Tyne Sumner, **"The Way the Portal Wrote: Dataveillance, Subjectivity, Language"**

Abstract: "Why were we all writing like this now?" asks the narrator in Patricia Lockwood's 2021 debut novel *No One Is Talking About This.* Answering her own question, she responds: "Because ... it was the way the portal wrote." Lockwood's novel, like several other recent works of literary fiction, is interested in interrogating the concurrent absurdity and awfulness of what it means to be extremely online; how the internet has come to fundamentally change the way we speak, write, and think. Today, the experience of being constantly online is inextricably tied to, if not entirely comprised of, the experience of dataveillance: the continuous monitoring of people's communications, actions, and data across a growing number of platforms. Several studies, such as Deborah Lupton and Mike Michael's 'Depends on Who's Got the Data: Public Understandings of Personal Digital Dataveillance' (2017) have already focused on people's 'tacit assumptions about the uses and benefits of dataveillance' as well as people's 'fears and anxieties about its possible misuse.' Similarly, José van Dijck's research in 'Datafication, dataism and dataveillance: Big Data between scientific paradigm and ideology' (2014) considers the 'gradual normalization of datafication as a new paradigm in science and society' and the extent to which 'notions of "trust" and "belief" are particularly relevant when it comes to understanding dataveillance' (197).

This paper builds on yet diverges from these studies by examining the affective states and aesthetic and subjective representation of dataveillance in recent literary fiction. It accounts for the ways in which the experience of dataveillance is characterised as much by the technological (datafication, metadata, infrastructure) as it is by the social (affect, subjectivity, aesthetics, culture) to suggest that literature has a crucial role to play in shaping our conception of the implications of surveillance in the twenty-first century. To do this, it asks how literary language works intelligently, in and of itself, to interrogate theories of information, data, and the representational conundrums that dataveillance imposes on critical thinking, creative expression and aesthetics.

Tyne Daile Sumner is a researcher and teacher at the University of Melbourne, Australia. She is currently a Postdoctoral Research Fellow on two Australian Research Council (ARC) projects: *Literature and the Face: A Critical History* and *The Australian Cultural Data Engine*. Her work explores the relationship between literature and surveillance, with a focus on the ways that poetry is engaged with concepts such as privacy, identity, confession, and subjectivity in the context of digital technology and the increasing datafication of everyday life. Her research has been published across a range of disciplines from literary studies and cultural theory to digital ethics and cinema. Her first monograph is *Lyric Eye: The Poetics of Twentieth-Century Surveillance* (Routledge 2021).