

Bibliotekarstudentens nettleksikon om litteratur og medier

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Sist oppdatert 04.03.24

Om leksikonet: https://www.litteraturogmedieleksikon.no/gallery/om_leksikonet.pdf

Multitekst

(_format, _sjanger, _digital) Ordet “multitekst” er synonymt med “multimedial tekst”. I faglitteraturen er det diskusjon om tekstene det gjelder, er og bør kalles “multimediale”, “multisemiotiske”, “hypermediale” eller noe annet. “Multimedia” er det vanligste ordet, men Ture Schwebs og Hildegunn Otnes har rett i at “[i] mange sammenhenger er det imidlertid ikke tale om at flere medier, men flere tegntyper opptrer sammen og samtidig” (Schwebs og Otnes 2001 s. 109).

“Multitekst” omfatter mangfoldet av både medier og tegnsystemer (skrift i ulike farger osv.). Tekstbegrepet “is not limited to literary texts. It is a cover-all term indicating all outcomes of communication such as something written, something spoken, pictorial expressions, and so on.” (Kim 1996 s. 228) Bilder kan være klikk- og navigerbare (trykkfølsomme) osv. Multitekster finnes bare på grunn av og i datamaskiner. “[G]rænserne mellem ‘tekst’ og ‘teknologi’ udviskes.” (Inger Lytje i Jensen 2000 s. 70) Forfatterne kan være kunstnere og ingeniører samtidig (Rötzer 1991 s. 314) og skaper noen “liquid texts of digital culture” (Block, Heibach og Wenz 2004 s. 173).

“Prefixen [cyber-, hyper- og multi-] underforstår att texter som befinner sig i cyberrymden på något sätt är uppbygda i fler dimensioner och är mer flexibla – att de passerar eller överskrider gränser som omger andra och mer traditionella texter” (Karlsson og Ledin 2000). George P. Landow sammenfatter pragmatisk noen essensielle trekk ved det som her er kalt multitekst slik: “its non- or multilinearity, its multivocality, and its inevitable blending of media and modes, particularly its tendency to marry the visual and the verbal” (Landow 1992 s. 103). En tekst er “multimedial” når budskapet er fordelt på ulike presentasjonsformer (medier), den er “multikodet” når den rommer forskjellige symbolsystemer (f.eks. verbal tekst, bilde, animasjon), og den er “multimodal” når den taler til flere av menneskets sanser (Felsmann 2001 s. 79). Menneskets sanser:

Syn (visuell sans)

Hørsel (auditiv sans)

Lukt (olfaktorisk sans)

Smak (gustatorisk sans)

Føle-/berøringssans (taktil sans)

Balanse (vestibulær sans)

Fornemmelse av kroppen og dens deler (kinestetisk sans eller propriosepsjonssans)
(Bratteteig 2021 s. 103)

Ordet “multitekst” er altså gunstig ved at det er egnet til å signalisere mangfold som ikke kun har med struktur, komponentvalg og sjanger å gjøre, men også mangfold i produksjonspraksiser og lese måter, i estetisk utforming og i situert anvendelse. “Multi-” kan også assosieres med tekster som inngår i mangfoldige nettverk av skrivere og lesere. Multitekster kan dessuten omfatte nærmest alle tenkelige sjangrer, f.eks. dikt, avis eller personlig hjemmeside. Tekstene er plurale, heterogene og multifunksjonelle.

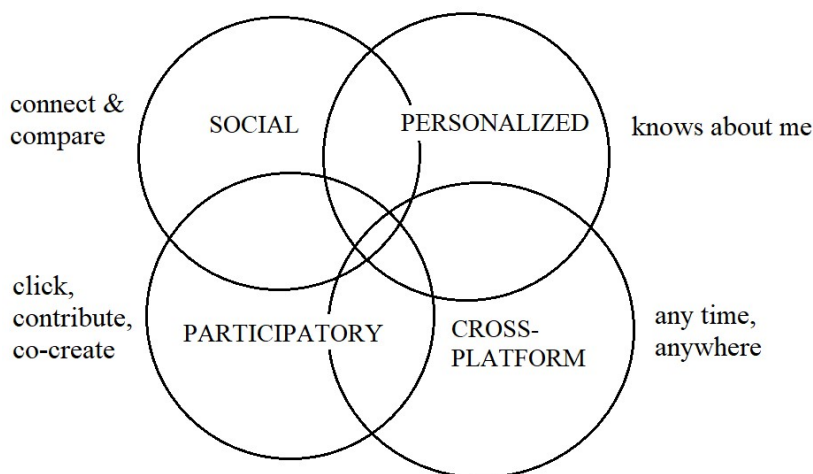
Multitekst er altså et utvidet tekstbegrep tilpasset de digitale tekstene med bilder, lyd, film osv. “Tekst” brukes om alt som er synlig på skjermen og eventuelt samtidig hørbart fra datamaskinen, både stillestående komponenter, og de som er i bevegelse, engangshendelser inkludert. “[T]he ideas of what texts are, what order they have, how they exist, and wherein lies their authority are all challenged.” (Purves 1998 s. 12) Det foregår en tekstkonvergens der tekst, bilde og tone kombineres og smelter sammen (Weber 2001 s. 87), en “oppløsning av den fikserte skrift” (Zacharias 2000 s. 89). Tekstene skaper en “media-morfose” (Gerfried Stocker). Tekstene blir som skueplasser (teatrer). Det Drew Davidson kaller “hypermedia” er et “advanced hybrid medium, incorporating aspects from almost all older media: texts, graphic design, film, music, drama, photography, sequential art, theatre, architecture, landscape, puzzles and games.” (Davidson 2008 s. 15) Form og attraktivitet kan i noen tilfeller framtre som viktigere enn det substansielle innholdet (Klepper, Mayer og Schneck 1996 s. 273).

“[T]he images will be used semiotically – as elements in the textual structure that the reader must confront. When the computer is used to record and present a structure of verbal, visual, or aural elements, the result has as much right to be called text as do the products of print technology or handwriting.” (Tuman 1992 s. 39)

“The interface operates as a navigational or instructional metaphor, e.g. designed to look and function like a control panel, console, desktop, contents page, etc.”
(Andrew Dewdney og Frank Boyd i Lister 1995 s. 150)

“In a computer-mediated ecology, a digital text thus becomes an event space that is staged, changeable and experiential [...] [with] dialogue, simulation, artistic experimentation, playful design and the like” (Bronwin Patrickson i https://www.researchgate.net/publication/327937938_Movable_text_Reconfiguring_Gutenberg; lesedato 28.11.19).

“How we need to write our stories”:

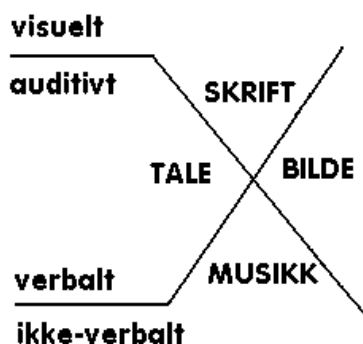


(basert på Pratten 2015 s. 6)

Som brukere av digitale apparater “we are simultaneously Viewer-Reader-Listener-User-Players. [...] According to [Steven] Dinehart, In a transmedial work the viewer/user/player (VUP) transforms the story via his or her own natural cognitive psychological abilities” (<https://journals.aau.dk/index.php/ak/article/view/2841/2361>; lesedato 04.10.21). Et annet begrep er “Vuser (Viewer/User)” (Block, Heibach og Wenz 2004 s. 232).

“Deriving from music, the metaphor ‘ensemble’ is suggestive of discrete parts brought together as a synthesized whole, where modes, like melodies played on different instruments, are interrelated in complex ways. [...] The weighting of modes, in terms of which is predominant or backgrounded, can indicate relative ‘status’ and their very co-presence is suggestive of multimodal interrelationships (Martinec and Salway, 2005). [...] analysis of the moment-by-moment processes of constructing multimodal ensembles can enable the analyst to unpack how meanings are brought together.” (<https://multimodalityglossary.wordpress.com/ensembles/>; lesedato 20.05.19)

I multitekster er det kombinasjoner av tegn- og sansekomponenter:



Mange slike tekster kan innordnes under “vuv på www”, der vuv står for det verbale, det visuelle og det vokale, som til sammen og i kombinasjon kan danne en slags teatral “tekstaksjon”. Tekster der det skjer tilfeldige og overraskende ting, har

blitt sammenlignet med “dramasjangeren” happening (Simanowski 2002 s. 52). Tekstene kan sanses på ulike måter, og leseren utfører synestetiske aksjoner (Bolz, Kittler og Tholen 1994 s. 264). Roy Ascott har brukt betegnelsen “Gesamtdatenwerk” om multitekst (Friedrich W. Block i Simanowski 2001 s. 107). Det skjer en konvergering mellom bibliotek, forum og teater (Schanze 2001 s. 269), de kan framtre som “tekst-bilder eller skrift-filmer” (Simanowski 2002 s. 14).

En av de semiotiske modalitetene, f.eks. det visuelle eller det auditive, kan ha funksjonell tyngde på bekostning av de andre modalitetene. Den som har mest funksjonell tyngde, gir mest informasjon, blir mest lagt merke til osv. (Veum og Skovholt 2022 s. 35).

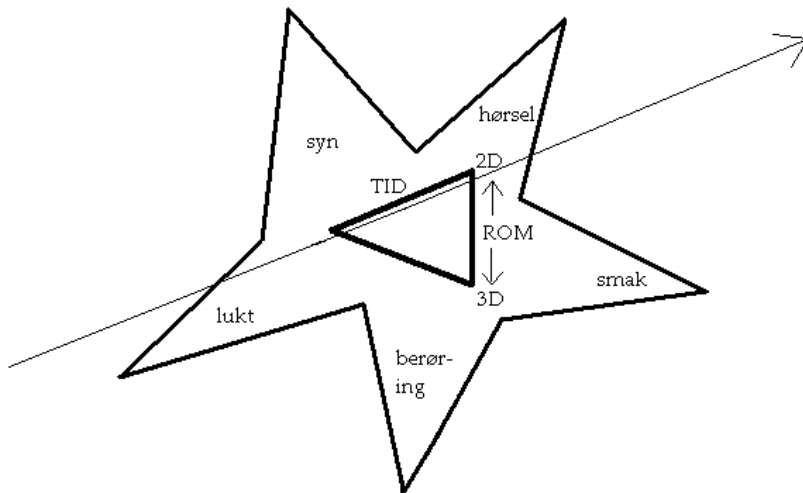
“The textual surface is now a malleable and self-conscious one. All kinds of production decisions have now become authorial ones. The textual surface has become permanently bi-stable. We are always looking first AT it and then THROUGH it, and this oscillation creates a different implied ideal of decorum, both stylistic and behavioral.” (Lanham 1993 s. 5) Å se *gjennom* teksten vil si kun å være opptatt av dens innhold, mens å se *på* teksten vil si å vurdere førsteinntrykket estetisk, med typografiske valg, visuell utforming og som designprodukt.

“The printed surface is rendered opaque rather than transparent by changes in type face, font size, and sequencing. Text must be read top to bottom as well as left to right, back to front, in a circle, every which way. Type design thus becomes an aspect of meaning. Does “a grandfather clock, run by gravity,” mean something different because it is presented in Gothic type? Typography becomes allegorical, a writer-controlled expressive parameter, just as it does on an electronic screen. [...] visual patterns and typographical allegories” (Tuman 1992 s. 228).

Andrew Darley beskriver i boka *Visual Digital Culture: Surface Play and Spectacle in New Media Genres* (2000) “a shift away from prior modes of spectator experience based on symbolic concerns (and ‘interpretative models’) towards recipients who are seeking intensities of direct sensual stimulation [...] [og hvor leseren av bl.a. multitekster er] in pursuit of the ornamental and the decorative, modes of embellishment, the amazing and the breathtaking, the nuances of the stages effect and the virtuoso moment, the thrill of vertigo or the agôn of competition [...] [samt har en] curiosity or fascination with the materiality and mechanics (artifice) of the image itself” (Darley gjengitt etter Simanowski 2004). Multitekstene innebærer “estetisering av computerteknisk tekstlighet” (Weber 2001 s. 40). Leseren på Verdensveven vil “først forføres før han aksepterer å bruke tid på et dokument” (Vandendorpe 1999 s. 153).

Tekstenes visuelle utseende er ikke et sekundært element, men avgjørende for hvordan tekstene produseres og leses (Bollmann og Heibach 1998 s. 462). De visuelle og romlige dimensjonene konstituerer teksten på linje med det verbale innholdet (Bollmann og Heibach 1998 s. 463).

Lesingen eller opplevelsen av teksten forløper i tid og skjermbildet kan både virke to- og tredimensjonalt. Idealet for “den fullstendige multitekst” kan skjematiseres slik:

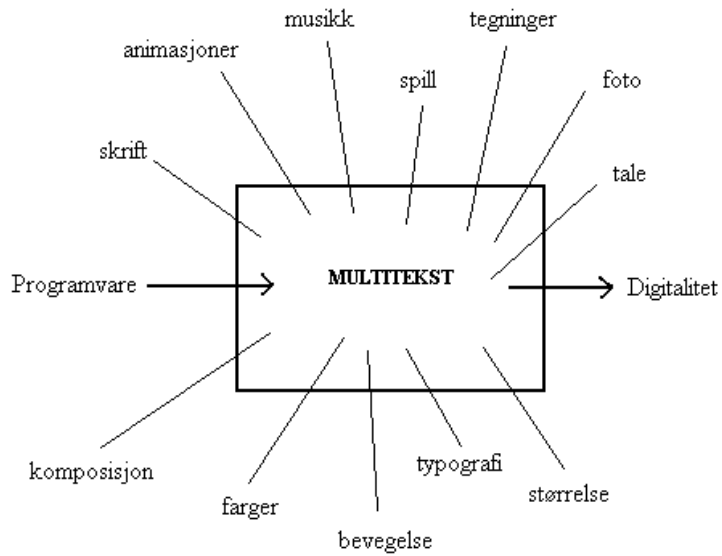


Hvis brukeren har en såkalt “emo-mus” når han sitter ved skjermen, kan teksten reagere på emosjonelle reaksjoner hos brukeren/leseren. Lukt kan inngå i tekstene ved at små bokser som inneholder ulike lukter, og som står som hardware ved brukerens PC, åpner seg når brukeren klikker på bestemte linker. Smak er det vanskeligere å inkludere direkte.

I en “physio-cybertext” “the reader’s navigation through the story is driven by his or her breathing pattern.” (Ruth Page og Thomas Bronwen i <https://www.jstor.org/stable/pdf/j.ctt1df4h49.5.pdf>; lesedato 06.12.22) Den kanadisk-britiske forfatteren Kate Pullinger skrevet “en fortelling, “The Breathing Wall”, som kun kan oppleves fullstendig ved at leseren puster inn i mikrofonen på datamaskinen – takten på pusten din bestemmer så hvilken tekst du ser.” (*Dagbladet* 4. juni 2014 s. 48) “The story is told in parts, alternating between day-dreams (which reside in Flash movies) and night-dreams. The night-dreams reside within the Hyper Trance Fiction Matrix, an experimental software that allows the story to respond to the listener’s rate of breathing. To experience the piece you must listen to it through a headset with a microphone” (<http://www.thebreathingwall.com/>; lesedato 27.06.14).

I multitekster har vi altså å gjøre med en større eller mindre kode-blanding, dvs. tekster som inkluderer tegn fra flere forskjellige medier og tegnsystemer. Mediene og tegnsystemene danner teksten og skaper digitalitetsopplevelsen. Digitalitet er de kjennetegnene digitale tekster har til forskjell fra f.eks. papirtekster.

MEDIER OG MEDIERING



KOMPONENTER OG DESIGN

Ifølge George P. Landow er digitalitet i videste forstand dette:

- “virtuality” (steder som ikke tar plass)
- “fluidity” (f.eks. ikke klare grenser mellom tekster, bilder etc.)
- “adaptability” (materiale kan tilpasses av den enkelte leser)
- “openness (or existing without borders)” (stor tilgjengelighet)
- “processability” (omformbarhet og manipulerbarhet)
- “infinite duplicability” (kan enkelt kopieres)
- “capacity for being moved about rapidly” (materiale kan sendes lynraskt fra sted til sted)
- “networkability” (flere kan arbeide på det samme materialet samtidig)

(Landow i Lunenfeld 2000 s. 166)

“Adapted by Kress (e.g. 2010), the term ‘modal affordance’ has particular currency in multimodality. It refers to the potentialities and constraints of different modes – what it is possible to express and represent or communicate easily with the

resources of a mode, and what is less straightforward or even impossible – and this is subject to constant social work. From this perspective, the term ‘affordance’ is not a matter of perception, but rather refers to the materially, culturally, socially and historically developed ways in which meaning is made with particular semiotic resources. [...] Each mode – as it has been shaped and is socially contextualized – possesses certain ‘logics’. The logic of sequence in time is characteristic of speech: one sound is uttered after another, one word after another, one syntactic and textual element after another. In producing possibilities for putting things first or last, or somewhere else, in temporal arrangement, this sequentiality becomes an affordance. In contrast, still images are more strongly governed by the logic of space and simultaneity because items are represented concurrently.” (<https://multimodalityglossary.wordpress.com/affordance/>; lesedato 20.05.19)

Multitekster er tendensielt “lesesynkrone”, dvs. at rekkefølgen elementene leses i spiller liten semantisk rolle). Trykte tekster er oftere “lesediakrone”, dvs. at rekkefølgen spiller avgjørende rolle. Det å lage hypertekster kan virke som en “avkomponering” sammenlignet med trykte tekster.

Tekstene kan være både klikkbare (med pekere og linker), rullbare (for “scrolling” vertikalt og/eller horisontalt) og utfoldbare (Ted Nelsons “strechttext”-prinsipp; f.eks. ved at avsnitt deler seg og inntil da usett tekst kommer til syne). Teksten kan kreve å “avsøkes” med kursøren; teksten kan være som et landskap med gjemte, fra først av usynlige steder eller som en duk med folder. Det skjer “Mouse-Over-Events” (Simanowski 2002 s. 117).

Det er ofte en virvel av muligheter i “samme” multitekst (klikke på ord, på bilder, se filmer, høre melodier, spille ...). Tekstene fungerer med “ekspansiv dynamikk” (Klepper, Mayer og Schneck 1996 s. 57). Også tradisjonelle tekster består av komponenter, sjikt og sekvenser, men i multitekster er disse ofte mer visuelt åpenbare og mer tilgjengelige for omorganisering. Teksten blir en slags “iscenesettelse” for den aktive, meningskonstruerende leser: Multiteksten tvinger brukeren til performativ lesing. Multitekster kan derfor være egnet til å bevisstgjøre leseren på egne lesestrategier og resepsjonsmåter. Performativiteten innebærer blant annet at teksten kan “utføre” (via brukeren) noe av det den handler om.

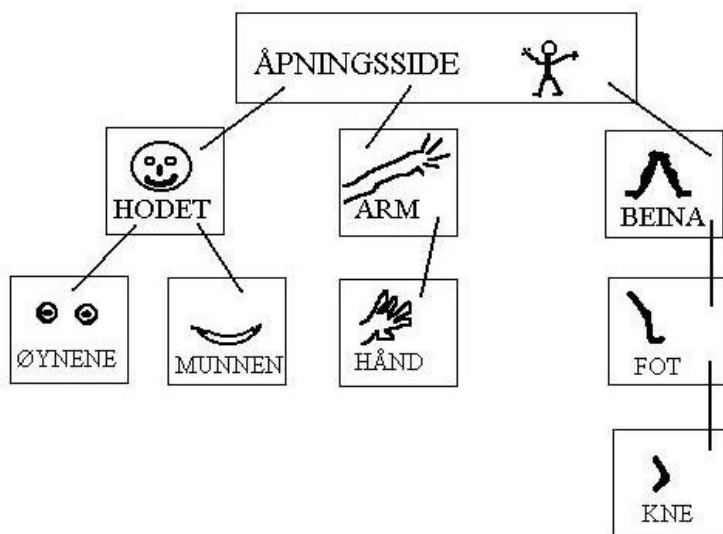
En multitekst krever aktiviteter av leseren (performativ lesing) som TV ikke gjør. TV er “bakoverlent”, Verdensveven er “fremoverlent” (Myrthu 2004 s. 30). Lesing av multitekst har blitt kalt “sentrifugal lesing” (Wirth i Simanowski 2001 s. 7), lesingen rettes “utover” mot stadig flere medieinnslag og dokumenter (hypertekstprinsippet med noder som peker mot andre dokumenter). Det kan likevel skilles mellom passive systemer (eller en selektiv form) der leseren bare klikker og velger blant ferdigprodusert materiale, og aktive systemer (eller en produktiv form) der leseren selv kan skrive inn og forandre tekster, omforme strukturer osv. midlertidig eller permanent.

Multitekster flest har ved første inntrykk et “vagt omfang”, dvs. at vi ikke kan vite hvor omfattende teksten er. For bilder kan vise seg å være pekere videre i “samme” tekst, osv. Det vage omfanget er en klar forskjell fra codextekster, der vi kan se hvor tjukk ei bok er og sidetallet (men boka kan få oppfølgere som “forlenger” den).

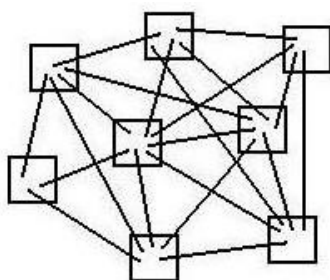
“Brukerlåsing” er en form for styring eller manglende valgmuligheter som kan vekke stor irritasjon hos brukeren (særlig for en bruker som bare surfer raskt innom dokumentet). Dette omfatter all avspilling av sekvenser og programfunksjoner som ikke lar seg stoppe. Innslagene lar seg ikke avbryte slik nedlastning av de fleste programmer lar seg avbryte. Et eksempel på brukerlåsing er kommandovinduer i lange serier der leseren bare kan klikke OK og få opp et nytt kommandovindu. Brukeren tenker: “Å nei, dette burde jeg ikke ha gjort, men nå er det for seint å angre.” Dette tilsvarer ikke noe i vanlig skrift i codexer.

Det skjer en “topografisk” sammenknytning av “idéobjekter” (Bolz, Kittler og Tholen 1994 s. 253). Det å orientere seg på skjermen ligner kartlesing snarere enn lesing av boksider (Bolz, Kittler og Tholen 1994 s. 259).

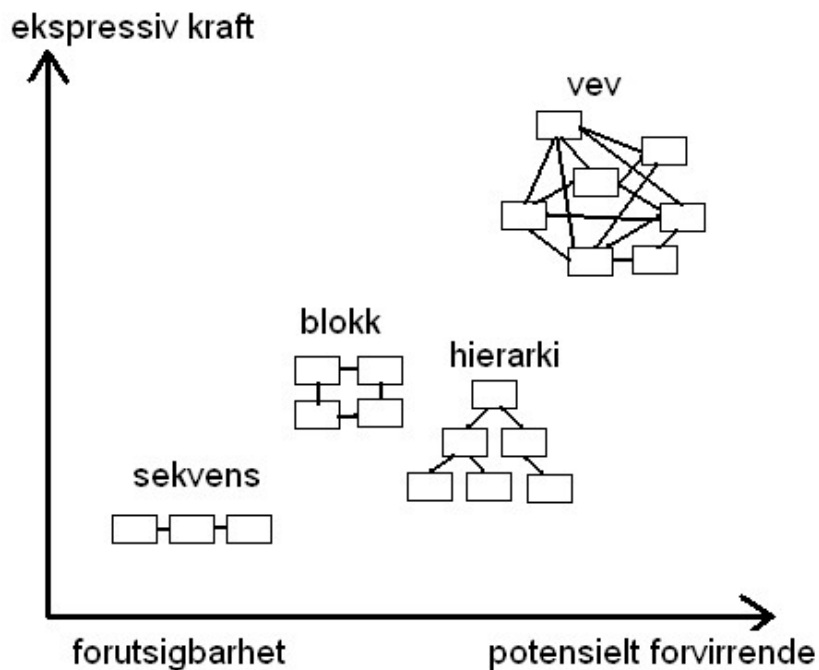
Multitekster kan være organisert på ulike måter, f.eks. hierarkisk på denne måten:



Eller strukturen kan være som et nettverk:



Strukturen i multitekster influerer både på hvor fritt leseren står til å lese i sin egen, selvvalgte rekkefølge og hvor fort leseren mister oversikten:

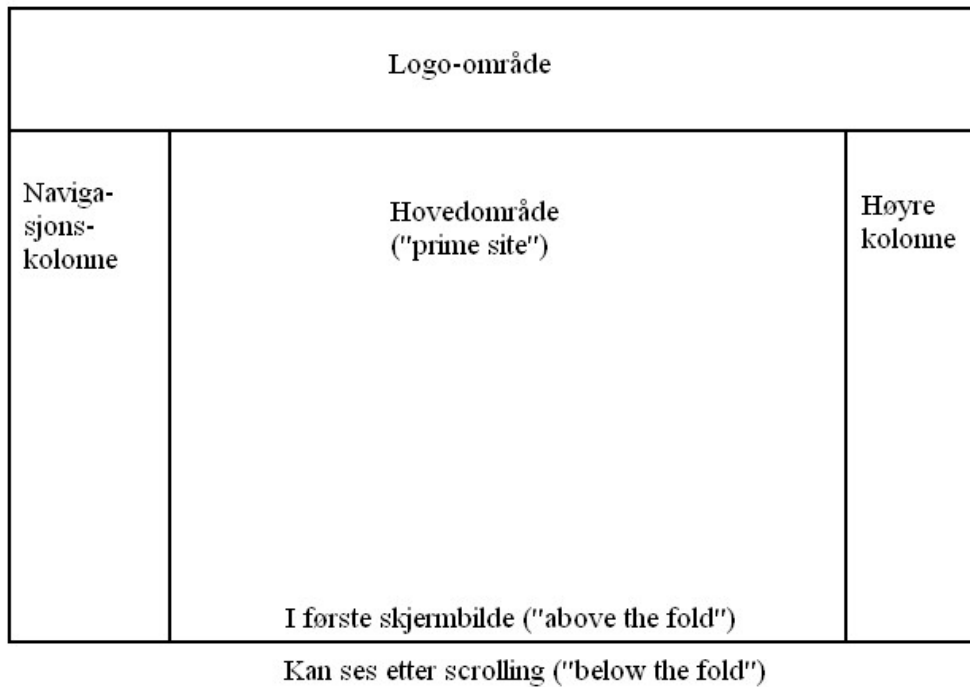


(figuren ovenfor er basert på Horton 1990 s. 114)

“Information overload” innebærer at brukeren får for mye informasjon for raskt eller for usystematisk. Dette har også blitt kalt “kognitiv entropi” (Bolz, Kittler og Tholen 1994 s. 257).

Mange nettstedet som samtidig er multitekster, er organisert på denne måten:

Et nettstedets første skjermbilde:



(basert på Furu 2005 s. 38-39)

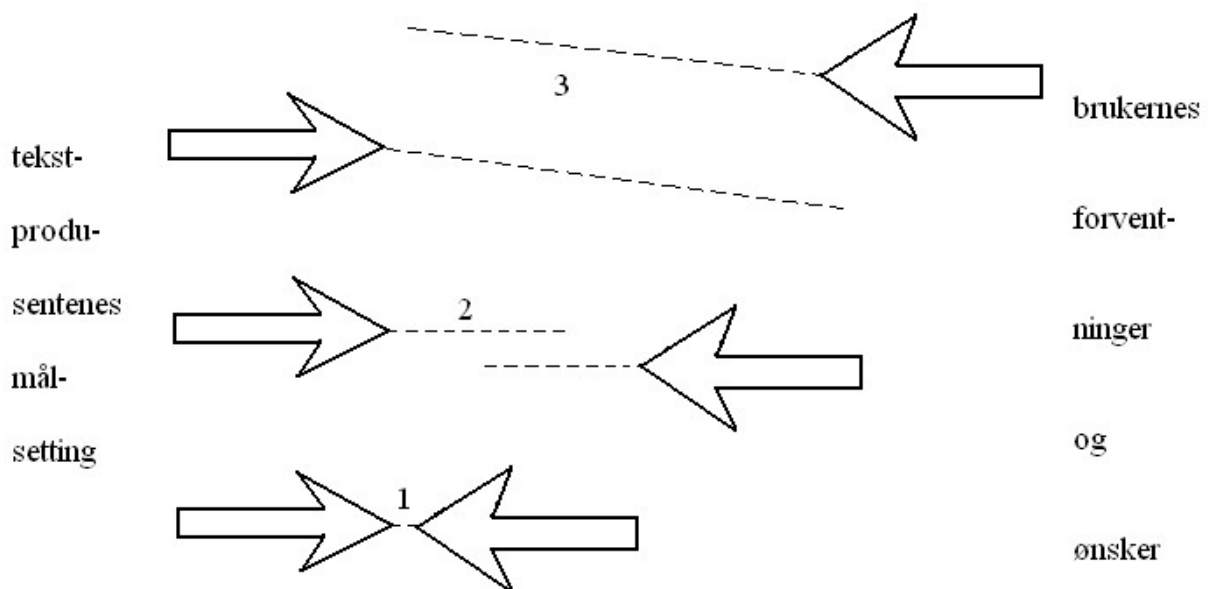
Hvem skriver en multitekst? Alan C. Purves har følgende klassifisering ut fra at det i multitekster er "a number of authors":

1. the program authoring team;
 2. the writer of the original text;
 3. the mechanical "writing" done by the program itself (the sorters, spelling checkers, organizers, editors, search engines, and converters, for example);
 4. the networked coauthors, external editors, and formatters; and
 5. the readers, who redact [sic; redigerer ved å velge ut] the text as they read."
- (Purves 1998 s. 38)

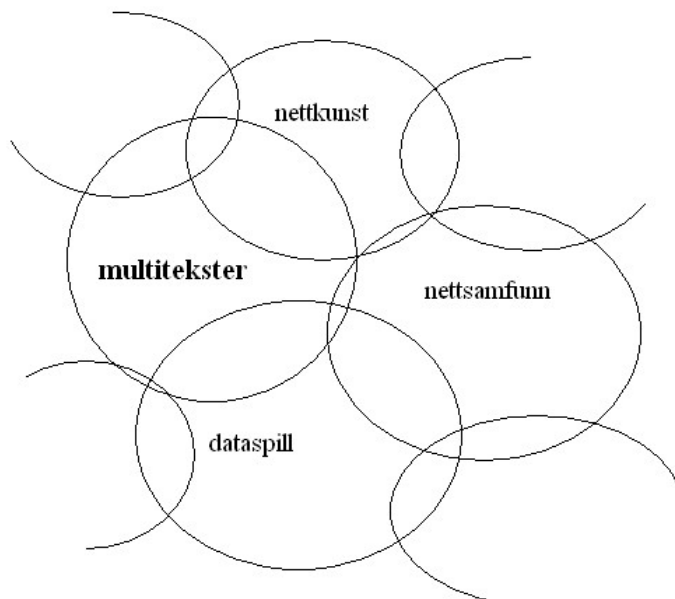
"Authorship in electronic media is procedural. Procedural authorship means writing the rules by which the texts appear as well as writing the texts themselves. It means writing the rules for the interactor's involvement, that is, the conditions under which things will happen in response to the participant's actions. It means establishing the properties of the objects and potential objects in the virtual world and the formulas for how they will relate to one another. The procedural author creates not just a set of scenes but a world of narrative possibilities." (fra Janet H. Murrays *Hamlet on the Holodeck*, her sitert fra Wolf og Perron 2003 s. 258)

Tekstene oppstår som et resultat av et “kollektivt og maskinelt forfatterskap” (Giuriato, Stingelin og Zanetti 2006 s. 123). En multitekstforfatter har dessuten ofte i det egenproduserte stoffet linker til andres stoff (eksterne linker), og slipper dermed andres tekster direkte inn i sin egen tekst, f.eks. ved bruk av skjermrammer. Dette er en form for skriving som kan kalles andregradsskriving, fordi det delvis skrives/komponeres ved å referere til ikke egenproduserte tekster og innlemme dem ved hjelp av linker. Når disse andre tekstene refererer videre til og innlemmer i seg ytterligere tekster, oppstår det tredje-, fjerdegrads-, og n’te-gradsskriving. På nettet kan i prinsippet all verdens tekster gli inn i “min egen” tekst. Det skapes mange typer kombinasjonstekster.

Det kan være lite eller stor sprik mellom hva skriveren og leseren ønsker å oppnå med en multitekst. Her er illustrert tre ulike muligheter, fra nesten sammenfallende interesser og avvik (nederst) til stor avstand (øverst):



Multitekster overlapper med andre teksttyper og med kunstarter:



“Judging from the current landscape, we can expect a continued loosening of the traditional boundaries between games and stories, between films and rides, between broadcast media (like television and radio) and archival media (like books or videotape), between narrative forms (like books) and dramatic forms (like theater or film), and even between the audience and the author.” (Murray 2000 s. 64)

Nettkunst er all kunst som bruker det som utgjør Internett og Verdensveven som kunstnerisk materiale (Arns 2002 s. 66). Det kan være e-postsystemer, kildekoder, webkamera og mye mer. Noen eksempler på kunstneriske multitekster: Luc Courchesnes *Portrait One* (1990) er et slags digitalt rollespill. Brukeren ser en person kalt Marie og kan “snakke” med henne. I tyskeren Guido Grigats tekstprosjekt *23:40* (1999) er en tekst om hendelser som foregår i løpet av et minutt i løpet av en dag, tilgjengelig bare dette minuttet i den reelle tiden som brukeren lever i. Alle lesere som ønsker det, kan sende inn en tekst på maks 200 ord og selv bestemme hvilket minutt av døgnet deres tekst skal være tilgjengelig (Simanowski 2002 s. 40-42). Etter hvert som døgnet fylles opp av tekster, blir det færre minutter å velge mellom, for det kan bare være én tekst per minutt.

“*23:40*, or *11:40 P.M.*, was initiated by Guido Grigat in October 1997. This work’s core theme is the 1,440 minutes that make up a day. Every minute of one abstract day is to be filled with text that somehow applies to this minute, either by describing something that happened in this minute or by describing something remembered in just this minute. The text can only be as long as what can be read in a minute, because after sixty seconds the current text automatically gives way to the next. Every text has its minute, and every minute has its time. [...] The person then encounters the message that his best friend from school has died. [...] reader has to wait almost sixty seconds for the next text. And this means the author has his readers observe a minute of silence for his dead friend.” (Block, Heibach og Wenz 2004 s. 85)

Christa Sommerer og Laurent Mignonneaus *Verbarium* (1999) gjør verbal tekst om til surrealistiske plantebilder via regneoperasjoner i programvaren. Franskmannen Nicolas Clauss' *Dervish Flowers: An interactive 5-movement ballet* (2002) viser digitale, kvinnelige dansere som følger kursøren, slik at det et stykke på vei er nettbrukeren som avgjør hvordan de danser (Simanowski 2002 s. 137).

I 1990 lagde tyskerne Heiko Idensen og Matthias Kron en multimedial "tekstinstallasjon" til festivalen Ars Electronica i byen Linz. Installasjonen het "Det imaginære bibliotek" og gjorde scener fra verdenslitteraturen om til rollespill, filmmanus, bruksanvisninger m.m. Brukeren skulle bevege seg inn i en labyrint av slike litterære henvisninger og kombinere og medskape innslagene i labyrinten. I utkanten av installasjonen drev to personer hele tiden med å printe ut hver brukers "leseprodukt". Disse "leseproduktene" ble rullet sammen i ruller som ble en synlig tilleggsdimensjon ved installasjonen ettersom mengden av dem økte.

Den kanadisk-amerikanske forfatteren William Gibsons *Agrippa (A Book of the Dead)* (1992) ble skapt i samarbeid med kunstneren Dennis Ashbaugh og forleggeren Kevin Begos, Jr. Verket var designet slik at det ble uleselig etter én gangs bruk: "its original born-and-die-digital form (it ran from a diskette once before an encryption-like effect made the diskette unrunnable)" (<http://agrippa.english.ucsb.edu/>; lesedato 12.05.15).

Japaneren Masaki Fujihata stilte ut en slags "interaktiv environment" i Tyskland i 1995, kalt *Beyond Pages*. Kunstverket bestod av et bord, en stol, en lampe, en penn, og en lysprojeksjon av en bok ned på bordet. Med pennen kunne brukeren manipulere "boka" – "bla" i den og få fram bilder og lyder (altså ikke skrive i boka, men få fram bildeprosjeksjoner). En bildesekvens i *Beyond Pages* viser det japanske ordet for eple, med engelsk oversettelse, og et eple som blir "spist opp" bit for bit, samtidig som brukeren hører lyden av rasling i blader fra et tre. Hensikten med kunstverket har blitt oppfattet som å stille spørsmål ved kvalitetene til og grensene for bokmediet (Schwarz 1997 s. 111). I Jürgen Daiber og Jochen Metzgers *Bildenes trøst* (1998) utsettes brukeren for en slags simulert psykisk test. "Testen" er satt sammen av korttekster, musikk og animerte bilder (Ortmann 2001 s. 26).

Den amerikanske kunstneren Shelley Jacksons *Patchwork Girl* (1995) har en hovedperson "which is reassembled from the female monster in Mary Shelley's *Frankenstein*. Recall that in *Frankenstein* the male creature, having been abandoned on the night of his creation and having learned through hard experience that humankind finds him repulsive, returns to beg Frankenstein to create a mate for him, threatening dire revenge if he does not. Frankenstein agrees and assembles a female monster, but before animating her, he is struck with horror at the sight of her body and the prospect that she and the male creature will have sex and reproduce. While the howling creature watches at the window, Frankenstein tears the female body to bits. In Shelley Jackson's text the female "monster" (as she

refers to herself) reappears, put together again by Mary Shelley. Like the female monster's body, the body of this hypertext is also seamed and ruptured, composed of disparate parts with extensive links between them. [...] The conflict highlights the monster's nature as a collection of disparate parts. Each part has its story, and each story constructs a different subjectivity. [...] we are taken to lexias that tell the stories of the women from whose parts the monster was assembled; clicking on the phrases takes us to lexias that meditate on the nature of "her" multiple subjectivities. Thus we enter these textual blocks through a bodily image, implying that the text lies within the represented body. This dynamic inverts the usual perception the reader has with print fiction that the represented bodies lie within the book." (Hayles 2005 s. 147-149)

I *Patchwork Girl* "the partitioning of the head, significantly seen in profile so that it functions more like a body part than a face delineating a unique identity, emphasizes the multiple, fragmented nature of the monster's subjectivity. The body we think we have – coherent, unified, and solid – is not the body we actually are, Jackson claims [...] Instead of an immaterial work, the text foregrounds the materiality of fictional bodies, authorial bodies, users' bodies, and the writing technologies that produce and connect them. Instead of valorizing originality, it produces itself and its characters through acts of appropriation and transformation that imply that writing and subjectivity are always patchworks of reinscription and innovation. Rejecting the notion of an author's unique genius, this text self-consciously insists on the collaborative nature of its productions, from the monster as assemblage to the distribution of authorship between the monster "herself," Mary Shelley, Shelley Jackson, the user, the computer, as well as other more shadowy actors." (Hayles 2005 s. 150 og 161)

En annen multitekst som er et interaktivt kunstverk er Camille Utterback, Evan Zimroth og Romy Achituv: *Text rain* (1999). Brukeren står foran en skjerm og ser sitt eget skyggelignende speilbilde i skjermen. Fra toppen av skjermen faller det ned bokstaver, og hver gang de treffer din skygge, blir de stående stille. Lar du bokstavene "regne ned" lenge nok, danner de diktlinjer fra Evan Zimroths diktsamling *Dead, Dinner, or Naked* (1993). Du kan få bokstavene til å bevege seg ved å røre på de kroppsdelene der det befinner seg bokstaver. Du kan løfte en bokstav og la den falle igjen. "Users stand and move in front of a large projection, which shows their shadow image as well as a colour animation of letters that seem to be falling like raindrops. Since the letters are stopped by anything darker than a certain colour value, they 'land' on peoples' shadows and can be caught, lifted, or let fall through the movement of the users' hands, arms, and bodies. The participants thus literally construct the text through their movement, becoming 'bodies' that both inhabit the same space and interact with each other." (Paul 2015 s. 191-192)

Text Rain "is a classic interactive kinetic text installation. In *Text Rain*, the interactor stands before a projection. The mirrored image of her own body appears

before her. Letters begin to fall from the top to the bottom of the screen. As the letters touch the mirrored image of the body, they move in response, as if the projected body were a solid object. As the interactor moves her body, then, play with the letters becomes possible: the letters can be scooped up in cupped hands or brushed aside. By carefully interacting with the text, the reader can occasionally gather a word or a phrase, but the interaction generally frustrates linear reading, emphasizing play. There is a fixed coherent text in *Text Rain*, the poem “Talk, You” by Evan Zimroth (1993, p. 40), but in museum installation situations it is unlikely that most users will actually read the whole text. The poem in some sense mirrors the activity of the installation itself, as the poem is about conversation, imagined as a physical act, including lines such as “At your turning, each part/ of my body turns to verb.” and “We are synonyms/ for limbs’ loosening/ of syntax,” but the focus of the user experience is more on virtual physics than it is on parsing the lines of the poem. The conversation that takes place in the work is between the human body interacting with a technological apparatus more than it is a representation of communication between two humans.” (Rettberg 2019 s. 190)

“*Still Standing* by Bruno Nadeau and Jason Lewis (2005) presents a kind of inversion of *Text Rain* within a very similar interface. While the user of *Text Rain* needed to move and gather text to gradually develop a sense of what the poem was about, the more that one moves in *Still Standing*, the more frustrating reading it becomes. In *Still Standing*, when the interactor approaches the projection, text is jumbled about in a heap as if piled on the floor. When the interactor approaches the text, it reacts as if kicked or pushed, and the more she moves, the more the text is scattered about. When the interactor pauses and remains still, however, the text is attracted and flows into a form that is the shape of the interactor’s body, and at this point the text of the poem becomes legible. In their introduction to the work in the *Electronic Literature Collection, Volume 2*, the authors describe the work as a “response to the ‘collapse of the interval’; a phenomenon of fast pace culture that rarely allows us a moment to stop and observe; a habit that weakens the fragile approach toward design with dynamic typography” (Nadeau and Nelson, 2011) The text of the poem in *Still Standing*, once made accessible by the reader’s stillness, valorizes pausing for contemplation, reading in part “I order my personal commotion and bring my brain to a stop. The inception of a sedation is needed for the waves to break and the spin to reduce.” In both *Text Rain* and *Still Standing* we see how the movement of not only the text but of the interactor’s body in space functions as gestural metaphor in correlation with the semantic intent of the works’ texts.” (Rettberg 2019 s. 191)

I John Cayleys *Speaking Clock* (1995) og *Wotclock* (2005) “the time of day registered from the reader’s machine has material effects on the language displayed. In the case of *Speaking Clock* the words of a combinatory poem take the place of numerals on a conventional clock, producing poetry that responds directly to the reader’s temporal situation.” (Rettberg 2019 s. 119)

Mediekunstnerne Margarete Jahrmann og Max Moswitzer lagde i år 2000 den interaktive dataspillinstallasjonen LinX3D. Spillerne deltar i et online dataspill på Internett. Bildene på skjermen er dannet av ASCII-tegn. Spillernes avatarer opererer i en tekstlig tredimensjonal tegnverden, med innslag/brokker av en science fiction-fortelling. Science fiction-fortellingen ble skrevet av Erik Davies for LinX3D. LinX3D minner om et dataspill, men har ikke vanlige spills overdådige visuelle kjennetegn, men er snarere et tegnlandskap med innslag av en fortelling (<http://linX3D.konsum.net>; lesedato 14.11.07).

Amerikanerne Jerome McGann og Johanna Druckers *The Ivanhoe Game* (2000) “was explicitly constructed as space of collaborative performance where participants, assisted by computer-based technologies, worked to develop critically self-aware interventions in literary texts through acts of role play, extreme editing, creative revision, and annotation (cultural, historical, and visual). Using a ludic model (a game-based method) enabled forms of playful engagement and transformed readers into users, authors, characters, critics, and pedagogues.” (Lissa Holloway-Attaway i <http://journals.sagepub.com/doi/abs/10.1177/1354856513514337>; lesedato 17.01.18). “IVANHOE is a digital space in which players take on alternate identities in order to collaborate in expanding and making changes to a “discourse field,” the documentary manifestation of a set of ideas that people want to investigate collaboratively.” (<http://www.ivanhoegame.org/>; lesedato 09.04.18)

The Ivanhoe Game “consists of interventions, changes, additions, and commentaries in the discourse field of an imaginative work (like Walter Scott’s romance *Ivanhoe*). The emphasis is on making explicit the assumptions about critical practice, textual interpretation, and reading (in the most fundamental sense) that remain unacknowledged, or at least irregularly explored, in a conventional approach to literary studies. To achieve this goal, the game uses a game strategy for approaching a literary work as a field of interrelated textual, visual, cultural, and critical artifacts. The game is to be played in digital writing space in which every “move” involves production of text as a performative act of interpretation. The game is fundamentally interactive and dialogical in nature, though its procedures include exposition and narrative. The motivation to play comes through engagement with the unfolding of critical and creative processes in an intertextual field. Crucial to the undertaking is the central principle of making explicit the logic or rationale that drives any act of text production; or, to put it another way, formalizing the knowledge representation within the field of interpretive practice. The game encourages the widest possible spectrum of interpretive activities (creative writing, critical analysis, scholarly gloss, visual response, use of other media) all of which are seen as possibilities for interpretive and critical practice. The premise of the game – and of our critical ideas in general – is that works of imagination contain within themselves, as it were, multiple versions of themselves: not just many meanings, but many (often divergent and even contradictory) lines of possibility and development that appear to us (perhaps) only in latent or relatively undeveloped forms (for various reasons). The game is to expose and develop those

lines.” (Jerome McGann og Johanna Drucker i <http://www2.iath.virginia.edu/jjm2f/old/IGamehtm.html>; lesedato 09.04.18)

Labylogue (2000) er en “datainstallasjon” og et “samtalerom” konstruert av Maurice Benayoun, Jean-Baptiste Barrière og Jean-Pierre Balpe. Tre geografiske steder forbindes over Internett – Brussel i Belgia, Lyon i Frankrike og Dakar i Senegal – og brukerne kommer inn i en visuell tekstlabyrint der de kan kommunisere skriftlig (på fransk). Veggene, gulvet og taket i labyrinten får skrift som brukerne fra de tre stedene i sanntid skriver inn (<http://www.benayoun.com/Labylogue.html>; lesedato 25.10.19).

Amerikanske Marjorie Coverley Luesebrink brukte kunstnernavnet M.D. Coverley da hun skapte *Eclipse Louisiana* (1999-2002). Deler av teksten er først usynlig fordi den består av svart skrift på svart bakgrunn, men etterhvert skifter noe av skriften til brunlig-grå, mens andre deler av teksten skifter til svart og blir usynlig mot den svarte bakgrunnen (Joëlle Gauthier i <http://nt2.uqam.ca/fr/dossiers-thematiques/esthetiques-minimalistes-ii>; lesedato 15.02.19).

Topology of a Translation (2002) av den fransk-kanadiske kunstneren Grégory Chatonsky henter tilfeldig valgte tekstbiter fra den franske forfatteren Alain Robbe-Grilletts romaner og disse tekstene plasseres sammen med bilder tatt i sanntid fra webkameraer plassert over hele verden (Archibald, Audet m.fl. 2011 s. 97).

“*Arteroids* (2002) by Jim Andrews is a poem for the Web, developed in Shockwave, in the form of the classic video game *Asteroids*. The reader/player of *Arteroids* is called upon to make poetry suffer. Piloting a red “id entity” [sic] around the screen, the interactor executes texts, lines of poetry, which play the part of asteroids in the game. When words and phrases are hit, they explode into circular sprays of letters. Andrews describes the interaction as “cracking open language” in the same way as William S. Burroughs described the effects of using the cut-up technique on audiotape. Andrews plays in particular with the materiality of digital expression. When audio, image, movement, interaction can all be edited and inscribed in the same way as language, at what point can we draw a line between image and text, poetry and pixel? Andrews writes “*Arteroids* shifts the focus between game and play, between text as readable literary object that gets its primary meaning from the meaning of the words to text as meaning via sound, motion, and destructive intent. When does “poetry” mean poetry, and when does it mean asteroid? It is a question of velocity, density, and other such concerns of visual (even multimedia) rhetoric, of emphasis and intent” (Andrews, 2002b). The work has a “game” mode and a “play” mode. At the higher levels of the game mode, the text is functionally unreadable, while in the play mode aspects of the text and the interface are configurable. The work is ultimately a meditation on how we make meaning from language and from play and, like much of Andrews’ work, calls upon us to consider how poetry might function not only through semantically

meaningful language, but also through single letters, through gestures, through space and time, and through embodied interaction.” (Rettberg 2019 s. 110)

“Electronic literature perhaps more often than not prefigures a semantic reading or a self-reflexive mode of reading which to some extent acknowledges cultural and social systems, such as conventions for coherence and genre conventions. But a part of the digital practices happens outside of traditional literary concepts and values. This is why Talan Memmott calls this practice a “*war machine* resistant to institutional(izing) processes.” (Memmott 2006: 304). Memmott’s *Lexia to perplexia* (2000), Jim Andrew’s *On Lionel Kearns* (2004), and *I, you, me* (2001), by Dan Waber and Jason Pimble are examples of works that seem to invert literary conventions. The lack of coherence, the lack of genre recognition, and the impossibility of creating a stable meaning, keep the reader in a condition of confusion. This is perhaps why Katherine Hayles describes *Lexia to perplexia* as illegible, or claims it hovers on the borders of illegibility (Hayles 2002: 51). The same goes, as I see it, for the mix of genre and the too fast transforming texts, that is; too fast for us to grasp, in *On Lionel Kearns* and the cube of endlessly rotating verbs in *I, you, me*. [...] They seem to pursue vertigo because they consist of an attempt to momentarily destroy the stability of perception and inflict a kind of voluptuous panic” (Hans K. Rustad i <https://pdfs.semanticscholar.org/ad3f/8df85317926c9bc66c812e761297705e4f71.pdf>; lesedato 07.08.19).

“*The Impermanence Agent* by Noah Wardip-Fruin et al., for example, demonstrates the possibilities of text networking. An intelligent agent accompanies the user on his or her surf tour through the net and collects text segments and pictures of the visited websites. These are integrated into a given story, which is then successively transformed, both in terms of content and form.” (Block, Heibach og Wenz 2004 s. 35)

“Kenneth Goldsmith’s online *Soliloquy* (2001) [...] was initially published as a printed book consisting of transcripts of his digitally recorded speech over the course of a single week. In the online version, words on the screen only appear when touched by the cursor (the electronic finger) and then only one sentence at a time. Every time we move the cursor to illuminate another sentence, the one before it disappears, just as the one after remains invisible. Like a jellyfish, the textual whole slips through our fingers.” (Piper 2012 s. 15)

“María Mencía also worked with the audio capabilities of [programvaren] Flash to explore interactive sound poetry and intermodal practices. *Her Birds Singing Other Birds’ Songs* (2001) provides sound mixing capabilities and merges typographic concrete poetry with sound that explores linguistic communication without using actual words. In this case, the sounds of eight birds were transcribed and then sung by human voices. Hitting the play buttons on any one of the eight tracks both launches the audio loop and sends a typographic animation of the transcription of the birdsong flying across the screen in the shape of the bird whose song it

represents. The work provides us with a beautiful and playful meditation on the different types of signification involved in our linguistic engagement with the natural world.” (Rettberg 2019 s. 143)

“Peter Cho’s *Wordscapes & Letterscapes* (2002) are two sets of 26 pieces each, which the author describes as “typographic landscapes.” Both are gems of clever design and typographic wit. In *Wordscapes*, we select a letter of the alphabet circulating in the space of the screen before us. Each letter connects to a short sketch based on a word beginning with the letter we select. The sketches are interactive – as we move the cursor, the word forms react to our touch. The interaction of each piece is based on a playful presentation of the word selected: As we move the cursor we sail through the sky with “Aloft,” as we navigate “Vanish,” the letters hide and fade before our eyes, “Worry” presents us with pulsing lines reminiscent of vertigo, and “Xenophobia” attempts to avoid our cursor at all costs. The companion work *Letterscapes* is similar but even more granular. The letters here are encountered as entities in their own right, but our interactions with the letterforms pull them out of their usual composition – they break into 3D objects of diverse geometries.” (Rettberg 2019 s. 144-145)

Den australske mediekunstneren Megan Heywards multimedia-tekst *Of day, of night* (2003) “includes written text, speech, music, pictures, graphics and videos, and tells the story of Sophie, a young woman suffering from a condition where she has lost her ability to dream. As readers we travel along with her as she explores her memory and her surroundings in search of objects that will make her dream again.” (Hans K. Rustad i <https://pdfs.semanticscholar.org/ad3f/8df85317926c9bc66c812e761297705e4f71.pdf>; lesedato 07.08.19) “Travel along with her as she collects objects from various locations you visit during the day – a street, the market, the river or a café – imagining their fictional traces and histories. Objects and their stories collide, transmute and create new meanings in the dream environment of Night, captivating the reader as the journey into the deep fragmented nature of dreaming and the unexpected collisions of everyday life progress. Part narrative and part game, *Of day, of night* is an unusually engaging, explorative work of new media.” (<https://www.eastgate.com/catalog/OfDayOfNight.html>; lesedato 07.08.19)

“Of day, of night is Megan Heyward’s second multimedia narrative work. In 1997 she published her first multimedia narrative work, *I am a singer*, and in 2006 she launched her latest new media work, the cell-phone narrative *Traces*. [...] *Of day, of night* contains two parts, “day” and “night”, and in order to move from one part to the other we have to read all the screens in the first part, “day”. The links into the different sections and nodes in “day” are collected in a single node with a graphic map and “words that yell”. The links to different sections are visualised when the reader moves the mouse cursor over the map. [...] The links into different sections of the narrative are obvious, in the sense that it is obvious where to click. The links in the nodal node in part 1, “day”, are organised in such a way as if the order

becomes a path to recognise. The order tells us how we might read the hypertext fiction. It recommends a precise sequence of reading, a sequence that is confirmed because we get access to several sections as we read. The first time we arrive at the nodal node in “day”, we only have available three links and sections. These are “before”, “realise” and “halfway”. These three links are organised on a horizontal line on the top of the screen, inviting the reader to approach the links from left to right. In that case the reader will read the information in the section called “before” first, then the information in “realise”, and third the information in “halfway”. As we read we get access to several other links and sections, such as “act”, “collect”, “markets” and “café”. Again the links that are visualised in the nodal node are organised in such a way so that the reader might recognise a pattern. This time the links constitute a recognisable diagonal line from top right to bottom left on the screen. The reader might interpret this line as an author-intentional or conventionalised way of reading, and thereby read the information in the different sections in this order.” (Hans Kristian Rustad i <https://consensus.app/details/these-aspects-guide-reading-prefigure-types-responses-rustad/1b0f5fa3a6b25cbfb5bbc15512bbb21d/>; lesedato 05.06.23)

Den svensk-britiske kunstneren Andreas Müllers *For All Seasons* (2005) “is an unusual piece of digital poetry. It is 3D, programmed in C++, available for Windows and Mac, quite deluxe in its interface [...] and very responsive. Also, the environments are well-realized both in several literary senses and as literary machines. “For All Seasons” consists of four movements/worlds/cantos/whatever – one for each season. The poems are linked in various ways. They all are concerned with memories of youth. With memories of dandelions and fishing with a little net (as for butterflies), with the whirlwinds of autumn and snow in trees in winter. Very much poems of innocence and wonder. [...] “Spring”, like the rest, opens with a brief text. The white page/black type then transforms into a 3D space and textual dandelions begin to grow from the page. Letters that form words are attached to stalks like dandelion parachute seeds are attached to stems. You use the left and right mouse buttons and the scroll wheel to move through the 3D world and blow the letteristic seeds through the ‘air’. It is wonderful to move into this space and look up at them as trees. “Summer” opens with a text of fishing with a net as a child. When you then click the text, the words are transformed in such a way that they behave very like fishes in their swimming. Again, you use the mouse buttons and wheel to swim through the schools of wordly fishes. [...] “Fall”’s opening text is transformed into the sort of whirlwind we see in the fall that sweeps fallen leaves into the air. This is a gentle whirlwind, gentle vortex [...] “For All Seasons” is exceptionally expressive in highly unusual ways. In many ways it is also quite ‘concrete’ in its mimeticism. [...] communication across language and educational barriers [...] it’s a remarkable piece of work in both its affective dimensions and as a literary machine.” (Mark Beasley m.fl. i <https://rhizome.org/community/34794/>; lesedato 23.03.21)

Migraciones (2005) av argentineren Leonardo Solaas henter tekstfragmenter fra både Cervantes' roman *Don Quijote* og daglige nyheter på BBC. Setninger herfra animeres og blir til arabiske og geometriske figurer (Archibald, Audet m.fl. 2011 s. 96).

“Mary Flanagan’s [*theHouse*] (2006) is one example of a poem that takes advantage of 3D capabilities of Processing in a spatialized text work. The text of [*theHouse*] is written on cube-shaped “rooms” which emerge to create “houses” among the intermingling texts. The subject of the poem itself is a relationship between two people that is coming apart within the confined environment of a shared domestic space. The reader interacts with and realigns the texts in a type of physical struggle that echoes the interpersonal struggle described in the text of the poem.” (Rettberg 2019 s. 144)

Noen kunstnere “focus on symbolic transformation processes such as in *Genesis*, Eduardo Kac’s multilayered work situated between digital information technology and genetic technology: a Bible verse from *Genesis* is transcribed first into binary Morse code and then into a gene code, which is then implanted into a bacterial culture, which mutates when exposed to ultraviolet light, as controlled by the internet audience. The back-translation into verbal language after a certain amount of time shows a change in the original text.” (Block, Heibach og Wenz 2004 s. 29)

Den tyske journalisten Hajo Schumacher ga under kunstnernavnet Achim Achilles ut boka *Fulltidsmannen: Endelig gjenerobring av sitt eget liv* (2009), om menns identitetskriser i dagens samfunn. Både på det sosiale nettstedet Facebook og på twitter var det etter bokutgivelsen meldinger som syntes å komme fra mannlige personer beskrevet i boka, og som indirekte reklamerte for den (Neuhaus og Ruf 2011 s. 256).

“We invite you to participate in the *Aurora Live* online project on February 5, 2006; *Aurora Live* is an interactive, real-time, web-based visualization of personal and cross-cultural interpretations of the Northern Lights (*Aurora*) phenomenon. In a single word, what does *Aurora* conjure in you? Is it a feeling, a sensation? An image, a vision? A memory, a thought? A place or a dream? Tell us! On Sunday, February 5, 2005, your one-word descriptions of the northern lights can be submitted globally, on location, and in various languages. Send us your *Aurora* word via SMS or web-form on the *Aurora Feast* website. Your interpretive words are passed through our database, onto a web-accessible site. Our interactive program will integrate your singular word contribution and enlighten it within the transformative display of the *Aurora Live* site.” (http://www.turbulence.org/blog/archives/2006_02.html; lesedato 18.10.2010)

Jonathan Harris og Sep Kamvar lagde i 2006 verket *We Feel Fine*, som er basert på emosjoner uttrykt i bloggospfæren “*We Feel Fine* is an exploration of human emotion on a global scale. Since August 2005, *We Feel Fine* has been harvesting

human feelings from a large number of weblogs. Every few minutes, the system searches the world's newly posted blog entries for occurrences of the phrases "I feel" and "I am feeling". When it finds such a phrase, it records the full sentence, up to the period, and identifies the "feeling" expressed in that sentence (e.g. sad, happy, depressed, etc.). Because blogs are structured in largely standard ways, the age, gender, and geographical location of the author can often be extracted and saved along with the sentence, as can the local weather conditions at the time the sentence was written. All of this information is saved. The result is a large database of human feelings, increasing by 15,000–20,000 new feelings per day. Using a series of playful interfaces, the feelings can be searched and sorted across a number of demographic slices, offering responses to specific questions like: do Europeans feel sad more often than Americans? Do women feel fat more often than men? Does rainy weather affect how we feel? What are the most representative feelings of female New Yorkers in their 20s? What do people feel right now in Baghdad? What were people feeling on Valentine's Day? Which are the happiest cities in the world? The saddest? And so on. The interface to this data is a self-organizing particle system, where each particle represents a single feeling posted by a single individual. The particles' properties – color, size, shape, opacity – indicate the nature of the feeling inside, and any particle can be clicked to reveal the full sentence or photograph it contains. The particles careen wildly around the screen until asked to self-organize along any number of axes, expressing various pictures of human emotion. *We Feel Fine* paints these pictures in six formal movements titled: Madness, Murmurs, Montage, Mobs, Metrics, and Mounds. At its core, *We Feel Fine* is an artwork authored by everyone. It will grow and change as we grow and change, reflecting what's on our blogs, what's in our hearts, what's in our minds. [...] A book based on the project, *We Feel Fine: An Almanac of Human Emotion*, was published by Simon & Schuster in 2009." (<http://number27.org/we-feelfine>; lesedato 30.11.20)

"The BBC's experimental series *Fightbox* works through a symbiosis of computer and television as viewers construct characters and devise strategies on computers, using a programme downloaded from the BBC website, and become players in a multiplayer computer game hosted on television." (Sara G. Jones i Herman, Jahn og Ryan 2005 s. 589)

Adam DiVello's reality-TV-serie *The Hills* ble sendt på TV-kanalen MTV i 2006-10. Via en Internett-side kunne seere påvirke hvordan plotet ble utviklet i sanntid på skjermen. "If you're tired of venting spleen over the misadventures of *The Hills*' Lauren Conrad and company into empty chat rooms and vacant message boards, it's time to celebrate. MTV and designers area/code have developed Backchannel, a social game where players earn points and status with quick wits and scattershot snark. [...] While players watch the pseudo-reality series (on TV), they can interact with each other online, live, in what the network terms "competitive chat." Players score points by serving up the wittiest remarks when their turn comes up, as deemed by clicks from the rest of the game players. So, as you watch the show on

the tube, you vie for attention in the Backchannel space online by launching barbs about the show that you hope will be clicked and voted up by other players. [...] “Message boards and chat rooms are just another form of being able to converse, but in text instead of words,” says Daniel Hart, general manager of MTV Digital. “[Backchannel] takes it to another level and adds social gaming to chat and text commenting.” [...] MTV plans to aggregate the comments collected over a week of a rerun episode and inject those into an on-air overlay, so, for example, an hour-long Hills block will contain an initial repeat episode with top-scoring Backchannel comments laid over, a la VH1’s successful Pop Up Video.” (<http://creativity-online.com/news/mtv-areacode-turn-snark-into-sport/130915>; lesedato 08.11.12) Fenomenet blir studert i Sascha Simons’ artikkel “Become a Backchannel Icon!” i Benjamin Beil m.fl. sin bok *‘It’s all in the Game’: Dataspill mellom spill og fortelling* (2009; på tysk).

“There’s an illustrated book called “Barbie: I Can be a Computer Engineer,” and everyone we know hated it. Packed with “Over 50 Stickers!,” it dreams up a computer engineering version of Barbie who seems better at taking praise for other people’s work than doing any actual coding. It prompted some serious outrage on the net this week because Barbie the computer engineer says things like “I’m only creating the design ideas” and “I’ll need Steven’s and Brian’s help to turn it into a game.” She also infects her sister’s computer, leans on these two guy friends to fix the problem, and then takes credit for their work. Bad Barbie! Says blogger Pamela Ribon: “It’s a perfect example of the way women and girls are perceived to ‘understand’ the tech world, and how frustrating it can be when nobody believes this is how we’re treated.” But the internet has fallen in love with Feminist Hacker Barbie. She’s the brainchild of Kathleen Tuite, an independent computer programmer based near Santa Cruz, California, who spent a half-day this week putting together a website where people could re-caption the original book, hacking it to fix all of its pastel-hued problems. Tuite, who until recently was a University of Washington graduate student studying crowdsourcing, says she created the site out of disappointment and frustration with the official Barbie book. In the past few days, her Feminist Hacker Barbie has blossomed into a full-blown and extremely funny internet meme with thousands of captions, many of which we think would make great fodder for a real Barbie engineering movie.” (<http://www.wired.com/2014/11/feminist-hacker-barbie-just-little-girls-need/>; lesedato 17.12.14)

I Stephanie Stricklands *V: Vniverse* (2002) the poem is kinetic not in a Lettristic sense that the letters move on the page, but because the reader’s movement across points of constellations in a field of stars determines which tercets will fade in and out of view, and the structure of the poem therefore takes shape as it is read. [...] Letters falling, fading, twisting, turning, layering, or overlapping on the screen can mean many different things. The texts, visuals, audio, and interactive elements contextualize the given motion effect.” (Rettberg 2019 s. 120)

“Nick Montfort and Stephanie Strickland’s *Sea and Spar Between* (2010) incorporates fragments from the sparse poems of Emily Dickinson (1831-1886) and dense prose from Herman Melville’s novel *Moby Dick* (1851). The spaciousness of Dickinson’s dashes – ‘you–too–’ – merges with the oceanic churning of Melville’s prose – ‘leagueless sing and steep’ – in stanzas assembled from words common to both and unique to each. These loosely coupled language systems create a vast verse-scape within the web browser window, chartable by longitude and latitude displayed at the bottom of the screen, and navigable by keystroke, mouse-click, or scroll wheel. Long-time collaborators, Montfort and Strickland interject human-readable critical commentary into their computer-readable source code, offering readers a number of ways into the text and inviting other authors to adapt and modify their work. Taking up this call, in 2013, Mark Sample adapted the source code of *Sea and Spar Between* to create a new work, *House of Leaves of Grass*, based on the combined corpus of Mark Z Danielewski’s novel *House of Leaves* (2000) and Walt Whitman’s poetry collection *Leaves of Grass* (1891-1892). The hybrid corpora of both these examples combine and thereby dissolve formal distinctions between works of poetry and prose. Both *Sea and Spar Between* and *House of Leaves of Grass* contain links to web pages which offer information on how to read the work.” (Carpenter 2017)

“[C]ollaborative practice in digital media production demonstrates possibilities for wider distribution of creative agency as well as a formal structure conducive to a collaborative production process. *Out My Window* (2010) is a “360° documentary” directed by Katerina Cizek. It is not a work of prose narrative fiction, but rather an interactive multimedia documentary that invites exploration of global experiences of living in high-rise buildings. Each apartment is comprised of a 360-degree photographic collage panorama that encompasses both the view from the apartment and an expanse of interior living space. Every panorama contains numerous clickable regions; each region loads multimedia content describing the social, economic and political realities of the apartment’s inhabitants. The work is largely visual, auditory and photographic, however many segments rely heavily on text translations of monologues from various world languages into English. *Out My Window* demonstrates how multimedia strategies can integrate video, audio, music, panoramic photography, and text in a web-based user interface very effectively, and deliver the experience over the Internet.” (David M. Meurer i <http://www.dichtung-digital.de/en/journal/archiv/?postID=593>; lesedato 17.02.21)

“In *Pentimento* (2012) by Jerome Fletcher, interaction with the poem takes place via a “scratching” behavior. The reader’s action is one both of erasure and revelation. By peeling away layers of images, the reader reveals fragments of text and image as in a palimpsest. Bits of narrative about a famous artist and an act of betrayal, in addition to single words, are revealed and scraped away. The interaction in a way suggests the formation and passing of thought, or memory, or writing. The journey of the text is not one toward resolution, but constant movement of thought as a kind of ceaseless labor, each fragment being scraped

away toward another without ever becoming completely established.” (Rettberg 2019 s. 149)

“Many works of interactive poetry are concerned explicitly with the nature of human-machine interaction and with the contingencies of creation in a technologically mediated environment. Philippe Bootz’s *Small Uncomfortable Reading Poems* (in French, *Petits Poèmes à Lecture Inconfortable*) (2012) is a set of four poems that meditates on the problems and frustrations of human/machine interface by providing the reader with tools that make reading the poems difficult or even impossible. In “brush to dust/blow the fiction” the reader must continuously move the mouse to dust off a generated fiction, but the dust itself reappears at virtually the same speed, enabling the reader to access only a few words at a time. In “plane poem” the reader must use the mouse as if it were a carpenter’s plane, uncovering the poem with each scrape, but the surface reconstitutes itself at an increasing speed, so the reader must plane continuously faster and faster in order to achieve any kind of legibility. In “a poem to stir” the reader must manipulate a kinetic poem that is hidden beneath a layer. The reader must create circles to make space the poem can be seen through, horizontal lines to provide energy to the poem’s movement, and vertical lines to order the lines. The trouble is that while all of these movements are necessary in order for the poem to be read, they are impossible to do simultaneously.” (Rettberg 2019 s. 149)

“Amaranth Borsuk and Brad Bouse’s *Between Page and Screen* (2012) takes the form of an augmented book of poems composed of linguistically playful epistolary exchanges between P and S, Page and Screen. The work’s introduction describes, “a series of letters written by two lovers struggling to map the boundaries of their relationship, do not exist on either page or screen, but in the augmented space between them opened up by the reader.” The printed book includes simplified fiducial markers that work like QR codes. When readers load the Flash application and put the book in front of a webcam, they see the poems spring to life in the image shown on the screen of themselves with the book in their own hands. As readers move the pages of the book, the poems float in space and move with the page. The texts can be rotated on a 3D axis, can spin on the page, or zoom off into space toward the camera. Several of the poems, such as the poem “Circe” that is shaped like a pig, take conventions of concrete poetry into an interactive and haptic augmented reality environment.” (Rettberg 2019 s. 150-151)

I 2012 “publiserte New York Times en fantastisk serie av artikler, eller kanskje heller multimedia-show på nett: “Snow fall – snøskredet ved Tunnel Creek” var en imponerende og vakker styrkedemonstrasjon fra en nettavis. Den viste hva som er mulig å få til med multimedia, hvis film, grafikk og velskrevet dybdereportasje smelter sammen i et vellykket estetisk hele. Artikkelsen, eller produksjonen, eller hva man nå skal kalle den, demonstrerte allerede nå hva framtidens medier vil kunne oppnå. [...] Artikkelsen, i all sin multimediale prakt, var resultatet av elleve redaksjonelt ansattes arbeid gjennom et halvt år. Den var mulig fordi New

York Times har det som kanskje er medieverdenens sterkeste fagmiljø på visuell og multimedial nett-journalistikk.” (*Dagbladet* 4. januar 2013 s. 64)

Firmaet Simogos *The Sailor's Dream* (2014) “er ikke et spill. Det er ikke meningen heller. Selv beskriver svenske Simogo spillet som “en opplevelse uten utfordringer, hvor man utforsker en ikke-lineær historie gjennom ord, musikk, lyder og illustrasjoner”. Her sveiper du deg frem til begravde minner, og pusler dem sammen i hodet ditt. Du sveiper deg langs vannkanten inn i et slitent skur, og sveiper for å lese om et stykke drivved. Kanskje stopper du stopper sveipingen for å høre på en radiosending, før du sveiper deg ut til havet igjen og mot neste sted. Man blir aldri belønnet med noen form for mestring, og følelsen av at det er noe du ikke fant, noe du ikke forstod, vil ikke forlate kroppen.” (*Dagbladet* 26. november 2014 s. 33)

“[T]he popular fitness app *Zombies, Run!* by Naomi Alderman (2015) [...] delivers a narrative of a zombie apocalypse based on the user's movements, but not on the specific place in which she flees the brain-devouring undead.” (Rettberg 2019 s. 189)

Den danske *Tilfeldigvis er skærmen blevet blæk* “er en poesigenerator laget som en fysisk installasjon på biblioteket i Roskilde. Opptil tre lesere kan delta samtidig, og hver leser tar tak i en lærinnbundet og sammenlimt bok som fungerer litt som en Wii-kontroll. Forfatteren Peter-Clement Woetmann har skrevet mange alternative verselinjer til diktet, og lesernes bevegelser og valg styrer hvilke linjer som blir del av “deres” versjon av diktet. [...] det blir sinte linjer om de trykker hardt på boken og vennligere linjer om de har et mykere grep [...] Når diktet er ferdig skrives det ut på en sånn smal lapp som bibliotekene pleier å bruke til kvitteringer, og diktene postes også automatisk til en egen blogg.” (Jill Walker Rettberg i <http://blogg.nrk.no/bok/2012/11/01/elektronisk-litteratur/>; lesedato 11.01.18)

“Kinetic and interactive poetry explore the specific multimedia capacities of the contemporary computer as a poetic environment for both composition and reception. Just as concrete and visual poetry and artist's books use the space and material properties of the printed page to foreground aspects of the relation between text and image, digital forms reconfigure the text as moving image in space and time and thus work with registers of signification more familiar to visual and performance art. Words and letters are not only carriers of meaning but material objects that themselves have variable properties. Movement in digital poetry functions as a metaphorical figure with as much semantic intent and affect as the words. Kinetic poetry by definition deals in time-based poetics: its main distinctive characteristic is that texts change through animation, and that animation itself conducts meaning.” (Rettberg 2019 s. 118-119)

“Ved å kople et kamera til en PlayStation 3-konsoll og filme en blå bok fylt med symboler blir J.K. Rowlings nye bok, “Book of Spells” vekket til live – og plutselig

spiller man selv trollmann eller trollkvinne i det potterske universet. [...] For nettopp det å “bla” er utgangspunktet for den nye digitale boka som kalles Wonderbook fra Sony. Den første boka av denne typen er skrevet av J.K. Rowling. I sin jordnære framtoning er Wonderbook en bok på tolv sider fylt med uleselige blå felt og mystiske symboler på sidene. Og selv om den absolutt er lekker å bla i, gir ingen av sidene mening – med mindre man skrur på flatskjermen og en PlayStation 3-konsoll og peker et tilkoplett kamera mot boka mens man svinger den bevegelsessensitive kontrolleren PlayStation Move som en tryllestav. [...] Selve boka blir ikke “lest” av deg, men konsollen, som legger animasjoner, grafikk og spill over de blå feltene i boka. Flatskjermen blir et speil som tryller boka og “tryllestaven” din sprell levende. Teknologien er ikke ny og kalles “augmented reality” – det er som å se virkeligheten gjennom en linse som spriter den opp med et lag av datagrafikk. Mens Wonderbook er selve plattformen – altså selve den blå, uleselige boka med symboler – så er den første historien, “Book of Spells”, skrevet av J.K. Rowling. Eller snarere hennes pseudonym, trollkvinnen Miranda Goshawk. For boka skal illudere en 200 år gammel og ganske farlig tryllebok lånt fra det forbudte biblioteket på trollmannsskolen Hogwarts. Boka inneholder 20 potente besvergelses som danner ryggraden for all magi nevnt i Potter-mytologien. [...] Alt sammen foregår på skjermen mens boka ligger åpen på gulvet, og handlingen avanserer i takt med at man blar i boka. På den måten er “Book of Spells” mer en spillopplevelse enn en bok, men slike kategorier gir ikke like mye mening lenger.” (Thomas Vigild i *Klassekampen* 24. november 2012 s. 40)

“Mens “Book of Spells” for det meste lar Wonderbook-boka ligge flatt på gulvet mens man bruker håndkontrolleren som en tryllestav, skal man i “Diggs Nightcrawler” i stedet rotere, bla, vippe og riste selve boka for å styre handlingen. Dermed blir boka i seg selv en styreenhet for historien. [...] - I samarbeidet med Rowling har vi fokusert på alltid å ha med spilleren i spilldesignet vår. Man skal kunne se seg selv på skjermen via kameraet. Det er sentralt for å føle at man er med i historien som trollmannselev. [...] - Målet med Wonderbook er å skape en bok som har plass til tusen eventyr og tenke både boka, spillet og multimediale fortellinger på en ny måte [...] Men en åpenlys innvending mot Wonderbook er at all lesningen foregår på skjermen, mens selve boka bare er nødvendig når man skal bla videre til neste kapittel. Boka er med andre ord redusert til en blamaskin. [...] Wonderbook er et bevis på at framtidens medier ikke kommer fra bokbransjen, men fra spillindustrien.” (Thomas Vigild i *Klassekampen* 24. november 2012 s. 40-41)

Det britiske firmaet BfB har prøvd å utvikle “Emotionally Responsive Gaming [...] The technology, a combination of a tablet and a sensor, allows for the media to measure the player’s emotions. To win the game the players must focus their feelings and emotions. [...] The technological tools offered by Emotionally Responsive Gaming could potentially measure the level of emotional involvement, the reader’s level of immersion, and shape the interactive choices accordingly. The reader’s goosebumps could determine how fast you run; arousal the success rate of the seduction. [...] *Blood Will Out* (2016) by Ella Risbridger. Risbridger created

the twine for Blood Cancer Awareness Week 2016. The story is, as she writes on twitter, “a reasonably harrowing, absolutely true text-based adventure game”. The “game” starts with a note from the author that she is “not even sure it’s a game at all”. An interesting thing to think about is whether one should consider this introduction a part of the game or not. It helps set the mood, and in many ways teaches the reader how to interact with the game.” (Monsen 2016) “Twine games are games where the player navigates through a textual labyrinth, quite a lot like the Choose Your Own Adventure novels you read as a child. After some paragraphs, or sentences, sometimes just words, you get a choice regarding how to proceed through a word in the text that acts as a portal. The individual words serve as “paths” to new words.” (Monsen 2016)

“BfB Labs is a new social venture that is introducing the concept of Emotionally Responsive Gaming (ERG) to the world. These games respond to players’ emotions and reward those who can master them, bringing a whole new dimension to gaming and increasing the fun for the player who has to stay cool under pressure as well as defeat their opponent. However, ERG does more than just increase the game play enjoyment, it also brings significant benefits to the player. Building emotional responsiveness into the game trains players in emotional control, improving their capacity to deal with stress, anxiety and frustration. These skills are crucial for young people, with studies showing that poor emotional regulation skills in young people can lead to the development of future mental health issues. When BfB Labs set out to launch our first emotionally responsive game, Champions of the Shengha, we put testing at the heart of our development process. [...] The BfB Labs video game uses a sensor to record and give feedback on the player’s heart rate pattern (a measure called Heart Rate Variability, or HRV) which is a physical indicator of the player’s emotional arousal levels (e.g. stress, anxiety, excitement). It then rewards the player for modulating their levels of emotional arousal using breathing exercises.” (https://shiftdesign.org/content/uploads/2016/09/BfB_RCT.pdf; lesedato 13.07.19)

“*Blood Will Out* is a Twine about a woman whose boyfriend gets blood cancer, but perhaps it is really more about the way the human mind and consciousness work. The story is based on Risbridger’s own real life experience with living with a partner close to death. [...] As it turns out, the horror of cancer is actually not the reason one eventually wishes to hit the back button (the need *definitely* does arise). It is the excessive repetition ultimately used to mimic the human mind during periods of mental anguish. [...] Every time you choose to proceed through one of the links, you end up back at this page after a couple of other portals. That means you visit this same image at least five times, which might not seem that much. It becomes overwhelming when the same happens every other “actual” move forward. The most striking thing about *Blood Will Out*, next to the quiver down the spine graphic descriptions of a body fighting itself, is this forced repetition. It is used to portray living with anxiety and the endless sameness of life. In *Blood Will Out*, like all Twine games, the reader faces small bulks of text with one or two, or

eight, hyperlinks that moves the story forward. The reader is forced to go through the same pages, to read the same words, time after time. [...] The interactivity in *Blood Will Out* is very limited, as one cannot avoid the tracks laid out by the author. In some cases this would count as “bad” or “weak” interactivity, but in this case it proves a vital function making the story more efficient.” (Monsen 2016)

“In a format that is built on the idea of interactivity, that the reader has a power over the narrative, the betrayal of being captured by a textual labyrinth without a chance of escape (unless you press the back button, but then you lose) evokes strong emotions. The form and content are strongly linked, Risbridger uses the format to underline the plot. Again, the reader is a necessary contributor as the emotional response created by the claustrophobic labyrinth furthers the meaning of the text. This mirrors the way the author herself felt, and the way you are supposed to feel when captured in a relationship and life where something, but you are not sure what, is very wrong. [...] Emotionally Responsive Gaming could be used to measure the reader’s involvement in the text. Rather than forcing all readers to repeat a specific number of “rounds”, the technology could be used to decide precisely when the reader was thoroughly enough immersed in the text to proceed to the next page. [...] For the first time it would be possible to objectively measure whether the reader has the “right” reaction to a text.” (Monsen 2016)

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