ABSTRACTS

Søren Pold: "**Ink after Print – Post-Digital Reading-Writing and the Materiality of Post-Digital Books**"

The interactive literary installation *Ink* (*Accidentally, the Screen Turns to Ink*, created by the authors in a collaboration with Roskilde Library, CAVI and Peter-Clement Woetmann) is an experimental public display designed to make people at libraries and public events reflect on the role of digital literature in a public setting. By interacting with three books with embedded sensors, and text visualized on a 55" screen, people can produce poems based on a range of predefined sentences stored in a database. The sentences can be altered by degrees by squeezing the books, and the final poems are printed out on a library receipt.

Besides being an installation of digital literature meant for a public space, *Ink* is a material reflection on different writing and reading media from books to interfaces and online environments and back again to the printed library receipt. The book as object is a central part of the installation, both as interaction devices and, on a meta-level, as a comment to the digitization of literature. However, the text is dissociated from the book and appears on the screen, before returning as ink on paper on the library receipt containing the poem and also finding a 'digital' home on the associated blog.

This paper aims to discuss the material and media dimensions of *Ink*, how this can be seen as an alternative to other contemporary post-digital changes of print, including e-books, and how it points to alternative ways of sharing and collaborating than the corporate literary culture laid out by Amazon, Google and Apple.

Thomas Bøgevald Bjørnsten: "**Formatted and Filtered – On Digitally Processed Texts and Voices Across Modalities and Genres**"

This paper presents a preliminary discussion of theoretical and thematic issues related to the meaning of digital texts and their sonification. That is, text material which is in one way or the other processed and perceived via digital technologies and formats as sounding material. A point of departure will be an analysis of the German artist Florian Hecker's work *Chimerization* which was presented as a sound installation at the documenta 13 exhibition and has furthermore been published in various formats as audio CDs and a book. In

every case, one text – a libretto written by the philosopher Reza Negarestani – acts as the work's central "voice", but its meaning is at the same time being negotiated as it is both read out by different authors (in different languages) and processed into "a choreography of transmutations" through digital algorithms. Thus, the paper will address questions about the presence and non-presence of authorial voices in digitally mediated works, so-called perceptual coding, and the interchange of textual, sonic and visual material through digital formatting processes.

Malcolm Angelucci & Alessandro Mistrorigo: "Looking for a Poetics of the 'Reading Voice'"

This communication aims to present a joint research carried out by Malcolm Angelucci (University of Technology Sydney) and Alessandro Mistrorigo (Ca' Foscari University Venice) on the role of reading voice in poetry. This research, still in progress, outlines different critical treatments of the element of voice in *performance*: from how to approach critically a poet's reading in a strict relationship with the published text to the questioning of the very basic lyrical aspect of the language. The works of Malden Dolar, Adriana Cavarero, Giorgio Agamben, Jean-Luc Nancy, among others, constitute a common critical and philosophical frame. This paper, while outlining the general framework of our research, will touch on two aspects linked with technology: the recording and archiving of performances, and the hermeneutic space opened by the database inside the field of digital humanities; the possible interactions between technologies of amplification and the voice in the reading/performing of poetry. In this sense, focus will be on the element of voice in relation to concepts such as "subject", "author", "authorship", "poetic creation", "vocal rendition" and "body gesture". The final part of the intervention will be dedicated to a creative common research work.

Martin Regal: "Teaching through Transmediation"

This paper concentrates on various recent experiments in transmediation and their potential pedagogical applications within adaptation studies. It examines how works by a variety of authors (Lewis Carroll, Haruki Murakami, Jennifer Egan, Brian Selznick, Dennis Lehane etc.) have been either been originally conceived of in some sense as transmedial or which have been successfully subsequently remediated into forms other than film (e.g. audio, graphic, tweets).

It also looks at some innovations in referencing, such as hyperlinking ebook versions of novels to Youtube, Wikipedia etc. and the ways in which students can now gloss e- and audiobook versions of the works they are studying. Finally, it looks at some of the obstacles facing research in audio remediation, such as the scarcity of audiographies, abridgement, and the persistent focus on text-to-screen within adaptation studies.

Stefan Kjerkegaard: "Methods After Mediatization of The Literary System"

On the basis of a short text by the Danish author (Claus Beck-)Nielsen, this paper presents some methodological issues, which are caused by mediatization (Hjarvard 2008) of the literary system. Especially interrelated concepts such as *genre* and *paratext* becomes all the

more important in this context. This is due to the fact that many of our in-built notions of how we access literature, has been developed in conjunction with an understanding of the literary work as an *autonomous*, *bounded* and *written* work of *art*. This is still fruitful in a lot of respects such as the professional exercising of literary analysis at university level. But in many other contexts it is doubtful whether this gives us the most comprehensive reading of much challenging contemporary literature, like for instance Nielsen's. Fiction and literature in general, it seems, is no longer restricted to literary manners that match these methods. Therefore, I will argue, we should revise our analytical tools and concepts in accordance with this development.

Jørgen Bruhn: "Representing Sound in Language – David Mitchell's Cloud Atlas (2004)"

The wildly imaginative novel *Cloud Atlas* (2004) by English novelist David Mitchell, actively transgresses conventional borders of time, space and stylistic unity. The (perhaps slightly heavy-handed) postcolonial and eco-critical themes, commented upon by most critics, are held in check by formal literary investigations and experiments.

One of the experiments of the book concerns the relation between language and sound/music: one example of this is in the discussions relating to the fictive composer Robert Frobisher who often, in his diary, creates literary ekphrases of sound or music. Another example relates to the science fiction version of human language in other parts of the novel, a kind of post-language communication where iconic sound representation overrules symbolic semiosis (following Peirce's distinctions of semiotic relations).

In this paper I intend to approach *Cloud Atlas* by way of these intermedial problems of sound interpretation; while discussing the novel I will even touch upon more general questions concerning media, and sound representation, in literature.

Elisabeth Reichel: "The New Sound of Music – Music's Integrative Function in Richard Powers' *The Time of Our Singing*"

Throughout the twentieth century, scholars tended to describe music either in constructivist terms, as a culturally constructed system of signs without 'real' effects, or in essentialist terms, as a universal force. Recently, however, the flourishing field of sound studies has raised new awareness of the fact that music is, at its core, sound: It is a complex system of cultural meanings *and* concrete sounds. To be sure, its material side can never be accessed immediately – nor can the manner in which it is culturally coded, though: Since both are part of the same system, they interact with each other constantly and cannot be separated. Given this fundamental shift in the conception of music, a reassessment of music's functions is urgently needed. There is a persistent notion of an integrative function; that is, it is widely believed that music connects individuals from diverse backgrounds on an intimate level, thereby integrating them into a closely-knit community.

Literature provides a valuable platform for reassessing this idea, as literary texts can play it out on two different levels at the same time: on the narrative level and on the level of reception. Thus, they are able to point out both the potential and limitations of music when understood as a means of integration. In its narrative, Richard Powers' novel *The Time of Our Singing* shows the shortcomings of music in uniting people from different races and

cultures. Yet, by being not only a text about music but also a piece of musicalized fiction and thus musical itself, *The Time of Our Singing* demonstrates an integrative power on the level of its reception. For it can be argued that the novel collapses existing boundaries between its readers and its protagonists through generating common musical experiences.

It is precisely this ambivalence, then, that is symptomatic of 'the new sound of music'. As a system that is culturally coded as well as materially grounded, music has tangible yet severely limited effects. While audiences in – and the audience of – *The Time of Our Singing* feel connected to individuals from other backgrounds, the integrative effect remains tied to specific places.

Cyril de Beun: "Writers' Speeches in German-speaking Modernism: Medial Configurations between Tradition and Innovation"

The contents of this paper should be interpreted against the background of the PhD project "Writers' Speeches in German-speaking Modernism: Genre Examination and Media Moulding". The project comprises of the exploration into and study of speeches held by German-speaking authors during the approximate period of 1900-1938. It was exactly in this most turbulent time frame that the art – as it was considered to be – of speech delivery became omnipresent in Germany and Austria. There are two main factors that have been crucial for the late emergence of this phenomenon there. Firstly, the German, and by extension Austrian, historical *Sonderweg* hampered public expression. In comparison to Western European democracies, the German and Austro-Hungarian empires went through a postponed democratic transformation, that worked as a catalyst for public speaking, but which nonetheless masked underlying discrepancies and frictions. Secondly, media innovations and experiments in the field of the phonograph, gramophone, and especially the radio, provoked debates on the author's position in this new media landscape. The project aims at providing a theoretical understanding of the (literary) speech as a genre and a case-based overview of its practical application during the highly turbulent pre- and interwar years. In addition, it wishes to examine the role of the social, political and economic setting (specifically the interaction between speech and society) as well as the role of emerging media (especially radio, but also phonograph and gramophone) in the speech's rising popularity among writers.

This paper acts as a case study, focusing on medial changes in writers' speeches during the interwar years, the reception of (old and new) media in speeches and the traditional as well as innovative aspects of (semi-)public speaking in relation to these medial changes. Particular attention will be paid to the speech's pivotal being and practical use, to reflections on spoken language and to the (then) resurgent oral culture in general.

Ilva Skulte and Aiga Dzalbe: "Inside Language, Inside Speech – Interactive and Immersive Poetry by the Text Group 'Orbita'"

A digital age proposed for a poet a challenge of diverse multimedia tools as a new complex system of codes for their expression. The poetry appeared in an expanded field – to use an expression (re)used by Barrett Waten in his „Poetics in the Expanded Field". This new position stressed the physicality of a (spoken) word again and the physicality of par-

ticular medium (being a message as well after) of appearance. This expanded field was „attacked" from several sides by the poets and photographers of a text group „Orbita" in their works, touching in a same time even subtle topics of social difference and integration.

Text group „Orbita" as they call themselves is an collective of mainly Russian writing poets (Sergey Timofeev, Semion Hanin, Artur Punte and other) based in Riga. Since the year 1999 they not only write and publish poetry, but also are active organizers of the poetry events in Riga, proponents of a multimedial poetry, running among other first video poetry festival „World in Motion", collaborating in different projects with artists, designers, musicians, programmers, photographers and experimenting a lot with different media and modalities. In our paper we will try to elaborate and present an approach for analysis of some of their works that allow the audience explore experiences of being (physically) in-(side) the flow of the poetic speech. Acts of immersion („Room of time") or putting personal input to run a generator to launch the presentation of the work („Energy-independence of poetry") are two exemplary works characterizing their multimedial explorations of the impact of poetic speech. This in depth interest by authors is standing in a center of this presentation.

Iben Have & Birgitte Stougaard Pedersen: "Affordances of the Audiobook, Investigating Voice"

This paper addresses the audiobook as a technological, aesthetical/perceptual and sociological medium and discuss some of the social and cultural changes that may follow from the increasing use of audiobooks due to digital technological development in the last decade. The sonification of the written text is inscribed in the general transformation and mediatization of the printed book these years but offers radically different affordances than visually perceived e-books. New portable, digital audio media changes the act of reading, moving it towards fields of social practice where reading has not been common before: the gym, the bicycle ride, resting in the dark, doing gardening etc. From being a medium typically associated with children, visually handicapped or dyslexic the audiobook has developed to be a popular phenomenon, which we argue has as much in common with distracted music and (talk) radio listening than with reading printed books. We pose an open question regarding the extent to which the use of audiobooks can and should be studied as a new type of literary experience, and/or as an example of mobile listening related to the everyday experience of, for example, commuting or exercising. In our approach to the audiobook, we will involve both research into auditory culture and a literary examination of the voice in relation to narrative discourse. Especially concentrating on the role of the voice in the audiobook, we will suggest a four step model for analyzing the effect of the reading voice in the audiobook experience, focusing on: *The materiality* of the voice; dealing with voice quality, rhythm and auditory diction of the singular and unique voice, *The rhetorical situation* investigating how the reading voice is approaching the listener, *The enunciation of the text*, concerning the narrators or readers position in relation to the text and *Ethnicity, gender*, creating a general contextualization of the reading and listening situation.

Anne Myrup Munk: "Genre-hybrids and the Book as a Medium in the New Media Landscape"

I propose to make a case-study of the dynamic relationship between the publishing history and the critical reception of Mara Lee's authorship in Denmark and Sweden in order to discuss how to understand the relationship between a numbers of agents in the new media landscape.

Swedish Mara Lee published her first novel *Ladies* in Sweden 2007, where she had already established her reputation as an intellectual writer with two works of poetry (*Kom*, 2000, and *Hennes Vård*, 2004) revolving around queer themes such as desire, gender and power relations. The first edition of Ladies was generally acclaimed by the Swedish critics and gained Mara Lee widespread popularity. Jan Arnald even invented a new genre label for the book in his review in *Dagens Nyheter*, namely 'intellectual chick lit'. This label was to become the novel's most influential paratext in Denmark.

Where the Swedish edition from Bonniers had a 'neutrally' light blue book jacket with a self-reflective photograph on the cover, the first Danish edition from Rosinante was a shrill pink and featured the profile of a self-absorbed blonde swinging her hair sensuously as in a shampoo commercial.

In Denmark the novel was widely read as chick lit – Arnald's genre label figured in the press material – and as such it was a disappointment to the chick lit audience. Nanna Goul, reviewer in 'Berlingske', found the novel "anorexic in regards to humor" and strongly recommended people to "avoid this book" (my translation). However, the influential critic Lilian Rösing raised a debate about the genre of *Ladies* in 'Dagbladet Information'.

When the Danish second edition was published one year later it wore the light blue 'gender free' jacket from Sweden and a quotation from Rösing labeling *Ladies* as "intellectual literature on contemporary history".

My paper will discuss Rosinante's change of layout and the influence of paratexts in a sociological perspective and it will relate the mechanisms of genre hierarchy to Claire Squire's recent studies of the literary market in *Marketing Literature* (2009). The theoretical framework for the paper furthermore consists of the work of Jerome McGann, Gérard Genette, and Pierre Bourdieu.

Rasmus Grøn: "The Book-Trailer as Trans-Media Paratext"

The saturation of media in today's society is mainly due to the proliferate growth in the amount and variety of 'paratexts' (Genette 1987) referring to and commenting on media texts. Thus, one's direct experiences with media texts are always accompanied – and mostly outnumbered - by the 'speculative consumption' (Gray 2010) of paratexts that as entryways to and connections between media texts serve as important tools for processes promotion, selection, interpretation and validation in the media landscape.

An important aspect in the current growth of this paratextual universe is the development of new trans-media genres and promotion strategies. An example of this development is the recent emergence of the *book trailer*, where the application of the movie trailer into the literary domain has resulted in a new paratextual genre. In my paper, a number of book trailers will be analyzed in order to develop a further understanding of this relatively new paratextual genre.

Book trailers range from home-made to big budget productions, and therefore raise

interesting questions about production modes and authorial control, which will be briefly discussed in the paper. The main interest of the analyses, though, will be the implications of the book trailer's trans-medial character as it presents the literary text by means of auditory (speak, music, sound effects) and visual (stills, moving images) elements. How is the relationship between literature, visual media and sound staged in the book trailer and what does this mean for the relationship between text and paratext and, thereby, for the framing of the literary experience?

Combining traits from, among others, the book cover (a visual 'threshold' to the text; Andersen 2007), and the movie adaptation (the retrospective cinematographic interpretation of the literary text), the book trailer can be defined as an *anticipatory visualization*. Thereby, the book trailer has a metaphoric relationship to its source text, and is potentially challenging the conception of literary experience as a reader's individual translation of the linguistic signs into mental representations. (Ryan 2004)

Morten Søndergaard: "The Experiment as Act"

A methodological inquiry into (how to analyse) the performative experiments between poetry, sound, and media conducted at POEX65.

In December 1965, an experiment took place at The Independent Art Space in Copenhagen (Den Frie Kunstbygning). Short named POEX65, it was looking to create and activate POetry EXperiments across artistic genres and formats (thus, in essence, making a POetry EXposition). The POEX65 event framed many seminal experiments between poetry, sound and media. This paper will focus on the methodologies of 'archiving' experimental artforms. The 'archive', here, is argued to be in-between a gathering of objects and the simulation of time (Ernst). The archive presents one of the great cultural enigmas of our time: It is constructed like a (sub)medium that collects our cultural history; at the same time, the archive often 'forgets' it's own pre-experimental status and simply slips into a state of unconscious repetition which allows parallel histories to emerge in-between everything else.

This paper tries to identify and locate the experiments of POEX65 as acts; and to ask the questions: what constitutes those acts as experiments? And how do we possibly archive them? My purpose, then, is to define the methodologies to obtain the contours of a post-phenomenology of experimental artistic production in order to be able to analyse the phenomena found at POEX65. Here I will use the notion of the 'ontological theatre' (Pickering) which, according to Pickering, is acted out in experimental art productions. The experiment could thus be seen as an 'agency-realism' – as an 'act' of relations across the aesthetics of artforms and -genres.

Concretely, my paper will focus on the analysis of the agency-realism of two (performative) experiments across poetry, sound and media particularly: 'Spirals' by CO-RITUS (Jens Jørgen Thorsen, Hardy Strid og Jørgen Nash), The Vogel Quartet, and Per Aage Brandt Quartet); and 'Electronic Music' by composer Jørgen Plaetner, painter/visual artist Helge Ernst, and poet/critic Poul Borum. The analysis will not be of the works-in-themselves, but of their agens, mediation-strategies, and of their 'archiving'. The latter will draw on concrete experience from building interfaces to POEX65 for the Sound Art exhibition at ZKM (march 2012 – January 2013).

Morten Riis: "Cassette Operations"

This paper will investigate the relationship between documenting, representing, collecting, structuring and transforming the operational tape recorder into research material.

When conducting practice based research a problem arises: The notion of transferring - or transmitting - knowledge from an artistic practice to a more formal academic framing. Through the last 10 years there have been numerous attempts (Barrett & Bolt, 2007; Caduff, Siegenthaler, & Wälchli, 2010; Nowotny, 2011; Sullivan, 2005) to develop strategies for a meaningful and fruitful exchange of knowledge. In this paper I will investigate how to extract knowledge from the operational machine itself and how to transfer this operation very directly to an academic framing.

The investigation takes it starting point in a case study of how machines represent, organise and structure data. Through this exposition questions regarding how the human researchers represent, organise and structure data raise themselves. From a media archaeological point of view it is only technical media that is able to register physically real signals. The phonograph - for instance - does not only preserve the memory of cultural semantics, but according to Wolfgang Ernst, also a kind of frozen media knowledge embodied in the operational technology (Ernst, 2010). Taking this media archaeological point to the extreme would then ultimately mean a proposition of alternative ways of decoding or translating these real signals into formal academic writing.

Based on these conceptualisations of the relationship between shifting states of knowledge generation, I propose to transfer or transmit the tape recorder's way of registering sound waves onto tape, onto academic writing. The data extracted becomes the operating tape machine itself and the way that data is analysed is a direct translation of the way the tape recorder represents and structures data. As an operational academic machine feedback loop, as a sound on sound loop, that constantly evolves in an ever growing layering of sound.

Tom Willaert: "The Reception of the Gramophone and Phonograph in Dutch Literature – The Case of *De Stijl*"

This paper maps the constellation of literature, aural media, and the visual arts as instated within the Netherlands-based, international avant-garde magazine *De Stijl* (1917-1931). Pivoting points of these interactions are the figurations of the phonograph and gramophone in the writings of contributors Piet Mondrian, László Moholy-Nagy and Theo van Doesburg.

Mondrian was a notorious dancer and lover of jazz records. Even though some of his later paintings were inspired by his listenings, he minimized further integrations of sound, sight and writing. His prose testified of an increased awareness of the city's soundscape. Still, he often proclaimed a desire for further sonic experimentation which literature could not fulfill. The same held for music. While jazz came very close to the benchmark of his paintings, contemporary composers lacked the means of achieving his artistic ideals. According to Mondrian, the only exception to this rule was Russolo with his mechanical noise-generating devises or *bruiteurs*. Mondrian's argument was later picked up by László Moholy-Nagy. He stated that the phonograph or gramophone could also be used for the synthesis of new sounds. The sounds retained by the grooved records or phonograms

could be manipulated *on sight*. Moholy-Nagy thus inspired a coming together of the visual and sonic arts. Literature, however, was all but left out of this equation. This is where Theo van Doesburg came in. Writing under the pseudonym I.K. Bonset, his poetry was characterized by synesthesia. In his manifesto For a Constructive Poetry", he reacted against the utilitarian character of phonographic art. He therefore devised a poetic language that only emulated the phonogram's abstract formal features, viz. the complete emancipation and identification of sight and sound.

Tracing *De Stijl*'s inferential line thus advances our understanding of the impact that sound-recording media had on literature, whilst still doing justice to the complexities that underly the dynamics of literary change.

Klaus Nielsen: "The Materiality of Audiobooks – Technology and Transmission of Texts Born Audial"

Discussions of the new digital conditions for the reading experience often overlook the material affinities between audio books and e-books. Audio books (both digital and analogue) are electronic texts as much as e-books. Both require electronic equipment in order to transform stored information into legible or audible text on a display or playback device. As such audio books embody the same seemingly immateriality as digital texts so aptly termed »the tactile fallacy« by Matthew Kirschenbaum.

Of special interest to field of literature, media and sound are works born audial, i.e. that first met the public as sound. In this paper I want to explore the material conditions of audio literature through a particular case that covers the central technologies of transmission in the history of audio literature. The Danish postmodernist writer Per Højholt had his biggest commercial success with *Gitte's Monologues* (1980-1984). These enjoyed a wide listening audience on national radio before being published in the form of vinyl LPs, audiotapes and printed books and taken to the stage in the form of Højholt's spoken word shows. How did listeners react to these different types of materiality? How does e.g. broadcasting airborne radio waves compare to the distribution of vinyl and print? What listening experiences do these different media types entail?

The example is taken from my PhD thesis from 2012 on the materiality of books and the study of literature. The central media format of Højholt's monologue is sound and thus my material approach to literature had to embrace audio analyses and bibliographical investigations of recording technologies. The aim throughout was methodological and interdisciplinary, and in my talk I will present some of my findings in this work with emphasis on how audio analyses may be incorporated into traditional literary studies.

Scott Rettberg & Roderick Coover: "Collaboration, Voice, Video, and Combinatory Narrative"

Since 2010, filmmaker Roderick Coover and new media fiction author Scott Rettberg have collaborated on a series of projects exploring recursive cycles of cooperation, movements of narrative between media, combinatory processes of database narrative, and the contemporary devastation of the environment. *Kastrofetrilogien* is a series of three short films including *The Last Volcano / Det siste utbruddet* (2010), *Cats and Rats / Katter og rotter* (2011), and *Norwegian Tsunami / Norsk flodbølge* (2012). The bilingual films tackle ques-

tions of language and memory: asking how historical events become woven into contemporary news cycles that both excite collective anxieties and simultaneously subsume very real horrors into familiar narratives. Layering panoramic imagery, still photography, video, voice-over acting and subtitled texts, the films also investigate transmedia and cross-cultural storytelling. The filmmaker and writer sent narrative texts and images back and forth in an iterative and responsive process and then worked together with actors to produce the voice tracks. In *Three Rails Live* (2012) Rettberg and Coover working together with Nick Montfort employed similar methods to produce a combinatory database narrative about the gradual dissolution of the contemporary protagonist's life and environment. The narrative in this case is composed of thirty segments of spoken narrative that are juxtaposed with related video fragments in a semi-randomized structure. Each run of the application varies: two of the short narrative fragments juxtaposed with an aleatory video selection are interspersed with "perverbs"—remixes of two of variant proverbs—which provide a "moral to the story." Though the juxtapositions between voice and video differ in every instantiation, the narrative fragments were composed in tight thematic correlation with the video fragments, increasing the coherence of the work as a whole. The most recent project in the series, TOXI•CITY (2013) is a three-screen installation produced for the *Sensing Change* exhibition at the Chemical Heritage Museum of Philadelphia. Using a similar generative structure to *Three Rails Live*, this project focuses on the environmental situation of the highly polluted Delaware River Estuary and the surrounding region during an era of intensive climate change. Juxtaposing a fiction of survival and everyday life in a flooded chemical landscape with actual death narratives from victims of Hurricane Sandy and in situ video and imagery from the Delaware River Estuary, the project was produced with the cooperation of a diverse group of voice actors who reside in area concerned. In this paper Coover and Rettberg will address in particular the iterative collaboration process across media forms and the affordances and constraints of using human voice for the transmission of narrative writing in multimedia narrative installations.

Budhaditya Chattopadhyay: "Auditory (Con)texts – Textualizing the Sonic Phenomena"

The confluence of literary concepts and sonic practices may occur when writing on sound keeps room for navigating in and around the conventions of scholarly writing per se. Particularly when it comes to theorizing and/or practicing sound, being ephemeral and ineffable, the situational sonic phenomenon tends to transcend the epistemic knowledge-structure, and there lies the potential literary take on sound as media. Examining two of my sound-based artistic projects and their methodology, the proposed paper intends to develop a discourse on sound's relationship to literary text, arguing that sonic phenomena often activate thought processes that when textualized transcend epistemic constraints of sound and involve contemplation and poetic mood of the listener. The paper further argues that the thought processes activated by various sonic phenomena outline the auditory situation of the listener into *context(s)* framing the listener's myriad of thoughts that explore the sound events in an accommodative and inclusive manner beyond immediately accessible meaning and epistemic knowledge-structure toward formulating premises to explore their literary potentials. Raising the methodological question of how to develop new analytical tools that offer better understanding of the sonic phenomena, the interdisciplinary

structure of the paper may shed light on the relationship between the act of listening and the act of writing bringing together the theoretical paradigms of sound studies and the studies of cognitive processes.