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INTERPOETRY AND INTERPROSE: digital poetic writing

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ABSTRACT: This work points out to the importance of extracting from the concept of intepoetry interprose the concept of expanded writing - already pointed out in my previous texts - taking into consideration the change in perspective of what we adopt as credibility, and the notion of volatile content of the hypermedia discourse.

KEYWORDS: Hypermidia, poetry, poetics, literature, linguistics and communication

Ts'ui Pên, learned man in several disciplines, governor of his province, famous poet, decides to resign to everything to dedicate his life to build a labyrinth and write a book. During many years his work is not understood: who reads it notices a chaotic and disordered text, in which it is not possible to recognize a sequential development of the axes. A man who knows how to correctly interpret this creation recognizes Tsúi Pên intention: the book and the labyrinth were not independent works, but a single object. What the writer intended was to create a text that need not to choose for a single alternative, but that could gather all of the possibilities of a narration (VOUILLAMOZ, 2000, p. 80): "in Ts'ui Pên's work, all of the endings happen; each one is a starting point of other bifurcations. (BORGES, 1972, p. 105).

Digital world brought for us the possibility of creating alternatives in the communication process and establishing several levels in these interactive relationships. It was, in this trajectory, that some time ago I wrote a paper emphasizing and pointing up the relevant aspects of these relationships, which I opportunely called "Hyperdesign: A

Culture of the Access." (AZEVEDO, 1998, p.28). This text began quoting Michael of Certaux that says: "The memorable is what one can dream of a place". It was, thinking about the possibility of the memory to occupy a space in a virtual atmosphere, that I intend to clarify, in this text, what is instigating me.

In 1989, Philippe Quéau wrote the book *Metaxu* (QUÉNEAU, 1989) in which he pointed to the importance of a revision for the texts about the human cognition before virtual atmospheres, pointing out an evolution of the biological concepts and the need of an improvement in the simulation processes through digital technological apparatuses, as it had already described in his work, *La Elogie de la Simulation*, 1986, so that we could create a writing as an alive organism.

If we observe artistic productions as a language in evolution, we will notice that the established frontier notion of code for code is much clearer when we worked with apparatuses that propitiate a expanded product, that is, digital media. The poetics in digital supports crosses the sphere of the metaphors and enter with determination in the world of the mathematical models of binary language so that we can simulate and, at the same time, to give to the receiver the opportunity to complete the work.

Verbal, visual and sound languages are always operating in the limit of the representation, proposing analogies or metaphors in the context of this expanded deed, "The metaphor can explain, sometimes with a lot of light, but it lacks true decline capacity. One always represents a character more or less appropriate." (QUÉAU, 1995, p. 35). As for the mathematical model in deed form, this can try proving his/her internal coherence inserted always in a real context.

Starting from that, we can say that the intermediary concept only happens among interdisciplinary processes as it is the natural case of the hypermedia, and, reminding Certaux again, we open this comment with the possibility that "dream and memory" can be read as two entities that we have always

tried to represent and simulate to break the frontier limits among the languages, that is, we tirelessly continue inventing machines to transpose the limits of our so programatic human language.

In the exercise of the transposition it is that we give, to the these entities, the power of wining the established limits, and we remember for some instants our histories recognizing them registered by these technological creatures that apprehend our souls inside of the machines which work according to its creator's pattern. With this, the artists of these new media end up producing "intermediate" languages for they could be expressed in an expanded way, "... and it will take advantage of their 'artificial life' to create works in perpetual genesis, almost alive processes that modify themselves in function of a context." (QUÉAU, 1995, p.35).

Before this new realm, the largest border to be passed over is the bordering line that migrates from an atmosphere-material-real to an atmosphere-potential-virtual one. "The virtual spaces are equivalent to fields of data and each point can be considered as an entrance door to other field of data, having a new virtual space that drives its time to other spaces of data." (QUÉAU, 1995, p. 38)

Every language exercise associated to the hypermedia concept, inside of this aspect, begins to provide an open system of communication - originator and receiver - without defined limit, starting to configure a new space notion in which one does not recognize neither the beginning nor the end of this system.

as conceptual outline, it has many meanings and offers multiple occurrences, multiple accesses and reading, so that it is possible to recognize a certain analogy among the hipertextual model developed by the computer science and the multiple meanings so complained by the field of the literature. (VOUILLAMOZ, 2000, p. 74).

The transit of this new expanded writing ends up winning for consequence an entire new concept of what can mean: the words, the sounds and the images. I say this in the plural, because it is not treated here of having signs always with generic characteristics and yes a program in which one can identify the subtle differences that happen when they migrate from a system to another one, as explains Nria Vouillamoz:

The historical projection of the language makes the word to see itself overloaded of multi-linguistic intentionality and, for so much, it contains a constant dialogue of its ambiguous semantics: the significant condition of the word 'is not ended, but open; it is capable to discover in each new dialogic context, new semantic possibilities (BAKHTIN apud. VOUILLAMOZ, 2000, p. 76).

Concerning to the questions of the linked virtual element to the meaning of the words, it doesn't remain more doubt, mainly after Ferdinand Saussure's studies, that the word always carried with itself a condition of open meaning in the formation of new language products and, why not to say, of new poetic ones. With this point of view we started understanding better that every fruit of an hypermedia operation has its source in the processes of literary construction and its writing characteristic, once its mathematical model in the simulation process goes on expanding - not only in the literature but also in the hypermedia - trying to occupy more and more in the virtual atmospheres a moving writing, without beginning, middle and end, without originator and predetermined receiver, being this writing of digital synthesis the bearer of an almost artificial intelligence.

We need to understand that digital supports of the hypermedia world started configuring a new space notion, concerning to representation.

The form of the poetic text is own. It is already a drawing, it is shown in verse, it configures a new space in the parchment, on the page or on the screen, time and space

looking for themselves, being put upon. The first theoreticians noticed this collusion in forms and of codes. (OLIVEIRA, 1999, p. 12).

What the vision embraces in an only glance, he (the poet) enumerates for us slowly, little by little, and a lot of times it happens that, when the last presented line is shown, we already forgot the first one (...) for the vision, the contemplated parts are constantly conserved present, it can travel them how many times one wants to; for the ear, however, the heard parts are lost, if one didn't have recorded in memory. (LESSING, 1992, p. 122)

It is, then, that, in the hypermedia realm, we see this traffic of writings. The virtual world is an imaginary border, of ethnos, languages, cultures and ideologies, that end to a globalization before this writings / software which allow that the human being today is recognized in his/her digital writing, with the same index of the digital marks of the palm of the hand that immortalized him/her in the desktop of the caves.

There is no innovation as the virtual power of the language, whatever is the code.

The signs created by the human being in images sequences, that were if transforming little by little into intertextual texts, always proved the capacity of virtually migrating before the materiality that this world was presenting through the unfolding of their phenomena for other fields of our perception, definitively conquering new places which are characterized and are presented in these virtual environments.

This expanded product, which came from this virtual migration of codes, is being only possible with the poetic exercise in the digital supports, exercise that began from programmatic form with the manifestos of the modernity of the century XX.

We can say that the culture of the representation, of the simulation and of the emulation, already this impregnated in our minds which lives together much more with the copy and the simulation through the technological apparatuses, than with the world that comes before our eyes, without the intermediation of these same apparatuses.

The beginning of any communication system was always the obvious: send and receive messages. What we attended is the sophistication of this method, is the human language going by an important period of our history, these digital apparatuses that disseminate images, text and sounds, in an expanded way, copy and simulate with such competence that we ended to forget our vicarious state.

This sophistication puts us impotent due to the amount of received information, and we ended to lose the notion of what can be believable, to administer the reception. If coincidence or no, the frontier relationships through the virtual spaces, proposed by the infoways, are bringing fundamental changes for the mankind, in what concerns behavior, attitude and ideology, however, the virtual migration of the cyberspace is going much more beyond than any experience lived by the humanity, for it is a language that locates in the limit of the applicability, that tests our levels of interactivity of the point of view of the cognitive, perspective and of the intervention, giving to the public also originator the possibility to turn into a site in traffic, bearer of a writing in that the limit will still be under the responsibility of the human language.

There is why to make ourselves threatened if we raised thoughts came from the registrations produced by the technology, and I refer here all of the registrations produced by the technology, the verbal, resonant and images ones, as those in writing form.

Since we can have access anywhere and time to those grocery stores of signs, files that contain the human knowledge in a

partial and aseptic way, which is contained in a click of a mouse, it started to be opportune to unmask this new writing that we are having contact many years ago through videos, television vignettes, internet, CD-ROM, blog, fotolog and the pocket cameras used as pens. In other words, what understood today for book, text and literature, and their narrative consequences, will not be analyzed by the new digital supports - hypermedia - if we don't turn our attention to the larger need than the human being has in producing writings with or without "the blood of his/her own body", in the intention of throwing the exercise of the ephemeral in form of eternal.

According to Plato, in 'Fedro' (2002), when Hermes - or Thot, supposed inventor of the writing - introduced his invention for the pharaoh Thamus, he praised such an unheard technique, that must allow to the human beings to remember that, in another way, they would forget. But Thamus was not entirely satisfied. 'My skilled Thot' he said to him, 'the memory is an important talent that one should maintain alive by a continuous exercise. Due to your invention, people won't be more forced to exercise their memory. They will remind things in reason of an interior effort, but just because of an external need. (ECO, 2003, p. 6) [1]

This external procedure produced by the technologies have brought new epistemological cuttings for the investigation of those new writings. The new proposals for historiography methods makes us to review us some theories on the human language, not only as a system of memory registration of the species, but also as a system of articulation of signs which live stay in interdisciplinary migratory traffic in what concerns to the language as a system in expansion.

Historiographical and archeological documents they stop more and more being documents as the papyrus, bones, or even the stone workmanships, but the one of the language that we spoke and the studies of the genes. The idea of an evolutionary language in expansion can be noticed by the articulation of the writings adopted by the software of

digital culture and of as, every day, we can elucidate that a cultural reformulation of making poetry and of the production of the knowledge which doesn't just go by the verbal writing, but in the composition of a writing that embraces image and sound signs in an expansion apprenticeship. It is inevitable to consider the technological progress as an information for the expanded writing, for it puts in check the own artistic production and making poetry of the last hundred years.

The population density was already detected as an agent propeller of the geographical and cultural expansion, and the language as expansion form and its language due to the use. What still didn't get to detect is that the human language is in a moment of hybridism as a result of this demographic and technological expansion.

As well as the first navigations they were one of the main factors for the human expansion of culture and ethnic mixtures, the digital culture, through their hypermedia systems, offered this same transformation diagram through the virtual migration[2]. It is not worthless that we use the same verb "to navigate" for this same action of clicking and to penetrate this narrative labyrinth, a new stage so that codes that lived in isolated matrix systems, verbal, visual and sound ones, pass, starting from the era of the software, to explore new forms of making to notice themselves as language.

The Italian author Luigi Luca Cavalli-Sorza has been making a study called Genic Geography, analyzing the forms of expansions that include the breaking of the barriers of the language, about what we spoke before, and its growth as for a numeric expansion of the geographical occupation. The author says:

Our analyses show that, in general, all the great expansions were due to important technological innovations: the discovery of new sources of foods, the development of new means of transportation and the increase of the military and

political power are particularly potent agents of expansion.
(CAVALLI-SFORZA, 2003, p.130)

The problem proposed by Cavalli is that not always the technological revolutions produce demographic growth and population expansion; and I can say that is exactly in this o apparent growth that the language, or better, the human writing expands; it grows in the migratory sense and semiotic one, articulating other signal sources to divide the cake of the spread of the poetic knowledge.

It is logical that this expansion process - expanded writing - doesn't just happen for the propagation of the knowledge of this technology, diffusion of a digital culture, but for the use of this as manifestation of hypermedia making, taken ahead by the artists, poets, philosophers, educators and many others who found in those authorship softwares a new form of making oneself understood or to try. Today, the form of population diffusion is given in way not only by presence - tumbleweed -, but also my migratory presence is made by the language that I propose to the other to be able to navigate, or better, potentially write, to interfere in my writing. Phillipe Bootz (2003, p. 5-6) gets the attention for this process when he talks about the concept of the interpoetry, "... Manipulating flows of moving signs among different semiotic systems and that its role consists of dominating the aesthetic possibilities (...) as a new one 'reading area'...".

Bootz continues mentioning a passage of the Digital Manifesto:

[...] it comes a poetry that puts the public as main agent in the creation and intervention, in the way to read and of obtaining new signs every minute. So it was born the Interpoetry, an intersign exercise that leaves evident the meaning of sign traffic of the digital media, unchaining what one can denominate of a new one Era of the reading. (AZEVEDO apud BOOTZ, 2004, p. 5-6)

In general and without a doubt, it is through the inventions and through the use of new technologies that the poetic experiment was made present in the new media.

The languages change very fast and it is hardly difficult to establish clear relationships among those distant ones. With the time, great phonological and semantic changes happen in all of them. The magnitude of those changes makes complex the reconstruction and the evaluation of the common aspects among languages. Grammar also develops, although almost always in a rhythm sufficiently slow to allow the recognition of older linguistic relationships. Under the pressure of the phonetic and semantic changes, a language soon becomes incomprehensible. (CAVALLI-SFORZA, 2003, p. 182)

As well as a word loses, with passing the time, its original meaning, there are not precise methods yet to notice how much this loss makes a new language to appear or, with the time, a new language.

In biology, we have the advantage of using several proteins or sequences of DNA to obtain several independent estimates of date of separation of two species. Unhappily, in linguistics it doesn't exist the same variety and wealth of data to corroborate our conclusions. (CAVALII-SFORZA, 2003, p.183)

It is exactly this information which is not gaugeable and measurable that becomes poetry making fascinating and of deep passion. This miscegenation of languages, that turned the digital media a possible platform for the manifestation of this new writing, has been approximating the similarities that exist among the biological and linguistic evolution. This passion of making poetry no exempt the poets and, more precisely, the ones who study this making, of the necessary rigidity for the development of a study that appears for this writing which is in expansion.

Numeric poetics or expanded writing

The study of the poetic to the beginning of the XXth century turned the verbal code as privileged part of that focus, but it was in the semiotics that the poetics found a larger transit - inter- and intra-codes, making us to remember of the poiesis that means creation.'

The cultural aspects as for the credibility of the understanding and the knowledge production were linked just to the technology of the writing, as questions Alberto Manguel (1997). So, we will see that the attempts of a semiotic practice make us attentive to the fact that the verbal code, as articulating of signs - software -, made change its outrage referential of this to historical "come to be" as registration form. With the world of numeric writing which came from culture of digital supports, the verbal language, which has as model an alphabet, had its praxis transformed into a lot in the obtaining what we could call as analytical content. With this tradition, we noticed that the algorithm is nothing else than a writing that, every day, stops being a mathematical model of simulation, passing to the condition of hypermedia intercode or expanded writing.

Pierre Lévy (1996) points out to this information that belongs to the own action of reading, and that, one way or another, more and more the conventions belonging to the own code can be rotten:

The passages of the text virtually establish a correspondence, almost an epistolary activity that we, well or badly, update them, following or no, in fact, the author's instructions. Producers of text, we travel from a side to another of the space sense, upholding on a reference system and of points, the ones which the author, the editor, and the typographer have based on. We can, however, to disobey to the instructions, take traverse roads, to produce interdict folds, clandestine knots of nets, and do to emerge other semantic geographies. (LÉVY, 1996, p. 36)

If everything improves, why would not the poetic go by this improvement process, or better, of updating? To each step, the specialists see each other in the impulse of creating new terms for a classification of their studies or test the "effectiveness of a method" (TELES, 1996, p.14).

What we see of this linguistic tradition is that the language figures or signal creatures is that, created when we are in the exercise of the torment which is the creation, a lot of times and, frequently, they are identified in other codes, as the sound and visual one, but we hardly see situations in that a code doesn't illustrate the other, what does with that a lot of times these languages are endowed with extreme technical wealth, but of an incomparable poetic emptiness.

Terminologies are created as a type of "verbal disease" or, as pointed for Max Muller (apud TELES, 1996, p. 14), in the attempt of creating a scientific knowledge, what is not different in the study of the poetics. In this, it is necessary to have the same rigidity if we want to place her inside of the digital world. Then, why did the humanity run behind a technology that could update the concept more and more of "to read", "to see" and "to hear", if the sign systems of the word were already ready for thinking?

We are still experimenting how to use this new digital media for thinking of thematic contents, but certainly with a media that, besides containing the word, it also contemplates, in its support, sound and image, taking us to another world that is not just verbal, but sound-visual one, simulating a sensitive world of the perception, formatting the culture of the human glance in numeric models - programs.

In this sense, we can say that the cognitive relationships for the acquisition of the reflection has changed. As it was already said, the memory exists, today, in the electronic files of easy access, in an interdisciplinary activity that it contains human entities and machines, put in nets of accesses in the whole world.

If we think with attention, nothing is new in what refers to virtual image and its concept. Only to remind, in St. Augustine, we have already found "spirit" as virtual registration, - "The memory is, for St. Augustine, the first reality of the spirit, starting from which the thinking and the desires originate; and, so, they become a image of God Father, from who the Verb and the Saint Spirit come." (LAUAND, 1998, p. 9) -, this "first reality of the spirit" made present by a no physic way for the thinking. In proportion to these machines become more and more intelligent, turning into true entities that are molded to the human capacities, this incessant search for the perfection makes us to think that terrestrial materiality is just a temporary apprenticeship - a passage - and the program, according to its concept, becomes a true writing, a type of primitive state of the Verb.

Wanting or no, the whole speculation on virtual spaces and how to write them and to enroll them seem to have metaphysical data. That is because nor is everything that we see in these environments simulation (HEIM, 1993). The body of the hypermedia writing brings us formidable information that it is the articulation of codes. Anything that it is in a computer screen has to see with manipulation, but with articulation. With the property of the verbal and sound sign, there were never doubts regarding to the virtual character in those two ways of signs. The sound only passed to be manipulated with Pierre Scheaffer's concrete music, and the same can say of the concrete poetry by the Noigandres group, then the concrete information of those signs that have passed to be manipulated, or better, mounted and not just articulated[3].

The typographic aspects of the words and of the sentences cannot be forgotten as a signal process for the formation of the writing. (DUBOSC: BÉNABOU: ROUBAUD, 2003, p.106)

Plastic arts always operated the manipulation, the matter, from their pigments to the sculptural resistances with the law of the gravity; therefore the resistance with the computer on the part of some artists. Marcel Duchamp, with

his sentence "Dream of an art type that one doesn't have to put hand on it", it already pointed for this state of articulation state which came from the physicality of the artistic object, giving for the future artists from the last century the responsibility of the artistic concept: to create virtual creatures, ready-made and, later, the Art as Idea, as proposed by Joseph Kosuth in *One and Three Chairs*, in 1965.

In the poetics of numeric synthesis or expanded writing, everything is articulated, nothing is manipulated, nothing is not set up, one says "reading", as in the mathematical origin one thought of algorithms. Of course a long time one thought on the subject regarding the asepsis this new form of writing:

Asepsis of the simulacra is not combated introducing in them noises, dirties or gestures which break stabilization, but building algorithms richer and richer and more and more complex... closer and closer to organisms of the alive ways. (MACHADO apud. AZEVEDO, 1994, p. 155)

The question is to know what the most expressive poetic way becomes concerning to its autonomy, without having to combat the asepsis. The established traffic between the daily language and the poetic language is what is characterizing an exercise of endless citation in the digital supports. Here it is important we make a distinction of the term "citation". For this focus I am proposing, in the action of programming a language, we noticed that this exercise of articulating parts seems to us as if it were a wholeness of a word, of a sound or images, that makes and becomes these poetic interpoems.

It is the no breaking of this autonomy that daily language has, and that is what makes poetry when it is programming. The metalanguage already comes ready because today we may have the collection of almost everything produced by the humanity. Cristóvão Tezza talks about the concern that there

was with the idea of breaking with certain degree of the autonomy of the words:

The function of the art would be then to break this automatism, to call the attention for the own medium, for the own word. It is in this 'to look for himself/herself' that the poetic language would stay, standing out of the vulgar, prosaic, common and practical language. Starting from this dichotomy, they grow up new analysis categories: the 'disautomatization', the 'strangeness' or, in the most precise words of Jakobson (1923), the 'organized deformation' of the common language for the poetic one. (TEZZA, 2003, p. 118)

It is interesting to notice that even the strangeness idea was already explored by Jakobson in his proposal of "organized deformation"; the one that one didn't know is that exactly the opposite, in other words, the sameness, would be explored in the sense of creating this "strangeness". Carlo Ginzburg proposes this same "strangeness" as a moral "attitude before the world" (TEZZA, 2003, p. 119), but the truth is that the strangeness proposed from that time of the Dadaism belonged to a condition of the signs in form of codices, seen and understood as "noise."

On the direction contrary to that that I pointed to articulate and to disappear any aseptic information of those programs in Looppoesia[4], when we started to understand them as writing, and I insist that we are articulating again in a signal registration that gives us the possibility of practicing traffics of interpoetic intermediarities of the word, sound and image towards an expanded writing [5].

If we articulate this writing of the digital supports, its aseptic information disappears almost entirely, because we are not be limited for we be bearers of an alphabet. The same happens with the software or this form of writings. Inside of this picture I can affirm that it was never written as much as now. We wrote the sound, the image and,

more than never, the text, registering our knowledge in a less plane, two-dimensional way. With that, we started to win the three-dimensional space of the writings that is the our own form of thinking, trying and knowing, as it stated Theodor Nelson.

However, one could not leave, once again, to say that are just representing our speech to the humanity. It is a moment of extreme importance in that experiment and practice started being very close. Everything we articulated in these writings doesn't exist in natural way, raw, of full syntax. What called "post" is just our reduced and comical way of not assuming that we started mentioning our own knowledge, in other words, we articulated what already know, the modernity still didn't become exhausted.

It is exactly this articulator power that we, human beings, have to experiment signs not always conventional in our daily life, mainly when the technology puts us in use true semiotic machines, with them we should learn how to leave our poetic registrations in a new format of vocabulary, "... one of the amazing things of the human language is this of, starting from a small and closed system of phonemes without sense, to arrive to the articulation of thousands of words and the thousands of possible significances in the common vocabulary,..." (TELES, 1996, p.19).

To end, the practices of this experiment with languages is old as a science of the experimentation, it is part of the signal body of the codes to be articulated in form of semas that serve and they will continue serving as line moved forward for the human aesthetic creation, but with our certainty of putting in practices a new one era of the narratives.

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[1] Lecture pronounced for Umberto Eco in Egypt for opening of the new library of Alexandria, it was published originally in the periodical Egyptian Al-Ahram and translated by Rubens Figueiredo for the Caderno Mais - Folha de São Paulo December 14th, 2003.

[2] There is a study I made which was registered in a lecture given in Ohio University, USA, in the 4th Annual McKay Costa Symposion, on April 25-26, 2002, invited by Prof. Dr. George Hartley.

[3] This concept made me to remember of one story Décio Pignatari told me, in 1983. He didn't get to find somebody in São Paulo that managed to do graphic types of lead - typography - starting from a size of enlarged body, so that he produced the visual aspect of the word that he wanted for the poem to become visual. Until then he found a gentleman in the Vila Verde district, a neighborhood of the North Area of São Paulo city, that intended to do it for him.

[4] Looppoetry. The Poetic of the Sameness - Cd Rom 2001. It will be launched this year by the Presbyterian University Mackenzie through Mackpesquisa. This work was presented for the first time in the E-Poetry, in Buffalo, USA, in 2001.

[5] Availabe in: www.mackenzie.com.br/interacao/www2003/