



Mediernas teori – doktorandkurs, HT 2014

Prof. Pelle Snickars

6. Feministisk medieteorier (Mulvey, Haraway & Hayles)

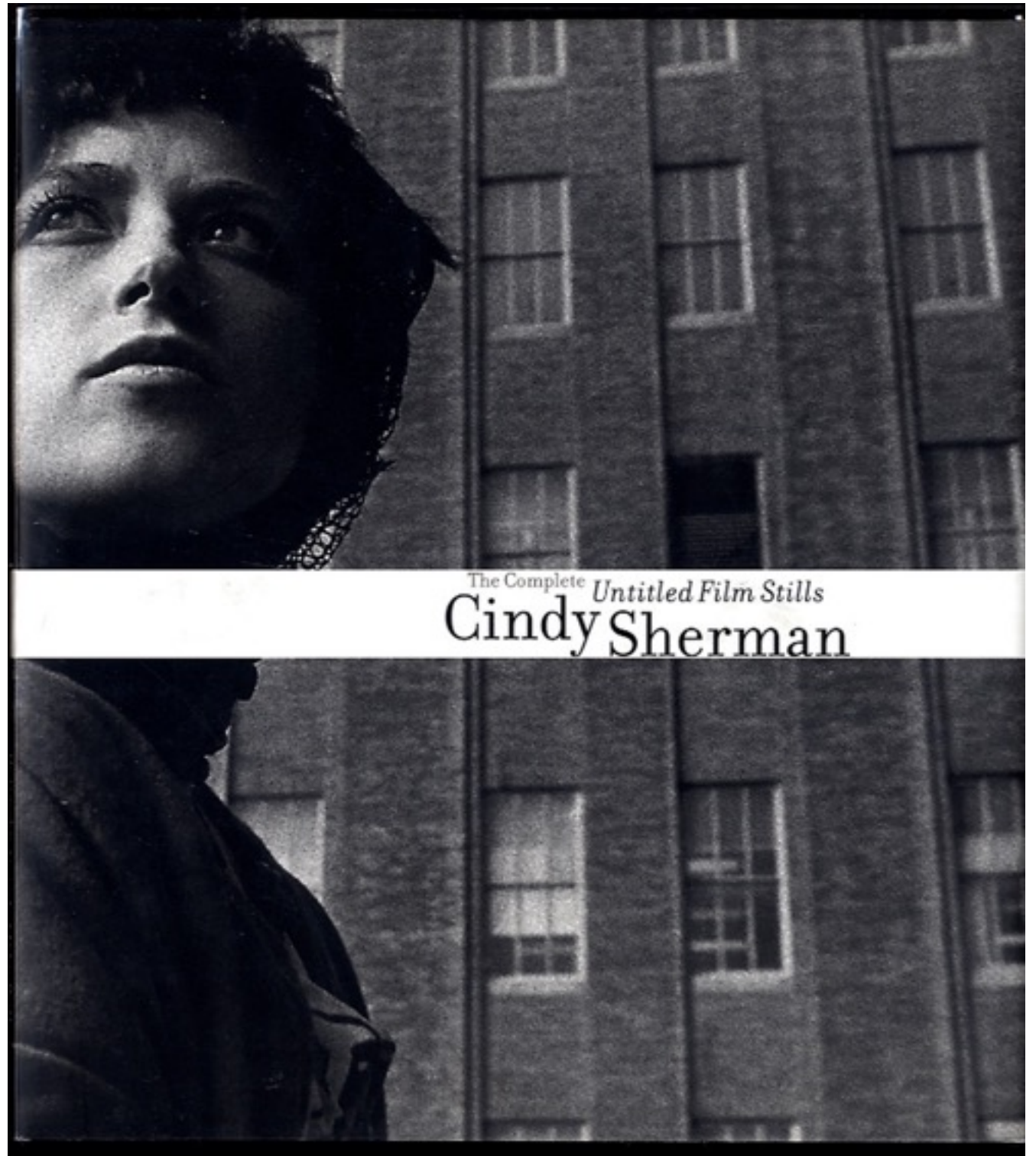




Kön som maskerad



Kön som maskerad



Feminism & genusforskning

Women's Studies etableras vid nordamerikanska universitet i början av 1970-talet – med fokus på **betydelsen av kön och könsrelationer**. Tolkningsperspektiv baseras i regel på det **maktförhållande** som historiskt, kulturellt och socialt definierat kvinnors och mäns roller och status i samhället.

Ett annat grundläggande synsätt är att samhälle och kultur är **strukturerade efter kön** – både organisatoriskt och ideologiskt – vilket betingar och bestämmer erfarenheter.

Generellt kritiserar genusforskningen den vedertagna uppfattningen som gjort mannen till norm – och kvinnan till det avvikande könet. Forskningsområdet är därför både av kompletterande och förändrande/**emancipatorisk** karaktär. På senare år har även **samhällets heterosexuella norm** accentuerats som grund för **konstruktionen av kön**.

Feminism & genusstudier

Umeå centrum för genusstudier (UCGS)

g14

Program

Call for papers

Praktikaliteter

Vetenskaplig kommitté

Kontakt

Nyheter

Pressackreditering




g14 i Umeå: Att utmana makten

Makt, kunskap och kritik är tre ledord för Sveriges största genusforskarkonferens som i år sker i Umeå. Genusforskare, praktiker och aktivister kommer mellan den 26-28 november utbyta erfarenheter, skapa nya konstellationer och adressera maktfrågor.

Hur kan makt utmanas på olika arenor? Makt på arbetsmarknaden, i sjukvården, skolan, äldreomsorgen, socialtjänsten, kulturen och politiken. Makt över kroppen, historien, minnet, skrivandet, reflekterandet. Makt i språket, konsten, och litteraturen. Hur kan vi förstå och utmana normer och sociala hierarkier i historien och i samtiden, samt nya former av diskriminering, exploatering och exkludering? Vilka strategier kan tillämpas för motstånd, förskjutning och förändring? Dessa är några av de ämnen som kommer att diskuteras under årets mäktigaste konferens.

Arrangörer



 Nationella sekretariatet
för genusforskning

Kön & medieteorori

I regel en ofta **nedvärderande** – och ibland närmast misogyn syn på kvinnliga mediekonsumenter och åskådare inom den mediehistoriska kanon – exempelvis i Adorno/Horkheimer eller hos **Kracauer** i hans text: "The Little Shop Girls Go to the Movies".

AS WE MAY THINK

by VANNEVAR BUSH

As Director of the Office of Scientific Research and Development, DR. VANNEVAR BUSH has coordinated the activities of some six thousand leading American scientists in the application of science to warfare. In this significant article he holds up an incentive for scientists when the fighting has ceased. He urges that men of science should then turn to the massive task of making more accessible our bewildering store of knowledge. For years inventions have extended man's physical powers rather than the powers of his mind. Trip hammers that multiply the fists, microscopes that sharpen the eye, and engines of destruction and detection are new results, but not the end results, of modern science. Now, says Dr. Bush, instruments are at hand which, if properly developed, will give man access to and command over the inherited knowledge of the ages. The perfection of these pacific instruments should be the first objective of our scientists as they emerge from their war work. Like Emerson's famous address of 1837 on "The American Scholar," this paper by Dr. Bush calls for a new relationship between thinking man and the sum of our knowledge. — THE EDITOR

THIS has not been a scientist's war; it has been a war in which all have had a part. The scientists, burying their old professional competition in the demand of a common cause, have shared greatly and learned much. It has been exhilarating to work in effective partnership. Now, for many, this appears to be approaching an end. What are the scientists to do next?

For the biologists, and particularly for the medical scientists, there can be little indecision, for their war work has hardly required them to leave the old paths. Many indeed have been able to carry on their war research in their familiar peacetime laboratories. Their objectives remain much the same.

It is the physicists who have been thrown most violently off stride, who have left academic pursuits for the making of strange destructive gadgets, who have had to devise new methods for their unanticipated assignments. They have done their part on the devices that made it possible to turn back the enemy. They have worked in combined effort with the physicists of our allies. They have felt within themselves the stir of achievement. They have been part of a great team. Now, as peace approaches, one asks where they will find objectives worthy of their best.

1

OF WHAT lasting benefit has been man's use of science and of the new instruments which his research brought into existence? First, they have increased his control of his material environment. They have improved his food, his clothing, his shelter; they have increased his security and released him partly from the bondage of bare existence. They have given him increased knowl-

edge of his own biological processes so that he has had a progressive freedom from disease and an increased span of life. They are illuminating the interactions of his physiological and psychological functions, giving the promise of an improved mental health.

Science has provided the swiftest communication between individuals; it has provided a record of ideas and has enabled man to manipulate and to make extracts from that record so that knowledge evolves and endures throughout the life of a race rather than that of an individual.

There is a growing mountain of research. But there is increased evidence that we are being bogged down today as specialization extends. The investigator is staggered by the findings and conclusions of thousands of other workers — conclusions which he cannot find time to grasp, much less to remember, as they appear. Yet specialization becomes increasingly necessary for progress, and the effort to bridge between disciplines is correspondingly superficial.

Professionally our methods of transmitting and reviewing the results of research are generations old and by now are totally inadequate for their purpose. If the aggregate time spent in writing scholarly works and in reading them could be evaluated, the ratio between these amounts of time might well be startling. Those who conscientiously attempt to keep abreast of current thought, even in restricted fields, by close and continuous reading might well shy away from an examination calculated to show how much of the previous month's efforts could be produced on call. Mendel's concept of the laws of genetics was lost to the world for a generation because his publication did not reach the few who were capable of grasping and extending it; and this sort of catastrophe is undoubtedly being repeated all about us, as truly significant

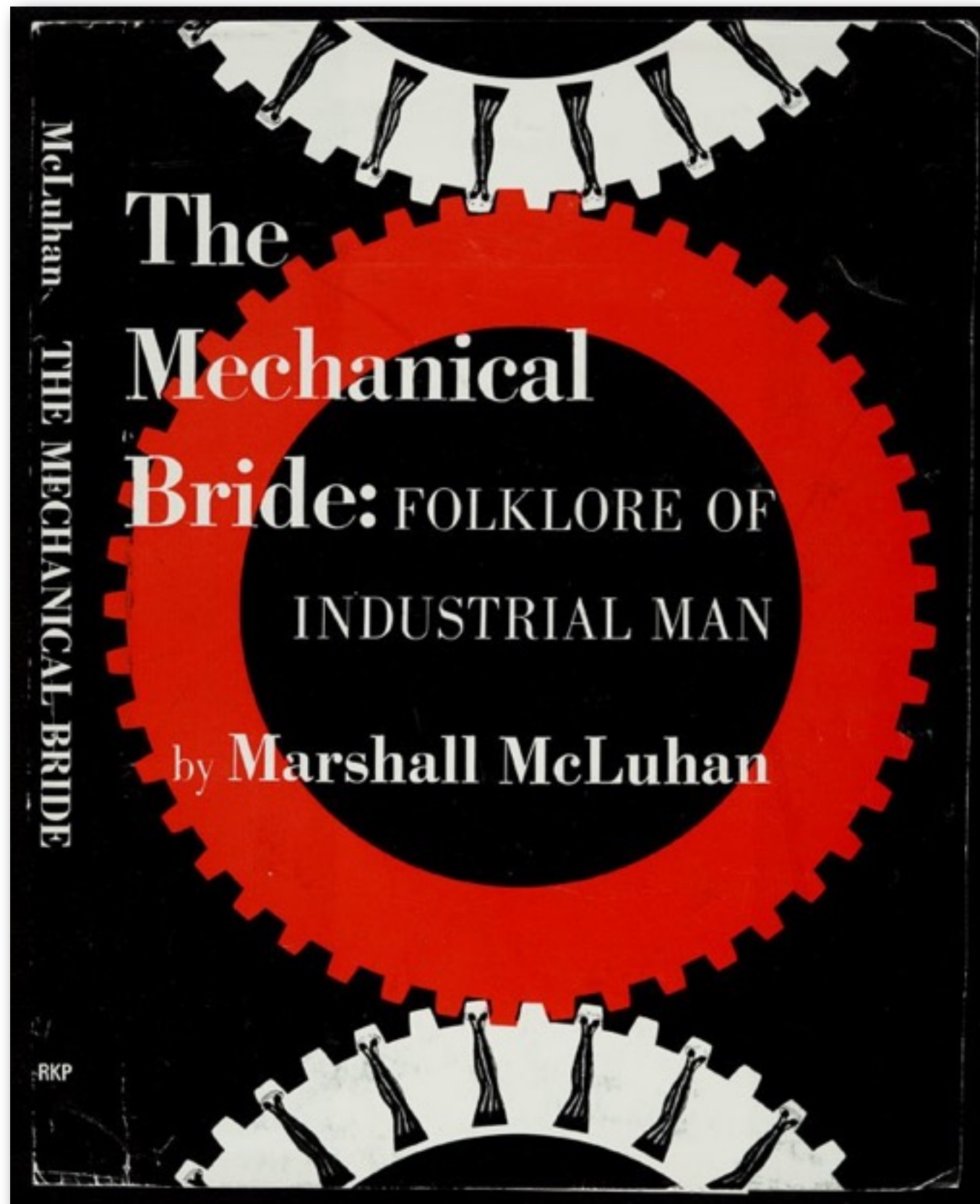


The advanced arithmetical machines of the future will be electrical in nature, and they will perform at 100 times present speeds, or more ... they will select their own data and manipulate it in accordance with the instructions thus inserted, they will perform complex arithmetical computations at exceedingly high speeds, and they will record results in such form as to be readily available for distribution or for later further manipulation.

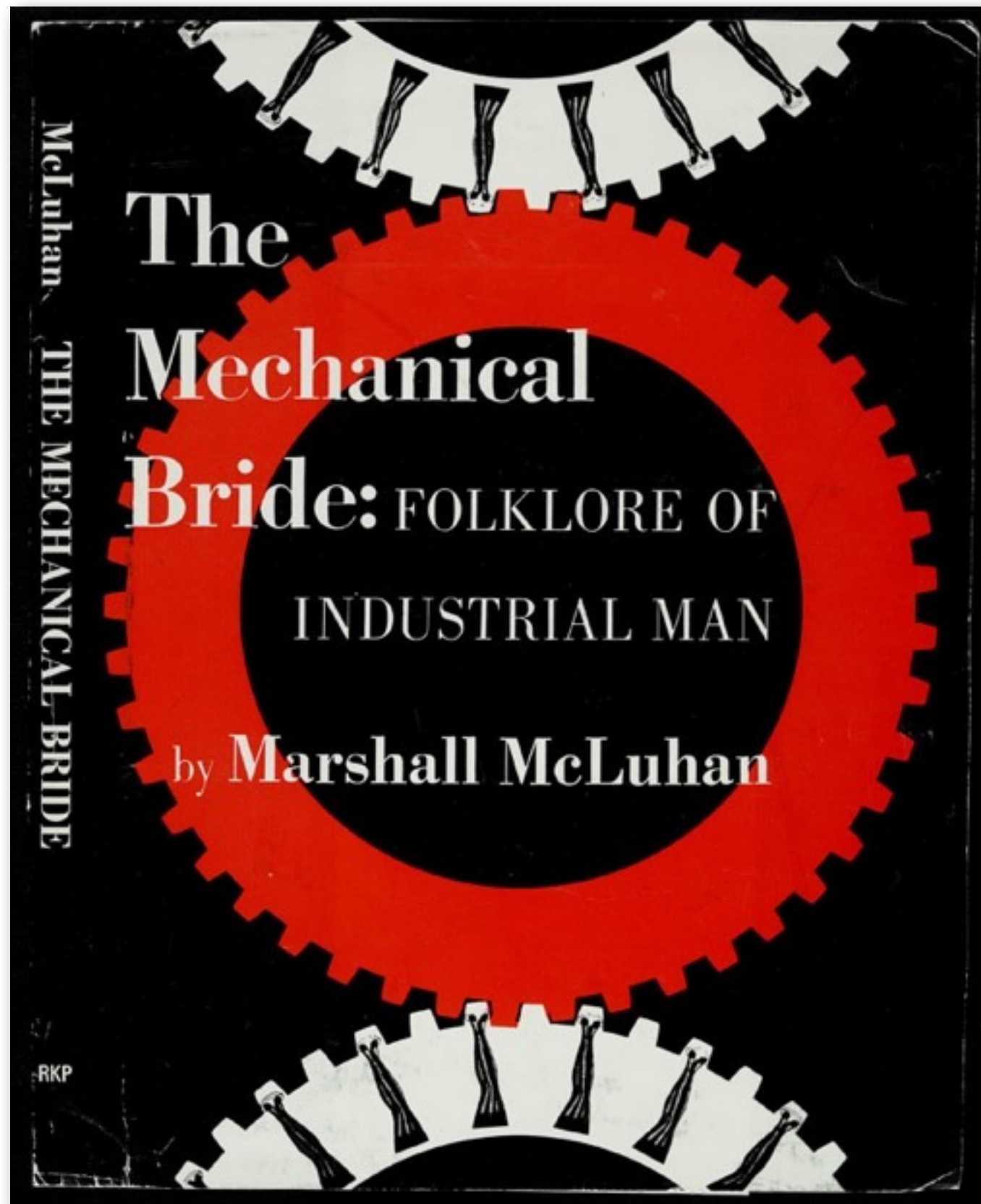
Such machines will have enormous appetites. One of them will take instructions and data from **a whole roomful of girls** armed with simple key board punches, and will deliver sheets of computed results every few minutes.

– Vannevar Bush 1945

Kön & medieteori



Kön & medieteori



Cultural-studies-inspirerad bok (avant la lettre) från 1951 – allt i form av en **mosaik** där McLuhan inleder med en artikel eller en kommersiell annons vilken han sedan analyserar – inte sällan med **fokus på kvinnlighet och manlighet**.

Kön som konstruktion

Kön som konstruktion



Kön som representation



Kön som representation & the male gaze



kameran, manlig aktör, manlig åskådare

Kön som representation & visual pleasure

Visual Pleasure and Narrative Cinema (1975) - Laura Mulvey

Originally Published - Screen 16.3 Autumn 1975 pp. 6-18

<http://www.jahsonic.com/VPNC.html>

I. Introduction A. A Political Use of Psychoanalysis

This paper intends to use psychoanalysis to discover where and how the fascination of film is reinforced by pre-existing patterns of fascination already at work within the individual subject and the social formations that have moulded him. It takes as starting point the way film reflects, reveals and even plays on the straight, socially established interpretation of sexual difference which controls images, erotic ways of looking and spectacle. It is helpful to understand what the cinema has been, how its magic has worked in the past, while attempting a theory and a practice which will challenge this cinema of the past. Psychoanalytic theory is thus appropriated here as a political weapon, demonstrating the way the unconscious of patriarchal society has structured film form.

The paradox of phallocentrism in all its manifestations is that it depends on the image of the castrated woman to give order and meaning to its world. An idea of woman stands as lynch pin to the system: it is her lack that produces the phallus as a symbolic presence, it is her desire to make good the lack that the phallus signifies. Recent writing in *Screen* about psychoanalysis and the cinema has not sufficiently brought out the importance of the representation of the female form in a symbolic order in which, in the last resort, it speaks castration and nothing else. To summarise briefly: the function of woman in forming the patriarchal unconscious is two-fold. She first symbolises the castration threat by her real absence of a penis, and second thereby raises her child into the symbolic. Once this has been achieved, her meaning in the process is at an end, it does not last into the world of law and language except as a memory which oscillates between memory of maternal plenitude and memory of lack. Both are posited on nature (or on anatomy in Freud's famous phrase). Woman's desire is subjected to her image as bearer of the bleeding wound, she can exist only in relation to castration and cannot transcend it. She turns her child into the signifier of her own desire to possess a penis (the condition, she imagines, of entry into the symbolic). Either she must gracefully give way to the word, the Name of the Father and the Law, or else struggle to keep her child down with her in the half-light of the imaginary. Woman then stands in patriarchal culture as signifier for the male other, bound by a symbolic order in which man can live out his phantasies and obsessions through linguistic command by imposing them on the silent image of woman still tied to her place as bearer of meaning, not maker of meaning.

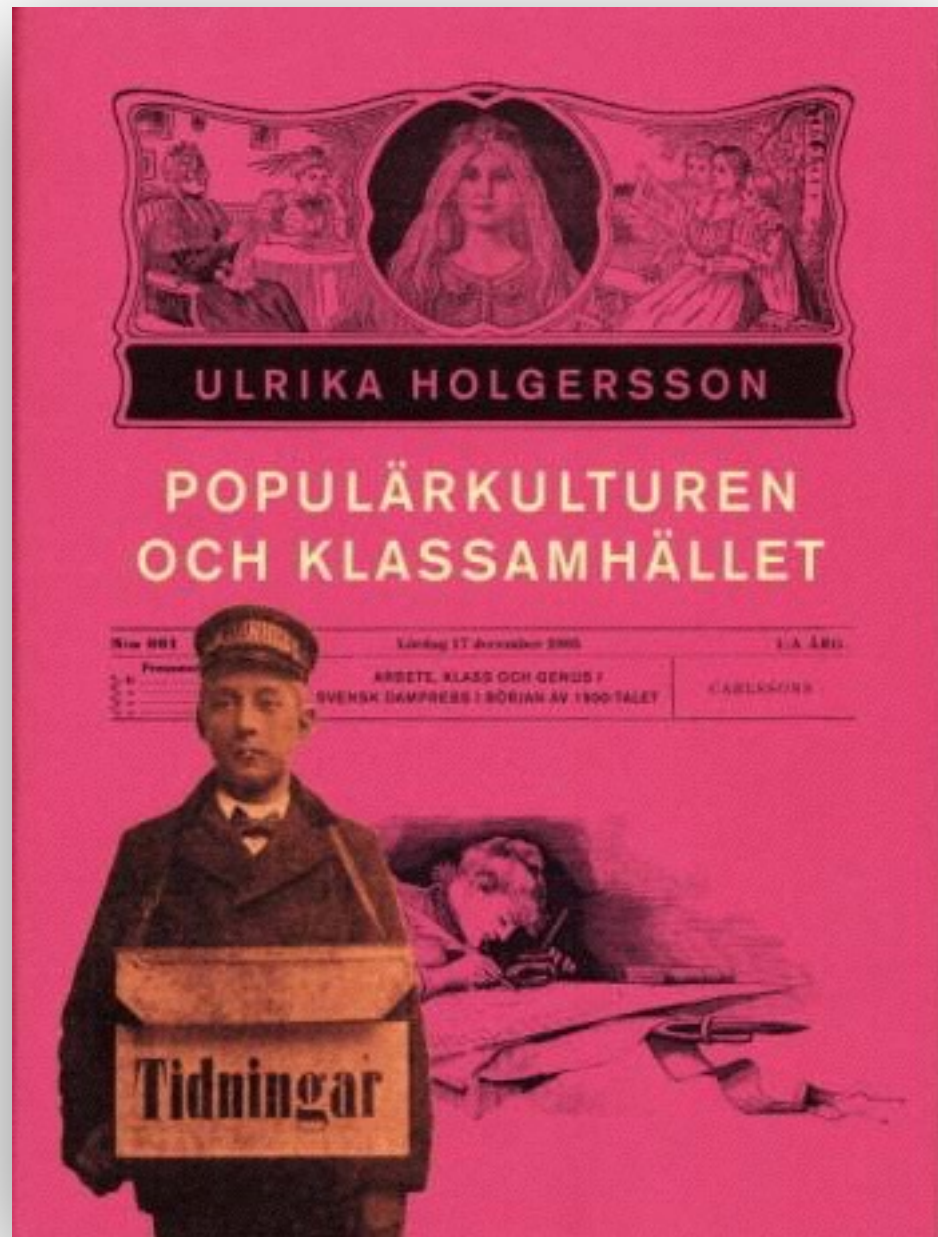
Kön som representation

I bland annat Mulveys efterföljd var framför allt den **feministiska filmvetenskapliga forskningen** under 1980- och 1990-talet framgångsrik i att lyfta fram nya sätt att se på och analysera representationsfrågor och kön.

Kroppslighet är ett återkommande – och centralt – tema.

Teorimässigt lånade man perspektiv från *cultural studies* som parades med distinkta feministiska synsätt – vilket bland annat (i Sverige) resulterade i **Tytti Soilas** avhandling, *Kvinnors ansikte, stereotyper och kvinnlig identitet i trettiotalets svenska filmmelodram* (1991) – en bred studie av **kvinnliga stereotyper** i 30-talets filmmelodram, i vilken diskursanalys kombineras med Louis Althussters ideologikritik.

Kön som representation



En senare variant av snarlika perspektiv återfinns exempelvis i **Ulrika Holgerssons** avhandling, *Populärkulturen och samhället* från 2005 – i vilket hon studerar förhandlingar kring klass och genus, med utgångspunkt i den så kallade dampressen och *Svensk damtidning* mellan 1900 och 1910.

I korthet, så har det mediehistoriskt varit ett synnerligen fruktbart sätt att med hjälp av genusperspektiv få korn på betydande samhällsförändringar där medier blir en sorts indikator (och katalysator) för könsförhållanden i det förflutna.

Kön som representation & visual pleasure

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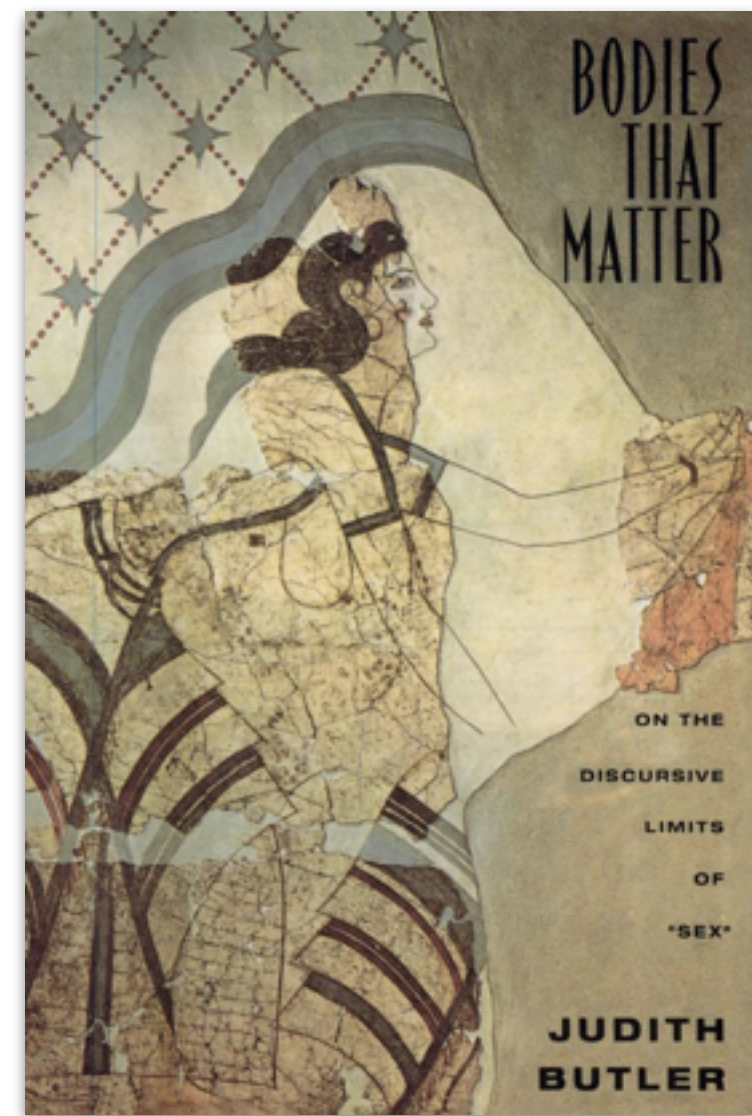
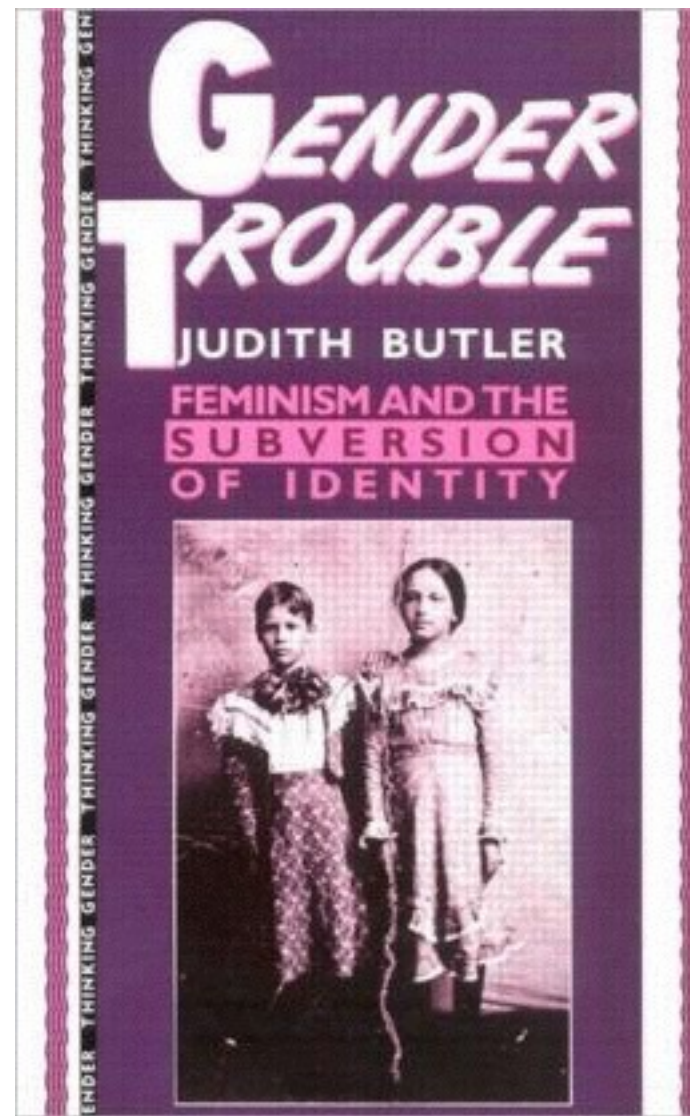
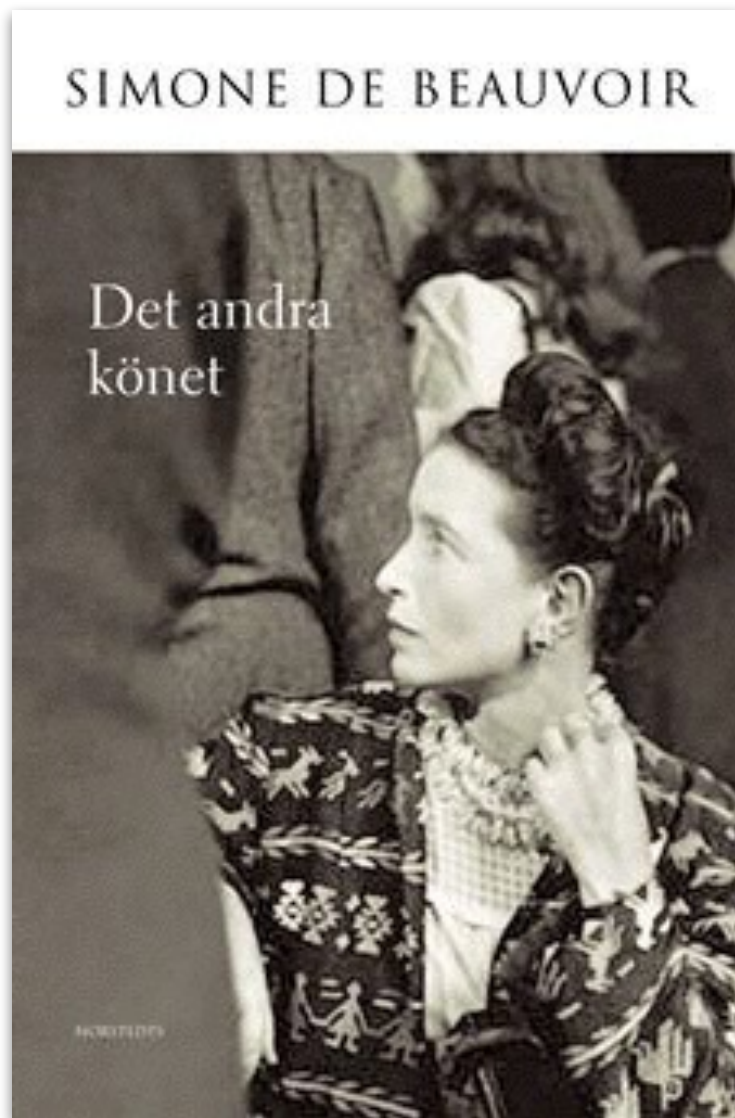
Utvidgat studium av "**låga filmgenrer**" med utgångspunkt i teoribildningen kring *visual pleasure* och kroppslighet.

Linda Williams om skräckfilm (att bli rädd), om melodram (att bli ledsen), om porr (att bli upphetsad).

Kön som representatöon & social konstruktion



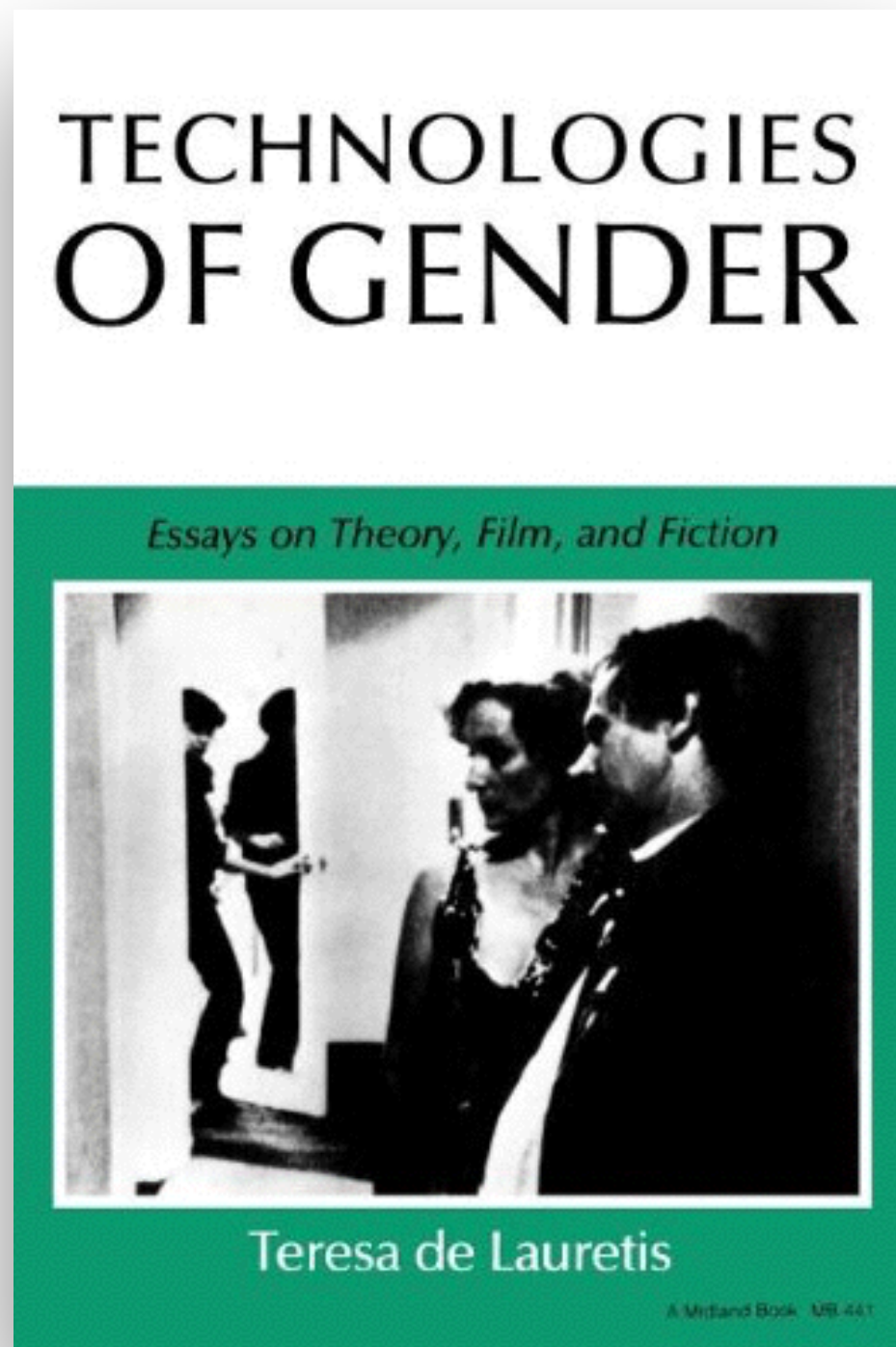
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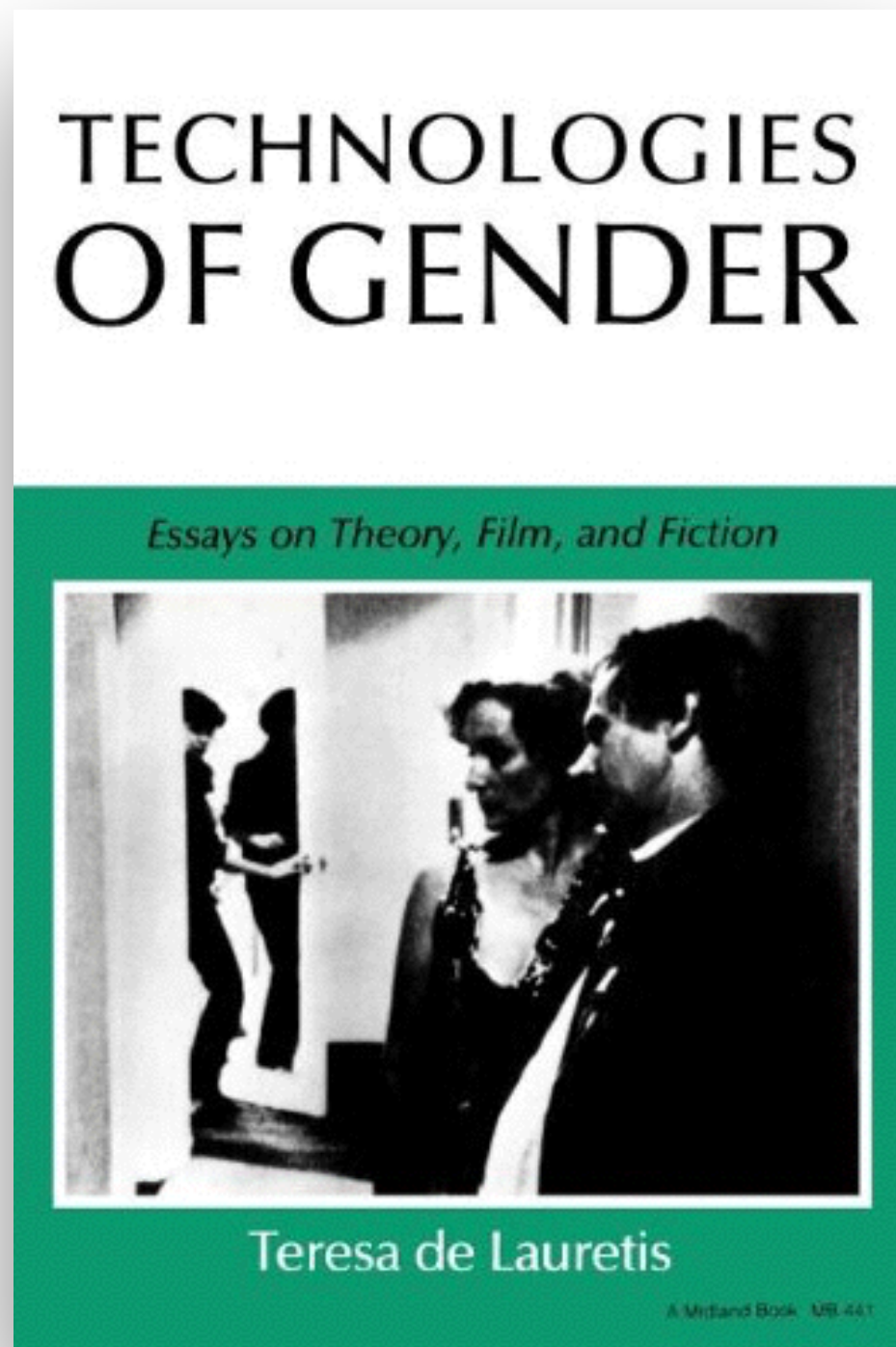
Butler on gender, sex and sexuality, as **performative**.

Kön som performativitet, förhandling & teknologi

Kön som performativitet, förhandling & teknologi



Kön som performativitet, förhandling & teknologi



> manlighetsrepresentation & queerteori

Queerteori

I Sverige bland annat förträtt av teaterforskaren **Tiina Rosenberg** i boken *Byxbegär* (2001), en teaterhistorisk studie av kvinnor på scenen i manskläder.

Rosenberg är genom sitt deltagande i Feministiskt initiativ också ett bra exempel på **feministen som akademiker-aktivist** (jämför med Stuart Hall) – där teori i regel betraktas som länkad till praktik.

Queerteori & medier



Upsetting the Male

Feminist Interventions in the New Queer Wave

Akademisk avhandling

som för avläggande av filosofie doktorsexamen vid Stockholms universitet
offentligen försvaras i Föreläsningssalen, Filmhuset, Borgvägen 1-5, Stockholm
lördagen den 14 december 2002 kl. 10.00

av

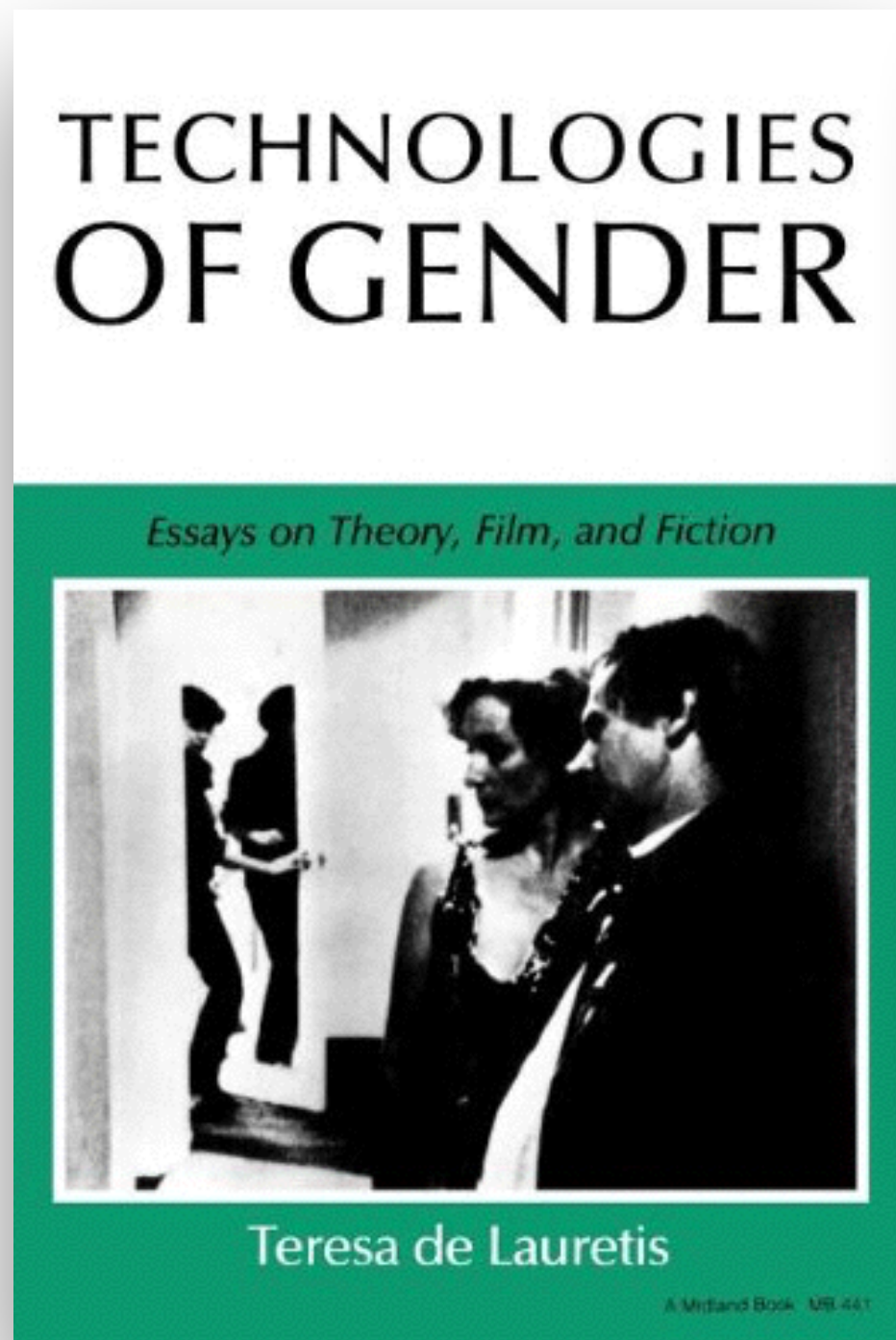
Louise Wallenberg

Abstract

The greatest achievement of the New Queer Wave has been to make other representations possible by entailing a speaking for the self. In representing subjectivities that hitherto have seldom been represented, it has served to open up certain rigid structures enveloping theories on cinematic representation, narration and spectatorship. Persisting between 1989 and 1999, the New Queer Wave is closely connected to the rise and formation of queer theory, and like its theoretical counterpart, queer film urges a deconstruction of the normative while making visible the invisible.

With a basis in poststructurally influenced feminist and queer theories and relying on the practice of queering, this dissertation examines a select number of gay film texts belonging to the New Queer Wave. Central to this queering are complex themes ranging from (dis)identity, sexual (in)difference, gender performance and the butch/femme paradigm, via transgender and transsexualism, the inside/outside figure, racial essentialism and cross-over desire, to de-phallisation, masochism and the non-Oedipal narrative. It is by focusing on these distinct yet interrelated issues that the dissertation tries to discompose certain "truths" or "facts" that constitute the basis for (white) heteronormativity and phallocentrism. Hence, the dominant notions of sex, gender, race and sexuality as natural, ahistorical and universal are radically contested. These notions, it is stressed, all conform to the major binary pair of *sameness* and *difference*. And although sameness occupies a central position throughout the dissertation, most space is afforded the discussion of difference as *sexual difference* is taken as the starting point for problematising other hierarchical differences.

Kön som teknologi & Donna Haraway



Cyborg – en organism som består av såväl biologisk vävnad som syntetiska delar



Cyborg – en organism som består av såväl biologisk vävnad som syntetiska delar



Intervju med Haraway: "For me the notion of the cyborg was female, and a woman, in complex ways. It was an act of resistance, an oppositional move ... The cyborg was, of course, part of a military project, part of an extraterrestrial man-in-space project. It was also a science fictional figure out of a largely male-defined science fiction. Then there was another dimension in which cyborgs were female: in popular culture, and in certain kinds of medical culture. Here cyborgs appeared as patients, or as objects of pornography, as "fem-bots"-the iron maiden, the robotized machinic, pornographic female."

BLADE

RUNNER





Donna Haraway & kön som teknologi

Haraways cyborgs spelar olika roller i hennes text – inte sällan utifrån ett sorts **dualism**. Det handlar om teknologins möjligheter till att **upphäva gränsen mellan man och kvinna**, det handlar om det biologiskt **organiskt** kvinnliga kontra "manlig" teknik, det handlar om **reproduktion** där (även) teknik är **självreproducerande**, det handlar om gränsen mellan det **tänkande subjektet** och **teknologisk kropp** – liksom om **cyborgens som socialistiskt-feministisk möjlighet**.

"It is not clear who makes and who is made in the relation between human and machine. It is not clear what is mind and what body in machines that are solved into coding practices. Insofar as we know ourselves in both formal discourse (e.g., biology) and in daily practice ... we find ourselves to be cyborgs, hybrids, mosaics, chimeras. Biological organisms have become biotic systems, communications devices like others. There is no fundamental, ontological separation in our formal knowledge of machine and organism, of technical and organic."

Donna Haraway & kön som teknologi

Av intresse är också hennes användning av **fiktiva gestaltningar av cyborger**, framför allt inom litteraturen – vilket också gjort att hennes analys kommit att användas i många olika praktiska och konst-estetiska sammanhang. Här finns även tydliga kopplingar till hur **Hayles** sedermera använder **litteratur** för att spåra cybernetiska föreställningar.

"Cyborg imagery can suggest a way out of the maze of dualisms in which we have explained our bodies and our tools to ourselves. ... It means both building and destroying machines, identities, categories, relationships, spaces, stories. Though both are bound in the spiral dance, **I would rather be a cyborg than a goddess.**"

Site Index

[Culture & the Digital Divide](#)
[Community Technology](#)
[Digital Activism](#)
[Digitizing the Arts](#)
[Digital Games](#)
[Gendering Cyberspaces](#)
[Globalizing Cyberspaces](#)
[Dis/Abilities & Cyberspaces](#)
[LGBTQueering Cyberspaces](#)
[Racializing Cyberspaces](#)
[Cybersex & Cyberporn](#)
[CyberWar & Militainment](#)
[Computers & the Environment](#)
[ICT Labor](#)
[Digitizing Brains](#)
[Critical Digital Humanities](#)
[Research Centers & Journals](#)
[Additional Reading](#)

Gendering Cyberspaces

Digital cultures have the potential to shake up ideas about gender. As feminist cultural theorist Donna Haraway argued at the dawn of the digital era, the human-computer interface can serve to break down assumptions about naturalized female and male roles and identities. There is much cybercultural activity that does this, and some of that work is cited below.

On the other side of things, digital media, and perhaps most egregiously, some video games, seem to have set back gender representations decades. The virtual, non-realistic nature of new media allow for a plasticity of representation that may lend itself to the exaggeration on which stereotyping thrives. Where media activist and watchdog groups have done much to improve gender representation in traditional media (TV, film, etc.), though there is clearly much to improve, new media have frequently fallen back on stereotypes and representations that should have fallen into the dustbin of history (for example, e-games riddled with anatomically impossible cyberbabes).

And, as is the case with race and sexuality, the anonymity of cyberspaces has often unleashed new levels of sexist discourse, cyber sexual harassment and other problems. The web has also facilitated the sexual and work slave traffic in women through transnational webs. In response, women's organization have also taken to the web to fight new and old forms of sexism. The sites, articles, and books listed below address all of these aspects of engendered cyberspaces and more. (See also our page on "Digital Games.")

Selected Books and Articles on Gender in Cyberspaces

Adam, Alison E. "Hacking into Hacking: Gender and the Hacker Phenomenon." *Computers and Society* 32.7 (2004):0095-2737.

Alexander, Jonathan. "Queer Webs: Representations of LGBT People and Communities on the World Wide Web." *International Journal of Sexuality and Gender Quarterly* 81 (2002):868-76.

Balsamo, Anne. *Technologies of the Gendered Body: Reading Cyborg Women*. Durham, N.C.: Duke University Press, 1996.

Barak, Azy. "Sexual Harassment on the Internet." *Social Science Computer Review* 23.1 (2005): 77-92.

Beavis, Catherine. "Would the 'Real' Girl Gamer Please Stand Up? Gender, LAN Cafés and the Reformulation of the 'Girl' Gamer." *Gender and Education* 19.6 (2007): 691-705.

Jenny Sundén

Dela



Professor

Institutionen för kultur och lärande

Profil

Publikationer

Jag är professor i genusvetenskap och tillträdde som lektor på Södertörns högskola under våren 2011. Jag disputerade 2003 vid Tema kommunikation, Linköpings universitet, på en avhandling om kroppslighet på nätet. Tidigare har jag haft lektorat vid Avdelningen för medieteknik på KTH och i medie- och kommunikationsvetenskap vid Karlstads universitet. Jag har även varit gästforskare vid UC Berkeley, University of Surrey och vid City University of New York (CUNY). Jag undervisar på ämnets kulturorienterade kurser och moment, allt från feministiska klassiker och feministisk teori och metod till kurser som fokuserar på sexualitet, begär, queer och släktskap. Just nu undervisar jag primärt på avancerad nivå, är studierektor för forskarutbildningen i genusvetenskap samt handleder doktorander.

Min forskning befinner sig i skärningspunkten mellan feministisk teori, kritiska kulturstudier och vetenskaps- och teknikstudier (STS). Jag intresserar mig framför allt för gränssytor mellan kroppar och teknologier – för kroppen som något i grunden teknologiskt – på så skilda områden som virtuella världar och gemenskaper, onlinespel, hypertextfiktio, robotkonst, reproduktionsteknologier och medicinsk simulering. Jag har skrivit boken *Material Virtualities: Approaching Online Textual Embodiment* (Peter Lang, 2003), varit medförfattare till *Gender and Sexuality in Online Game Cultures: Passionate Play* (Routledge 2012, med Malin Sveningsson) samt redigerat *Cyberfeminism in Northern Lights: Gender and Digital Media in a Nordic Context* (Cambridge Scholars Publishing 2007, med Malin Sveningsson Elm), *Second Nature: Origins and Originality in Art, Science and New Media* (AxiBooks 2011, med Rolf Hughes) samt ett specialnummer av tidskriften *Somatechnics* med titeln "Somatechnical figurations: Bodies, Kinship, Affect" (Edinburgh University Press 2013, gästredaktör med Ulrika Dahl).

Jenny Sundén

Clockwork, Corsets, and Brass: The Politics and Dreams of Steampunk Cultures

Steampunk is an aesthetic technological movement, incorporating science fiction, art, engineering, and a vibrant 21st century counterculture. It is characterized by a retro-futuristic envisioning of alternative pasts and futures in which the steam-powered technologies of the Victorian era came to develop quite differently. Steampunks are hardware hackers with a punk Do-It-Yourself ethos, reclaiming technology for the masses. Their costumes mix top hats and corsets with brass and elaborate clockwork constructions.

The project aims to critically investigate the political and theoretical implications of steampunk counterculture, and in particular focus on its ways of re-imagining the relationships between technology, materiality and embodiment. It combines feminist theory and science and technology studies and uses ethnographic methods to study the steampunk scene (Sweden is the point of departure), online as well as offline. How are corporeal differences, such as gender, sexuality and ethnicity, imagined and embodied in steampunk countercultures? And how do particular technologies and modes of embodiment make and shape the participatory practices of steampunk?

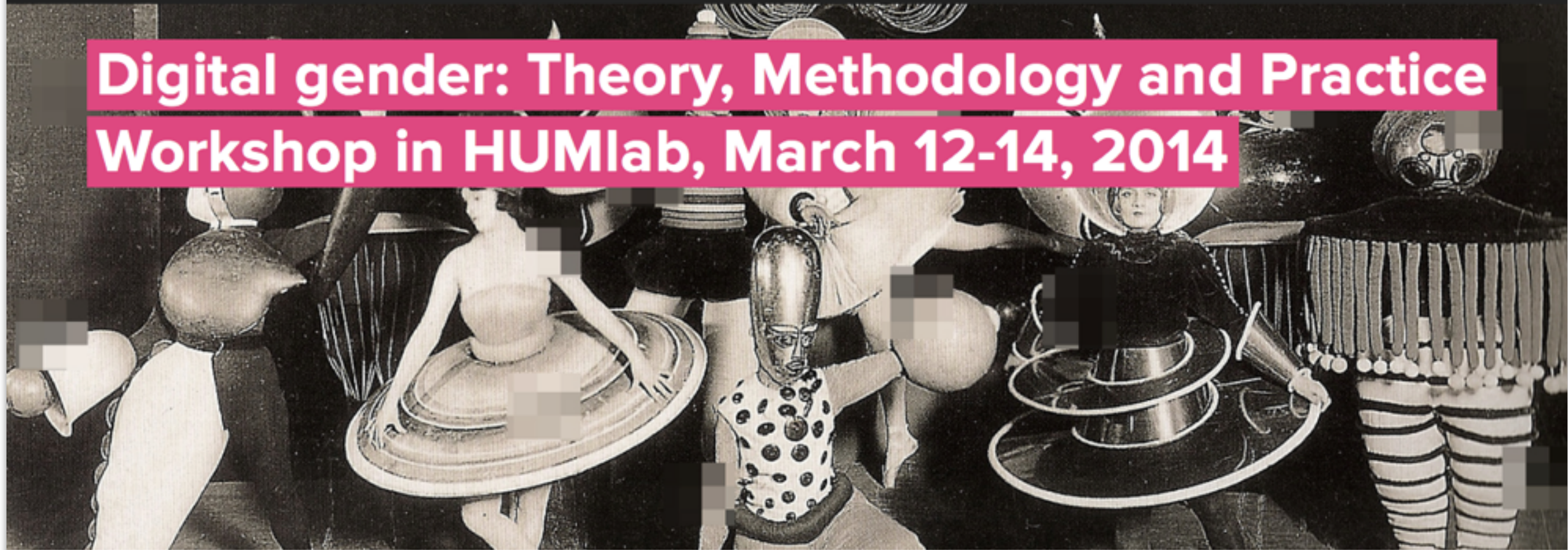
Steampunk is a playful yet decidedly political response to the production and consumption of digital media technologies. The ways in which we imagine technologies matter in a society with a strong belief in technological progress. This project brings the power of re-



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Digital gender: Theory, Methodology and Practice Workshop in HUMLab, March 12-14, 2014



About:

The workshop is a joined collaboration between HUMLab and UCGS (Umeå Centre for Gender Studies) at Umeå University, and will take place on the 12th -14th of March 2014. The workshop aims to bring together several strong research environments beyond geographical and institutional boundaries. We see this workshop as the glorious beginning of an on-going cross-disciplinary, cross-institutional, and cross-geographical collaboration with a strong focus on gender research in the digital sphere.

Research & Development

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Call for Papers: First Monday

Special Issue on “Digital Gender: Theory, Methodology and Practice”

[Call for paper PDF](#)

Deadline for Submission: 1st of August 2014

Guest Editors:

Anna Foka (Umeå University, Sweden)

Viktor Arvidsson (Umeå University, Sweden)

In the 1990s, Internet scholars often hailed "Cyberspace" as an arena where women and men could escape the socially imposed shackles of their biological gender. Through the Internet, digital technologies were seen to facilitate bodily transcendence (Benedikt 1991, McCaffrey 1991, Biocca 1992, Plant 1996a), catalyze new ways of engaging in gender politics (Schuler 1996, Wittig and Schmitz 1996, Castells 1997, Tsagarousianou et al. 1998), and provide a medium whereby individuals could reconstruct their identity free from the social, bodily stereotypes that reinforce normative views of gender (Plant 1996b, Stone 1995, Turkle 1995). In this way, scholars noted clear opportunities within digital technologies for both liberation and emancipation, not only through gender-play (Rommers and Van Oost 2001) and notions of cyborgs and technological drag (Graham 2001, Jimroglou 2001), but also in its potential to democratize the active production of an ever more digitalized world (Green and Adam 2001). Claims were even made that the networked organization of the Web inherently supported feminist and democratic work (Plant 1995, Scott et al. 2001, Carstensen 2009).

Research & Development

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HUMlab Media History Seminar (HMHS)

Kulturverket

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Multiple Screens as Material

Textometrica

NeDiMAH

Streaming cultural heritage

Digital files

Summer projects 2014

Digital Gender

Digital gender: Theory, methodology, and

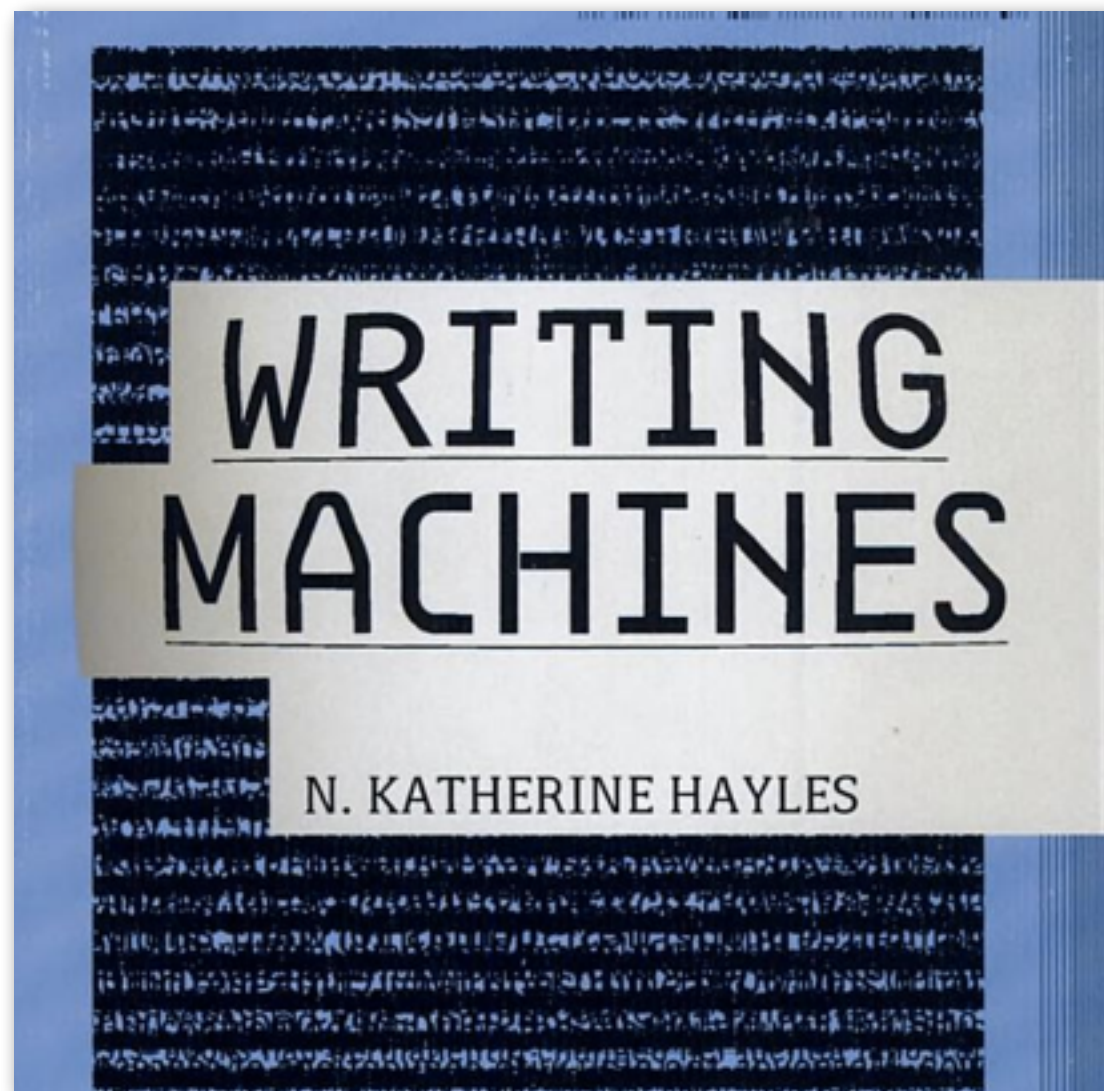
N. Katherine Hayles



N. Katherine Hayles



- *Electronic Literature: New Horizons for the Literary*, 2008 ^[15]
- *My Mother Was a Computer: Digital Subjects and Literary Texts*, 2005 ^[16]
- *Nanoculture: Implications of the New Technoscience* (ed.), 2004 ^[17]
- *Writing Machines*, 2002 ^[18]
- *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature and Culture*, 1999
- *Technocriticism and Hypernarrative. A special issue of Modern Fiction Studies*, 1998
- *Chaos and Order: Complex Dynamics in Literature and Science*. (ed.), 1995
- *Chaos Bound: Orderly Disorder in Contemporary Literature and Science*, 1991
- *The Cosmic Web: Scientific Field Models and Literary Strategies in the Twentieth Century*, 1989



- CHAPTER 1 Media and Materiality
- CHAPTER 2 Material Metaphors, Technotexts, and Media-Specific Analysis
- CHAPTER 3 Entering the Electronic Envi
- CHAPTER 4 Electronic Literature as T
Lexia to Perplexia
- CHAPTER 5 Experiencing Artists' Books
- Lexicon Linkmap
- CHAPTER 6 *A Humument* as Technotext:
Layered Topographies
- CHAPTER 7 Embodiments of Material Metaphors
- CHAPTER 8 Inhabiting *House of Leaves*

Upphovsrättsskyddad bild

Print Is Flat, Code Is Deep: The Importance of Media-Specific Analysis

[N. Katherine Hayles](#)

English, UC Los Angeles

Abstract

Lulled into somnolence by five hundred years of print, literary analysis should awaken to the importance of media-specific analysis, a mode of critical attention which recognizes that all texts are instantiated and that the nature of the medium in which they are instantiated matters. Central to repositioning critical inquiry, so it can attend to the specificity of the medium, is a more robust notion of materiality. Materiality is reconceptualized as the interplay between a text's physical characteristics and its signifying strategies, a move that entwines instantiation and signification at the outset. This definition opens the possibility of considering texts as embodied entities while still maintaining a central focus on interpretation. It makes materiality an emergent property, so that it cannot be specified in advance, as if it were a pre-given entity. Rather, materiality is open to debate and interpretation, ensuring that discussions about the text's "meaning" will also take into account its physical specificity as well. [End Page 67]

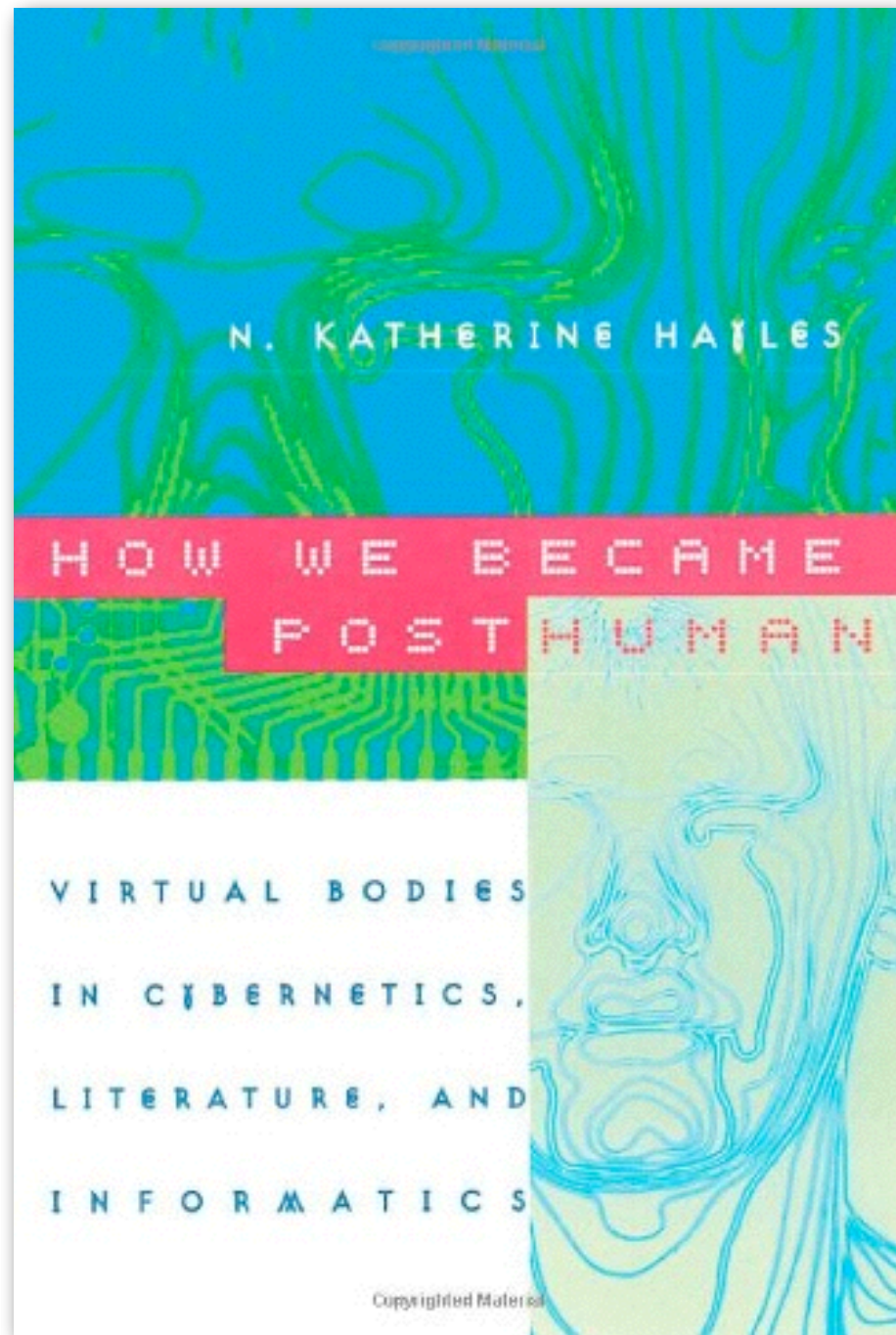
Following the emphasis on media-specific analysis, nine points can be made about the specificities of electronic hypertext: they are dynamic images; they include both analogue resemblance and digital coding; they are generated through fragmentation and recombination; they have depth and operate in three dimensions; they are written in code as well as natural language; they are mutable and transformable; they are spaces to navigate; they are written and read in distributed cognitive environments; and they initiate and demand cyborg reading practices.

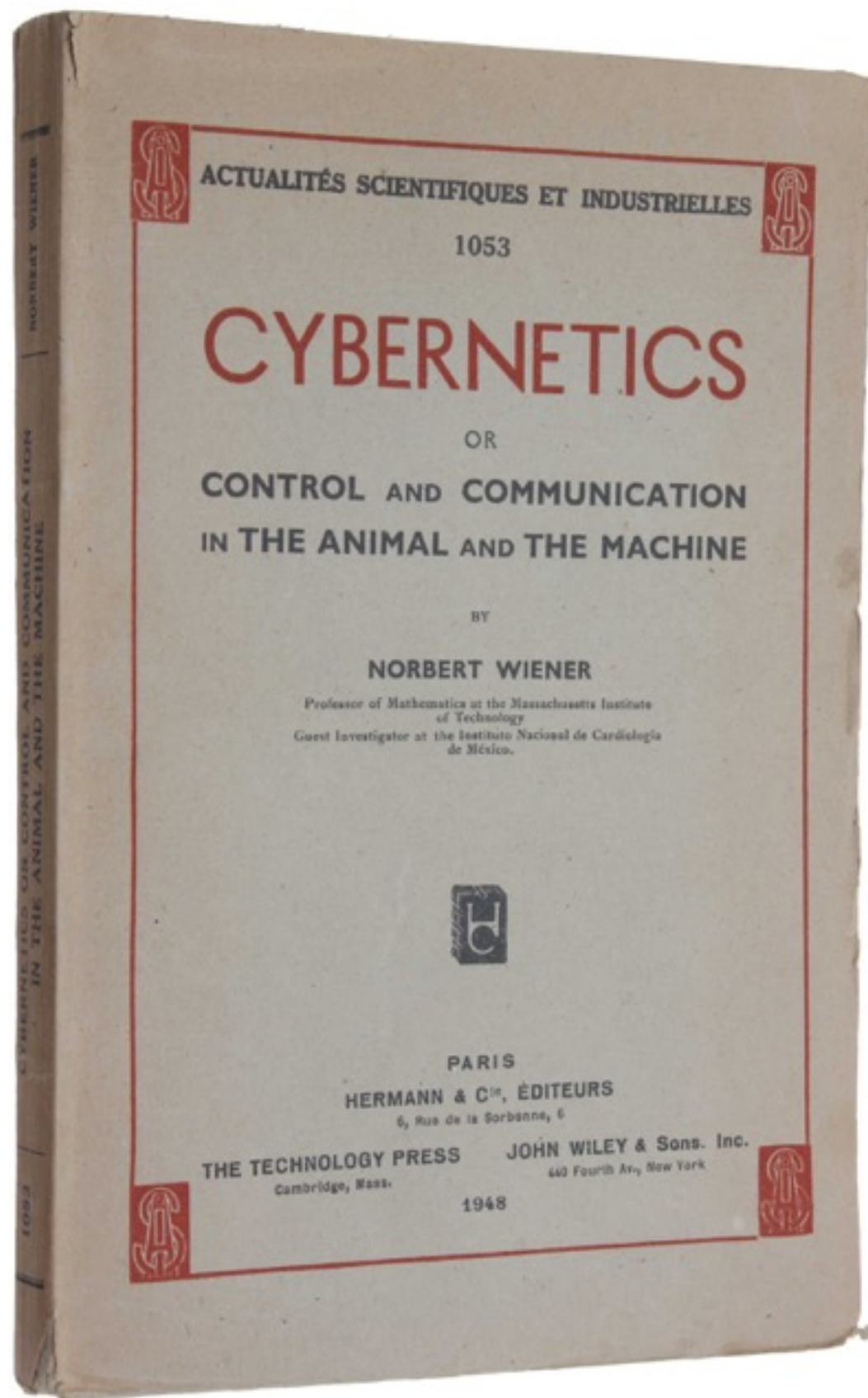
how we think

Digital Media and
Contemporary Technogenesis

N. KATHERINE HAYLES

N. Katherine Hayles & cybernetik





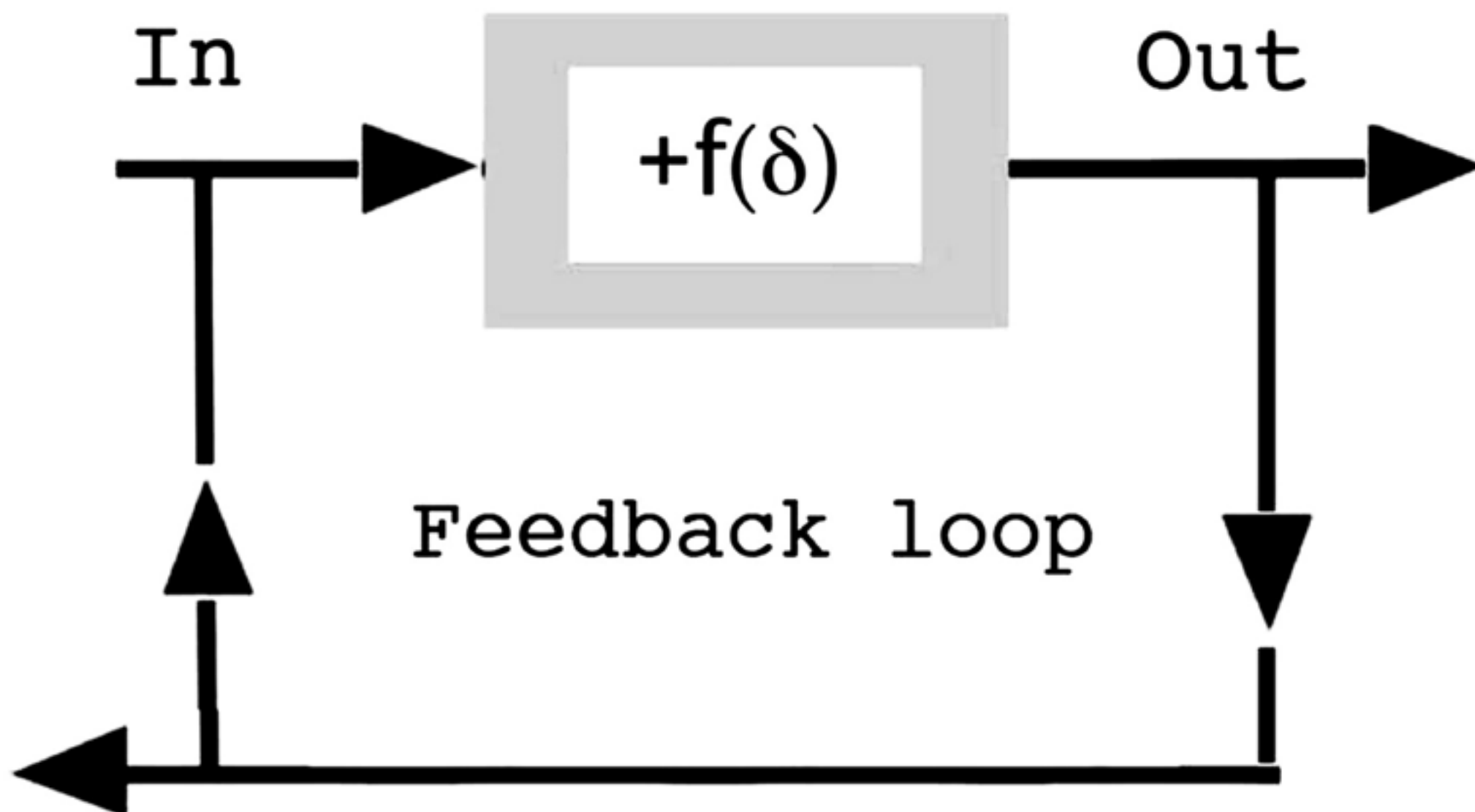
cybernetik (av grekiska kybernē'tēs 'styrman', 'ledare', av kyberna'ō 'styra', 'leda') – det vetenskapliga område som omfattar studier av matematiska modeller för styrda system.

Cybernetik

Termen lanseras 1948 av matematikern **Norbert Wiener** som benämning på studier av kommunikation med och styrning av komplexa system. Cybernetiken utvecklas ur andra världskrigets ballistiskt dynamiska teorier – typ, hur skjuter man ned ett flygplan i x hastighet när man själv flyger i y hastighet.

Karakteristiskt för cybernetiska modeller och reglerteknik (control theory) är därför **återkoppling** och **feedback**, där observationer av det faktiska resultatet jämförs med det önskade för fortsatt korrektion och styrning.

Wieners ursprungliga definition av cybernetik betonade därtill likheten mellan biologiska, mekaniska och elektroniska system.

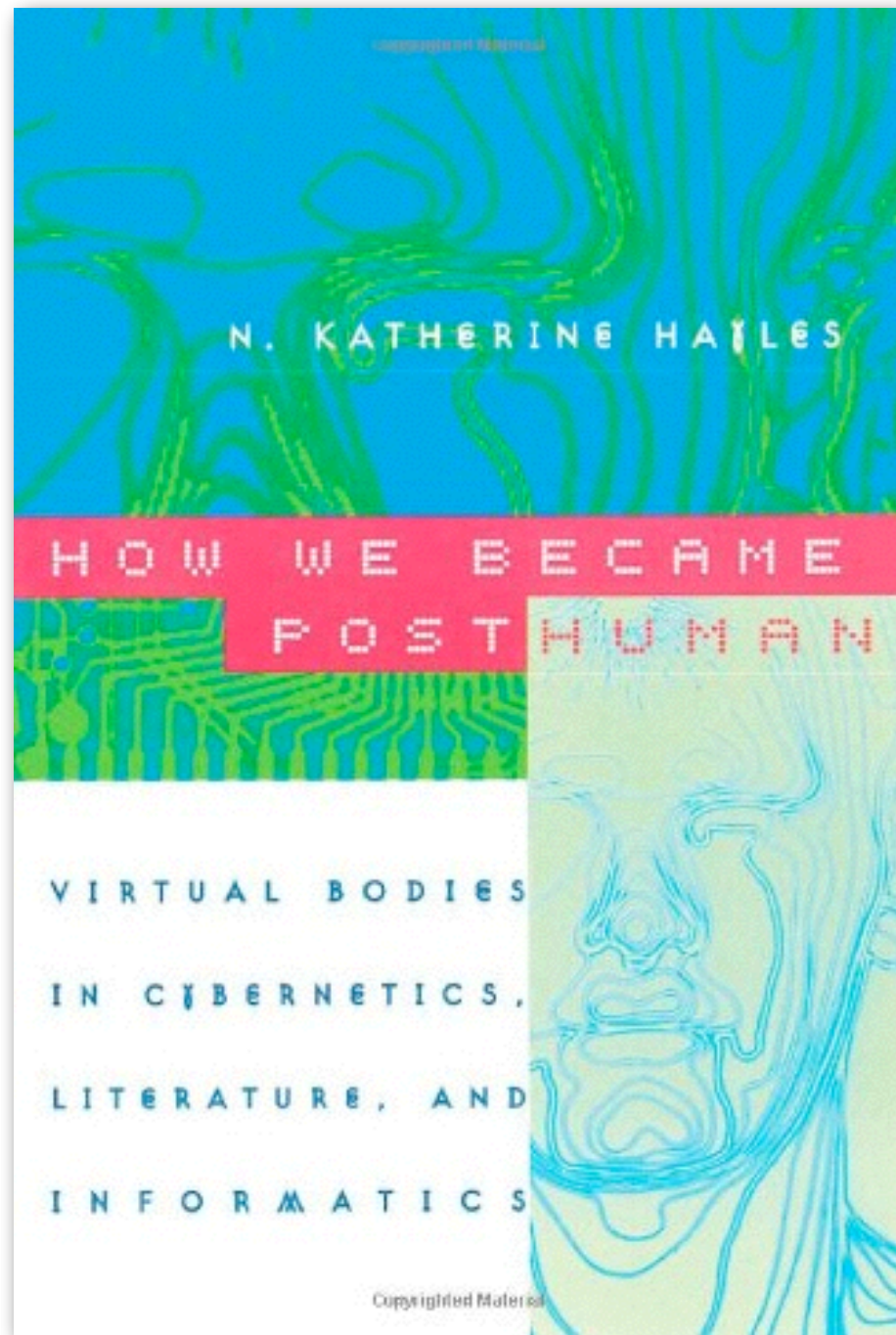


Cybernetik

Cybernetik är därför studiet av **kommunikation och kontroll** – samt regelmässig **respons och återkoppling** vare sig det gäller levande varelser, maskiner eller organisationer.

Syftet är i korthet att styra ett system för att uppnå ett mål – genom att reglera systemet efter respons från en respondent. Cybernetiken har använts för att beskriva såväl **mekaniska och analoga** system som **elektriska och digitala**.

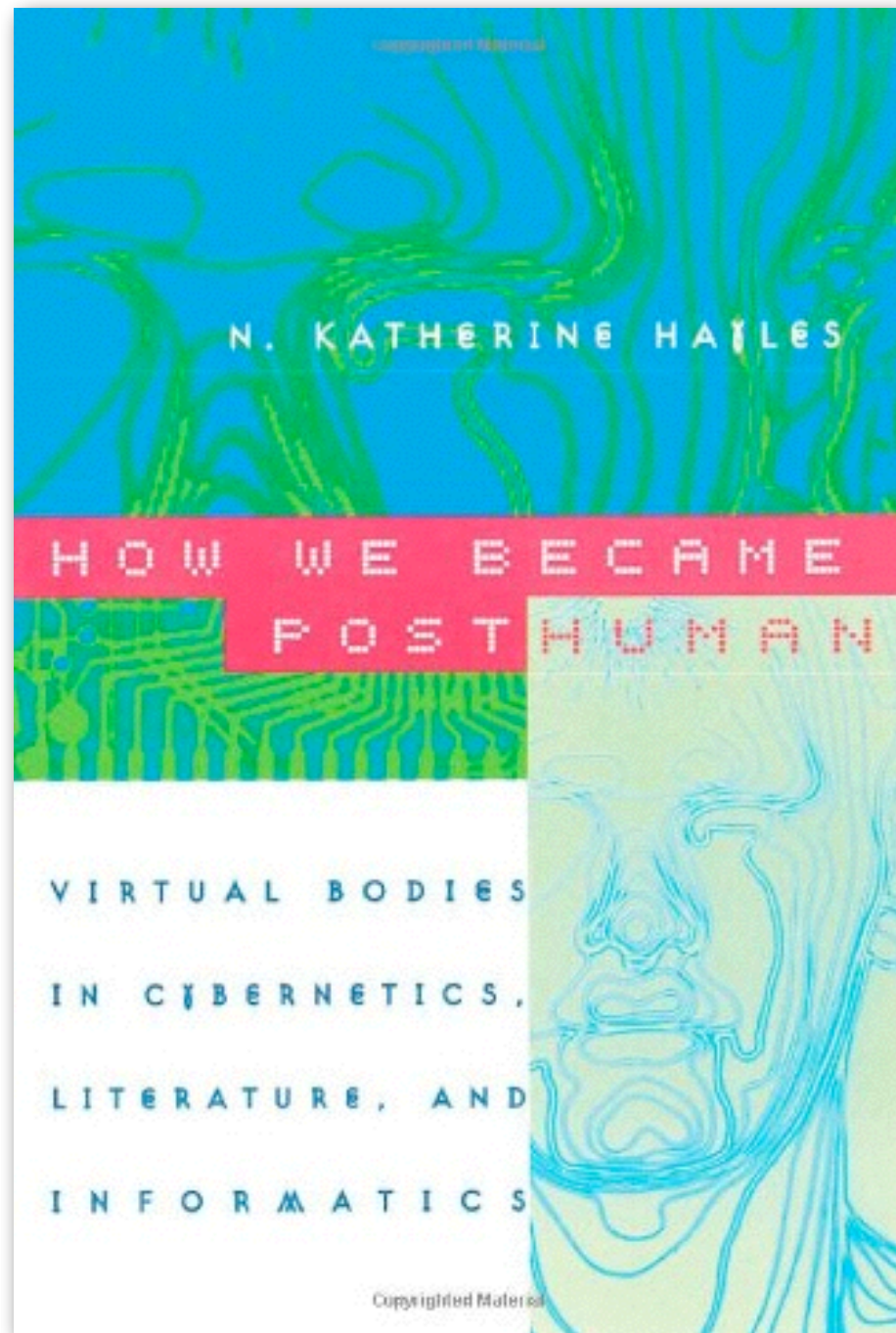
N. Katherine Hayles & cybernetik



Hayles bok är en cybernetisk studie om **information och kroppslighet** – allt i form av en rörelse mellan det **humana och det post-humana**.

I korthet handlar det om det upplysta subjektets omformatering i det gradvisa mötet med cybernetisk återkoppling och maskinär intelligens.

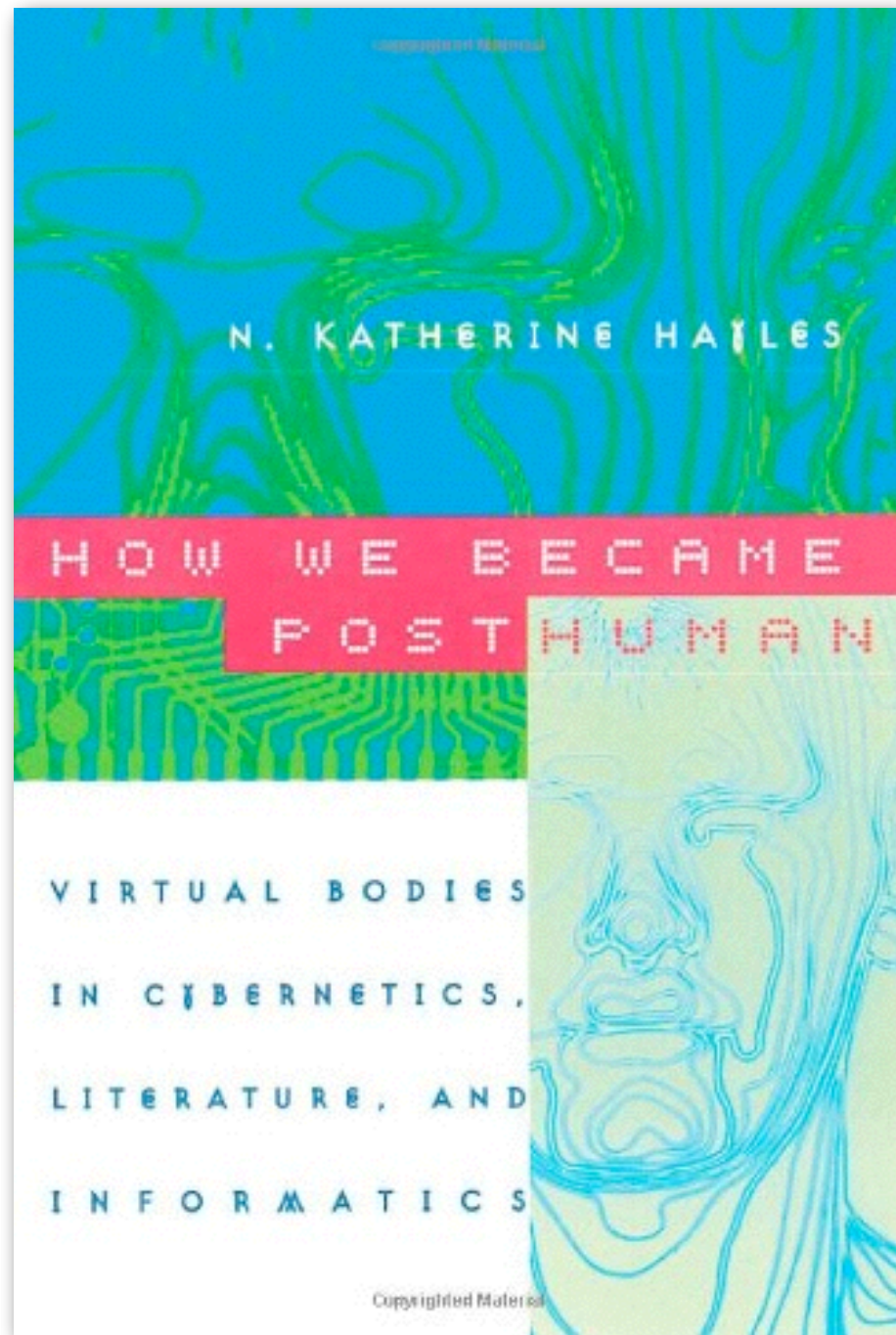
N. Katherine Hayles & cybernetik



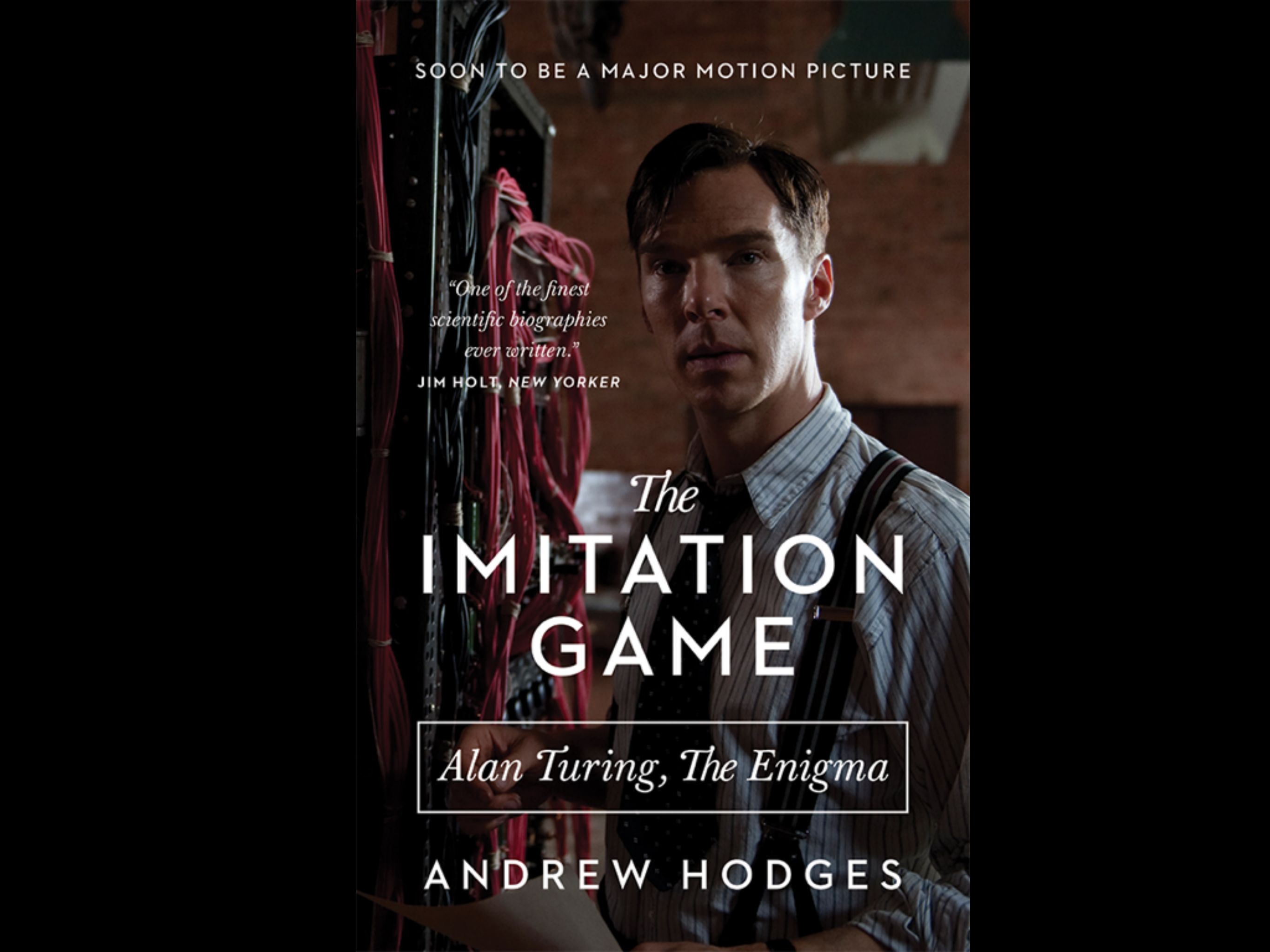
Det är inte medier som står i centrum för Hayles bok – snarare **information och förhållandet mellan människa och maskin**. Icke desto mindre kan hennes bok läsas mediehistoriskt som berättelser om det mediala informationssamhällets uppkomst.

Bok följer – och historiserar – tre linjer: **informationens avförkroppsligande** och förtingligande, den gradvisa **konstruktionen av cyborg** och föreställningar kring den (med kopplingar till Haraway), samt rörelsen från **humant till posthumant**.

N. Katherine Hayles & cybernetik



Frågor om **virtuality** och **embodiment** är återkommande: "living in a condition of virtuality implies we participate in the cultural perception that information and materiality are conceptually distinct and that information is in some sense more essential, more important and more fundamental than materiality." Det vill säga, en sorts mediehistoria kring information, datalogi och kropp – där utgångspunkten tas i prologens diskussion kring Alan **Turings** "imitation game".

The background of the cover is a photograph of Benedict Cumberbatch as Alan Turing. He is wearing a light-colored striped shirt, a dark tie, and dark suspenders. He is looking slightly to the left with a serious expression. To his left, there are bundles of red and blue cables hanging vertically. The overall lighting is dim and moody, with a warm, brownish tint.

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JIM HOLT, NEW YORKER

The
**IMITATION
GAME**

Alan Turing, The Enigma

ANDREW HODGES

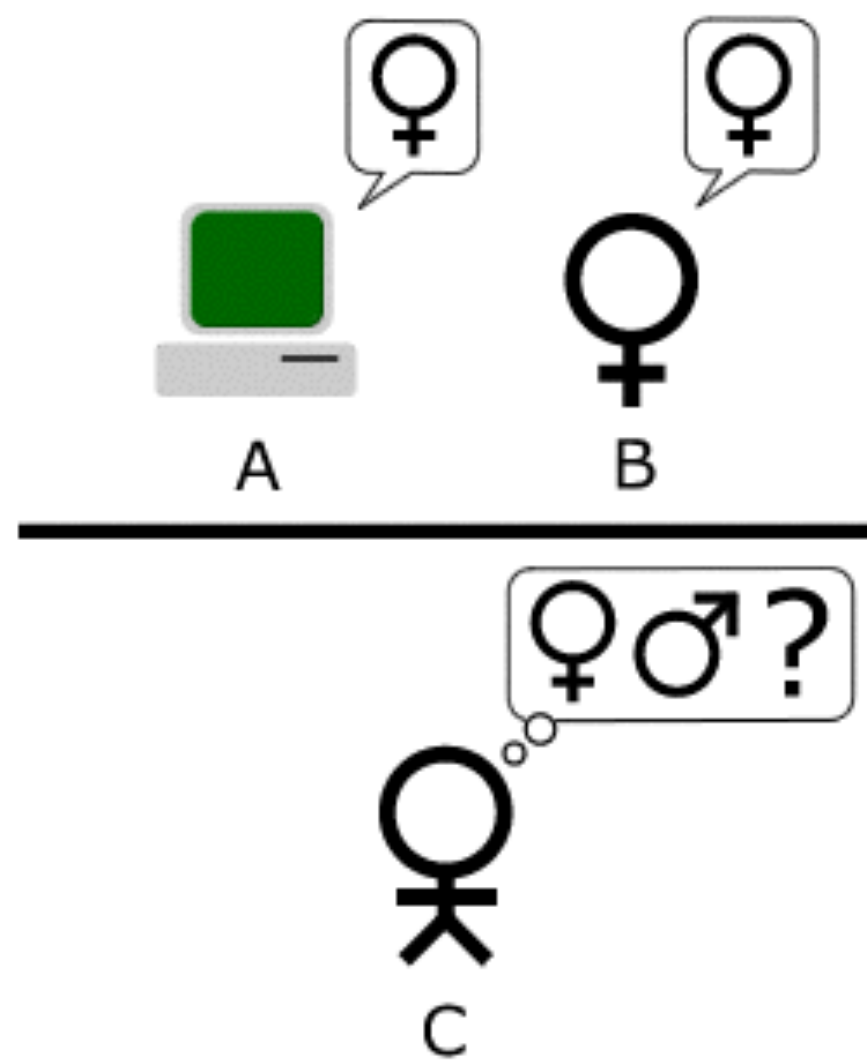
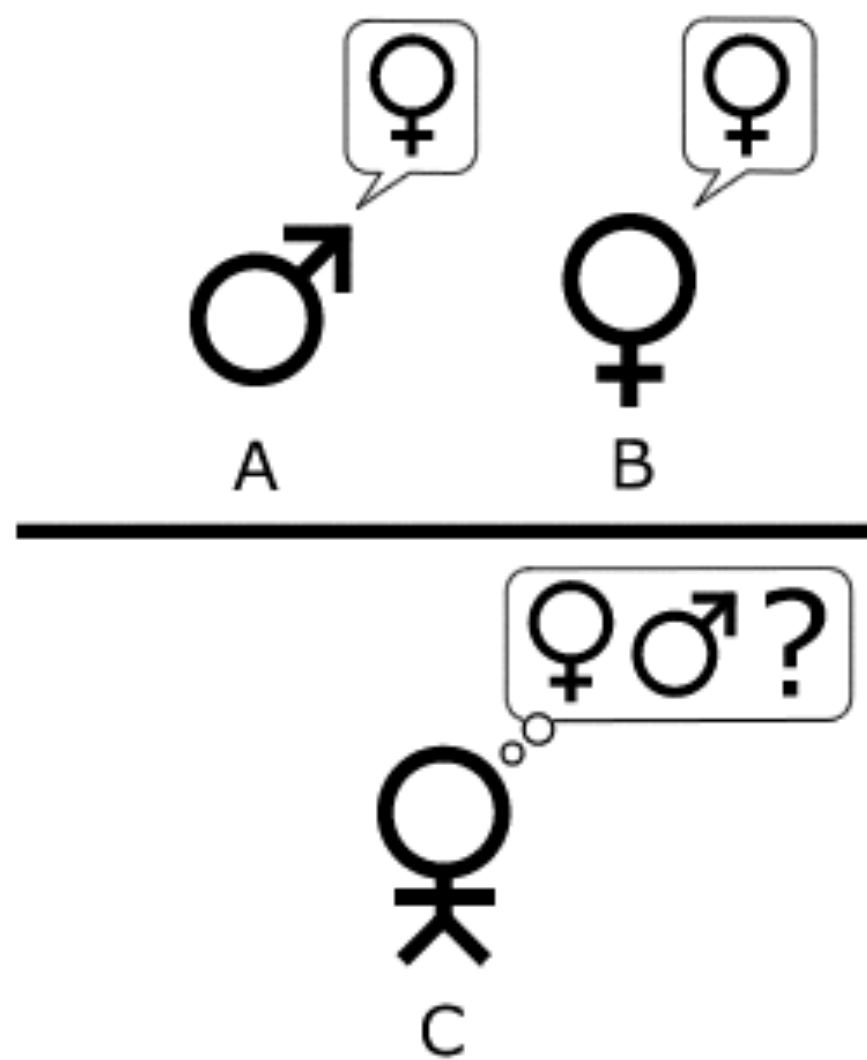
A. M. Turing (1950) Computing Machinery and Intelligence. *Mind* 49: 433-460.

COMPUTING MACHINERY AND INTELLIGENCE

By A. M. Turing

1. The Imitation Game

I propose to consider the question, "Can machines think?" This should begin with definitions of the meaning of the terms "machine" and "think." The definitions might be framed so as to reflect so far as possible the normal use of the words, but this attitude is dangerous. If the meaning of the words "machine" and "think" are to be found by examining how they are commonly used it is difficult to escape the conclusion that the meaning and the answer to the question, "Can machines think?" is to be sought in a statistical survey such as a Gallup poll. But this is absurd. Instead of attempting such a definition I shall replace the question by another, which is closely related to it and is expressed in relatively unambiguous words.



– tack.

