



ICLA Congress “Literature and Technology”, Seoul 2025

Research Committee of Literary Theory Workshop on “Literary Theory and Technology”

Literary theory has always maintained a complex relationship with the technological aspects of the composition and reception of literary texts. In *Poetics*, Aristotle dismissed the whole technical side of staging a text, from scenography to actor direction, committing it to the inferior skills of “show organizers”. Of course, this neglect of technique was largely compensated for, from the Renaissance onwards, by the inclusion of various discourses of expertise (in architecture, painting, dance, music, as well as politics, morality, science and economics), which de facto intervened in the abstract theorization of literary forms. In Europe, the Romantic period was the one that saw, with the reproducibility of the work of art, the massive entry of technology into the production and circulation of the literary text. But it was in the 20th century that technology itself became a central object of thought for literary theory, as a main factor in power relations between individuals, communities and states, and therefore as a structuring element of their representation in modern cultural imaginaries - particularly in the colonial and then post-colonial contexts.

How does this theorization of the technological in literature play out, before as well as in the age of digital production of texts, before as well as during the emerging presence of artificial intelligence in their composition and processing? How did the technological change our understanding of literature? And does the meaning of the term itself change, now that the material, concrete dimension of the technical gesture in the making of the work is once again being erased, to make way for a new kind of abstraction, characteristic of the “liquid” environment in which stories, images, words, fictions and memes are circulated and exchanged? The Research Committee’s three sessions at the Seoul ICLA/AILC Congress 2025 workshop will focus on these issues raised for a comparative literary theory by the fundamental shifts in thinking about technology.

Program

Monday, July 28

Session 145, 1:30-3:00pm – location: KINTEX 1 204

Zoom link: <https://u-picardie-fr.zoom.us/j/98215610103?pwd=WRdYaEZpM8BCMaWx03RZ9VCmM1PDRC.1>

Moderator: Rok Benčin

Anne Duprat (Université de Picardie-Jules Verne / Institut Universitaire de France) – “Technologies of Fiction: How does literary theory account for the affordances of fictions?”

Marco Caracciolo (Ghent University) – “Social Media Infrastructures and Consciousness Representation in the Contemporary American Novel”

Susanne Strätling (Freie Universität Berlin) – “Formalisms: From Manufacturing to Data Processing”

Karin Kukkonen (University of Oslo) – “Games as a Creative Technology for Literary Writing”

Session 177– 3:30 PM-5pm, location: KINTEX 1 209B

Zoom link: <https://u-picardie-fr.zoom.us/j/98215610103?pwd=WRdYaEZpM8BCMaWx03RZ9VCmM1PDrC.1>

Moderator: Susanne Strätling

Mara Santi (Ghent University) – “The Short Story Cycle Across Polytextual Theory and Literary Empirical Studies”

Rok Benčin (ZRC SAZU, Ljubljana) – “Alsthesis: Generative AI and the Transformation of Aesthetic Experience”

Stefan Willer (Humboldt University Berlin; *online*) – “Surveillance: Cultural and Narrative Technologies”

Zaal Andronikashvili (ZfL, Berlin / Ilia University Tbilisi; *online*) – “The Love of Locomotives or Science Fiction Soviet Georgian Style”

RCLT Business meeting, 5:15-6:15am – location: KINTEX 1 209B

Zoom link: <https://u-picardie-fr.zoom.us/j/98215610103?pwd=WRdYaEZpM8BCMaWx03RZ9VCmM1PDrC.1>

Tuesday, July 29

Session 198, 11:00-11:30am – location: KINTEX 1 209A

Zoom link: <https://u-picardie-fr.zoom.us/j/98215610103?pwd=WRdYaEZpM8BCMaWx03RZ9VCmM1PDrC.1>

Moderator: Anne Duprat

Sieghild Bogumil-Notz (Ruhr-University Bochum)– “Je est un autre” – “I is Another”. A Poetics of Who is Who and the Question of Artificial Intelligence”

Please note: The first two sessions run on a very tight schedule! Plan presentations of 15 to max. 20 minutes each. The subsequent discussion will cover all presentations for each session.