data/media
- Coding, TEI, and digital humanities
- AI, close reading, distant reading, and hyper reading
- Theory and practice in transduction logic in the technology in the humanities
- Digital pedagogy in the humanities
- The futures of world literatures
- Blurring the borders between "literature" and other artistic media types

Submission:

- Please send your abstracts of 300 to 500 words and a brief biographical note of 150 words by 15 September, 2022 to Youngmin Kim yk4147@hotmail.com
- **Submission Timeline**
Invitation to write the abstract or commentary: 15 September, 2022
Submission of completed articles: 31 December, 2022
Submission of Full papers (the length of the article should be around 6,000 words): 30 June, 2023

Peer review process: 6 months- estimated (July – December, 2023)
Publication Time: End of December, 2023
Number of Article: 10-12
- Please submit your paper to the Special Issue category through the online submission

system (<https://www.editorialmanager.com/techum/default.aspx>) of New Techno Humanities.

- All the submissions should follow the general author guidelines of New Techno Humanities available at:
<https://www.elsevier.com/journals/new-techno-humanities/2664-3294/guide-for-authors>

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