EVOLUTION AND REINVENTION OF LITERARY CREATION IN THE DIGITAL AGE

EVOLUÇÃO E REINVENÇÃO DA CRIAÇÃO LITERÁRIA NA ERA DIGITAL

Latifa Chahbi
ORCID 0009-0000-6570-5528

Laboratoire de recherche en Sciences de l'Information, de la Communication et du Discours
ENS-Tétouan, Abdelmalek Essaadi University, Maroc
l.chahbi@uae.ac.ma

Jaouad Boumaajoune
ORCID 0009-0002-8719-4401

FLSH Université Abdelmalek Essaadi.
Tétouan- Maroc
jboumaajoune@uae.ac.ma

Ouafaa Ziati
ORCID

Université Abdelmalek Essaadi.
Tétouan- Maroc
ziati.ouafa@etu.uae.ac.ma

Abstract: Several centuries after the invention of the printing press, writing has undergone a new revolution over the past two decades: that of the Internet. Some might immediately object to this comparison, arguing that a book is only valuable as a manufactured object, as the saying goes. Others claim that the Web and the printing press share their immense potential for dissemination, allowing both to reach a considerably larger readership through greatly increased accessibility of the book. However, the digital revolution is not limited to simple computerization. It also transforms our relationship with writing, making the use of digital technology almost unavoidable today. For at least a decade, avant-garde authors and artists have created animated novels, visual poems, interactive works, collective creations, multimedia texts, and hypertext. Thus, new forms of text have emerged thanks to new technologies. Texts are no longer fixed in time and space. It is now possible to constantly enrich a text with hyperlinks, Flash animations, interactive areas, images, videos, and sounds. Web writing, which is currently gaining significant momentum, is still little studied from a truly literary perspective. This article aims to question the mutations linked to these new practices, from the point of view of the relationship to literature and the processes of literary creation by observing not only the place and stakes of the digital in creative practices, but also the new relationships that are established between writers and readers and finally the relationships of writers themselves to the digital. Moreover, the use of computers in literary studies is still far from being recognized, with the consequence that it is difficult not to regret, in the midst of the overabundance of traditional critical publications, the rarity, if not the scarcity, of theoretical and practical reflections. In order to study the ins and outs of these new forms of literary creation compared to past centuries, we will try to answer some questions raised by the relationship between literature and digital technology. The first question must focus on the dematerialization of the text and its now virtual character. Can there be written literature without a fixed material support, without a book, without pages, and without paper? How can we situate in the long history of the book, reading, and the relationship with writing, the announced revolution, in fact already begun, which moves from the book (or written object) as we know it, with its notebooks, sheets, pages, to the electronic text and reading on screen? What is the text in digital literature? What about the digital reader? What is their place? How does it differ from the reader of literary works now considered "traditional" or "classic"? To answer these questions, we have chosen Alain Salvatore's "Total Screen." A work of digital literature, that is to say, whose specificity lies in the potential of computing and the network. A network literature that has no place on paper.

Keywords: Digital literature; Hypertext; Digital text; Reading on screen.

Resumo: Vários séculos após a invenção da imprensa, a escrita vive, há mais de duas décadas, uma nova revolução: a da internet. Alguns se oporiam imediatamente à comparação, argumentando que um livro só tem valor como objeto manufaturado, em formato in-folio, como se costuma dizer. Outros

defendem que a internet e a imprensa têm em comum seu imenso potencial de difusão, permitindo a ambas alcançar um público consideravelmente maior, graças a uma acessibilidade muito maior do livro. No entanto, a revolução digital não se limita à simples informatização. Ela transforma também nossa relação com a escrita, tornando o uso do digital quase indispensável hoje em dia. Há pelo menos uma década, autores e artistas de vanguarda criam romances animados, poemas visuais, obras interativas, criações coletivas, textos multimídia e hipertexto. Assim, novas formas de texto surgiram graças às novas tecnologias. Os textos não são mais fixos no tempo e no espaço. Já é possível enriquecer constantemente um texto com hiperlinks, animações Flash, áreas interativas, imagens, vídeos e sons. A escrita na web, que atualmente ganha grande impulso, ainda é pouco estudada sob uma perspectiva verdadeiramente literária. Este artigo propõe questionar as mutações ligadas a essas novas práticas, do ponto de vista da relação com a literatura e dos processos de criação literária, observando não apenas o lugar e os desafios do digital nas práticas criativas, mas também as novas relações que se estabelecem entre escritores e leitores e, finalmente, as relações dos próprios escritores com o digital. Além disso, o uso da informática nos estudos literários ainda está longe de ser reconhecido, com a consequência de ser difícil não lamentar a esse respeito, em meio à abundância de publicações críticas tradicionais, a raridade, por não dizer a escassez, de reflexões teóricas e práticas. A fim de estudar os prós e contras dessas novas formas de criação literária em comparação com os séculos passados, tentaremos responder a algumas perguntas levantadas pela relação entre literatura e digital. A primeira pergunta deve se concentrar na desmaterialização do texto e em seu caráter agora virtual. Pode haver literatura escrita sem um suporte material fixo, sem livro, sem páginas e sem papel? Como situar na longa história do livro, da leitura e das relações com a escrita, a revolução anunciada, na verdade já iniciada, que passa do livro (ou objeto escrito) como o conhecemos, com seus cadernos, folhas, páginas, para o texto eletrônico e a leitura na tela? O que é o texto na literatura digital? E o leitor digital? Qual é o seu lugar? Em que ele difere do leitor de obras literárias consideradas agora "tradicionais" ou "clássicas"? Para responder a esses questionamentos, escolhemos "Ecran Total" de Alain Salvatore. Uma obra de literatura digital, ou seja, cuja especificidade reside nas potencialidades da informática e da rede. Uma literatura da rede que não tem lugar no papel.

Palavras-chave: Literatura digital; Hipertexto; Texto digital; Leitura no ecrã.

1. INTRODUCTION

The emergence of digital platforms has radically transformed the conditions of literary creation. Indeed, digital literature does not simply involve a change of medium, moving from a paper page to a Word document on a computer screen. It takes shape in a cybernetic space where the possibilities for creation are limitless, and the evolution of the work is driven by the development of programs and media. The text is no longer just readable; it becomes visible and manipulable, inviting the reader to "read their own reading." This article aims to explore how digital immersion transforms literary creation. By analyzing narrative mechanisms, interactive devices, and the challenges associated with these new forms of creation, we seek to grasp the profound implications of this transformation for literature. As an example, we examine Alain Salvatore's work of digital literature, Écran Total. To reach this objective, our methodology is a surface approach, i,e. "screen writing" as coined by Emmanuel Souchier 1996) to examine the surface manifestations of digital works in relation to what appears on the screen's surface and analyzes the reader's interactions with it. This corresponds to the literature. The analysis also uses a device-based approach, also referred to as "programmed forms" theorized by Philippe Bootz to study on how the digital medium is used and the role of the device, as well as the program as integral parts of the work. This corresponds to the literature of "programmed forms" (Bootz). We believe that these approaches allow an in-depth analysis of the digital literary work in question by exploring the impact of the digital medium on textual forms and the issues related to the icon.

2. DIGITAL LITERATURE: AN ATTEMPT AT DEFINITION

Critics[1] generally agree that digitized literature and digital literature are the two main forms of literature in digital format: (although the line between these two categories is sometimes blurry and seems to be increasingly blurred).

Digitized literature typically includes digital versions of works initially published in print format. It is said to be enhanced or augmented in the sense that it offers additional features (annotation, search, sharing) or multimedia content (videos, images) that allow for better understanding and appreciation of the work. Digital literature, on the other hand, is specifically designed for the digital format, and its essence would be altered if it were printed. Whether it's for animated poems, works that utilize automatic text generation, or collaborative online productions, "born-digital" literary creation is currently booming.

For authors, the challenge is to design works intended exclusively for digital platforms (computers, tablets, smartphones) by exploiting features such as multimedia and multimodal dimensions, text animation, hypertext[2] technology, and interactivity. These features are particularly prominent in digital narrative fictions. Thus, hypertextual fictions (or hyperfictions) offer readers varied reading paths through interconnected fragments, enabling a non-linear reading experience. In other words, it is about telling a story while involving the reader in the structure of the narrative or storytelling.

The hypertext link is not the only mechanism used; animated hypermedia employs both dynamic text display and multimodality, as well as interactivity with the reader. Such interactivity sometimes allows the reader to manipulate not only the medium but also the text itself. However, when digital fictions incorporate a form of interactivity, the challenge lies in the ability to articulate narrative and interactivity, meaning both guiding the reader and allowing them to intervene in the narrative process.

2.1. Écran Total: A Hypertext



Figure 1. Ecran Total d'Alain Salvatore
Source: ***http://alain.salvatore.free.fr/palhtml/tablemat.htm***

> "Reading a page on a screen differs little in its cognitive operations from reading on a sheet of paper, and it is not because a set of information is stored on a CD-ROM or distributed via the Internet that it is inherently different or requires different uses from those allowed by a book. Similarly, just because

[1] Jean-Clément proposed this distinction, which has often been referenced since. See Clément, J. (2007). Une littérature problématique. In S. Bouchardon (ed.), Un laboratoire de littératures: littérature numérique et Internet. Bibliothèque Publique d'Information. In English, Katherine Hayles distinguishes between "digital-born literature" and "digital literature." See Hayles, N. K. (2008). Electronic Literature: New Horizons for the Literary. University of Notre Dame Press.

[2] The Dictionnaire des Arts Médiatiques offers the following definition of hypertext: An interactive computer program featuring a non-linear textual structure, fundamentally composed of nodes and links between these nodes, providing the user with a set of operations that allow them to navigate through this structure.

> it is 'virtual' does not mean that studying a simulation is preferable to studying a 'physical' model. Likewise, the impressive amount of information available on the Internet differs in no way, in its potential and limitations, from that offered by the world's libraries. In fact, even today and for a long time to come, it is almost certainly less significant.[3]

Accordingly, how does Écran Total, a work of digital literature by Alain Salvatore, differ from a paper story? As a work of digital literature, Écran Total can only be read via a computer's multimedia system to broadcast sound and image, integrated elements to make the narrative nodes evolve in the manner of cinematographic scenes.

The structure of the work is not linear and no predetermined path guides the reader. The texts do not tell a traditional story with a beginning, twists and turns and an end. Recurring themes run through them, inviting us to navigate from one text to another. The blank page embodies the absence of speech. The meaning of the work lies as much in the text as in the navigation it arouses, as well as in the games of links, the layout, and the interactions it generates.

Alain Salvatore composes a unique melody from the entire work, mixing a dislocation of images that transform into sounds, fluctuating to the rhythm of the Web. He also proposes a new approach to representation, questioning the classic vision of writing centered on the gaze, to explore a representation based on resonance, thus mobilizing active listening.

3. HYPERTEXT

The neologism hypertext, created by Theodor C. Nelson in 1967, could be defined as a set of non-linear writings. By publishing Afternoon, a Story in 1987, the first hyperfiction distributed on floppy disk, Michael Joyce inaugurated a new genre based on the technique of hypertext. This American neologism hypertext was constructed from the Greek prefix "hyper", which means "above, beyond" and expresses exaggeration, and a root constituted by the noun "text", from the past participle of the Latin verb "texo, is, ere, texui, textum" which means "to weave, to braid, to interlace".

The term was also used by Gérard Genette in his 1982 work Palimpsestes, though in a slightly different sense. According to Genette, a hypertext is "any text derived from a prior text (hypotext) through simple transformation (which we will henceforth call transformation) or through indirect transformation "

Computer hypertexts are composed of a set of recorded information, primarily textual, within which reading paths can be multiple. Hypertexts utilize multi-windowing, allowing multiple documents to be read simultaneously on the same screen. Hypertext introduces interactivity, giving the reader the ability to choose their path. As such, hypertext is characterized by a complex, non-linear structure. Its complexity is further enhanced by its infinite and unfinished nature.

Hypertext offers a new way of conceiving reading and writing by giving the reader almost total freedom. Unlike traditional linear reading, where the reader follows a pre-established path set by the author, hypertext allows the reader to create their own journey by navigating through different textual fragments, links, and documents. This freedom of navigation transforms the reader into a co-creator of the work, allowing them to personalize their reading experience.

This interactivity also alters the relationship between the author and the reader. The author no longer fully controls the meaning of the text as they must anticipate the multiple paths the

[3] Jean-Pierre, Balpe. (1997) Technologies numériques et construction du savoir., sur http:/hypermedia.univ-paris8.fr/Jean- Pierre/articles/Technonum.html

reader might take. Thus, the work becomes potentially infinite, as each reader can explore different aspects with each new reading.

The non-finite nature of hypertext, where reading paths are never fully closed, leads to a reflection on the concept of text and work. The text is no longer a closed entity but an open network of meanings in constant evolution, dependent on the reader's choices.

3.1. Hypertext and Instances of Reading and Writing in Écran Total

The essence of the interactive text is defined by its non-linear nature, structured by links that the reader manipulates, requiring a redefinition of reading. Reading now relies on the active participation of the reader, whose role extends beyond organizing narrative nodes to co-constructing them through their personal choices.

The evolution of reading, from a simple form of communication to an interactive and productive activity, has led to the emergence of a series of concepts related to the reader's role, such as the reader-author, co-author, or secondary-degree author. These concepts illustrate the increasingly collaborative nature of the reading process in digital literature.

The transformation also highlights a shift in the role of the author, as interactivity, though a simple aspect of participatory creation, depends on the author's initiative. It is the author who chooses to make their novel interactive and to integrate links that allow the reader to enter the universe of the text, where previously they would have remained external.

In the light of the multiplicity of concepts arising from the simultaneous evolution of these two areas, we have decided to focus on two key points, the Hypertext and the Reader.

The author welcomes the reader, taking care to warn them that they are about to read a story in which they will not be the hero. Then, in a warning to the reader, an anonymous narrator recounts the circumstances in which they discovered Écran Total, and attempts to describe their reading experience:

> The story was obscure, the characters and events seemed forced, and the whole thing was barely believable. Among the numerous and unlikely characters, some seemed straight out of cheap fiction: espionage, thrillers—with names that resembled code names: "Ludwig"... "Wolfgang"—names that seemed like illusions we couldn't understand: "Nortrope," "Mi." At times, there were a few lines of psychological narrative. Disparate genres, letters, excerpts from pamphlets, plans, or references to other writings lost in the disaster of the floppy disk. There was even an astrological chart, I think. Embedded stories, remarks with philosophical pretensions, a theory on the media, whose intent is unclear—whether it's meant to be appreciated or critiqued by the author. Not clear. The only thread I believe I noticed was the professor's hatred of television. He's reproached for it, at least, and I wouldn't be far from agreeing on that point, with the opinion of most of his critics, but for different reasons: isn't it already history, as obsolete as the machine on which these pages were once created? (Salvatore, 1997)

After reading a few narrative fragments from Écran Total, the impatient reader can no longer claim, as the author warned, to be the hero of the story:

> "Reader, if you are averse
> to chatter, skip directly
> to (the) Table. Perhaps,
> abandon Écran Total
> which is not made for you."

Finally, the contemporary reader of digital literature is distinguished by their impatience, as emphasized by Furetière in his Roman Bourgeois:

> "The impatient mood of our nation is such that it does not delight in lengthy works. And a mark of this is that if one holds a book of verses, one will prefer to read a sonnet over an elegy, an epigram over a sonnet, and if a book is filled only with epigrams, one will prefer those of four lines over those of ten or twelve."

The ability to click and move from one volume to another intensifies this tendency. It becomes even easier and more convenient to interrupt the reading of a boring fragment to explore what is happening elsewhere. Thus, impatience is not exclusive to the reader of digital literature. While a certain audience in the past avoided long plays, today's reader, a consumer of digital works, also develops particular habits. The reader risks losing themselves in the narrative unless they equip themselves with a set of determinants that guide them through their own adventure. This is how they start from the explicit text, which transforms into a sort of anchor where many other hidden texts are attached; their presence indicated by a hand icon or any other indicator pointing to another text, which in turn invites navigation.

Given the novelty of this novel, the diversity of its sources and characteristics, and its connection to computing, a non-literary field, it is clear that the primary issue it raises is that of literary genre, which will determine its essence and identify the various nodes involved in the creation of its fabric.



Figure 2. Computer User / Écran Total

Hypertext and the Author: In its relationship with the author, hypertext allows for the distinction of two separate roles: the content author, responsible for producing the material, and the technical author, in charge of the interconnected form realized through the computer. While the content author aims to invent events, organize, and classify nodes based on their similarities or differences, the technical author focuses on transposing the narrative substance onto the screen, taking into account the unique features and potential of the digital medium. The technical author ensures hypertext's readability by programming it according to the reading context. Eduardo Kac outlines the essential steps of this staging process, which include:

-Processing the text elements via the digital machine, the shaping or formation phase.

-Studying the various visual aspects the text can take.

-Defining parameters such as volume, word and letter shapes, and the type of background in which they appear.

-Creating paragraphs characterized by animation and liveliness.

-Determining files to be sent to mobile programs.

-Saving these data.

-Proceeding to the final assembly.

All these activities fall within the realm of technology and aim to present the written work on a computer screen, a process that seems independent of any rhetorical operation. Although this process can be seen as a form of stylistics, it deviates from traditional literary contexts and is more closely related to the cinematic editing universe. The selection, arrangement, and

assembly of scenes evoke cinematic activity with its specificities, emphasizing a kinship between the technique of hypertext and that of cinema. This kinship is especially evident in Écran Total, where we distinguish an author responsible for the text and its composition, Alain Salvatore, and an author in charge of the text's staging, the computer specialist Yanne Mahé. The latter, under the publisher's guidance, organized the "computer chaos" known as Écran Total.

This distinction between the two authors confronts us with a multiplicity of authors, each contributing, according to their specialization, to the creative development of the work and its presentation to multiple readers. These readers, in turn, play multiple roles, leading us to describe them as recipients suited to this multiplicity.

Text and hypertext are different in terms of reading and writing instances. ,In hypertext, the boundaries between author and reader, director and spectator, creator and interpreter tend to blur. It becomes possible to continually circulate between these poles, forming interconnected groups like author/reader, and vice versa. In traditional text, writing is entirely separate from reading whereas in hypertext bridges have been created between these two worlds. The reader is thus invited to discover even the stages of differentiation of the creative work, which were once reserved for the author and their draft.

Given such multiplicity, what remains constant is the reader's participation and interaction in bringing the work from virtual reality to identification. What remains constant is that they are merely assemblers of signs, traces left here and there, especially with a text that relies on their collaboration as a condition for its realization. The reader cannot participate in the construction of their knowledge of the novel unless they are aware of its most important characteristics, which the author strives to present from the very first moment, such as the tabular construction, the multiplicity of beginnings, and the absence of an end.

3.2 Hypertext and the Reader

Owing to the Internet, or more precisely to digital tools, manual browsing is impossible.

As in Écran Total, the reader progresses without any guarantee of control, in a way at the mercy of the text. Each click leaves them in the mystery of what form the next page will take when it appears on the screen. Furthermore, the click itself can reveal a new element on an existing page. For instance, by clicking on the first link of a page, the reader is not necessarily directed to a new page; instead, a word might appear, providing a new meaning to the sentence or even to the entire text.Traditionally, the author holds full power in organizing the structure of their work. Chapter divisions, as well as the chronology of the narrative, are entirely up to their discretion. Once expressed, these choices become embedded in the materiality of the book, giving it a definitive form and contributing significantly to the originality of the work.

It is worth noting that the way an author guides the narration and grants the reader access to resources within the text fully reveals the art and expertise of the writer. But what, then, of the reader’s reception of this new form? What mode of reading does it inspire? If the nature of the text changes in digital literary works, what happens to the act of reading? How is a digital literary work read? What do we read in such works? To what extent can a dynamic text lead to a dynamic mode of reading?It is necessary to mention that Écran Total introduces a new horizon of expectations for the reader. Traditionally, authors design their works as chronological elements meant to be read progressively, page by page. They may allow for skimming or flipping back and forth, but never with the intention of “non-sequentiality.” This is precisely what defines the originality of a literary hypertext like Écran Total.

Thus, readers expecting the same experience as with a printed text will be disappointed. They must accept a different way of reading one that involves exploration, moments of confusion, and even frustration.It is worth specifying that "Écran Total is not meant to be read

in one sitting." In this sense, the reader's engagement with a digital literary work is less about comprehension and more about participation, facilitated by hypertext.

Jean Lebrave stated in 2006 that:

> "The effects of hypertext are particularly evident when it comes to the relationship between the author, the text, and the reader. While, in the world of books, writing tends to increase the distance between the author and the reader—where the author becomes a monumental figure and the reader is reduced to the role of a visitor in the author's cathedral (Bolter, 1994, p. 105)—interactive hypertext 'blurs the sharp division between author and reader' (Landow and Delany, 1994, p. 29) and constitutes 'an open knowledge structure, continuously expanded and reorganized by readers' (ibid., p. 33). Reading becomes a dynamic activity that involves the reader in the process of producing the work. The reader can create their own path within the hypertext by choosing how to navigate the network [...].
> Hypertext, therefore, significantly facilitates the appropriation of the text by its readers, to the extent that one could argue that, as a technological system, it serves as a concrete realization of the ideas put forward by reception theorists." (Lebrave, 2006).

In any case, if there is indeed an "author's cathedral," the reader actively participates in its construction... knowing that the edifice will likely never be completed, and that is for the better. Within this framework, the reader is never regarded as a passive recipient but is instead invited to participate in building the narrative. In this regard, it is important to note that each fragment of the story, coupled with a hypertext link, contributes to a unique hermeneutic of the digital work.The main goal for the reader here is "to construct their fragment," while keeping in mind the constantly renewed possibility "of returning to it, elaborating another fragment, constructing another interpretation, and seeing how a previously visited page takes on a new meaning in a different context." In one way or another, as Salvatore explains, "it is the act of reading [...] that constructs the narrative."

Since the novel Écran Total is of the tabular genre, it is far from being a traditional printed novel, which is why it cannot be read by simple flipping, even if this option were available to the reader via a simple click on a back button, an icon indicating the end, or by disabling assistance tools and other operations associated with reading a printed novel.If the reader wants to understand the novel while preserving its hypertextual nature, they must necessarily start from the main table and return to it, forming a circular path. This process ensures a movement from a specific point that prevents them from getting lost. In this way, the reader can only be a wandering reader, equipped with a precise intention and a solid plan that guides their navigation and transforms them from a mere curious reader into one who takes on the role of coordinating and assembling the fragments into a coherent whole. If the narrator describes himself as an assembler of fragments found by chance, this title is even more fitting for the multifaceted reader.

In light of this multiplicity, what remains constant is the reader’s participation and interaction, which brings the work out of virtual reality and into identification. The consistent element is that the reader becomes a simple assembler of signs, piecing together traces left here and there, especially with a text that relies on their collaboration as a condition of its realization. The reader cannot contribute to constructing their understanding of the novel without being aware of its most significant features, which the author strives to present from the outset, such as its tabular structure, multiple beginnings, and lack of an ending.In the node titled "End It Right Away," which concludes with Palerno losing his soft hat—a hat he kept throughout the narration—the reader encounters a new link. Clicking on it reveals a photograph of Palerno

running after his hat, which the wind carries far away. The reader then comes across another link, which, when clicked, displays a diagram that leads to a moment beyond the narrative: acknowledgments and suggestions. By clicking on the link, the reader is brought back to the main navigation table, where the exploration begins anew.

For this reason, the author warns their reader about the interactive nature of the novel, which is accessed through the principle of selection, allowing the reader to navigate directly to the desired texts.

Through its multiplicity, branching pathways, and lack of a clear beginning or end, the novel can be likened to Jorge Luis Borges's The Book of Sand, which he describes as follows: *"The number of pages in this book is infinite. None of its pages is the first, and none is the last (...) If space is infinite, then we are at any point. And if time is infinite, we are also at any point."*[4] This openness might have driven Palerno to cling to his soft hat, which became a symbol of meaning. Through its loss, the novelist might have enabled the "castration" of the text, in a legitimate metaphor evoking the term used by French critic Roland Barthes.

4. LIMITS OF THE NARRATIVE SYSTEM

In the interactive novel, the link does not only play with the limits of discourse but also with those of the narrative apparatus, thus dismantling the boundaries between the reader on one hand, the recipient of the narration, the narrator, and the characters on the other, and finally between the reader and the author. However, it should be noted that in Écran Total, the ellipsis does not touch the boundaries separating these poles. Indeed, the recipient of the narration is not openly treated as a true reader.

Similarly, the reader does not take over the primary functions of the narrator, such as directing the narrative operation, controlling the formulation of the discourse, manipulating space and time, or even playing the role of one of the characters. Moreover, the boundaries between writing and reading are not erased either. This situation leads us to ask the following question: If the renewal of boundaries in the interactive novel leads to their erasure between the different narrative parts, to what extent can these boundaries truly be erased? This question finds its legitimacy in the role assigned to the reader in this evanescence, which allows them to transform into a character they assume throughout the narration in a given node, thus oscillating between a story being told and another one being lived; between narration and theatre, where the actor lives the story without the mediation of the narrator.

In these conditions, can we still speak of narration? Now called upon to participate in the construction of the text being read and to believe in the fictional world, how can the reader convince and be convinced themselves? How can they imagine and encourage others to imagine? The reader can also become an auxiliary author, writing a scene, justifying, or commenting on an event. Does this erasure of the boundaries between writing and reading risk reducing the work to the level of drafts made by beginners? Does it not risk diminishing the artistic value of the work?These examples show that the ellipsis affecting the narrative system threatens the narrativity of the text and exposes it to various invasions. Therefore, the challenge becomes: how to combine narrativity and interactivity into a single entity capable of preserving the natural characteristics of the novel, even after opening it up to interactivity?

*Écran Total i*s an attempt to bring together these two properties, but without affecting the most crucial axis of the narrative apparatus. The reader, in fact, does not directly influence this apparatus as much as they influence the discourse, its organization, and coherence. The main issue we faced when working on Écran Total was the problem of incoherent narrative nodes,

[4] .Jorge Luis Borges - Book of Sand, from the collection of short stories: Mirrors and Labyrinths
Quoted by : Olivier Ertzscheid- Pratiques Enonciatives Hypertextuelles: vers de nouvelles organisations organizations, www.archee.qc.ca.php

seemingly unrelated to each other. This supports the hypothesis of dispersion and disorder that marks the novel. The analysis also showed that the links act as the guiding thread that gathers this dispersion.

These are not just simple corridors; they assume a set of narrative functions, including the conjunction of space and time, but also rhetorical functions, as behind each link lies a metaphorical text. Since metonymies follow one another and spread throughout the body of the text, they require interpretations that open up to the reader and multiply according to the diversity of their cultural memory and digital experience, which results in metaphors. Just as every era has its own metaphors, born of the forces that govern it, the metaphors of our time are generated by the computer in its interconnection with literature.

Through its dense structure, built on conciseness and segmentation—which creates a rupture from the conventional, finished, and linear discourse—the interactive novel allows for a shift from the narrative to the poetic. Indeed, all forms of textual correlation are merely a rejection of conventional linguistic links and a call for autonomy and semantic, organizational, or classificatory multiplicity. The fragmentary structure is reinforced by a set of displacements that overturn the narrative order, freeing the sentence, words, and nodes from everything that burdens them and could hinder their understanding. Moving with subtlety and speaking through implications, they rely on the abilities of the reader, who has become one of the actors, for a writing with multiple voices, enabling the reorganization of a new text from scattered, seemingly disorganized, and autonomous fragments, thus increasing the possibility of bringing them together and unifying them.

Among the deviations that have also helped redirect the course of the interactive novel is the abandonment of linearity and the chronological succession of nodes, in favor of the spatial-temporal dimension, since the interactive novel is a spatial text, or perhaps a cartographic one, within which one cannot move without a plan that outlines the different pathways and the links that constitute them. To these deviations is added the action mode of the links, which are not merely corridors facilitating the passage from one node to another, but rather rhetorical, narrative, and grammatical engines, built on the art of ellipsis.

The link indeed fulfills the function of the narrative ellipsis, bringing two temporally distant nodes closer, with one substituting for the other, thus creating a temporal leap. It also performs a grammatical function, playing the role of an implicit connection. The rhetorical ellipsis, for its part, takes various forms, including antonomasia, metonymy, and metaphor. The link acts as antonomasia or metonymy when it connects two nodes through a fundamental link, such as causality, symbol and signified, machine and machinist, part and whole. The metaphor does not stop at the link's action; it is also realized in the reading of the novel. The reader of the hypertext defines a reading space that does not cover the entirety of the novel but is sufficient to give them an idea and a sense of knowing all its details, thereby prompting them to make a new selection. Thus, their reading takes on a metaphorical form, where the fragment refers to the whole, fitting into the category of the part that refers to the totality.

This is the principle observed by the structure of Écran Total: the reading of the novel takes on a metaphorical form, where the part refers to the whole. The narrative node chosen, about Ludwig, provides a general idea of the different pathways of the novel and the events that occur in the corridors of its labyrinth, as well as the way in which one enters and exits the nodes via links that take on a fixed form, such as the revolver and shells, or a mobile one, like the paper rocket, ultimately leading to the dashboard.

In other novels, the action of links is combined with that of windows, with metonymy appearing as a shortened window, carried by the main window that contains the link. The relationship between the two links then becomes one of inclusion, while metonymy relies on the connection between two nodes appearing in two neighboring frames. In Écran Total,

however, the action of the links does not parallel that of the windows. Its role does not stop at the already mentioned boundaries but extends beyond them for the spatio-temporal connection.

5. CONCLUSION

In conclusion, digital immersion has fundamentally redefined the literary creation process, which is no longer simply a three-pole interaction — author, text, and reader — but now revolves around four axes with the introduction of the computer as the central medium. This shift from writer to creator, and from reader to recipient, is accompanied by the substitution of the traditional text with hypertext, emphasizing the inevitable evolution of writing and reading. The novel, now interactive, can only be fully understood by considering this transformation.

Moreover, digital literature seeks to create a barrier between us and the reception of the work, countering our established reading habits. While the book traditionally helps guide the reader through their reading journey, offering a device to prevent them from getting lost, the interactive format, on the contrary, throws the reader into the uncertainties of the text, relying on their activity to activate and imprint it with their personal mark. Additionally, the use of the computer medium has imposed constraints on the reading experience that evolve alongside new possibilities, such as the ability to control the size of the page or window through zooming in or out. This allows for contiguity between different pages based on the selection principle. By choosing a link or icon, the reader can directly access the narrative node, read it, or extract it to be read independently, without affecting the overall coherence or unity of the narrative work, based on the principle of independence. This change is also reflected in the control over the reading space, which has become an iconic space par excellence. Each icon has a metonymic function, hiding behind it a latent text that invites navigation by clicking on the links within. This has altered the key parameters of the reading process, namely the concepts of beginning and end.

Classically, literature has always depended on its medium and means of production. From carved stone, volumen, codex, printed books, typewriters, to word processors, different methods of reading and writing have emerged. Computing opens a new inscription space with infinitely more varied modalities than those provided by traditional media. This richness and diversity are due to three characteristics of digital text. The first is its display mode. Unlike paper, which fixes the text permanently, the computer screen can accommodate modifiable layouts and typographic choices. This simple possibility grants authors and readers privileges once reserved for editors, regarding the material disposition of the text the reader will engage with. More spectacularly, mobility allows the display of animated, dynamic texts staged for screen reading. The second characteristic is the programmable nature of texts. With the aid of computer programs, the text is no longer just staged but generated by the machine. The writer becomes a "text engineer," no longer writing books but designing algorithms, sometimes even the program interpreted by the computer. In a sense, they become the first reader of the texts produced by the machine.

REFERENCES

Alain Salvatore, Ecran Total, http://alain.salvatore.free.fr/

Aarseth, E. (1997). Cybertext, Perspective on Ergodic Literature. Baltimore: John Hopkins University Press.

Angé, C. (2007). "Le fragment comme forme texte : à propos de Fragments d'un discours amoureux," in Communication & Langages, No. 152, Paris, 23-34.

Archambault, M. (2009). "Culture littéraire et culture informationnelle," in Les Cahiers du numérique, No. 3/2009, Paris: Lavoisier, 115-130.

Archibald, S. (2009). Le texte et la technique : la lecture à l'heure des médias numériques. Montréal: Le Quartanier.

Aristote (1980). La Poétique, trans. R. Dupont-Roc and J. Lallot. Paris: Seuil.

Balpe, J.-P., Lelu, A., Saleh, I. (1996). Techniques avancées pour l'hypertexte. Paris: Hermès.

Balpe, J.-P. (1997). "Une écriture si technique," http://hypermedia.univ-paris8.fr/Jean-Pierre/articles/Ecriture.html

Balpe, J.-P. (2006). "Règles, contraintes, programmes," Formules, No. 10, June 2006. Paris: NOESIS - Agnès Vienot éditeur.

Balpe, J.-P. & Baboni-Schilingi, J. (1997). "Génération automatique poésie-musique," in Balpe, J.-P. (Ed.), Rencontres-médias 1 (1996-1997). Paris: BPI Centre Pompidou.

Barthes, R. (1973). Le Plaisir du texte. Paris: Seuil.

Bon, François. "Le Tiers Livre : mémoire vive contre mémoire vide." www.tierslivre.net, April 21, 2011. http:/ /www.tierslivre.net/spip/spip.php?article2517.

Bootz, P. (2001). Formalisation d'un modèle fonctionnel de communication à l'aide des technologies numériques appliqué à la création poétique. PhD thesis, University of Paris 8, December 2001.

Bootz, P. (2006). Les Basiques: La littérature numérique, Leonardo Olats (Les Basiques collection), http://www.olats.org/livresetudes/basiques/litteraturenumerique/basiquesLN.php

Bootz, P. (2010). "Editorial," in Bootz, P. & Baldwin, S. (Eds.), Regards croisés. Perspectives on Digital Literature. Morgantown: West Virginia University Press, 15-19.

Bouchardon, S. (2002). "Hypertexte et art de l'ellipse," in Les Cahiers du numérique, La navigation, vol. 3, No. 3. Paris: Hermès, 65-86.

Bouchardon, S. & Ghitalla, F. (2003). "Récit interactif, sens et réflexivité," in Hypertextes hypermédias: créer du sens à l'ère numérique, H2PTM'03. Paris: Hermès, 35-46.

Bouchardon, S. (2005a). "Récits interactifs: expériences littéraires aux frontières," in Leleu-Merviel, Sylvie (Ed.), Création numérique. Paris: Hermès, 23-54.

Bouchardon, S. (2005b). Le récit littéraire interactif. Narrativité et interactivité. PhD thesis, University of Technology of Compiègne, December 2005.

Bouchardon, S. (2006). "Les récits littéraires interactifs," Formules, No. 10, June 2006. Paris: NOESIS - Agnès Vienot éditeur, 79-93.

Bouchardon, S. (2007). "L'écriture interactive : une rhétorique de la manipulation," in Actes du colloque international H2PTM'07, October 29-31, 2007, Hammamet (Tunisia). Paris: Hermès, 155-170.

Balpe, J.-P. (1997). « Technologies numériques et construction du savoir »,sur http:/hypermedia.univ-paris8.fr/Jean-Pierre/articles/Technonum.html

Bouchardon, S. (2012). « Du récit hypertextuel au récit interactif » Revue de la Bibliothèque Nationale de France, 13-20.

Bouchardon, S. (2011b). « Littérature numérique : une littérature communicante ? », Médiation Et Information n° 33 (MEI). Paris : L'Harmattan, 141-152.

Bouchardon, S. (2008a). « Le récit littéraire interactif : une valeur heuristique » Communication & Langages n°155, Paris, 81-97.

Clément, J. (2007). Préface. Une littérature problématique. Dans S. Bouchardon (dir.), Un laboratoire de littératures : littérature numérique et Internet (p. 11-20). Bibliothèque publique d'information.

Genette, G. (1982). Palimpsestes. Paris : Seuil.

Vandendorpe, C. « Du Papyrus à l'hypertexte, essai sur les mutations du texte et de la

lecture » .Editions La Découverte, p.115