

# 2025 ICLA Congress-Seoul

KINTEX, Goyang City / Dongguk University  
Seoul, Republic of Korea  
28th July - 1st August, 2025

## Conference Agenda

Overview and details of the sessions of this conference. Please select a date or location to show only sessions at that day or location. Please select a single session for detailed view (with abstracts and downloads if available).

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## Session Overview

### Session

#### (237) Digital Comparative Literature (1)

*Time:* Wednesday, 30/July/2025: 9:00am - 10:30am

*Session Chair:* Simone Rebora, University of Verona

*Location:* KINTEX 1 206B

50 people KINTEX room number 206B

### Presentations

**ID: 417** / 237: 1

ICLA Research Committee Individual Submissions

*Topics:* R12. ICLA Research Committees Proposal - Digital Comparative Literature

*Keywords:* digital world literature, convergence, intermediality, digital humanities, technogenesis

#### Digital World Literature

Youngmin Kim

Dongguk University, Korea, Republic of (South Korea)

N. Katherine Hayles defines "technogenesis" in her book *How We Think: Digital Media and Contemporary Technogenesis* (2012), and ubiquitous networked digital media exemplifies the co-evolution of humans and their technological surroundings. The question at hand in this "technogenesis" is the degree to which we design and alter new human environments, thereby establishing new feedback loops and amplifications between technological advancements and human evolution. The emergence of ubiquitously networked "encoded" digital devices has the potential to establish a sociotechnical environment that systematically prioritizes hyperattention. In *The Fourth Industrial Revolution: what it means and how to respond* (2016), Klaus Schwab explains that this has significant implications for human cognition, leading to a hyperfocus on the rapid, disruptive, and systemically transformative "emerging technological breakthroughs." The ontogenetic adaptation of humans necessitates an even greater level of hypervigilance, as it leads to the reconfiguration of their technological environments.

World literature addresses global and transcultural themes in rhizomatic webs of texts, images, and sound that propagate beyond the cultures of origin. Digitized networks are utilized to store, retrieve, and classify literary text files, artistic images, and other cultural materials, which are subsequently converted into computerized datasets. In this era of ecotechnological feedback cycles, how can we interpret digital world literature? In the media age of hyperconnection, how can the convergence of digital humanities, transmedia, and world literature assist us in understanding the essence of digital world literature? Within the context of intermediality, this presentation will investigate the interactive domains of digital world literature, which are the result of the convergence of transmedia, world literature, and digital humanities.

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**ID: 309 / 237: 2**

**ICLA Research Committee Individual Submissions**

*Topics:* R12. ICLA Research Committees Proposal - Digital Comparative Literature

*Keywords:* Latour, Actor-Network Theory, subjectivity crisis, technological networks

### **Crisis of Subjectivity in Technological Networks: Bruno Latour and Impersonal Generation in Digital Age**

**Shengke Deng**

Tsinghua University, China, People's Republic of

In an era when generative artificial intelligence deeply intervenes in the construction of language, images, and behavior, traditional philosophies of subjectivity face profound challenges: generation is no longer seen as the expression of free will but as the crystallization of impersonal forces embedded within networks. This paper seeks to address the crisis of subjectivity brought about by generative AI by drawing on Bruno Latour's Actor-Network Theory (ANT) and the genealogical evolution of the concept of the actant. On this basis, it critically examines the decentralizing contribution of Latour's theory as well as its non-critical blind spots: in a time when technological discipline has become increasingly invisible, a purely descriptive network theory is insufficient to address the task of reconstructing power mechanisms, normative orders, and ethical reflexivity. Thus, the article ultimately argues for the necessity of rethinking subjectivity—not as the source of generation, but as a "subject of responsibility after generation" or a "collaborative reflector". Subjectivity has not ended, but its position of emergence, grammatical structure, and ethical function have been subtly displaced by the refracted influence of AI technologies.

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**ID: 1573 / 237: 3**

**ICLA Research Committee Individual Submissions**

*Topics:* R12. ICLA Research Committees Proposal - Digital Comparative Literature

*Keywords:* publishing scholarship; online journals; open access

### **Digital Humanities and Publishing Scholarship in the Humanities**

**Steven Totosy de Zepetnek**

Sichuan University

In his presentation, "Digital Humanities and Publishing Scholarship in the Humanities" Steven Tötösy de Zepetnek discusses the pro-s and con-s of the publishing of scholarship in the digital age. Since the birth of the internet in 1994 although slowly (when compared with the sciences and professions) in the last two decades the humanities advanced to publishing scholarship online. While there are still few journals which are published online only, most journals are published in a hybrid fashion (i.e., print & online) and this is because of the challenging financial situation

when publishing occurs online only. Tötösy de Zepetnek argues for the

"abandonment" of publishing learned journals in print: however, there remain issues

with subscription-based online publishing versus open access and in general the

financial situation of humanities publishing. Tötösy de Zepetnek's argumentation

includes considerations and the advantages of publishing online only and their

financial perspectives.

