

ATTR Summer School 2018

Authorship and Intention

Speakers, Abstracts, and Readings



Monday, June 4

Assoc. Prof. KARIN KUKKONEN, University of Oslo: “Trails and Traces: Reading Texts Through Probability Designs”

Abstract:

We will discuss how literary texts, considered as carefully crafted linguistic artefacts, can be read through recent work in design studies, manuscript genetics and cognitive approaches to literature. “Design” for our purposes will refer to the (1) design process in writing and the traces that can be discerned in style and narrative and to the (2) “design” that a narrative text has on the reader’s meaning-making process. We will discuss conceptual links between these two notions of design and then look at several examples for how the trails and traces of design might be analysed through joint attention created by narrators, narrative variation in multiple plots and probability designs, and different versions of the same narrative across different textual Versions.

Required reading:

Bernini, Marco. “Supersizing Narrative Theory: On Intention, Materiality and Extended Mind Workers.” *Style* 48.3 (2014): 349–66.

Suggested reading:

Clark, Andy. *Supersizing the Mind: Embodiment, Action and Cognitive Extension*. Oxford: Oxford University Press, 2008.

Gerdenryd, Henrik. *How Designers Work: Making Sense of Authentic Cognitive Activities*. Lund: Lund University Press, 1998.

Herman, David. “Narrative Theory and the Intentional Stance.” *Partial Answers* 6.2 (2008): 233–60.

Kukkonen, Karin. “Bayesian Narrative: Probability, Plot and the Shape of the Fictional World.” *Anglia* 132.4 (2014): 720–39.

Assoc. Prof. EVYATAR MARIENBERG, University of North Carolina at Chapel Hill: “Authorship, Intention, and Biography in Popular Music: Religion in Sting’s Work”

Abstract:

In this presentation, I will discuss methodological questions about how and if one can, or should, use what we know about a songwriter in analyzing that person’s work. What should

we do with what the author says about his or her songs in interviews, performances, or other written pieces? Can we analyze lyrics without their musical setting? What about ideas expressed in music videos created to accompany the songs? Where does biography end and creativity begin? It is obvious that not all songs written in first person are autobiographical, but some are. Is there a reasonable way to know which is which? What should a scholar do when the work studied was composed by a living person and the scholar has a direct channel of communication with that person? Should one ask the author such questions, and if one does, what should one do with the answers? This presentation will include methodological discussion of these questions and others, together with presentation of particular cases of lyrics composed by the British songwriter and performer Sting (Gordon Matthew Sumner, b. 1951). The issue of religion in his work will be particularly emphasized.

Required Reading:

Michael J. Gilmour, *Gods and Guitars: Seeking the Sacred in Post-1960s Popular Music*. Waco, Tex.: Baylor University Press, 2009. (pp. 6–30)

Marienberg, Evyatar. *Religion Around Sting*, Forthcoming. (The reading is a segment from the introduction).

Suggested viewing:

https://www.youtube.com/watch?v=hbVj96_yk_o

In addition, I want all to just go on youtube, search for “sting”, and watch two or three random videos (out of the probably thousands available), just to get used to his style, especially for those who do not know much his music.

Tuesday, June 5

**Prof. JOHAN SCHIMANSKI and Assoc. Prof. ULRIKE SPRING, University of Oslo:
“Who speaks in the Author Museum? Finding intentions and authority in literary exhibitions”**

Abstract:

We will be presenting the research project [TRAUM – Transforming Author Museums](#), and taking our departure point in various examples, discussing

1. how author museums can be both read as historical sources to authors’ intentions and themselves be read as intended texts,
2. how Author museums can focus on the contemporary and historical intentions of the Authors and exhibition producers, and
3. how author museums can give authority to specific authors and texts in canonization processes.

Required reading:

Hendrix, Harald. “Writers’ Houses as Media of Expression and Remembrance: From Self-Fashioning to Cultural Memory.” Pages 1–11 in *Writers’ Houses and the Making of Memory*. Edited by Harald Hendrix. New York: Routledge, 2008.

Dr. KNUT BERGO, Schjødt Law firm: “Legislative Intent, Conventionalism and the Naturalist Fallacy.”**Abstract:**

he concept of legislative intent has for a very long time been of importance in legal reasoning, basically as long as law has been seen as a modern project of human design. This is mainly because the concept of intent forms an essential part of the general framework on how we understand linguistic expressions in the broadest sense (equivalent to a "text" in the Derrida-manner) where the authors intention (or will, motive or desire or whatever) is understood as the "inner mover" causing her to express a certain view or produce a certain text.

The sources of law doctrines in Norway, the U.S. and in England, all acknowledge legislative intent as a source of law. The details of the concept and its role in the overall scheme of legal reasoning varies but is still so similar that a more overall analysis is merited. The probably most important finding in my book “Høyesteretts forarbeidsbruk” (“The Supreme Courts use of preparatory legislative material”, Oslo 2000) was that legislative intent was the most important notion in the court’s interpretation of Statues of Law 1967-1999 though misunderstood and under-communicated in legal theory.

I will however not limit myself to the under-developed Norwegian legal doctrine but explore the concept of legislative intent on an analytical level. What I will try to do, is to introduce and elaborate the very practical concept of legislative intent in legal reasoning and offer a critical perspective using two general philosophical tools:

What the legal doctrines traditionally “fail” to do, is to re-think the concept of legislative intent on the back of Wittgensteins’ reading of the concept of intention is a matter of language and the intention as such a “black box” simply assumed, and Derridas’ placing of intent within the History of the Metaphysics of the Presence ranking substance over form and intention over expression. Both matters can be seen as parts of the very same naturalist fallacy of intention.

My main thesis is that the “discovery” of intent as a mere chimera or black box, does not preclude legislative intent from being important but can rather can serve to establish a broader concept of “institutional intent” on a conventional basis, whatever that means, where the intention behind the text is just another text applied because we are used to apply them. On the other hand, the assumed priority of intention over text is a metaphysical notion. This leads me to the conclusion that a ranking of intention over text (or more precisely the text of intention over the statutory text) is a matter of conventionality and thus subject to discussion. In the end it is a matter of textual production of ranking norms, and a matter of consciousness and consistency. This is where I will temporary end the lecture - with exploring a quite recent rebirth of the interpretive self-restraint in the Norwegian Supreme Court a concerning penal laws, and the further implications that can be drawn therefrom.

Required reading:

Solan, Lawrence. “Private Language, Public Laws: The Central Role of Legislative Intent in Statutory Interpretation.” *Georgetown Law Journal* 93 (2005): 427–86.

Suggested reading:

Ekins, Richard. *The Nature of Legislative Intent*. Oxford Legal Philosophy. Oxford: Oxford University Press, 2012.

Wednesday, June 6

Prof. TORIL MOI, Duke University/National Library: “Authorship and Intention after Wittgenstein and Cavell: Informal Remarks”

Abstract:

Literary critics have been told that they shouldn't ask about the author's intentions, but instead focus on the work itself. Drawing on Moi's work in *Revolution of the Ordinary*, this talk will look at the picture of intentions, and of texts, presupposed in such warnings. Toril Moi will show that in ordinary life we quite regularly discern other people's intentions. Are authors' intentions different? What do we lose if we refuse ourselves leave to discuss intentions? Is it even possible to speak about responsibility and commitment without speaking about intentions?

She will give a research seminar related to her newest book, [*Revolution of the Ordinary: Literary Studies after Wittgenstein, Austin, and Cavell*](#) (Chicago University Press, 2017).

Required reading:

Moi, Toril. *Revolution of the Ordinary: Literary Studies after Wittgenstein, Austin, and Cavell*. Chicago: University of Chicago Press, 2017.

Cavell, Stanley, *A Matter of Meaning It*. Cambridge: Cambridge University Press, 1969. (Chapter 8: “Must We Mean What We Say?”)

Suggested reading:

Anscombe, G. E. M.. *Intention*. Second Edition. Cambridge Mass.: Harvard University Press, 2000.

Sartre, Jean-Paul. *What Is Literature?* London: Methuen & Co., 1950. (Chapters 1 and 2 [read it in whichever language you prefer])

Thursday, June 7

Dr. BLOSSOM STEFANIW, Heisenberg Fellow, Martin-Luther-Universität Halle-Wittenberg: “Knowledge and Authorship in the Tura Papyri: epistemology and ethics in ancient and modern textual scholarship”

Abstract:

This lecture surveys five key methodological and theoretical problems connected to the Tura Papyri. These are:

- 1) Ancient Christian Textualities
- 2) Ancient Scholarship and Chronography
- 3) Knowledge and Narrative
- 4) Contingency and the Archive
- 5) Modern Scholarship and Imagination

I will inquire about how the textual history of Christianity looks if we uncouple it from universalism, from eurocentric 19th century historiography, and from foundationalist epistemology, all of which we might denote under the term 'colonialism'. What happens if we

untangle Christian texts from the models of readers, texts, and knowledge which correlate with those framing discourses? What happens if we construe ancient Christianity not as a march towards Europe, or indeed America, but as part of a diffuse, contingent, fragile, and particular history of Reading?

Required reading:

White, Hayden. "The Question of Narrative in Contemporary Historical Theory." *History and Theory* 23.1 (1984): 1–33.

Stefaniw, Blossom. "A Narrative History of the Tura Papyri" (the first chapter of my book, currently in production at UCP, as an illustration of using creative non-fiction to write a decolonized narrative of Christian texts)

Suggested reading:

Chin, Catherine. "Marvelous Things Heard: On Finding Historical Radiance." *Massachusetts Historical Review* 58.3 (2017): 478–91.

Manoff, Marlene. "Theories of the Archive from Across the Disciplines" *Libraries and the Academy* 4.1 (2004): 9–25.

Ramberg, Bjørn. "Richard Rorty." in *Stanford Encyclopedia of Philosophy*. (<https://plato.stanford.edu/entries/rorty/>)

Friday, June 8

Prof. ERIK TONNING, University of Bergen: "Genetic Manuscript Studies and Multiple Archival Selves: Versions of 'the Beckettian' in the Last Plays and Surrounding Archives"

Abstract:

In a draft towards the play *That Time*, a voice describes a character 'like something out of Beckett'. The critic Ruby Cohn persuaded Beckett to cut the passage as too explicitly self-conscious, yet the entire post-1975 dramatic oeuvre is arguably driven by a consciousness of 'Beckett' as stylistic product and performance, possible biographical subject and public image, impossible 'monadic' philosophical entity, and writing/writer-in-process. This paper will approach some of Beckett's last plays as an 'archival reader' (see the pre-circulated paper Tønning 2017), seeking to appreciate and enjoy the interstices and complications that arise between these intersecting versions of 'the Beckettian'.

Required reading:

Tønning, Erik. "Genetic Manuscript Studies and the Archival Reader." Pages 173–83 in *The Future of Literary Studies*. Edited by Jakob Løther. Oslo: Novus Press, 2017.

Suggested reading:

Fordham, Finn. *I do, I undo, I redo: The Textual Genesis of Modernist Selves in Hopkins, Yeats, Conrad, Forster, Joyce, and Woolf*. Oxford: Oxford University Press, 2010.

Van Hulle, Dirk. *Manuscript Genetics: Joyce's Know-How, Beckett's Nohow*. Gainesville: University Press of Florida, 2008. (Chapter 2)