1.2 WAITING on reading methodology, orientations toward reading

our orientation toward reading determines the engagement — we need an orientation of play

1.2.1 different kinds of reading..

"Distant Reading... where distance is however not an obstacle, but a specific form of knowledge: fewer elements, hence a sharper sense of their overall interconnection... in which the reality of the text undergoes a process of deliberate reduction and abstraction" (Moretti 1)

Speculative Computing — "push[es] subjective and probabilistic concepts of knowledge as experience (partial, situated, and subjective) against objective and mechanistic claims for knowledge as information (total, managed, and externalized)" (Drucker 5).

Algorithmic Criticism — "attempts to employ the rigid, inexorable, uncompromising logic of algorithmic transformation as the constraint under which critical vision may flourish" (32).

Postcritical Reading... "in this sense, is not just a cognitive activity but an embodied mode of attentiveness that involves us in acts of sensing, perceiving, feeling, registering, and engaging" (Felski 176).

Reading Computationally, a bifocal process: There is a mixing of different modes of reading. Distant reading provides context, or framework, for close reading. The subjectivity of the critic becomes entangled with the object of study.

1.2.2 incporporating the critique of Moretti

I want to do a subtle reading of Moretti throughout this section. Showing how tools can reveal his positionality toward the topic as one that is aggressive]

Moretti, if you follow his thought, is actually engaging in a speculative method, using visualization to spark his imagination and make conjectures, but he doesn't embrace his own subjectivity, because he's going for a materialist history of literature. He makes conjectures, but disguises them as "explanations". He finds a way to "explain" the trends in a graph. But his explanation is a guess.

For example, when charting the rise and fall of several genres of English novels over the 18th and 19th centuries, he says that the reason for these cycles is the readership, that a genre's popularity can be attributed to the taste of a generation (each cycle lasting about 25 years), which is then

supplanted by a new generation. What he doesn't account for is not only his conjecture, but for the nature of his data, about the genres and novels themselves, which he culls from monographs cited at the end of the chapter. His dataset comes from literary critical studies, and he titles his bibliography—"A Taxonomy of Forms", occluding its subjective nature. The way that he's using the graphs to spark his inquiry and conjectures shows an underlying speculative method that's guiding his criticism.

1.2.3 Felski and emotionally guided criticism

Rita Felski's "The Limits of Critique".

Here, Felski crystalizes something that many of these critics do not address—the role of affect in criticism. Her critique of "hermeneutics of suspicion," which she calls a militant mode of reading, finds that the desire to unearth or discover secrets in the text is actually a harmful one, because it forecloses possibilities of connection and being moved by these texts. The affective modes of suspicion include disenchantment, vigilance, paranoia. Felski wonders what if we allowed ourselves to be marked or struck by what we read. Then, rather than just be a cognitive activity, reading can become an "embodied mode of attentiveness that involves us in acts of sensing, perceiving, feeling, registering, and engaging" (176). She wants to bring the body back into criticism.

1.3 on reproducible criticism

1.3.1 Underwood et al

Major developments in technology also perpetuate racial assumptions. Moving from networking technologies to software development, Tara McPherson explores the parallels between the Operating Systems and race relations, to show how the development of computer software betrays hegemonic assumptions about whiteness and elisions of difference.[1] She focuses on the key moment of 1960s United States, when Operating Systems, which is the foundational software that supports a computer's programs and basic functioning, developed alongside civil rights discourses. Her research focuses on how "the organization of information and capital" in OS development resonates in the struggles for racial justice: "Many of these shifts were enacted in the name of liberalism, aimed at distancing the overt racism of the past even as they contained

[1] Tara McPherson's "U.S. Operating Systems at Mid-Century: The Intertwining of Race and UNIX," Race After The Internet, ed. Lisa Nakamura and Peter A. Chow-White. Routledge, 2012.

and cordoned off progressive radicalism" (30). McPherson deconstructs the UNIX operating system which includes a hierarchical file system, a command line interpreter (the Terminal on Mac or Command Prompt on Windows), and a variety of software programs that are designed to work in tandem. McPherson points out that UNIX-based Operating Systems (like Mac and Linux) are distinguished by the ways that they partition and simplify complex processes into discrete components, similar to the ways that identity politics cordones off parts of the (social and technological) system into distinct units. While this cordoning was productive for the promotion of civil rights, it also, according to McPherson, "curtailed and short-circuited more radical forms of political praxis, reducing struggle to fairly discrete parameters" (30).

Crystallizing the intersection between Operating Systems and race relations, McPherson asserts that "Certain modes of racial visibility and knowing coincide or dovetail with specific ways of organizing data" (24). McPherson emphasizes the "rules" of UNIX philosophy, which lay out how UNIX's development prioritized the organization and simplification of data processing:

> Rule of Simplicity: Design for simplicity; add complexity only where you must. Rule of Parsimony: Write a big program only when it is clear by demonstration that nothing else will do. Rule of Transparency: Design for visibility to make inspection and debugging easier... Rule of Representation: Fold knowledge into data so program logic can be stupid and robust. 26

The rules of "Simplicity" and "Parsimony" ensure that programs will be composed of small, interlocking parts that can be easily updated and transported to newer versions. The rule of "Transparency" flattens nuance and ambiguity, making program components as legible as possible. The rule of "Representation," particularly the suggestion to "Fold knowledge into data" reduces the complexity of raw data, so that it can be easily input into multiple processes. According to McPherson, all of these rules work together to shore up the central design theory of "modularity,"[2] which stipulates that components are self-contained and interoperable, so they can be independently created, modified, and replaced without affecting the whole system.

The role of control in creating the internet and the emphasis on data reduction in developing operating stystems leave their legacies on 21st century

[2]Potentially revise and deepen this section by linking to Barad & Haraway on situated knowledges and feminist science: Being modular in itself isn't bad, as long as you are aware of the ways that modularity creates limitations/reductions of data. Modularity needs a critical awareness of its own tools.

digital technology, where race becomes collapsed into data. Echoing McPherson, Ruha Benjamin asserts that technology reproduces social inequities under the guise of objectivity and progressivism.[3] Turning to technology, Benjamin explores how innovations in Artificial Intelligence and algorithmic computing extend racist paradigms into ever new tools, particularly in data gathering and surveillance. The creators of these new technologies mark, track, and quantify blackness, for example, in databases for healthcare or financial services that associate "black names" with criminality (Benjamin 5). With each update, technology is continually promoted as efficient and progressive in a way that masks how it exploits data about its subjects. Benjamin explains, "we are told that how tech sees "difference" is a more objective reflection of reality than if a mere human produced the same results... bias enters through the backdoor of design optimization in which the humans who create the algorithms are hidden from view" (5-6). As she points out, "the road to inequity is paved with technical fixes" (7). Like the creators of UNIX, the creators of such tools and algorithms operate under assumptions of white universality that inevitably marks blackness as "other."

1.3.2 Underwood & Da on reproducibility

Let us now turn to computational methods, seeing how they bear out some of the legacies from the above technological histories. Practitioners of "distant reading," a critical method at the intersection of Literary Studies and Data Science, use quantitative analysis to study works of literature. This process involves deploying computer programs to clean, categorize, and count elements in textual data, and is often followed by interpretive analysis, where the critic engages the results of quantification from a humanities lense. More often than not, distant reading is combined with close reading methods, as crtics will use the results of quantitative analysis to identify key moments from the text that merit closer attention.[4]

According to its practitioners, distant reading is most useful for the

[3] Her work also extends Michelle Alexander's ideas from *The New Jim Crow* (2010), which argues that modern society perpetuates racist violence and segregation by criminalizing race through the war on drugs and mass incarceration.

[4] Andrew Piper's methodology, which he calls "bifocal" reading, demonstrates how distant and close reading are used together, with distant reading providing the context or framework that guides close reading""We are no longer using our own judgments as benchmarks... but explicitly constructing the context through which something is seen as significant (and the means through which significance is assessed).... It interweaves subjectivity with objects" (Piper, Andrew. Enumerations: Data and Literary Study, 2018, 17).

ways it allows connections to emerge among vast amounts of textual data. Critics who do this work often emphasize the problem of literary scale and human attention, because distant reading allows them to handle the thousands of books in literary history without actually reading these texts. One prominent practitioner of Computational Literary Studies (CLS), Ted Underwood,[5] harnesses the power of quantification and machine learning to glimpse what he calls the "distant horizon" of literary trends across centuries. His argument convincingly begins with the observation that human capacities of sight, attention, and memory preclude them from grasping the larger patterns of literary history across time. Distant reading, where "distance" means abstraction, or the simplification of textual data into computable objects such as publication dates and genres, allows critics to see connections amid the swarm of overflowing information.

Among distant reading practitioners, Underwood's approach is unique in that he models the ways that human assumptions can affect the results of analysis. Underwood is careful to point out the subjective nature of his method, which he calls "perspectival modelling," by turning it into an object of study. He uses machine learning, or programs "trained" by certain data sets, to create models that can then make predictions on other datasets. He explains that, "Since learning algorithms rely on examples rather than fixed definitions, they can be used to model the tacit assumptions shared by particular communities of production or reception" ("Machine Learning and Human Perspective" 93). One of his projects examines gender roles in novels from the 18th century to the 21st century by using a machine-learning model to "guess" the sex of a fictional character based on the words associated with that character. Underwood explains how the test is configured:

> We represent each character by the adjectives that modify them, verbs they govern and so on–excluding only words that explicitly name a gendered role like *boyhood* or *wife*. Then, we present characters, labeled with grammatical gender, to a learning algorithm. The algorithm will learn what it means to be 'masculine' or 'feminine' purely by observing what men and women actually do in stories. The model produced by the algorithm can make predictions about other characters, previously unseen. *Distant Horizons* 115

In simplest terms, the program studies some given adjectives associated with a male or female character in order to make predictions about other

[5]Underwood, Ted. *Distant Horizons*, 2019.; Underwood, Ted. "Machine Learning and Human Perspective." PMLA, Vol. 35 No. 1, January 2020, pp. 92-109.

characters' genders. Inevitably, the resulting output is always determined by this initial input. Underwood carefully asserts that these models reveal, not the truth of literary histroy, but the approaches and choices made by those who create the models: "Machine learning algorithms are actually bad at being objective and rather good at absorbing human perspectives implicit in the evidence used to train them" ("Machine Learning and Human Perspective" 92). This particular model reveals that that, over time, gender roles in novels become more flexible while the actual number of female characters declines (*Distant Horizons* 114). The graph shows a steady overlapping of words traditionally associated with women, such as "heart," with words typically assoicated with men, like "passion," toward the middle of the 20th century. One of the many explanations for this result, Underwood reasons, is that the practice of writing became more commonly pursued as a male occupation in the middle of the 20th century than it was previously (*Distant Horizons* 137). This fact, coupled with the tendency of men to write more about men than women, suggests why less women writing would led to a decline in female characters. This explains how Underwood's seemingly paradoxical conclusion, that gender roles become more flexible while the actual prevalence of women dissapates from fiction, might be possible.

However, the results of Underwood's "perspectival modeling" can only be as good as the questions he asks. From a critical gender perspective, Underwood's approach imposes the very structure that he is attempting to deconstruct. In other project, he where he similarly measures the "transformations" of gender across time periods, he explains that simplification is necessary ("Machine Learnig and Human Perspective" 93):

> I recognize that gender theorists will be frustrated by the binary structure of the diagram. To be sure, this binary has folded back on itself, in order to acknowledge that social systems look different from different positions in the system. But the diagram does still reduce the complex reality of gender identification to two public roles: men and women. I needed a simple picture, frankly, in order to explain how a quantitative model can be said to represent a perspective. "Machine Learning" 98

Underwood admits that he needs a "simple" model in order to bring into relation the dynamics of gender (See Fig. 2).[6] However, he underestimates the extent to which his initial assumptions determine the final result. Although

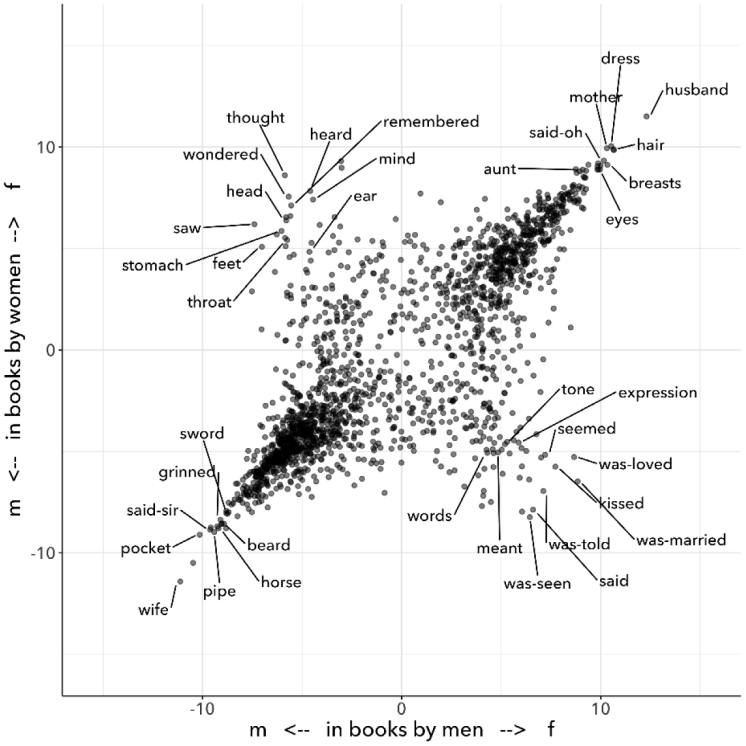
[6]He measures the "gendering of words used in characterization" ("Machine Learning and Human Perspective" 95), that is, gender portrayed in novels by women and in novels by men. The verticle axis visualizes the representation of words by women, and the

he considers the possibility that he finds a structural tension between gender "because [he] explores gender, for the most part, as a binary opposition" (/Distant Horizons 140), he neglects to consider how the collapsing of gender into a single graph perpetuates the structural categories of male/female in a way that is neglects the assumptions behind such a category.[7] Moreover, the issue is not just with the assumptions at the outset which reproduces the result, but with the guiding question of the entire project, which is not about deconstructing gender, but about reifying it. To begin with, why should humanists seek to automate the conscription of gender norms within these terms? Asking a machine to replicate the conscription of gender for the purpose of seeing how male and female roles in novels change over time only creates a model of gender that is "simple" enough to be computed by the system. How does simplifying the concept of gender contribute to our study of it? The results of using the machine can only be as good as the questions we ask.

---

horizontal by men, with positive numbers signifying overrepresentation of these terms. So terms on the top right are words that are used often by men and women writers, and terms in the upper left and lower right are ones used most often by women and men, respectively.

[7] Add a quote here from Laura Mandell on F/M categories?



Critiquing scholars like Underwood, Nan Z. Da argues that quantitative methods are ill-suited for literary criticism. She accusses Underwood and other distant reading practitioners for trading "speed for accuracy, and coverage for nuance" (620). Of her many gripes with quantitative methods, which include "technical problems, logical fallacies," and a "fundamental mismatch betwen the statistical tools that are used and the objects to which they are applied" (601), she emphasizes the lack of reproducible results, the idea that one researcher's process can be reproduced by another with identical output, which is essential to statistical methodologies. She demonstrates with an experiment of Topic Modelling, which is the processing of large texts in order to generate a number of "topics" within the corpus. Researchers often use Topic Modelling as a way of speed-reading a massive corpus to get a sense of what it is about without having to actually look at the text. Da attempts to verify the results of a Topic Modelling experiment by replicating the process on her own machine, a replication that fails. She concludes that, "if the method were effective, someone with comparable training should be able to use the same parameters to get basically the same results" (628-

629).[8] For Da, reproducibility of method is a benchmark for reviewing and assessing the efficacy of quantification.

Despite their vastly different committments, scholars like Underwood align with Da on the value that they place on reproducibility, which is an ultimately conservative investment. Underwood demonstrates how the critic reproduces their assumptions in the questions and data used at the outset in a way that structures the final result. Da's emphasis on the reproducible suggests that, to be useful, quantitative literary criticism ought to resemble something more like statistical analysis: if the method can be verified, can be copied and reproduced, then the interpretive conditions might be universalized.

1.3.3 Drucker's skewing the graphs

Underwood and Da overlook the way that quantification can be used to disrupt assumptions or reveal the constructed nature of data. In contrast to Underwood and Da, Johanna Drucker is careful to dispell the illusion of "raw data," which comes already reduced to fit whatever parameters required by analysis. Because data always undergoes a transformation in order to be quantified, its complexity has already been compromised. As a result, Drucker argues, quantification techniques such as visualizations in graphs and charts inevitably misrepresent the data they are meant to convey. To illustrate this process, Drucker presents a chart displaying the amount of books published over several years. The chart appears to convey production during this specific time period, but Drucker explains that publication date is an arbitrary metric for capturing production.[9] She brings to the surface all the assumptions made in such a metric, for example, the limitations of "novel" as a genre and the connotations behind "published," which suggests date of appearance, but has no indication of composition, editing, review,

[8] Da's emphasis on the "reproducible" in CLS extends Franco Moretti's originating call for a "falsifiable criticism": both advocate for a methodology that is as reliable and verifiable as the social sciences. According to Moretti: "Testing" literary interpretations be the same process as in scientific disciplines – demanding that interpretations are "coherent, univocal, and complete," and are tested against "data" that appears to contradict it (*Signs* 21). (another quote: "The day criticism gives up its battle cry 'it is possible to interpret this element in the following way,' to replace it with the much more prosaic, 'the following interpretation is impossible for such and such a reason,' it will have taken a huge step forward on the road of methodological solidity" (*Signs* 22).)

[9] Drucker implicitly refers to the first chapter from Franco Moretti's *Graphs, Maps, Trees* (2007), throughout which Moretti graphs novels by their publication date between 1700 and 2000 and draws conclusions about the relationship between genre and generations of readers.

distribution. Each piece of data carries with it the result of many interpretive decisions, that carry with them varying degrees of opacity, which are all necessary in order to present complex concepts like book production as a bar on a chart. Drucker explains: "the graphical presentation of supposedly self-evident information... conceals these complexities, and the interpretative factors that bring the numerics into being, under a guise of graphical legibility" (Drucker par. 23).

To resist the reductions of "data," a term that deceptively connotes that which is "given," Drucker proposes thinking of data as "capta," which suggests that which is taken. Drucker's "capta" is deliberately creative, turning graphical expressions into expressive metrics: components used for measurement, like lines or bars on a graph, break, blur, or bleed into one another. Objects are not discrete entities, but interact with the other objects in the visualization. For example, in a bar graph of book publications by year, she warps the graphical metrics, making some of them fuzzy, wider, shorter, in an attempt to show that publication as a metric elides other information such as composition, editing, purchasing, etc.

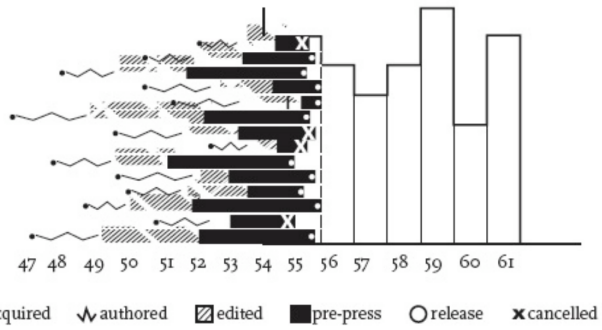


Figure 4. The "appearance" in 1855 of fourteen novels is shown in relation to the time of writing, acquisition, editing, pre-press work, and release thus showing publication date as a factor of many other processes whose temporal range is very varied. The date of a work, in terms of its cultural identity and relevance, can be considered in relation to any number of variables, not just the moment of its publication. Graphic credit Xárene Eskandar.

Emphasizing "capta" is a way of figuring elements that have been reduced, resolved, or ignored in traditional quantitative analysis. Drucker makes evident what is overlooked or assumed when dealing with complex subjects by muddling (rather than simplifying) the relationship between elements.

1.3.4 Mandell: deconstructing gender with computation

Drucker points out how data that is taken (capta) can be rendered graphically to sugesst the complexity of that data. Laura Mandell similarly explores solutions for approaching the reduction of data, particularly of gender, into what she calls the "M/F binary."[10] Mandell critiques recent uses of stylometery by Matthew Jockers and Jan Rybicki, which analyze "masculine" or "feminine" modes of writing by computing syntax, diction, and other linguistic features. Mandell demonstrates how the M/F binary is reified "by presenting conclusions about "male" and "female" modes of thinking and writing as if the M/F terms were simple pointers to an unproblematic reality, transparently referential and not discursively constituted" (par. 5). Mandell's examination marshalls key findings from feminist theory, drawing from Judith Butler, among others, to assert that gender is a socially constituted category, a "performance" that can be historicized. She illustrates the guiding power of the M/F binary in her critique of Jockers and Rybicki, which find that they essentialize gender by relying on stereotypes in their premises.

Rather than discount quantitative methods, however, Mandell suggests that it can open up the way we deconstruct our understanding of quantification and gender: "if we admit that categories such as gender are being constructed both by the measurer and the measured... we might then be able to use stylometry to experiment with new taxonomies of gender" (par. 37). To demonstrate how gender is "constructed," she poses a counter experiment with genre, which finds that genre analysis cuts across the gender binary. She comapres the stylistic qualities of a female writer, Mary Wollenstonecraft, against two male writers, William Godwin and Samuel Johnson, revealing that: "Wollstonecraft's sentimental anti-Jacobin novels most resemble Godwin's sentimental anti-Jacobin novels... whereas her essays most resemble Johnson's writings" (par. 29). Wollenstonecraft's writing resembles both male and female writing, depending on the genre. To analyze the highly constructed category of "gender," then, one must also consider genre: "separating gender from other markings (genre, era of composition) is not possible: historical time and genre are not incidental to, but constitutive of, gender" (par. 35).

The similarities between gender and genre, however, work to evacuate how gender is *constitutive* of the subject. She points out that both are kinds of performance than can be learned: "features of both gender and genre, while highly discernible, are also highly imitable. (par. 30). Mandell

[10]Mandell, Laura. "Gender and Cultural Analytics: Finding or Making Stereotypes?" Debates in Digital Humanities 2019. Edited by Matthew K. Gold and Lauren Klein. University of Minnesota Press, 2019.

asserts that "Anyone can adopt gendered modes of behavior, just as anyone can write in genres stereotypically labeled M/F" (par.30). Here, she takes Butler's points about gender performativity beyond its purview: indeed, Butler's description of performativity as a process, rather than a singular act, emphasizes the lack of an autonomous subject that performs gender. In *Bodies that Matter*, her follow-up to *Gender Trouble*, Butler explicitly warns against the interpretation that gender is decided by the subject, to be put on and off at will like clothing. Rather, according to Butler, the subject *is produced* by gender, which allows the subject to emerge: "construction is neither a subject nor its act, but a process of reiteration by which both 'subjects' and 'acts' come to appear at all" (xviii). Crucially, Butler asserts that gender *precedes* and *constitutes* the subject. This is not to say that Mandell is wrong about gender being constructed, but that her assumption, that "categories such as gender are being constructed both by the measurer and the measured" misses an important point about the autonomy of subject (par. 38). According to Butler, the subject only emerges as an effect of gendered performance.

Even so, Mandell's work suggests further ways of drawing attention to the complexity of gender, which harness the interactive affordances of the computer. Her emphasis on visualization and movement inform how one might "animate numerical processes rather than fixing their results as stereotype" (par. 7). The dynamicity of computation, which allows one to run data iteratively, feeding new inputs into new results, complicates any straighforward understanding of the M/F binary. Mandell explains that "Computer screens... afford the fluid exploration of parameters and taxonomies, through which many sorts of experiments can be tested: interactive visualizations can give us not objective answers rooted in aggressively reductive oppositions, but parallax, multiple perspectives for viewing a very complex reality" (par. 38). She points to programming and visualization tools to emphasize how they might multiply our understanding of gender:

> We could break the algorithm's capacity to produce "a strong gender signal" by simply increasing the number of gender categories to be sorted. Experts in the field could create metadata to generate a completely new taxonomy to replace the tired M/F binary: "men writing as men," "women writing as women, "women writing as men," "men writing as women," "unspecified (anonymous) writing as men," "unspecified writing as women," "men writing as men (byline) in the voice of a woman (woman narrator)," "men writing as unspecified (anonymous byline) in the voice of a

> woman," "women writing as men (byline) in a voice of unspecified," etc.—whatever categories are presented by title pages, prefaces, narrators' discourses, and research into authorship attribution found. par. 36

Mandell points to manipulation of gender categories, which gives the researcher more opportunities for input.

1.3.5 So & Roland: using machine to ignite human thinking

One example of distant reading explores how computation might handle questions of racial identity and discourse in novels. Richard Jean So and Edwin Roland use machine learning to explore the constructedness of social categories like race by experimenting with an algorithm that evaluates authorship by race according to the vocabulary used by the author. When they look more closely into these results, they find that the algorithm reveals different levels of variance in words traditionally attributed to white and black authors. While novels by white authors are distinguished by a low variance in this vocabulary, novels by black authors show a greater variance in vocabulary (66). They conclude that white authorship as a category only coheres when it evaluates against the incoherence of black authorship. Put simply, they find that whiteness as a category *depends* on the characterization of blackness.[11] They point out that, of course, this process is useful not for what we learn about race but for what we learn about the machine, particularly in the way that the results reveal errors that open up areas for further analysis. They isolate one text, James Baldwin's novel, *Giovanni's Room* (1956), which was wrongly categorized as being written by a white author. So and Roland point out that this misclassification evokes a critical debate about this text's elision of explicit references to race and sexuality, whereby blackness is displaced in favor of an implicit whiteness that serve to "cipher[s] identity" (69). The algorithm revealed six words in *Giovanni's Room* that influenced the categorization, one of them in particular signals white authorship, the term "appalled." This term only occurs once in the text, in the early scene where David (the narrator) describes his relationship to his father. Here, David regrets his friendliness which comes at the expense of his fatherliness: "I did not want to be his buddy. I wanted to be his son. What passed between us as masculine candor exhausted and appalled me" (Rpt. in So and Roland

[11] Tie this relationship on the white/black binary to Eve Sedgwick's points about binaries containing an oppostional dynamic in which the subordinated term props up the dominant term.

71). So and Roland's analysis emphasize the connotations of whiteness in "appalled," which has the middle French root, "apalir," meaning "to grow pale" (71). They insightfully conclude that the word "appalled" in the text marks "the moment David develops a troubled relationship to normative masculinity [as] also the moment he becomes 'white'" (71). Their analysis thus contributes to the ongoing debate about the imbrication between race and sexuality in the novel.

In a sense, So and Roland are confronting the same problem as Da: what to do with a case of computational error [which comes with attendant assumptions about reproducibility. . .]. But rather than write off quantitative methods, So and Roland suggest an interesting way out of the problem: use the error as a starting point for further analysis. While "Race is a category that escapes measurement or simply renders it untenable," the machine is an apt tool for studying this category (60). They isolate the error as an opportunity to explore the differences in the ways humans and machines might approach racial identity. Because race is a social construct, and machines only impute meaning that is encoded into them, than it stands to reason that machines might be ideal instruments for studying the construction of race. Thus they turn the central mismatch between data analysis, which works to "identify and label objects," and minority discourse analysis, which "critique[s] and problematize[s] the very idea of categories," into a point for interrogation (63). In this case, the algorithm offers an opportunity for understanding how whiteness as a category depends on the contrast of blackness as "other." Quantifying race reinforces differences, reductions, stratification, as "Reading race distantly thus requires quantification of racial identity or racialized language" (60). Looking more closely at the specific results of this analysis, like the function of the term "appalled" in *Giovanni's Room*, they can make more daring leaps of speculation about how whiteness, while displacing blackness, also gestures toward a troubled understanding of gender and potentially, sexuality. So and Roland assert that: "If the general class of the misclassified points to the erosion of the machine's initial binary understanding of white and black, a close analysis of a single misclassified text can reveal what precisely motivates that ontological undoing" (68). Rather than being "fundamentally mismatched," the machine and minority discourse are particularly suited for one another, as the machine uses highly constructed and reductive method that allows practitioners to deconstruct social categories.

The example with "appalled" is totally idiosyncratic–the word occurs once through the entire novel. But paying attention to error upends the value of reproducibility. Because race is a construct, we must use a "reflexive

method that is able to identify its own elisions while also pointing to new insights and opportunities for research" (72). Roland and So's work combines a deconstructive with a speculative methodology. They run a computation, look for an error, and use that error as an opportunity to learn about the ways that categories are constructed. They assert their goals: "To illustrate the limits of standard computational methods for the analysis of race and to produce a series of results that nonetheless advance our understanding of the texts and authors under investigation... exposing the racial limitations of computation can reveal things otherwise occluded within literary history" (61). They are using computers in an unintuitive way, computing for indeterminacy. While this work is essential for bringing together quantitative and critical race discourses, it also doesn't give enough credit to the ways that *computers*, in presenting formalized schemas of race, transform data toward speculative ends. This is to suggest that perhaps a deconstructive and specualtive methodology is too ambivalent. What if we began with the notion of the appalled? What if we looked further into the way that race is generated by vocabulary? Not in order to further understand how race operates (computers will never be as subtle thinkers as we are), but to direct human subtlety more attently to computer output. What if, rather than using the machine to study human constructs, we used the machine to spur human thinking?

1.3.6 WAITING synthesis of Mandell and SoRoland

Both Mandell and SoRoland are using the machine to take apart these categories of race and gender. But let's look to the ways that the machine presents ever new configurations of race and gender. Let's look at the form as a *queer form*.

1. → What kind of knowledge are we trying to create? Aren't we now operating as if it is possible to "distant read" in the first place? That there are things which can be quantified, if only we ask the right questions? When we look to the "occluded", are we hunting or speculating? The orientation we take toward our object has an effect. Are we trying to recover or to speculate?

1.4 textual scholarship and deformance

how dh methods descendant from textual scholarship offer a model of deformance that can incorporate key ideas from queer theory, like citationality/resignification, to do distant reading.

1.4.1 distant reading not to achieve scale, but for reconfiguration

According to Underwood, distant reading is less useful for studying a single text in depth and more useful for taking a long view of larger corpora. He sets up an opposition between computer and human reading: "Computational analysis of a text is more flexible than it used to be, but it is still quite crude compared to human reading; it helps mainly with questions where evidence is simply too big to fit in a single reader's memory" (xxi). He is right to point out that a computer cannot (yet) draw inferences like a human can, and that a human cannot "read" at the same speed as a computer. Yet, his emphasis on the limitations of human memory suggests another way that that computers can guide and enhance the human reading of smaller texts. What the computer properly does is arrange a set of data–of any size–for human consumption. This involves processing datasets into new forms and configurations that can then be scrutinzed by a human reader. Although Underwood uses distant reading to "to find a perspective that makes... scholars all congruent with each other," quantitative methods can supplement human memory by approaching memory, specifically working memory, as a resource, rather than a hindrance (*Distant Horizons* 32). The computer can re-arrange text in a way that focuses the attention span of the reader on elements previously unseen or overlooked. Underwood's focus on falsifiability–the idea that distant reading can process more evidence to give a more "complete" picture–blocks out the ways that the ways that quantitative literary analysis, or distant reading, works in coordination with existing human capacities.

1.4.2 Textual scholarship offers a new way of looking at text

Now we shift our attention to a body of literary criticism that offers another perspective for handling textual data. The field of textual scholarship, and particularly the editorial practice of deformance, opens up a way of thinking about data that is performative rather than representative. Critics like Jerome McGann, Tanya Clement, and Katherine Bode take an approach toward text that resists the conservatism of traditional textual scholarship, which has generally aimed for the recovery and preservation of the ideal text. Rather than pursue recovery, these textual scholars explore new ways of reading our textual inheritance that creates new possibilities for discovery and speculation. Their methodology opens a space for key ideas in queer theory about how to work within (and resist) the constraints of language as a significatory system. This is about working within a system to transcend

the determining structure of that system.

1.4.3 overview of textual scholarship

To proceed, I will present a historical trajectory of editorial practices that tells a story of textual scholarship. Textual scholarship is the study, annotation, and editing of textual materials, like manuscripts and books. Within textual scholarship, textual criticism focuses specifically on identifying and analyzing variants of manuscripts and books with the purpose of selecting an ideal witness as the basis for a critical edition. As they further idealize the value of authorial intention, theories of textual criticism increasingly delimit the purpose and purview of the editor. The history of textual criticism thus presents an arc, which first tends toward I call the conservative or restorative and then, with the advent of digital technology, the productive. With the popularization of digital tools, editing becomes less about restoring or correcting a text, and more about finding ways to open up the way that a text is read and interpreted. My purpose here is to carve a critique that emphasizes how the *creative* capacity functions within textual editing paradigm. My reading will therefore look to ways that editorial pracitices have opened up a space for the editor's role as a content creator rather than recoverer or preserver.

The conservatism of textual editing begins with Ronald B. McKerrow, leading twentieth-century Shakespearean scholar. McKerrow proposed an influential model for "copy-text" editing, which bases the text (the "copy-text") on an early witness that most closely resembles the author's original intention. The editor defers to this text for editing, favoring the earliest copy-text to settle differences among variants. However, this approach created its own resistance among textual scholars, who decried the "the tyranny of the copy-text." While maintaining reliance on an early copy-text for accidentals elements like punctuation and spelling, the Greg-Bowers-Tanselle method of textual criticsm empowers editors to judge between numerous witnesses the text's more substantive elements[12]. The resulting critical edition is eclectic, drawing from multiple sources and depending heavily on the editor's judgment to determine authorial intention. Fredson Bowers and Thomas Tanselle advanced Walter W. Greg's influential work, *The Rationale of Copy-Text*, further extending the importance of authorial intention and encouraging editors to make careful and deliberate choices about substantive

[12]Greg, Walter W. "The Rationale of Copy-Text," *Studies in Bibliography*, Vol. 3, 1950/1951, pp. 19-36; Bowers, Fredson. *Textual and Literary Criticism*, 1959; Tanselle, Thomas. *A Rationale of Textual Criticism*, 1992.

elements. Tanselle, in particular, places much value in the editor who is able to recongize and manage inevitable textual corruption. According to Tanselle, the physical variant is a vessel for the text, whose ideal form can only be realized by the editor. He makes a distinction between "work" and "text":

> Those who believe that they can analyze a literary work without questioning the constitution of a particular written or oral text of it are behaving as if the work were directly accessible on paper or in sound waves... [In fact,] its medium is neither visual nor auditory. The medium of literature is the words (whether already existent or newly created) of a language; and arrangements of words according to the syntax of some language (along with such aids to their interpretation as pauses or punctuation) can exist in the mind, whether or not they are reported by voice or in writing. Tanselle 16-17

Tanselle explains that physical act of inscription involves tools that ultimately corrupt the pure ideas or intentions of the writer. Therefore, every writer needs an editor that can help her realize the ideal form of the text on paper. The editor, as someone who is sufficiently distant from the creation and transcription of the text, can objectively intimate its true intention. Therefore, the text closest to the author's intention is one scrupulously edited by a textual scholar. Put another way, every author requires a thorough and knowledgeable editor in order to most closely realize his intentions on the page.

Toward the end of the 20th century, textual critics like Jerome McGann and Donald F. McKenzie take another perspective on the effect of inscription and tools on the textual material. McGann explores how editorial practices, rather than aim for some ideal authorial version of a text, might open up the ways that a text might be interpreted. He builds off McKenzie's ideas about the influence of the social in textual criticism. McKenzie's groundbreaking work, *Bibliography and the Sociology of Texts* (1999), studies how the materiality of texts, includes sound and electronic media, takes on new forms and meanings in in their reprinting and reproduction. McKenzie traces this distribution, what he calls the "sociology" of texts, by examining the social context that produced each witness, pointing out that "Every society rewrites its past, every reader rewrites its texts, and if they have any continuing life at all, at some point every printer redesigns them" (25). Because the book is never a single object, but a product of a number of human agencies and mechanical techniques that are historically situated,

no witness, regardless of scrupulous editing by the critic, can represent an "ideal" version. McGann takes these ideas and applies them to a digital editing environment, to explore how electronic media might present the different variants of a text. He explains that, because textual criticism in print format is limited to linear and two dimensional form of the codex, this criticism is limited to the same form as its object of study. Paper-based editions, according to McGann's experience, are clunky and inadequate, and newer editions often "feed upon and develop from [their] own blindness and incapacities" (McGann 2001, 81). By contrast, digital editions can be designed for complex, reflexive, and ongoing interactions between reader and text. Indeed, "[a]n edition is conceivable that might undertake as an essential part of its work a regular and disciplined analysis and critique of itself" (McGann 2001, 81). McGann explains that changing one's view of the original materials through the process of building the edition calls its original purpose into question. McGann points out that his work on the digital *Rossetti Archive* brought him to repeatedly reconsider his earlier conception and goals, asserting that the archive "seemed more and more an instrument for imagining what we didn't know" (2001, 82).

Like books, digital media is also limited, but it holds potential for the way it displays information. The technical experience of editing electronic texts encourages the speculation on new potentialities about its presentation. McGann introduces the term "quantum poetics" to indicate the volatile potentiality for meaning contained in every element of a literary text. He explains that, "Aesthetic space is organized like quantum space, where the 'identity' of the elements making up the space are perceived to shift and change, even reverse themselves, when measures of attention move across discrete quantum levels" (McGann 2001, 183). The meaning of particular words in a literary text depends upon a multitude of factors, from antecedent readings and pathways through that text, to the significance of immanent elements such as typography and blank spaces, all of which the reader can only process a limited amount. In its potentiality, McGann asserts, "Every page, even a blank page... is n-dimensional" (2001, 184). Accordingly, digital tools could expose literature's inherent potentialities by carving new paths across familiar texts. In this way, McGann argues for tools that facilitate tactile and intuitive engagements of texts within an environment that opens itself up to multiple dimensions of reading.

This radical potentiality of a text's quantum poetics is a result of the limitation of digital media, which creates a tranformation upon literary material into a new form. McGann's work thus takes the limitations of computation–the fixing and disambiguation of data–and turns it into a vehicle

for analyzing literary material. He, along with Lisa Samuels, describe literary interpretation as performance, or what they call "deformance." Deformance works by estranging the reader from her familiarity of the text, and relies on the the volitality of meaning of particular words that depend upon a multitude of factors, from antecedent readings and pathways through that text, to the significance of immanent elements such as typography and blank spaces, all of which the reader can only process a limited amount. A "deformative criticism" therefore distorts, disorders, or re-assembles literary texts to discover new insights about its formal significance and meaning. McGann and Samuels offer the example of reading a poem backward, where "the critical and interpretive question is not 'What does the poem mean?' but 'How do we release or expose this poem's possibilities for meaning?'" (2001, 108).

1.4.4 performative analysis with focus on apparatus

I now turn to the work of Katherine Bode and Tanya Clement, both of whom have deep investments with traditions of textual scholarship, particularly the scholarship of Jerome McGann, that has influenced early experiments with digital humanities in English departments. Although their approaches vary in their specific topics, methods, and results, they are connected in an investment for, in the words of McGann, "imagining what we don't know" (82).

Building off the humanistic approaches in textual scholarship and bibliography, Bode reframes literary analysis as performative. Bode incorporates insights from Karen Barad's feminist scientific methodology to argue against representationalism, or "the idea that a knowing human agent symbolically expresses – or represents – some thing-in-the-world (that thing is unchanged by that expression, and that expression is more available or apprehensible to the subject than the thing itself) ("Data Beyond Representation" par. 2). Barad's work intervenes in theoretical physics to argue how the researcher is always implicated in the object of study, and she proposes a theory of "agential realism," where objects in the world do not precede their interaction, but rather, 'objects' emerge through particular "intra-actions" (Barad 58). Bode brings Barad's point about the assumption of representation from physics to computational modelling, where she explains that "entities don't pre-exist engagements but are generated in an ongoing or emergent way, by those intra-actions" ("Data Beyond Represenation" par. 2). For Bode, what statisticians value as "representativeness" or "reproducibility" isn't as important (within a humanities context) as the materiality of the apparatus. Rather than attempt to secure a

factual or objective status of the data, we should double down on the material processes of using our tools. Accordingly, Bode suggests that we approach literary databases in performative terms, taking a self-conscious appraisal of the tools of analysis, as "effects of material-semiotic engagements" ("Data Beyond Representation" par. 15).

In troubling the subject/object boundary, examining "how... we inscribe the boundaries we often presume to represent," Bode offers an example with her current project, *Reading at the Interface*, which explores the ways that Australian literature has been characterized by various "paratexts," or "writings about literature." ("Data Beyond Representation par 11.) The project explores paratexts across various platforms, including academic journals, newspapers, *Goodreads*, and *Librarything*, to see how they have represented the boundary of "Australian Literature." Bode looks at how the process of data collection makes a distinction between the main text and the "paratext," or the metadata like title, author, and publication information of the text. She is interested in how her inquiry literally creates boundaries of what we understand to be "text" and "paratext" in Australian literature. This activity indicates, for Bode, how the researcher is intevening with the object of analysis. Bode that she's "not interested in representing discussion of "Australian literature" on Goodreads so much as in materialising that platform in ways that cannot be separated from [her] categories of analysis" ("Data Beyond Representation" par. 19). Her research finds that an attention to the "apparatus," or the instrument of analysis, is crucial in exploring the performative aspects of inquiry. Drawing from a physics understanding, where "an apparatus is a specific material configuration, including of physicists, wherein certain properties become determinate, while others are excluded," Bode applies the figure of the apparatus to literary databases (Bode "Data Beyond Representation, par. 24). Instead of looking at what is being reproduced, she urges literary researchers to look at how human engagement has entangled with and created the object of analysis.

1.4.5 play leads to discovery

Tanya Clement's work with sound incorporates praxis, visualization, embodiment, and play toward a theory of performantive criticism. She uses figures and methods from audio analysis to reconsider the ways we approach digitized text. In a project on text visualization, she puts forth a theory of "play," in which the critic "performs" the work, much like the way that musicians interpret a musical score. She uses the audio analysis tool "ProseVis" to visualize the prosodic elements of Gertrude Stein's poetry, which creates

dynamic spaces for the reader to interact with the visualization. Using ProseVis, the reader can navigate through the visualizations and manipulate the metrics for analysis. Clement makes the analogy between musical scores and quantitative visualizations to emphasize how both "create another level of abstraction with which the interpreter engages" ("Distant Listening par. 7). Clement points out that a musical score "is read, but it is also meant to be played, to be spatialized in time and embodied by voices (or instruments) within a certain physical and hermeneutical context" ("Distant Listening" par. 10). She argues that the same is true for visualizations of text: "One 'reads' a visualization, but to 'play' the visualisation is to engage the spatialized interpretation of that visualisation as an embodied reader in a situated context within a specific hermeneutical framework ("Distant Listening" par. 10). The multiple levels of abstraction for containing the "work" of the text multiply the levels of engagement with that text. Clement's research takes this key finding from textual scholarship and applies it to the critical process.

The unique affordance of digital environments, according to McGann, Bode and Clement, is that they allow for numerable interventions upon the textual object. Like a musical score, which "point[s] toward many possible interpretive 'results' or readings," visualizaions can provide a starting ground for different pathways of analysis ("Distant Listening" par. 12). Human attention spans, rather than represent the hurdle for computational methods to overcome, offer an opportunity for re-imagining analysis as a process of deforming what we pay attention to. The emphasis shifts from viewing text as something stable and self-evident to something dynamic and subject to different readings. As McGann speculates, engaging with texts on a computer could be as intimate a process as engaging with them on paper. We might use digital tools as "prosthetic extension of that demand for critical reflection," with which the reader is able to feel her way through the text (18).

1.5 IN_PROGRESS queer performance & citationality

1.5.1 overview

Distant reading can evolve by borrowing from key findings from queer theory that allow it to embrace the performative/productive aspects of quantification. In particular, Butler's idea of gender performativity coheres with deformative reading. Butler describes performativity as a repetative activity, constrained by regulatory norms, which produces subjects. Although performativity regulates subjects toward heteronormative practices, it can also be coopted

into subversion. In the process of repetition, subjects have the possibility of resignifying meaning by producing it differently. This resignification allows subjects to work within their limitations to resist dominant structures while maintaining their own sense of exclusion without being coopted. In other words, they can be in the system but not of the system.

1.5.2 Butler

1. Butler's theory of performativity:

   In her groundbreaking book, *Gender Trouble: Feminism and the Subversion of Identity* (1990), Judith Butler famously disrupts contemporary feminist theorizations about sex and gender; namely, that sex is biological while gender is constructed; and that the gender, as a construction, is an expression of the subject. According to Butler, there is no such thing as a stable gender identity, or even a subject that exists prior to gender expression. Rather, Butler argues that gender is a performance–a series of repeated acts by which the subject, in the ongoing enactment of gender expression according to heteronormative regulatory schemas, emerges. Major criticism of this work resists the idea that both sex and gender are discursively produced, insisting upon the physicality of the sexed body as a basis of identity. In *Bodies That Matter* (1995), Butler responds to this criticism by delineating the process of performativity, where what is experienced as the physical body, its boundaries and its sexuality, only materialize through the repetition or "citation" of cultural norms. Her concept of "citation" emphasizes the iterability of the performative practice, whereby each action "cites" or implicitly signals an authorizing norm. According to Butler, performance consists of this habit of citation, the ongoing process of submitting behavior to a regulatory norm. Butler makes the general argument that body's materiality is discursive, that the "sexed body" is a residue or "sentimentation" that emerges from the signification and re-signification of whatever social power or understanding about sex.

   In *Bodies that Matter*, Butler's central concern is to explore how language and the body engage. She approaches this concern by identifying the issue with representation: "Can language simply refer to materiality, or is language also the very condition under which materiality may be said to appear?" (6). Specifically, Butler wonders whether language can indicate a body that has not yet been imbued with meaning, a body

"prior to signification" (6). She finds that language cannot–for to refer to the body, language must first posit that body, and in the positing, it assumes meaning. Therefore, the signification of the body actually creates the body: "This signification produces as an *effect* of its own procedure the very body that it nevertheless and simultaneously claims to discover as that which *precedes* its own action" (6). Butler thus claims that language only works to *produce* signification, rather than reflect a prior reality:

> If the body signified as prior to signification is an effect of signification, then the mimetic or representational status of language, which claims that signs follow bodies as their necessary mirrors, is not mimetic at all. On the contrary, it is productive, constitutive, one might even argue performative, inasmuch as this signifying act delimits and contours the body that it then claims to find prior to any and all signification. Butler 6

Language cannot simply point to a reality. Rather, language actually produces that reality. The effect is that, in the process of citation, which is the ongoing re-signification that appeals to regulatory norms, subjects cannot speak outside the powers that structure speech. Subjects are always interpellated by a discourse prior to their citing it. However, in finding that the body cannot exist prior to signification, Butler isolates a productive quality of language, which will be central to the ways that language offers a way out of the significatory circle.

2. The solution: resignification

   Butler then insists that resignification of these citations is the way out of this significatory circle.

   Amid this regulatory structure, however, lies the possibility of resignifying sex/gender though subversive practices. Butler offers an example in the resignification of the “queer,” which has been transformed from a term of abjection to one of empowerment.

   The central problem of being stuck in performance is also the solution. Butler takes on language as something that can be productive, that can resignify meaning. It is the option available to those who are trapped within the signification system.

   - We cannot speak outside the powers that structure speech. Because sex is always constructed, because we are constructed through sex,

we can never get out of the signifying system. Subjects are always interpellated by the discourse prior to citing it. Like protocol, discourse determines all connections; in gender, the subject only comes into intelligibility through the matrix of gender. The only freedom that is possible resides within this power of discourse, resignifying it, perhaps through parody or impersonation. The abject, through disidentification has the ability to resignify against the logic of the norm.

- The performance of resignification is a political act: "What would it mean to cite a law to produce it differently?"
  - We see this in the word "queer" which has been re-appropriated—something thatsignified abjectness now means defiance. We can also use repetitionto re-signify identification, to the point where it loses itspower. In Paris is Burning, not only are the male drag performersexposing the superficiality of gender, but also performing care in away that is feminine, "mothering" "housing" "rearing" each other.
  - "The compulsion to repeat an injury is not necessarily the compulsion to repeat the injury in the same way or to stay fully within the traumatic orbit of that injury. The force of repetition in language may be the paradoxical condition by which a certain agency—not linked to a fiction of the ego as master of circumstance—is derived from the impossibility of choice.... Paris is Burning might be understood as repetitions of hegemonic forms of power that fail to repeat loyally and, in that failure, open possibilities for resignifying the terms of violation against their violating aims" (383).

Butler takes on language as something that can be productive, that can resignify meaning. It is the option available to those who are trapped within the signification system.

- language is not mimetic, representative, rather, it is productive:
  - "If the body signified as prior to signifiation is an effect of signification, then the mimetic or representational status of language, which claims that signs follow bodies as their necessary mirrors, is not mimetic at all. On the contrary, it is productive, constitutive, one might even argue performative, inasmuch as this signifying act delimits and contours the body

that it then claims to find prior to any and all signifcation" (6).

3. representing the irrepresentable: something missing that is an enabling constraint

   Luce Irigaray's task is to show how the feminine has been excluded from philosophy. She is critiquing the writings by Plato on the form/matter and body/soul distinction.

   - "Irigaray's task.... is to show that those binary oppositions are formulated through the exclusion of a field of disruptive possibilities. Her speculative thesis is that those binaries, even in their reconciled mode, are part of a phallogocentric economy that produces the "feminine" as its constitutive outside" (10).
   - "The economy that claims to include the feminine as the subordinate term in a binary opposition of masculine/feminine excludes the feminine, produces the feminine as that which must be excluded for that economy to operate" (10).

   "For how can one read a text for what does *not* appear within its own terms, but which nevertheless constitutes the illegible conditions of its own legibility? (p. 11)... One cannot interpret the philosophical relation to the feminine through the figures that philosophy provides, but, rather, she argues, through siting the feminine as the unspeakable condition of figuration, as that which, in fact, can never be figured within the terms of philosophy proper, but whose exclusion from that propriety is its enabling condition" (p. 12).

   "she mimes philosophy—-as well as psychoanalysis—-and, in the mime, takes on a language that effectively cannot belong to her... This contestation of propriety and property is precisely the option open to the feminine when it has been constituted as an excluded impropriety, as the improper, the propertyless" (12).

   "Irigaray's response to this exclusion of the feminine from the economy of representation... I'll show you what this unintelligible receptacle can do to your system; I will not be a poor copy in your system, but I will resemble you nevertheless by miming the textual passages through which you construct your system and showing that what cannot enter it is already inside it (as its necessary outside), and I will mime and repeat the gestures of your operation until this emergence of the outside within

the system calls into question its systematic closure and its pretension to be self-grounding. . . .In this sense, she performs a repetition and displacement of the phallic economy. /This is citation, not as enslavement or simple reiteration of the original, but as an insubordination that appears to take place within the very terms of the original, and which calls into question the power of origination that Plato appears to claim for himself./ Her miming has the effect of repeating the origin only to displace that origin as an origin" (18).

–> this process applies aptly to distant reading. Reading for enabling structures. The difference is that we aren't valorizing scale or speed reading; rather, we are reading for that which is hidden, surpressed, which determines that which is visible.

4. Butler looks toward the horizon, where queerness can never be defined, but remains outside the known. The goal is not to be inclusive, it's to preserve this space without being coopted.

    - "The task is to refigure this necessary "outside" as a future horizon, one in which the violence of exclusion is perpetually in the process of being overcome. But of equal importance is the preservation of the outside, the site where discourse meets its limits, where the opacity of what is not included in a given regime of truth acts as a disruptive site of linguistic impropriety and unrepresentability, illuminating the violent and contingent boundaries of that normative regime precisely through the inability of that regime to represent that which might pose a fundamental threat to its continuity. In this sense, **radical and inclusive representability is not precisely the goal**: to include, to speak as, to bring in every marginal and excluded position within a given discourse is to claim that a singular discourse meets its limits nowhere, that it can and will domesticate all signs of difference. If there is a violence necessary to the language of politics, then the risk of that violation might well be followed by another in which we begin, without ending, without mastering, to own—-and yet never fully to own—-the exclusions by which we proceed." (25).

5. Synthesis between Butler's and Bode's performance

    The next step is to show how paying attention to the assumptions of data (simplicity, reproducibility) relates to queer deconstruction, embodiment, performance, speculation, as described by queer critics.

a parallelism between Bode and Butler: "When computational literary scholars engage with literary phenomena, I'm suggesting that we have two options. So we can approach this practice in representationalist terms. We can imagine that our databases and data sets and models are symbolic expressions by knowing agents us have stable self evident and self contained objects that exist elsewhere. And that actually follow a print based model of how literature exists. Alternatively, we can understand our databases or models as part of the ongoing materialisation of literary texts as emerging events always arising from an altering how the literary pastas reconfigured" ("Computational Modeling: From Data Representation to Performative Materiality")

1.6 WAITING Queer Distant Reading

1.6.1 performance emphasizes materiality, movement, discovery

In the section on reproducibility, I discuss how Underwood's analysis on gender differences reproduces his assumptions about gender dynamics as oppositional, as he readily admits: "this chapter has discovered stable 'structural positions' only because it explores gender, for the most part, as a binary opposition" (*Distant Horizons* 140). The question then becomes, how can we move beyond reproducing assumptions in our analysis? The answer is to shift the objective of analysis from the the reproducible to the alternative. The first value that this reading method proposes is that of *performance*. This value points to the active qualities of critical analysis, emphasizing materiality and sensitivity, movement and discovery. When reading is performative, the process is more important than the product.

1.6.2 parallels between performance and deformance.

1. the similarities between **performance** and **deformance**,

    - both are a process of deconstruction, resignification. Language (like data) can be a productive force, rather than a mimetic represenation of something prior, which produces the body.
        - language is not mimetic, representative, rather, it is productive:
            * "If the body signified as prior to signifiation is an effect of signification, then the mimetic or representational status of language, which claims that signs follow bodies as their necessary mirrors, is not mimetic at all. On the contrary, it is productive, constitutive, one might even

argue performative, inasmuch as this signifying act delimits and contours the body that it then claims to find prior to any and all signifcation" (6).

2. Distant reading is a way of reading that which is hidden,repressed, yet structures and determines that which is visible.

1.6.3 Klein? Gaboury?

1.6.4 playing with voyant

I'm playing around with voyant tools on Giovanni's Room, and realizing that my movements are carefully guided by this impression from textual scholarship of deformance. At every step I am deforming the text, creating a new text, with new potentials for reading.

This deformance is an iterative process.

What if we read only the sentences with the word "don't" in them? There's a dip in the word "don't" toward the end of the novel, in section 9. But when we get get the contexts into its own text submission, there's a rise in this same sector. What's going on?

Turns out, there's a spike in "don't"s in the middle of chapter five, a spike that is surrounded with a dearth of don'ts. This explains why there's a dip in the graph on the general text, and an uptick in the graph that isolates don'ts from the general text.

This activity calls for closer attention to the area of the spike, and its surroundings.

ag

2 Move to other chapters

2.0.1 Altschuler and Weimar on reproducibility

–> reproducing something perfectly overlooks the ways that all digital objects are unique, differentiated. Theory of textual criticism which shows how ther are more interesting things to do then create a digital "copy texte".

This notion extends to digital humanist practitioners.

they call to overturn the "unproblematic translatability of information between the senses" while maintaining that reproduction is the highest value. They argue to "texture the humanities", pointing out that much of DH prioritizes the visual over other senses – "privilege sight as the sense through which knowledge is accessible" (74). Rightly so, they argue, “The textured