



## CFP

for a webinar on

E-literature

organised by

the Dept. of English, Jamia Millia Islamia, Delhi

to be held from

16 - 17 January 2023

We invite artists, practitioners, independent scholars, Ph.D. researchers and academicians to submit original research papers, case studies, and media artefacts for a webinar on E-literature, organised by the Dept. of English, Jamia Millia Islamia, New Delhi.

### **E-LITERATURE: EXPLORATIONS IN LITERARY CREATIVITY**

Merriam Webster's Dictionary defines literature as "writings having excellence of form or expression and expressing ideas of permanent or universal interest". The earliest literary narratives are thought to have originated in the oral mode and with the advancement of civilization, literary activities progressed to the written form like hieroglyphs on wood

and papyrus scrolls, palm leaf manuscripts, inscriptions on stone and clay, and eventually on paper. Humanity moved a giant step forward with the invention of the printing press in the 15<sup>th</sup> century. Publishing literary works became cheaper and accessible to a wider reading public over the course of time. Interestingly, in the later years of the 20<sup>th</sup> century an oft-held view was the demise of print legacy and the resultant dwindling of readers' interest in literature itself. However, "reading" has re-emerged as a very important activity in contemporary times, albeit through the electronic medium. The expansion of the World Wide Web has given the literary artist a wide and diverse platform from which to publish their work.

The pioneering literary works through the electronic medium emerged between 1952 to 1995 and most of the practitioners were not even aware that they were creating what we now call E-literature. The internet revolution and the development of faster word processors, expansion of personal computers and gaming consoles from the 1980s onwards, brought about a paradigm shift in the production and circulation of literature. Later, more versatile softwares such as HyperCard, Storyspace, and INFORM, along with increasingly powerful media editing and production tools, emerged in the 1980s and 1990s.

The primary identifier of E-literature is that it is "born-digital" and is not merely texts that have been adapted to a digital format. Within the field there is an emphasis on experimentation. For example, Alan Bigelow's *How to Rob a Bank* reinvents *Bonnie and Clyde* for the digital age. Users can swipe the touchscreen on a smart phone or hit the space bar to reveal a narrative told through iPhone web searches, text messages, and

app activities; digital poet Benjamin Laird wrote 'Core Values' in response to Dorothea Mackellar's classic Australian poem 'My Country' which was displayed in a three-dimensional box viewed in-browser or using a virtual reality headset. Montreal based David Johnston has produced *ReRites* using artificial intelligence trained to imitate contemporary poetry. Piotr Marecki's *Cenzobot* is a twitter "bot" that tweets fragments from real Polish censors' reviews of publications from the communist era. J.R. Carpenter's *The Gathering Cloud* is composed as a pared down version of Luke Howard's 1803 'Essay on the Modifications of Clouds' with hypertext links and the poetry is accompanied by animation of animals which bridge the link between clouds in the sky and "cloud" computing. In the words of Nasrullah Mambrol, 'electronic literature is not just a "thing" or a "medium" or even a body of "works" in various "genres". It is not poetry, fiction, hypertext, gaming, codework, or some new admixture of all these practices. Electronic literature is, arguably, an emerging cultural form, as much a collective creation of terms, keywords, genres, structures, and institutions as it is the production of new literary objects.' E-literature demands a new paradigm of reading which includes the lens of experimental literary practices and also the specificities of the technology and software used to produce such works.

The aim of this webinar is to deliberate on the problematization of literary and theoretical canons by E-lit, the practice of intertextuality and interdisciplinarity, the social and cultural parameters of literary production, the practical approaches to teaching digital literature and the emergence of this form in the developing world.

**Possible topics include but are not limited to the following tracks:**

- Intermediality and E-lit
- Digital Young Adult Literature
- E-lit and publishing models
- Literary and theoretical postulations of E-lit
- E-lit as Digital Humanities
- Archive and UI/UX poetry
- E-lit and its educative and collaborative practices
- Polysemy and Synaesthesia in E-lit
- Emerging E-lit practices in South Asia

Please submit abstracts of 350 words and a short bio of 100 words to

[abstractseliteratureenglishjmi@gmail.com](mailto:abstractseliteratureenglishjmi@gmail.com) by 15<sup>th</sup> Nov. 2022. Acceptance of abstracts will be notified on 30<sup>th</sup> Nov. 2022. Presenters will have 15-20 minutes to present their work.

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