



# Media Language and the Technological Imaginary

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Writing in digital and computational technological conditions is by and large an input upon surfaces. It aligns with media, technologies, and techniques in its environment. This conditions us to understand writing and its literary aspects in a material process. This paper proposes to understand writing by examining the concept of media language. Media language suggests a new way of grasping writing via reading its structure of textuality. In this paper, this media language is developed in relation to a material-linguistic process of thinking and using technology, through synthesizing aspects of Eastern philosophy and Walter Benjamin's theory. As a basic element of media language, positional notation shows the meaning production of media language lies in how it resonates and weighs within its labor activities of reading, writing and language act. Technological imaginary further offers a becoming of writing via body technics by Deleuze. Media language in its technological imaginary allows literary study to be conceived as a dynamic analysis of material and literary forces.

## 1. Literary Device

With the development of new media technologies, scholarship on writing in literary and media theory has underscored writing's literary materiality (Hayles 2002; Kirschenbaum 2016). These discussions reveal new characteristics of writing under digital technological conditions, shaping the fields of electronic literature, digital language arts, and digital studies. Writing is a cultural technique of artificial flatness (Krämer 2022; 2003), a technology with visibility and spatiality (Liu 2006); that occurs within textual laminate in computation (Tenen 2017), and we understand writing by its language act that incorporates reading (Cayley 2018). For Bernard Stiegler, writing is a mnemotechnic that inevitably exteriorizes itself as a systematization of memory for storage (2010). He also criticizes Derrida's concept of deconstruction for making it difficult to distinguish between the different media technocultures such as writing and image (Derrida and Stiegler 2002). Following this line of thinking, this paper asks if there is an idea that conceives writing not only as a medium, technology or cultural technique, but an entity that can mobilize media, technologies and cultural techniques, and work together for the autonomy of writing. The exteriorization of writing inevitably pushes writing into an instrumentalized position, while the autonomy of writing in this paper addresses how writing becomes in a creative fashion.

Writing in digital and computational technological conditions is by and large an input upon surfaces. Acts of reading and writing happen in both computation and human-machine interaction. As media phi-

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philosopher Sybille Krämer notes, inscribed surface can be understood as a mediator between one-dimensional time and three-dimensional space within artificial flatness (Krämer 2022, 89). Writing in this sense becomes operative at the dimensions of the inscribed entities. Moreover, the operative writing also suggests a material process of writing, in which literary aspects of writing, such as reading, text, and language, work together to realize the autonomy of writing.

Literary critic Rita Felski comments on literary studies and actor-network theory by sociologist Bruno Latour, suggesting a materialist view on literature. According to Felski, literary work can be seen as an actor knotted into forms of association that help make things happen (2015, 739). Our entanglement with text is a precondition for forging further interpretation and perception that account for why these texts matter. This process of text as a nonhuman actor moves across time and space. Following this idea, the paper develops the concept of media language as a material process of time-space operation. Specifically, media language is a way of grasping writing via reading its structure of textuality. It is first of all constituted by language acts that incorporate reading and writing, as John Cayley defines language act as a way of experiencing language via reading, “a symptom of our ‘having’ language” (2018, 2). With acts of reading and writing, media language constructs a structure of textuality to differ and defer the material process of writing. In this paper, how media language constructs structure of textuality will be developed. Before doing so, the paper articulates a media aesthetic of knowing and feeling the material process of writing. In this process, media language can be understood as a process supported by material and labor activities that mobilizes a dynamic of literary forces.

Intwined with the conception of media language, the paper examines the condition in which media language mobilizes a dynamic of literary forces through the notion of technological imaginary. Aspects of Eastern philosophy introduced in this paper and Gilles Deleuze’s terminology of body technic offer a way of thinking about the exteriorization and interiorization of writing in its technological material process. This technological imaginary grounds media language in a becoming of writing, conditioning a material-processual structure of textuality that differs and defers writing. Media language and the technological imaginary can be considered as a preliminary step of materializing literary study to be an analysis of dynamics, allowing us to further think how literary device engage with social and political machines.

## 2 Bearing and Resonating: A Media Aesthetics

*The story comes from China, and tells of an old painter who invited friends to see his newest picture. This picture showed a park and a narrow footpath that ran along a stream and through a grove of trees, culminating at the door of a little cottage in the background. When the painter’s friends, however, looked around for the painter, they saw that he was gone—that he was in the picture. There, he followed the little path that led to the door, paused before it quite still, turned, smiled, and disappeared through the narrow opening. In the same way, I too, when occupied with my paintpots and*

*brushes, would be suddenly displaced into the picture. I would resemble the porcelain which I had entered in a cloud of colors (Benjamin 2006, 134–35).*

Walter Benjamin once had this experience of appreciating a Chinese painting. Together with his thoughts on astrology, language, and mimetic faculty, they exemplify how resonance happens in a media language. To unpack Benjamin's experience, it is first necessary to expand the notion of correlation in relation to ancient Chinese thought that is much discussed by sinologists. Correlation offers a lens of thinking about resonance, which can be conceived as a way of knowing and feeling the material process of writing.

“Correlative thinking” was introduced by French sinologist and sociologist Marcel Granet. According to him, the Chinese way of perceiving and thinking is particular and concrete, rather than abstract and analytic. The Chinese language often uses a pattern of correlation and is expressed in the form of parallelism. It lacks grammatical forms that express the idea of causality or logical ideas (Harbsmeier 1998, 22–23). British biochemist, historian of science and sinologist Joseph Needham followed this line of thought so as to discuss the correlative thinking in specific “symbolic correlation” in Chinese cosmology. According to him,

*In correlative thinking, conceptions are not subsumed under one another, but placed side by side in a pattern, and things influence one another not by acts of mechanical causation, but by a kind of ‘inductance’ ... The symbolic correlations or correspondences all formed part of one colossal pattern. Things behaved in particular ways not necessarily because of prior actions or impulses of other things, but because their position in the ever-moving cyclical universe was such that they were endowed with intrinsic nature which made that behavior inevitable for them. If they did not behave in those particular ways they would lose their relational positions in the whole (which made them what they were), and turn into something other than themselves. They were parts in existential dependence upon the whole world-organism. And they reacted upon one another not so much by mechanical impulsion or causation as by a kind of mysterious resonance (Needham 1956, 281).*

In subsequent discussions on correlative thinking, arguments often contest this allogical or pre-logical viewpoint: correlative thinking is pre-logical and pre-linguistic in that its aesthetic ordering is based on imaginative association and spontaneous correlation. It is beyond logical analysis and rational communication, meaning that correlative and analytic thinking are not incommensurable. Contemporary philosopher Fung Yiu-Ming argues that “thinking in correlation or association is not other thinking than the analytic kind; it is just the rational thinking in correlation or association” (2010, 304).

Correlative thinking suggests an organismic and holistic view of resonance. Resonance, *i.e. ganying* (literally feeling and response, 感应), is a notion describing a sensibility beyond five senses. It is a cosmological principle of stimulus and response throughout the force of qi (vital force, 气). The existence of resonance rests upon “the presupposition of unification between the human and the Heaven”, it implies “a homogeneity in all beings” and “an organicity of the relation between part and part, and between part and whole” (Hui 2016, 27–28). Instead of following the organismic and holistic presupposition of resonance, the paper

intends to show a more nuanced understanding of resonance deriving from ancient Chinese aesthetics. My concern about resonance lies in how correlative thinking works in a media language via the structure of textuality.

Drawing from the Aristotelian tradition of mimesis, Benjamin situates mimesis not as an imitation of nature, but as an irreducible, material element of nature itself. The sensuous similarity in nature stimulates and awakens, then passes over into a historical human experience with non-sensuous similarity. Language in the middle is “a medium into which the earlier powers of mimetic production and comprehension have passed without residue” (Benjamin 1979b, 163). In discussing the doctrine of the similar, Benjamin uses an example of astrology to show how the mimetic faculty is an adaptive force of cosmological being, manifest in a transitional moment of language. Astrology speaks of a similarity which exists between a constellation of stars and a human being. Language in the middle bears an “instantaneous flash” bound within the perception of similarity (Benjamin 1979a, 66). For Benjamin, language is an archive of non-sensuous similarities, of non-sensuous correspondences; “the coherence of words or sentences is the bearer through which, like a flash, similarity appears” (Benjamin 1979b, 162).

The similarity Benjamin discusses can explain correlative thinking, in the way that its language is medial and communicates the being and becoming of mental entities. This link between similarity and correlative thinking comes from my contemplation of Benjamin’s own experience of the story of Chinese painting shown at the beginning of this section. In the story, media language is at work for both the painter and Benjamin. The media language firstly makes the painter and the picture communicable. The painter and his movement into the picture constitute a becoming-picture in language itself. Secondly, Benjamin mimicked the media language by responding to his mental becoming as a linguistic becoming towards the material process of being in color. Here, the media language itself is a mental becoming that is communicable. As Benjamin noted, the mimetic element in language is like a flame: it manifests only through a kind of bearer. “This bearer is the semiotic element” (1979b, 162).

The resonance of media language also lies in a “leaving blankness” (liubai, 留白), which is a painting technique relating to *ganying* in Chinese aesthetics. In a traditional Chinese landscape ink painting (shanshui hua, 山水画), leaving blankness is a common painting technique that helps painters not only structure the space of painting but also perform an aesthetic effect that centers on the motif of nothingness. Leaving blankness means the lack of substance because it allows the vital force *qi* to run through “ten thousand things (wanwu, 万物)” of nature and renders it into a formless fluid that morphs into various forms; it is both the producer and the catalyst of relations (Yu 2016, 102–3). In the above case of the media language of the painter, the painter “followed the little path that led to the door, paused before it quite still, turned, smiled, and disappeared through the narrow opening” (Benjamin 2006, 162). This movement itself becomes a language act: while the becoming-picture of the media language does not mean an objectification of the painting subject. Instead, the language act reveals and bears the relational materialities of the painting through the movement that is empty and contains nothingness. Similarly, Benjamin detached and dissolved himself in the media language of becoming-color. Resonance

happens as vital force running through the media language of becoming-color.

The bearing and resonance of media language produce meaning through vital forces among relational materialities, it therefore indicates that labor activities support the material process of writing. In computational conditions, these labor activities and vital forces realize the materiality and processuality of writing via the structure of textuality.

### 3. Structure of Textuality

*Printer Prosthetic: Futura* (2017) is an experimental reprinting project of a collection of concrete poetry *Futura* (1965-1968) by conceptual artist, editor, publisher, and printer Hansjörg Mayer. New York-based artists Federico Pérez Villoro and Christopher Hamamoto adapted a home printer HP DeskJet 1112 by attaching a device that interacts with the printer's encoder strip, a plastic or mylar length of material that communicates with the print cartridge (see Figure 1 below). The device is made up of a set of Arduino hardware and software. Arduino is an open-source hardware and software platform that designs and manufactures single-board microcontroller kits for building digital devices. It connects code to the prosthetic board that is attached to the printer. "Once the prosthetic is on, the printer arm will move back and forth. The rate at which the motor will move and how far the arm will extend, is dependent on the Arduino code, the gear's size and their number of sprockets" (Villoro and Hamamoto 2017, 19). In addition, the Arduino code can activate a light sensor. The intensity of light on the sensor will act as a variable in determining the arm's environment. For example, the work *Futura 19* is entitled *Chamber Music*, originally written by Bob Cobbing in 1967. Its reprinting version is defined with these parameters: 1 second interval; ambient light; rotate 45°; standard movement length; standard motor speed; standard gearset (Villoro and Hamamoto 2017, 29).

**Fig.1** The apparatus of a printer and its prosthetic device of Arduino hardware and software for producing *Printer Prosthetic: Futura*. Photo from Printed Matter. (<https://www.printedmatter.org/catalog/48601/>)



The code and its programmable language in this case determines the process and output of reprinting. It also defines every act of writing and reading, no matter analogue or digital one. For instance, the pro-



programming language reads button states (if switching on/off) after digital writing that defines high/low voltage. In this case, this programming language is a script of a set of material languages, which includes the operation of button, the work of motor and gear, the circulation of electric current, the mobilization of the prosthetic to relevant parts of printer, etc. Therefore, the printed paper bears these language acts. The notion of language act comes from Cayley. He defines language act as a way of experiencing language via reading, “a symptom of our ‘having’ language” (Cayley 2018, 2). In the case of the printer prosthetic, language acts become automated in that writing and reading are programmed, meaning computation initiates and drives the work of material languages.

In the case of the concrete poetry *Futura 19*, words on printed paper gain their weights by containing different notational materialities. The words are first of all signs and symbolic in their original concrete poetry. They are at the same time data in the machine complex of the printer prosthesis. They also relate to codes that define parameters and condition writing. With these features, the words become positional notation in that their place value produces meaning. To be specific, when reading the concrete poetry *Futura 19* on printed paper, the reader needs to recognize the varied notational materialities of words, suggesting reading a structural process of textuality made by instructions of parameters such as interval, light, rotation, movement length, motor speed, and gearset. The notational materialities constitute the material processuality of language acts, allowing computation to initiate and drive material language. The structure of textuality constitutes the media specificity of language acts, mediating between programming language, material language, and natural language.

As discussed earlier, acts of writing and reading become automated in the computation of the printer prosthetic, meaning language acts are a part of programming language that drives the work of material language. Media language in the middle of this process enables us to recognize the notational materialities of a word and its structure of textuality (constituted by its roles as symbol, data, and code), where a word as a positional notation produces meaning. This positional notation and its place value also alter the meaning of “concrete” poetry. The positional notation suggests a structural process of textuality made by notational materialities of a word, which encompass instructions of parameters such as interval, light, rotation, movement length, motor speed, and gearset. These characteristics and agencies of a word weight up the place value of a positional notation, meaning the positional notation bears the weight of notational materialities in paperspace. The notion of paperspace comes from James Joyce. In *Finnegan’s Wake*, he identifies the material arrangement of word, letter, penstroke as such on paper as the signature of paper itself (Joyce 2012, 115). Joyce’s paperspace used here is to address how positional notation on printed paper turns the piece of paper into a paperspace where notational materialities gain weight to the positional notation.

In the case *Printer Prosthetic*, notational materialities that encompass the attributes of data, word, and sign require the reader to read a structural process of textuality, meaning not merely having a literary reading of a poem on printed paper, but also a legible and literal reading of material language driven by data and program. This indicates that instructions of parameter initiate and drive material energies of the writing apparatus, which are constituted by interval, light, rotation,

movement length, motor speed, and gearset. In this sense, the positional notation bears such a media language. Its place value lies in relational materialities of notations (data, word, sign), which allow multiple notations to resonate.

The bearing and resonance of media language offers a way of understanding technology through the material energies it conveys, manipulates, and transforms. It in turn redefines technology. Relating to writing, aspects of Deleuze's theory of technology enables us to consider writing in relation to the fact that body conveys varied forms of life that goes beyond organ and embodiment, something assembles sensibility and intelligibility within media language. This bearing of media language also allows us to consider media language itself is constitutive of body technics that allows technological imaginary to happen. The technological imaginary means a new way of reading the technology, cultural techniques, and media of writing through constructing the structural process of textuality. The technological imaginary conceives the notion of prosthesis as an autonomous agency in engendering writing.

#### 4. "Body" Technics on Surface/Interface

*Cucumber slices*

*The juice runs*

*Drawing spider legs*

After his trips to Japan between 1966 and 1970, Roland Barthes depicted Japan as a "fictive nation", a "novelistic object" in his book *Empire of Signs* (1982, 3). Japan is fictive and novelistic in that, Barthes wants to explore it as "the possibility of a difference, of a mutation, of a revolution in the propriety of symbolic systems", instead of another symbol, another metaphysics simply taken as the Orient and Occident (Barthes 1982, 3–4). Like the Haiku above, Barthes reads it as a pursuit of the essence of smallness when eating: things are small to be eaten, are also comestible to fulfil smallness. When describing this smallness, Barthes found an operative language of chopsticks:

*First of all, a chopstick—as its shape sufficiently indicates—has a deictic function: it points to the food, designates the fragment, brings into existence by the very gesture of choice, which is the index; but thereby, instead of ingestion following a kind of mechanical sequence, in which one would be limited to swallowing little by little the parts of one and the same dish, the chopstick, designating what it selects (and thus selecting there and then this and not that), introduces into the use of food not an order but a caprice, a certain indolence: in any case, an intelligent and no longer mechanical operation. (Barthes 1982, 16)*

Comparing with knives and forks, a pair of chopsticks as an instrument "never pierces, cuts, or slits, never wounds but only selects, turns, shifts", it thus *transfers* food (Barthes 1982, 16, 18). This reflection on chopsticks in a way suggests technology and technique compose an operative language between the eater and food. Accordingly, it also suggests a different way of knowing and using technology from the West, which

can be reflected in aspects of the philosophy of Japanese philosopher Watsuji Tetsou.

In a philosophical study of climate, Watsuji indicates that climate is an outside agency that initiates and drives an intentional relationship in constructing the order of things. He made an example on feeling cold. When we feel cold, we make clothes to protect ourselves from getting cold. This suggests a self-revelation. However, this reflection is not only to be understood as resisting against something, it also means one rebounds from the thing and reveals oneself in this rebound. For instance, “we feel the cold, or we are out in the cold. Therefore, in feeling the cold, we discover ourselves in the cold itself”; meaning that “the basic essence of what is ‘present outside’ is not a thing or object such as the cold, but we ourselves” (Watsuji 1961, 3–4). Watsuji gives an emphasis on intentionality and relationality of our existence, which means, reflection is a form of grasping ourselves. In the above haiku, the point is not the objectification of the pattern of spider leg resembling the running of cucumber juices, but how the I grasp their existence among the intentionality of correlating aesthetic things, an essence of experiencing forms of life.

As a reader of the Haiku, we discover ourselves in reading and imagining the intentional movement from cucumber slices, the state of being cut to spider leg. We are outside the language of the haiku, but grasp ourselves in reading the Haiku. Moreover, in reading the Haiku, we experience reading and imagination through the structure of textuality, i.e. correlating the text by positioning relationality and intentionality in the textual structure. In this manner, media language that incorporates reading and structure of textuality, is an agency that unites and separates our existence of reading. As Watsuji notes, the climate is an evolving and dynamic process. Relating to the self-comprehension discussed earlier, it offers a perspective of conceiving writing as a material process in which media language unites and separates human beings with technological machines.

In a common sense, technology works for saving material energies. A hammer, for example, saves the energy of arm and hand to fix a nail. Relating to the technology of chopsticks that transforms food, these two forms of technology manifest two means of dealing with material energies. The former tends to manipulate material energies; while the latter transform. They also suggest two different ways of understanding the relationship between technology and nature: the former tends to mechanize, the latter correlate. The act of saving implies a lack of possessing material energy and the possibility of manipulating material energy. While the act of transforming suggests an emptiness in a technical process, which bears excess energies in nature. The spatial design and aesthetics of Japanese tearoom can best show the emptiness of technical process which bears the circulation of energies in nature. In Japanese, the work “kukan” is used to describe space: ku means an empty space between sky and earth, kan, which can also be read as “ma”, means division. The Japanese tearoom is empty for most of time. Only when there is a tea ceremony, are tea utensils and decorations placed in the room.

In the era of digitization, Stiegler points out that writing becomes a mnemotechnic that inevitably faces its exteriorization. As a storage technology for memory, writing becomes excessive in that it exteriorizes itself in forms of instrumental technologies. Given such a circumstance, the Eastern philosophy above suggests a way of interiorization



of writing in a way that writing can employ its technological excessive to transform itself among its rich notational materialities. Then it is via Deleuze's concept of body technic that media language realizes this transformation. In what follows, the paper will exemplify this process.

**Fig.2** *Torse and Navels*, 1924/63 by Jean (Hans) Arp. © VG Bild-Kunst, Bonn 2016/ Arp Museum Bahnhof Rolandseck, photo: Mick Vincenz. (<https://arpmuseum.org/en/museum/museum/collections/the-arp-collection/hans-arp-torso-and-navels.html>)



*Torse and Navels* is a wooden relief work by sculptor, painter, and poet Jean (Hans) Arp in 1924. Arp was known as a Dadaist and abstract artist. There are three navels surrounding a human body whose form is so abstract as to be almost unrecognizable in the work. From the 1920s, Arp developed his object language, in which the navel, like the egg, symbolizes the source of all life. This was the time when he turns from Data towards Surrealism, but remains the characteristics of Dada in that, specific forms emphasize on unusual groupings of objects or ideas which characterizes the visual and verbal work of the 1910s and 1920s (Robertson 2015, 84).

In outlining Deleuze's philosophy of technology, Daniel W. Smith notes, technology for Deleuze "is primarily corporeal, it is derived from the body" and "marks a first threshold of life" (Smith 2018, 34). For Deleuze, a body shall be comprehended in terms of its natural technicity in a sense that, organs are machinisms in their originary technicity and are technical artifacts that have been created by organism itself in the course of evolution (Smith 2018, 35–36). Moreover, the technical artifacts can be detached from the body thus entering into their own evolutionary history, resulting in complex networks that produce new bodies with their own moving tissue. In this process, the detached organ de-territorializes, taking on a number of forms and functions; in turn makes the body to become a generality that contains virtually in itself all the organs and functions and is capable of externalizing, a body without organs. The body without organs is a pure abstraction, while "the abstract is lived experience" (Smith 2018, 49).

Smith clarifies, by drawing on Leroi-Gourhan, technical artifacts are not externalized organs, but externalization of sensory-motor movements. This corresponds to Deleuze' point that a movement is always proper to thought (Deleuze 1997). This point leads to an understanding of technologies as "forms of knowledge": "natural objects are organizations of matter, and tools and machines are the ways in which we have learned to organize matter... it is our maker's knowledge of technical artifacts that gives us a knowledge of the artifacts of nature itself" (Smith

2018, 47–48). This understanding of technologies and natural objects allows us to re-consider Arp's relief and object language in a way that language becomes technical.

In the relief, biomorphic shapes of the body and three navels blur the limit between human aspect and the realm of objects and natural forms. The body can be conceived as originary technicity that makes navels detached and develop their own evolution. They constitute a network where body becomes body without organs. Likewise, navels can be conceived as source of life, a pure abstraction that de-differentiates the body. The colors of black and white rather enable the alteration of the two perspectives, complicating forms of network. As art historian Eric Robertson comments on Arp's another relief *Lippe; Mund* (Lip, Mouth), the lip and mouth in the relief "derive from additional depth from empty space: a section of the picture surface is excised, creating a play between solid and void and a degree of depth between the picture surface and the wall against which the work is hung" (Robertson 2015, 90). Similar impression can be drawn on with *Torse and Navels*, in which this depth from empty space makes solid and void in play among layers of surface (the wall, the picture surface, the frame surface).

The object language here, constituted by biomorphic shapes and layers of surface, becomes mediated in a way that aspects of Deleuze's philosophy of technology was employed to learn the object language. This technological imaginary offers an approach of concretizing theory and in turn abstracting artwork. This approach is a means of weighing by media language and enables abstract theory and concrete things to resonate. More importantly, body technic for Deleuze, as forms and functions of lived experience, constitutes a media language allowing us to learn and do theory.

Returning to the case *Printer Prosthetic* introduced at the beginning, activities of machine printing organize material energies, which is realized through the material-processual structure of textuality, constituting the process of text as forms and function of literary experience. In this process, abstraction has an effect on language: "communication in these poems is bracketed, and something in excess of or below language is communicated through these concrete objects... beyond a series of signs and symbols" (Fabius 2017, 9). In the preface of the book *Printer Prosthetic*, Roxana Fabius wrote that, the machine complex—Arduino platform, prosthetic and HP printer—enables "a kind of trial and error digital experimentation" which is not typically directed at the hardware (2017, 5). This can be reflected in the work of language act. The machine complex transforms *Futura* into something available to the reader with a lesser degree of legibility. Content and form in a traditional piece of concrete poetry is no longer visible and readable. The abstraction realized by machine complex distances away programmable language and material language and even natural language from the reader. That is, the work of machine complex realizes another abstraction. In the meantime, media language along with its technological imaginary allows the material-processual structure of textuality to be analyzed and concretized. It in this manner differs the notational materialities of writing and defers writing. *The Printer Prosthetic* is "an abstracted, contemporary concrete poetry" (Fabius 2017, 9).

## 5. Towards a Dynamic Analysis of Literary Study

The bearing of the material process of media language engenders a media aesthetics in which material energies resonate in the structural process of textuality, manifested as forms of life. Through a case study of *Printer Prosthetic*, this paper examines the work of media language amidst notational materialities. Positional notation in it manifests its place value by revealing the structure of textuality. Technical imaginary offers a perspective of considering technology in its exteriorization and interiorization, conditioning media language in a becoming of writing. With technological imaginary, media language differs and defers writing in its material process.

Returning to Felski's idea that our entanglement with text is a precondition for forging further interpretation and perception that account for why these texts matter, media language, as an approach of engaging with text, suggests its capacity of forging interpretation. This process of text can be conceived as a media operation of time and space, a non-human actor knotting into forms of association that engage with cultural and social machines. To achieve such a literary device, media language and the technological imaginary offer a first step of materializing writing and its literary aspects. The literary device prompts an investigation of how media, technologies, and cultural techniques work together in the material process of writing, showcasing different modalities of writing and varied material languages. This in turn directs towards examining in what way and to what extent literary study can be conceived as an analytic field of dynamics through the lens of media technologies.

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