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Cavafy's web legacy: C. P. Cavafy in the public sphere of the Web 2.0

ABSTRACT

This article approaches the social and cultural aspects of engaging with and communicating C. P. Cavafy and his oeuvre *in Web 2.0 platforms from an interdisciplinary point of view. By discussing the social web as a new discourse network, the article initially describes how the data architecture of the Web 2.0 ecology reconfigures communicative procedures, relations and roles towards a platformed sociality. It subsequently focuses on ways in which the transformation of the reader/user into a content-producer may enrich the engagement with the Cavafian* oeuvre. *The notion of* digi-formance *is also proposed to describe the tropes that the user-generated content is communicated through Web 2.0 environments, inaugurating a participatory culture and practice based on notions of consumer production, remix and sharing. The article ends by further suggesting how the social web and digital networking technologies could remodel literary sociality, in which the Cavafian* oeuvre *and scholarship are submerged, within the digital era.*

Seferis's claim that 'outside his poems Cavafy is of little interest' (Seferis 1974: 344) proves to be rather problematic if someone takes into account the cultural events and celebrations, which took place in 2013, a 'Constantine Cavafy year' celebrated by UNESCO.[1] Despite the fact that the Greek state's

1. For the Unesco celebration see http://www.unesco.org/new/en/unesco/events/prizes-and-celebrations/celebrations/anniversaries-celebrated-by-member-states/2013/ & http://www.unesco-hellas.gr/gr/years_of_kavafi.html. Accessed 9 April 2014.

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official planning for the celebration was cancelled at the very last minute, an uncontestable 'Cavafian fever' nevertheless ensued in the international public sphere. Independent theatrical performances, music concerts, art events and installations, radio and television programmes, poetry readings, academic seminars and conferences took place, while special journal issues and books on the Cavafian *oeuvre* appeared in Greece and abroad. In a highly symbolic gesture, the Alexander S. Onassis Public Benefit Foundation marked a new era in Cavafy scholarship by acquiring the Cavafy Archive and organizing a vibrant series of events focused on it.[2]

Cavafy is undoubtedly one of the most influential Greek literary figures of the twentieth century, and thus does not need such events in order to be remembered. However, if the traditional model of memorializing as well as legitimizing literature and its agents functions through an agenda of institutional mechanisms and text-oriented practices within the literary field (scholarly editions, established secondary scholarship, literary awards, the inclusion in the literary canon, educational institutions, among others) (Bourdieu 1996), the Cavafy Year acts as a reminder that nowadays Cavafy's public reputation is neither solely related to his literary achievement nor is solely generated and inscribed on the impenetrable literary field. Even if Cavafy, as national poet, is constantly being celebrated in the Greek cultural memory through a series of practices and events, his legacy succeeds in transcending the barriers of language, ethnicity, culture and time. Thus, what is really different this time, and needs to be celebrated, is the fact that C. P. Cavafy and his *oeuvre* are widely unfolded and challenged in new cultural contexts, distributed and communicated through completely new environments and procedures. In other words, for the very first time, 'from a poet, Cavafy has become a field [of study, reception, rewriting and performance]' (Lambropoulos 2014).

A vast number of readings, uses and receptions of the Cavafian *oeuvre* flirt with creative arts as well as with popular and mass culture. However, since the field of criticism seems to be still text-orientated, most public discussions over these manifestations focus on the isolation of these receptions and uses from the original poetic context, criticizing their (in)ability to extract the (correct) meaning of Cavafian poetry or even questioning their legitimacy within the established Cavafian scholarship. Such criticisms tend to reveal – among other things – how mechanisms of different kinds of power (national, literary, sexual) try to consolidate forms and discourses of monism in an era where cultural hybridity and novelty are currency.

Throughout this article, I will show how Cavafy's public reception, especially as it happens on the Web, creates a new, hybrid environment for his work. I will trace the new communicative network established by the rapidly proliferating Web 2.0 platforms and argue that its novelty and complexity offer new opportunities in engaging with and communicating the Cavafian *oeuvre*. In my analysis, I will use as a starting point Friedrich Kittler's concept of 'discourse network' for describing digital technologies and particularly social web tools as a 'network of technologies and institutions that allow a given culture to select, store, and process relevant data' (Kittler 1990: 369). Offering to Kittler's media analysis a much needed digital-oriented update, Alan Liu has also elaborated on the concept of 'discourse network 2000' by discussing how software protocols such as database structures and markup languages alongside their associated data storage, transmission and calculation conventions, reshape drastically acts of authoring, writing and communicating in the digital era (Liu 2008).

1.	Following this, I suggest that viewing the Web 2.0 not just as a(nother)
2.	disruptive innovation for writing, publication and distribution but – more
3.	creatively – from the perspective of discursive network analysis, may reveal
4.	how people reorganize, alongside their everyday life, their engagement with
5.	literature and culture based on the idea(l)s of creativity, sharing and network-
6.	ing. This would also explain why I use alternatively the terms 'Web 2.0' and
7.	'social web'. By moving from print culture to the digital realm, and further-
8.	more, by shifting attention from the writing and reading of texts-on-the-Inter-
9.	net on mono-directional webpages designed for the delivery of Cavafy's *oeuvre*
10.	or related content (e.g. the current web presentation of the 'Cavafy Archive)[3]
11.	to the social implications that Web 2.0 introduces as a participatory platform, I
12.	will claim that while the Greek literary community is well-trained to trace and
13.	analyse how practices and roles were distributed in the literary field during the
14.	long era of print media, we are still ill-equipped to examine how these proce-
15.	dures and relations are remediated in web-based environments.
16.	Thus, my article develops an interdisciplinary approach, which explores the
17.	intersections of computing, culture and society. It stems from literary studies
18.	and digital media studies, while it also benefits from critical and methodologi-
19.	cal insights into the growing research areas of software studies and (critical)
20.	digital humanities. As I aim to balance between documentation, observation
21.	and critical thinking towards Cavafy and the social web, I will first argue that
22.	trying to historically place Web 2.0 within the genealogy of computational
23.	information systems and providing critical examination of its data architecture
24.	as well as of shared technical conventions can contribute to a more complex
25.	understanding of the social web's communication ecology and of the every-
26.	day practice that populates it. Having sketched the technical infrastructure of
27.	the social web, I will then observe how the transformation of the reader/user
28.	to content-producer may enrich the literary communication circuit and the
29.	engagement with the Cavafian *oeuvre* by discussing the tropes by which the
30.	user-generated content (what I propose to call a 'digi-formance') is commu-
31.	nicated through social media platforms, creating the very basis for a partici-
32.	patory culture and practice. I will conclude my article by further suggesting
33.	how social web and digital-networking technologies could remodel literary
34.	sociality, in which the Cavafian *oeuvre* is submerged, within the digital era.
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37.	**FROM NETWORKED COMMUNICATION TO PLATFORMED**
38.	**SOCIALITY: THE MOMENT OF WEB 2.0**
39.	From Kittler's media analysis, remediation studies to media archaeology, media
40.	are not considered to be mere technological substrates but reflexive historical
41.	subjects that constitute innovative discourse networks and social protocols.
42.	They underlie 'the primacy of the social sphere as the site of these activities,
43.	conditioning and determining technological developments' (Winston 1998: 2).
44.	Thus, the intellectual and *methodological* model I am using here to reflect on
45.	computational technologies – far from a 'bête noire' technological determin-
46.	ism and beyond an historical account of techno-glory – suggests that media
47.	should be studied
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49.	as socially realized structures of communication, where structures
50.	include both technological forms and their associated protocols, and
51.	where communication is a cultural practice, a ritualized collocation of
52.	different people on the same mental map, sharing or engaged with

3.	In the current online
	Cavafy archive (http://
	www.cavafy.com/)
	content is stored and
	delivered through
	a database-driven
	structure using
	Microsoft's ASP.NET
	framework for building
	dynamic websites.
	Users are allowed only
	to do basic searches or
	browsing (databases
	queries) and thus their
	input is limited by user
	controls (drop-down
	list, text boxes etc). This
	structure corresponds
	to Web 1.5 architecture,
	as it will be explained
	further below.

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4. Hypertext Markup Language (HTML) is the standard markup language used to create web pages. Hypertext Transfer Protocol (HTTP) is an application-level protocol for distributed, collaborative, hypermedia information systems.

popular ontologies of representation. As such, media are unique and complicated historical subjects.

(Gitelman 2008: 7)

The invention of the World Wide Web in 1991 by Tim Berners-Lee not only managed to connect the pre-existing hypertext technology to the (data transmitter) Internet, but also formed the very basis of any discussion around networked communication and information sharing in the compu-terized era. Within this rationale, I will follow Alan Liu's genealogy of web architecture (Liu 2011) while trying to outline the phases of computation-ally enabled sociality. Even though Web 2.0 is many things, a number of which I will try to discuss further on, 'it might be defined most generally as a change in the information architecture and communication forms of the Web that resulted in a robust migration of social experience into the network' (Liu 2011: 18).

In the retrospectively named Web 1.0 (1993–94), the computer-mediated communication system was structured around HTML files generated and uploaded to a web server by the author, and delivered through the HTTP transfer protocol to the end user.[4] The end user's browser showed the HTML source code being rendered into a dynamic adaptation of the original content and design in order to fit both into local hardware and into users' preferences. Although the accessibility, speed and hypertextual linking marked a new phase in information transmission allowing the end user a certain amount of flexibil-ity and navigational control, which makes Landow (1997) and Bolter (2001) talk about a 'writerly' (hyper)text and its reader in the digital era, Web 1.0 was mainly oriented towards information transfer and consumption, where hyper-action rather than authorship was the new reader's agenda.

The more advanced Web 1.5 architecture, a few years later, allowed not only authors to write and manage content into the server databases but also users to make basic requests (browsing), and to generate and address their own queries to the database (rather than directly to the server) using their own versions of web forms. In this bidirectional transaction, 'the range of the reader's agency expanded the server at the halfway point between author and reader' (Liu 2013): the author still controlled the content, as 'user controls' (text boxes, check boxes, drop-down lists, etc.) suggest, and the user has limited ways to interact with it.

The potential of such bidirectionality awakened web pioneers and users to elaborate the data architecture in order to create a symmetrical model between the author and the user/reader agency. While everybody thought that the Web had already been 'overhyped' or even 'crashed', Web 2.0 was born: a data architecture that would allow readers not only to retrieve or read static webpages but also to manage authorial-style web input pages, so they can also write more fluently into the underlying database and interact, thus becoming active commentators and actual (co)authors.

Web 2.0 was initially introduced in October 2004 'as a set of principles and practices that tie together a veritable solar system of sites that demonstrate some or all of those principles, at a varying distance from that core' (O'Reilly 2007: 18). The first of those principles was 'the web as platform' and it marked the radical shift from networked communication to platformed sociality: from content produced by a small number of professional producers to content produced by 'non-professional' users, from personal static sites to we*b logs* and wikis, from publishing to joint production and participation, from web

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1. content as the outcome of large up-front investment to an ongoing and inter-
2. active process.[5] Web 2.0 succeeded in materializing the 'web's potential to
3. nurture connections, build communities, and advance democracy'; in other
4. words, 'to make the Web more social' (van Dijck 2013: 4).
5.   Within less than a decade, in this Big Bang explosion of the new infrastruc-
6. ture for computer-mediated sociality and creativity, and in coexistence with
7. Web 1. 0 and Web 1.5, a vast number of platforms and applications appeared.
8. These were also supported by new mobile and smart devices, such as mobile
9. phones and tablets. Users are now producers, able to participate in the crea-
10. tion, sharing and linking of various types of content. What we are now used
11. to calling 'social web' or 'social media' could be 'roughly defined as a group
12. of Internet-based applications that build on the ideological and technological
13. foundations of the Web 2.0, and that allow the creation and exchange of user-
14. generated content' (Kaplan and Haenlein 2010: 60).[6] By enriching a genre-level
15. categorization of the Web 2.0 ecosystem (Liu 2013), we could include blogs and
16. their derivatives (including all forms of general-purpose content-management
17. systems); microblogging platforms like Twitter, Pinterest and Tumblr; social-
18. networking platforms such as Facebook and LinkedIn; wikis such as Wikipedia;
19. social/shared-bookmarking sites such as Delicious and – at least in some of
20. their shared or specialized community features – image and video sharing sites
21. like Flickr, YouTube, Vimeo and so on.
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24. **THE PRACTICE OF EVERYDAY WEB 2.0 LIFE: CAVAFY AND**
25. **PARTICIPATORY CULTURE**
26. Looking closer at transitional shifts in communication paradigms marked by
27. technological revolutions, may help us understand how media changes influ-
28. ence not only concepts of writing and authorship but also core aspects of
29. literary activity, such as the reading and reception of literature. Within print
30. culture we are trained to approach the act of reading as a discrete and creative
31. but rather isolated practice. Subsequently, we try to locate, analyse and esti-
32. mate the reception of literary works through the book sales reports, reviews
33. in literary magazines and artistic adaptations. In this section, I will argue
34. that, in the digital age, advanced computational technologies such as Web
35. 2.0 tools contribute in refreshing the reconfiguration of reading practices and
36. audience-related concepts. The methods by which social web users interpret,
37. approach and engage with Cavafy enrich and reinvigorate the readers' role, by
38. bringing to the forefront concepts such as user-generated content, interaction,
39. networking and sharing mechanisms.
40.   In *The Practice of Everyday Life* (1984) Michel de Certeau proposes an
41. insightful theoretical framework for thinking about everyday life, consump-
42. tion and popular culture. He claims that modern subjects employ devices
43. and complex procedures (which he defines as 'tactics') in order to use and
44. subvert goods or practices produced by power structures (which he defines
45. as 'strategies'). Keeping in mind the assumption that in the Web 2.0 ecol-
46. ogy readers/users are transformed into active producers, I am following de
47. Certeau's model in order to approach Web 2.0 platforms as strategies open to
48. users' tactics and the subversion they can orchestrate.
49.   Beyond the shared Web 2.0 infrastructure of social media platforms, there
50. is also a shared set of superstructural conventions, practices and features,
51. what Andrew McAfee (2006) used to describe with the acronym SLATES
52. (Search, Links, Authoring, Tag, Extensions, Signals). This new repertoire of

5. For an enlightening discussion on the role of new media in a globally networked society see Flew 2008.

6. See also the detailed argument on 'What is Social Media-And what is it not?' in the relevant section of Kaplan & Haenlein 2010.

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tactics does not only amount to fuzzy buttons or features on our screens. Topoi such as 'profile page', 'comment', 'post' establish the user-as-(co) author ethos; features such as the verbal nouns 'like', 'favourite', 'pin', 'reblog' (or, in Twitter parlance, 'retweet') reshape the rhetorics of interaction and reciprocity; while trackbacks, blogrolls, tags and hashtags pioneer new tools of linking as well as collaborative knowledge organization/categorization using freely chosen keywords (aka folksonomy) and sharing. What all these topoi and tropes achieve is to (re)place the human creativity and, in de Certeau's words, the 'consumer production' (1984: xii) in the very epicentre of this new – oxymorously materialist/mechanical – discourse network which leaves plenty of room to manoeuvre for creative consumers.

Let me focus now on our Cavafian case study in order to map and further elaborate on these claims. The Cavafian reader is now able not only to read and reflect on a Cavafian poem in a different medium, but also to create and then upload his or her unique, personal contribution or performance, – what I choose to call here a *digi-formance* – of/on the Cavafian *oeuvre*. Social media encourage the reader, far from being confined to a passive and static consumption of the text, to become an active interlocutor with Cavafy's work, a creative user and a genuine producer of new cultural meanings.

For example, one of the Facebook pages dedicated to Cavafy (Figure 1), was initially created by a single user as a personal contribution. Then, as the screenshot shows, more than 60,000 Facebook users liked the page, asked for a friend request, were accepted as friends or even posted their own digi-formances on this page's wall. On the other hand, Twitter's users do not seem to need a special account in order to upload their digi-formances on Cavafy's work. Given the instantaneous and evanescent nature of the platform, Twitter is ideal for uploading informative messages about Cavafy-related events, activities or publications, such as the Cavafy Week in Oxford in May 2013, or more personal and spontaneous contributions, such as the Twitter screenshot shown in Figure 2.

Web 2.0 ecology not only enables the very creation of user-generated content, but also allows all these digital-born responses influenced from the Cavafian *oeuvre* to be widely circulated, retrievable and often unexpectedly remixed, showcasing their heightened multimediality and multimodality. As Lev Manovich aptly points out, Web 2.0 commercial platforms 'mimic people's tactics of bricolage, re-assembly and remix' (2009: 324). If we are to look into it more creatively, in most social media platforms, words or groups of words can be turned into clickable and searchable links by using the hash sign # directly before them: hashtags, a bottom-up Web 2.0 feature of classification, allow users to organize cross-domain content and create a thread of reactions or discussion topics based on these keywords, inviting other users to upload their own contribution using the same hashtag in their timeline. Under hash-tags such as #Cavafy, #C.P.Cavafy, #ithaca, #candles in media-sharing plat-froms, such as Flickr, Pinterest and Tumblr in Figures 3–5 and Figures 13–14, one can find a poem's extract, a picture of a Cavafy's or a Cavafy-related book, a photo of someone's tattoo inspired by Cavafy, or David Hockney's sketches based on Cavafy's poems.

In a similar vein, a tweet can include some text and an embedded video or photo, which can then be retweeted or uploaded to other platforms by other users with new hashtags; an uploaded photograph to a sharing site with a hashtag could be enriched with a vast number of hashtags throughout its travel along multiple shares. A thread of Facebook posts or posts on a social platform

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13. Figure 1: A Facebook profile dedicated to Cavafy.
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36. Figure 2: Extract of Twitter results for #Cavafy.
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52. Figure 3. Extract of Flickr results for #Cavafy.
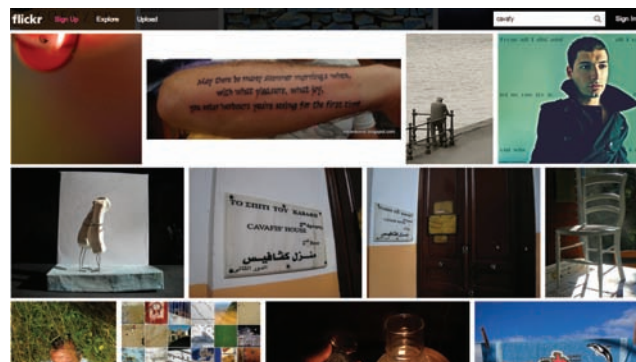
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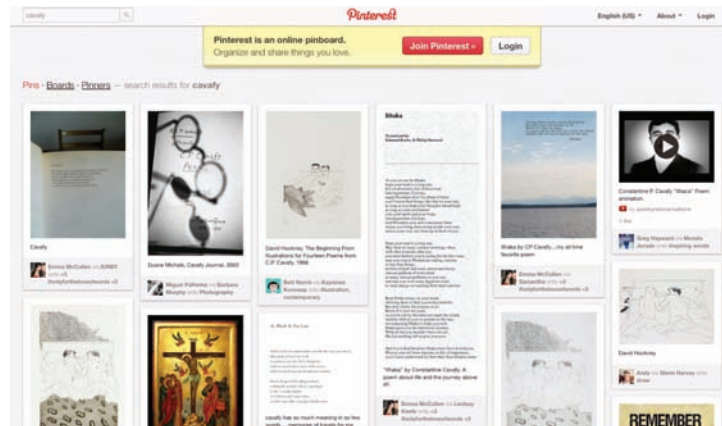
Figure 4: A Pinterest thread for #Cavafy.
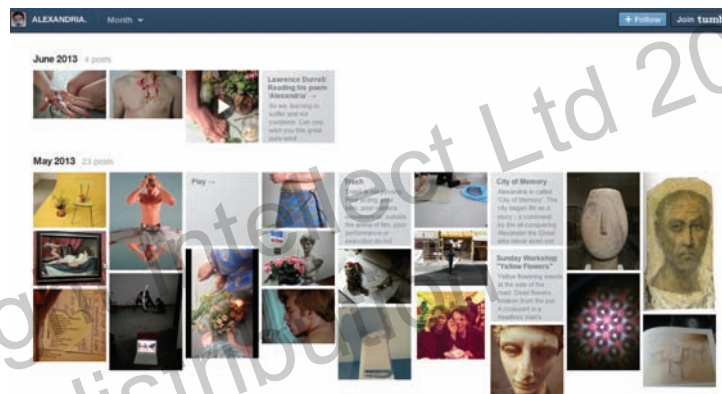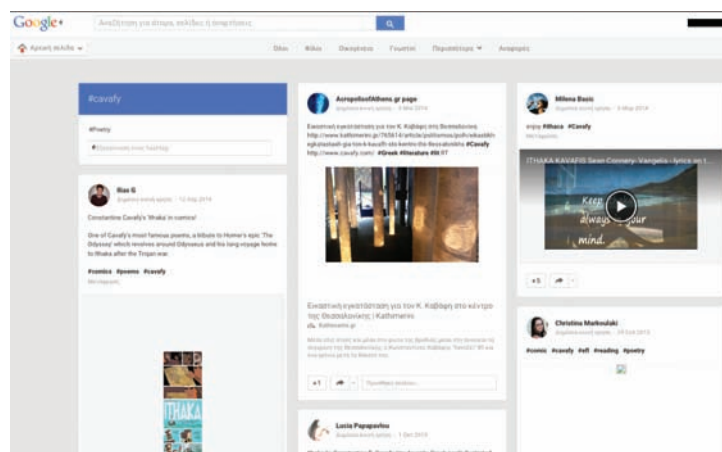

Figure 5: A Tumblr page related to #Cavafy.

Figure 6: A thread for #Cavafy on Google+.

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1. such as Google+ using a Cavafy-inspired hashtag, as shown in Figure 6, could
2. include a video uploaded to a video-sharing site, alongside a piece of text, a
3. poem's extract, a photograph, a music recording, more hashtags, a combina-
4. tion of them, and then some comments which redirect users to new digital
5. online material. 'Boucicault's principle of serendipity', as Michel Serres names
6. it in his *La petite poucette* (2012), i.e. the principle of the unsought finding and
7. polyphony, is among the gifts of the Web 2.0 discourse network: while the
8. well-ordered, canonized and classified were for centuries the cultural and
9. social rule, 'the disparate has advantages that reason cannot even dream of'
10. (Serres 2012: 65). The mashup, in other words, is the very condition through
11. which we could observe aspects of the historical culture in the Web.
12.   Above and beyond the genuine creation and the communication of
13. personal interpretations, uses and performances of the poet's work in Web
14. 2.0 platforms, sharing is the currency of social media. Let me return to the first
15. section of this article, where I described how the functional building blocks of
16. all Web 2.0 platforms are also structured upon sharing mechanisms such as
17. 'share', 'like', 'favourite', 'pin', 'reblog', 'retweet', and thus actively promote
18. the notion of community, collaboration, interaction and connectivity. In other
19. words, we could observe a new culture – 'bastard', according to Schäfer (2011) –
20. that shifts the focus from individual expression and authenticity to community
21. involvement, from a world where some produce and many consume cultural
22. discourses and products, towards one in which many (or potentially everyone)
23. make active contributions to the culture that is produced.
24.   This participatory culture is manifested throughout the Web 2.0, in
25. actions such as sharing and liking, favouriting and retweeting. The personal
26. *digi-formances* of/on the Cavafian *oeuvre* that each user creates and uploads
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52. *Figure 7: A tweet by Daniel Mendelsohn under #Cavafy.*
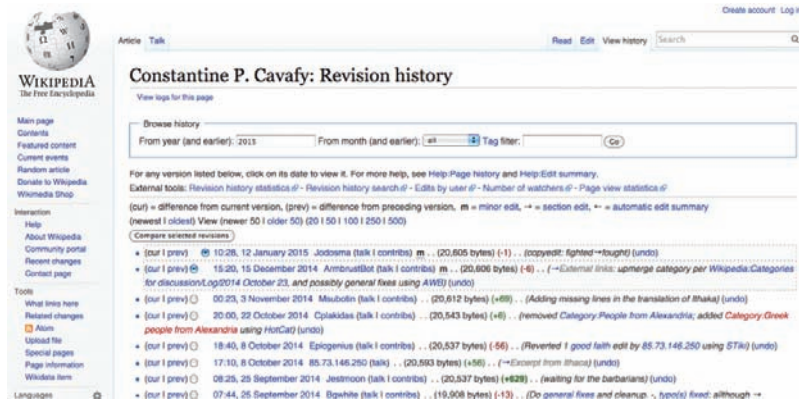
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Figure 8: Edit history for a Wikipedia entry on Constantine P. Cavafy.

are integrated by other users into new Web 2.0 environments, usually open
for reuse and redistribution, otherwise under Creative Commons licens-
ing, thus creating alternative 'interpretive communities' around the literary
work. A tweet, for example in Figure 7, generated by Daniel Mendelsohn
which appears under #Cavafy and includes a personal quote and the poem
'Fones'/'Voices' (1904)), has been retweeted 33 times and favourited by
46 users. Wikipedia and other wiki-related initiatives are also great examples
of this notion of collaborative culture: while the scholarly knowledge and the
cultural production in traditional institutional models of Cavafian scholarship
are controlled, in Cavafy's Wikipedia page (Figure 8) knowledge is obtained
through the users' open, collaborative, asynchronous contribution and inter-
action on a large scale.

Carefully invested, this participatory culture also grows in line with alterna-
tive methods for creating and estimating literary and cultural value. If current
theoretical trends, from Bourdieu's cultural capital to media or celebrity stud-
ies, promote a more active participation of the audience to the construction
and establishment of cultural capital, it is with the advent of the social web
that a radical reconfiguration of the literary and cultural field is also realized.
Traditional scholars used to argue – and with good reason – that in many cases
social media makes it definitely 'easier to enthuse than to discuss' (Silverman
2012) and that literary criticism and valuable scholarly arguments cannot be
squeezed in 140-character tweets, in hastily-written Facebook posts or in the
click of a 'like' button.[7] However, what is missing from this approach is the
realization that the model of cultural production and discourse in today's
public (techno)sphere is radically transformed; digital-born cultural industries
insistently introduce their own strategies and vocabularies, while remediating
old patterns, roles and conventions.

Reputational tokens, such as likes, shares, retweets, endorsements,
connections, comments, number of friends and follows, 'people talking about
this' are echoing aspects of the 'wisdom of the crowds' (Surowiecki 2004).
They are offering a repertoire of alternative metrics for the symbolic capital of
a literary figure or *oeuvre* that was once exclusively mapped on the publishing
industry's facts and figures, literary awards and book reviews. Numbers
cannot explain or comment on Cavafy's work and, as van Dijk eloquently
points out,

Figure 9: Statistics for a Facebook page on [sic] Konstantinos Kavafis.

8. A sociologically-oriented comparison of Cavafy's statistics to those of others Greek poets or public figures goes beyond the purpose of this paper.

popularity is not simply out there, ready to be measured: it is, rather, engineered through algorithms that prompt users to rank things, ideas, or people in relation to other things, ideas, or people […] Popularity has no relation to values such as truth, trust, objectivity and quality [but] rooted in relative connections between people on the basis of trust is translated into an automated quantifiable commodity.

(Van Dijk 2013: 62)

Almost 64,000 likes on a Facebook page dedicated to Cavafy (Figure 9), more than 10,000 views on a YouTube video on Cavafy's poetry (Figure 10) and almost 68,000 Twitter-generated reactions to #Cavafy within a week (Figures 11–12) are not merely examples of Cavafy's popularity.[8] What these numbers manifest is the innovative procedures through which the literary circuit is channelled in the new cultural era that we have entered.

This explosion of people's initiative and creativity, manifested through the exchange of user-generated content in social media platforms forces us to take into account some critical claims about this type of engagement with Cavafy in the digital era. Navigating through the various digi-formances, anyone could notice the heterogeneity of their nature, while differences in purpose, level and quality of engagement with Cavafy are also manifested. Of course, it could also be argued that the Cavafian *oeuvre* has always been an ideal point of reference for a number of transcultural uses and personal interpretations that surpass the literary field. On the other hand, Cavafy's poems themselves remain always the same, beyond these creative approaches, digital or not.

In my opinion, all these hybrid, personal-in-intention, non-traditional 'digi-formances' give us a very mixed, yet also concrete, idea about what
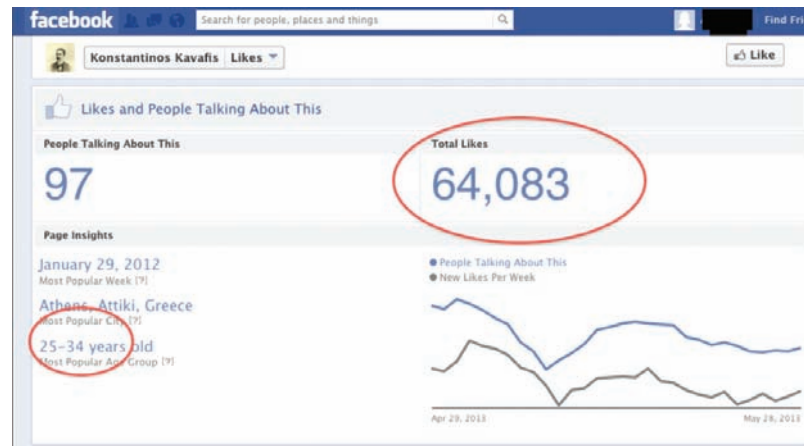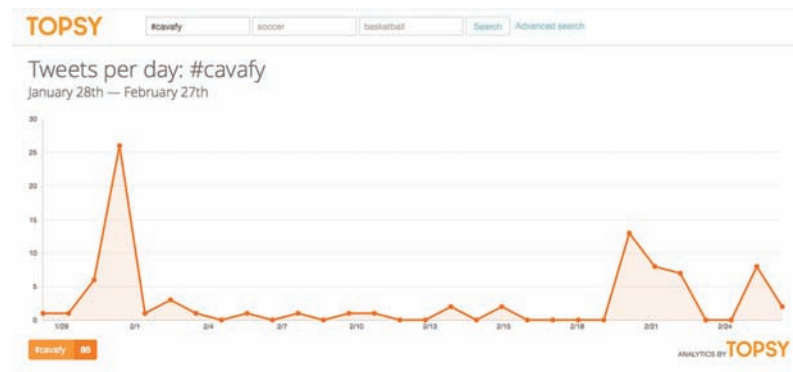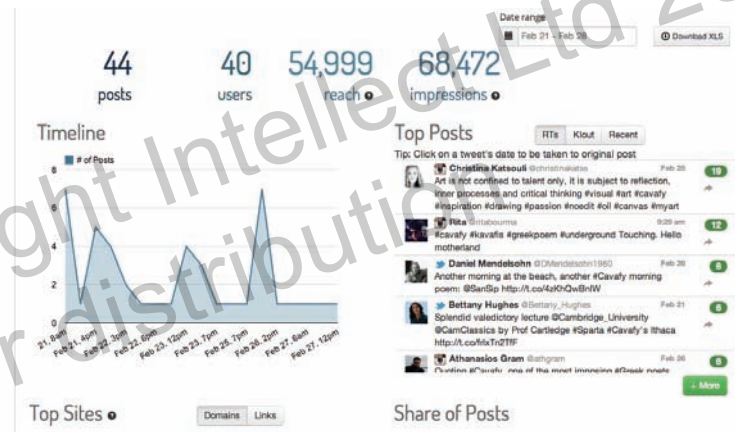
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Figure 10: Views metrics for a YouTube video based on a Cavafy poem.

Figures 11–12: Twitter statistics based on data generated for [the hashtag] #Cavafy, using © Topsy Social Media Analytics.
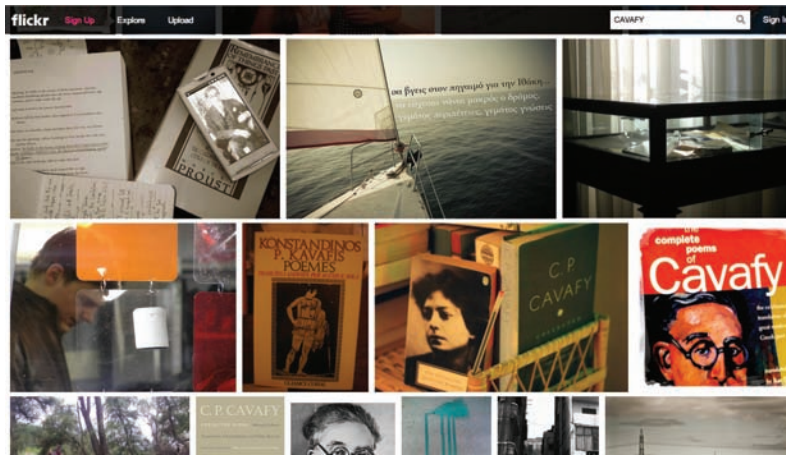
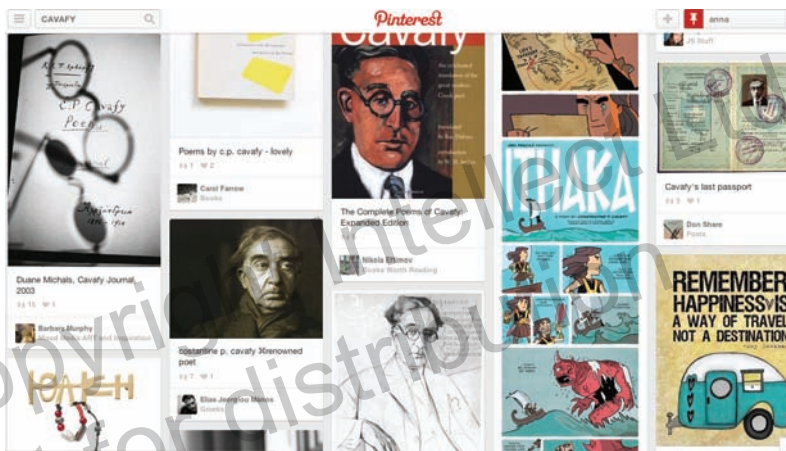*Figure 13: Pinterest contributions on #Cavafy.*

Figure 14: Tumblr contributions on #Cavafy.

'being engaged' with Cavafy on the Web could entail, beyond accessibility and broad dissemination of his work. These traces of today's practice of everyday social-media-life should not be seen as an assault on the 'expert' standing of the Cavafy scholars or as a contestation of the literary value of the Cavafian *oeuvre*, but rather as welcoming responses of an audience more vast and varied than it was previously conceivable, i.e. a group of 'Cavafistas' (Papanikolaou 2011: 52), well-trained to react and express their reaction in real-time, accustomed to use new innovative tactics in order to customize cultural content to their ordinary mood, and, most importantly, to interact, network and discuss with other individuals.

CAVAFY AND LITERARY SOCIALITY IN THE DIGITAL ERA

The inflationary presence of Cavafy in the Web 2.0 environments should not be viewed as another celebratory mark of the 2013 Cavafy anniversary in an era of computational abundance. What I would like to suggest here is that

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9. For Liu 'social computing can be defined as the deployment of network communication systems for the purpose of allowing communities of people to interact within particular domains of knowledge for one or more shared goals'; see also Liu 2013.

critical reflections on Web 2.0 platforms and – more broadly speaking – digital-networking technologies could help us rethink, refigure and (re)locate aspects of the cultural memory and literary sociality within the digital era. If, according to Alain Liu (2013), the redistribution and the enlargement of procedures and roles in the core circuit of literary social activity were indeed elaborated within the big tent of cultural and literary criticism since 1968 – from reader response theory, deconstruction, new historicism, cultural materialism, post-Marxism, feminist and gender studies, new textual editing and new bibliography – the next logical step would have been the creative and productive experimentation with 'social computing' strategies in our everyday life and scholarship.[9]

At the same time, and from a different perspective, Kathleen Fitzpatrick reminds us that if the main practices of scholarly discourse based on the

> technology of the book are meant to foster the notion of the text as the discrete, unique, authentic product of an individual author, [they] similarly fostered a sense of the discrete reader with whom it interacted, shifting the predominant mode of reading […] to a more individualized, isolated, and silent mode of consumption.
>
> (Fitzpatrick 2011: 105)

On the other hand, as Fitzpatrick usefully argues, new networking technologies attempt to remediate the social and communal structures of the coffee-house culture. It was the coffee-house culture centred around literature, society and politics, where intellectual events and trends were nurtured, discussed and debated, giving birth to a sense of a Habermasian public sphere. Thus, if we are trained as scholars and as democratic citizens to operate in a range of conversations, the digital life of our scholarly and cultural practices forces us 'to have available not simply the library model of texts circulating among individual readers, but also the coffee-house model of public reading and debate' (Fitzpatrick 2011: 106).

Literary sociality is indeed the very condition in which Cavafy's poems is and should be submerged. As Dimitris Papanikolaou (2014) argues, Cavafy succeeds in being a prototypical poet of the modern period, not only because his poetry is modern in the sense that it is built on the literary tropes and agonies that marked the twentieth century, but also because the poetics and the politics of his *oeuvre* are structured on the very condition 'of communication and addressing the other': this is why Cavafy could be seen, with the help of anachronism, as 'one of the very first bloggers' (Papanikolaou 2014: 40). Social and communal structures are constitutive concepts and practices when talking about Cavafy: from the small in-house publishing industry through which Cavafy carefully controlled the dissemination of his work, to the – ingenious while laborious – 'technology of the self' (Papanikolaou 2014: 71) that he always elaborated in relation to the others, and, finally, to the web of critical reflections and debates spun around Cavafy's work within the Greek literary community, Cavafy was and is always remembered through communities of practice, webs and networks of discourse, long before Web 2.0 was invented.

Thus, the complex Web 2.0 platforms hosting an enormous number of genuine and creative transcultural rereadings and rewritings of Cavafy's *oeuvre* are not yet another 'foreign land' for Cavafy in which his *oeuvre* can be explored or celebrated. On the contrary, if participation and sociality are the theoretical and functional principles of the Web 2.0, it is on

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1. these grounds that our new engagement with Cavafy – on an institutional,
2. academic, educational, community or personal level – should be remodelled
3. in the digital era: from open-access and collaborative models of publish-
4. ing to participatory educational environments and community engagement
5. digital initiatives (e.g. crowdsourcing). In the new age that Cavafy's legacy
6. has entered, platformed sociality, as introduced by Web 2.0 environments,
7. should be read and further elaborated on as a new mounting momentum of
8. reader reception and interpretation as well as one of the next milestones in
9. Cavafy scholarship.
10.

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ING-KNAW. Her research interests include Modern Greek studies, digital scholarly editing and publishing, and cultural and social aspects of transitional media(l) changes in literary studies and scholarship, as well as research infra-structures and digital pedagogy.

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