



TEXTO DIGITAL

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Editorial

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This issue presents nine papers, scientific and critical papers as well as artistic experiences, in order to also show the artistic point of view and the creative path. They are written in 5 languages (English, Spanish, Italian, Catalan and Portuguese) to represent the plurality of literature in the digital environment and the multilinguistic approach of Hermeneia Group, since some of the articles are from researchers that are part of the group.

The Hermeneia Research Group derives its name from Hermeneutics, which is derived from the Greek word ἑρμηνεύω (hermeneuō, 'interpret' and 'translate'). It is believed that the term comes from the name of the Greek god Hermes, the messenger, to whom the Greeks attributed the origin of language and writing. The term hermeneutics was introduced into philosophy mainly through the title of Aristotle's *On Interpretation*.

Hermeneia Research Group, thus, is particularly interested in 'interpreting' the literary text in the digital environment, to understand the literary text in relation to its new support.

One of the aims of this issue of **Texto Digital** is to approach and understand new media literature through the tools of digital hermeneutics and digital rhetoric.



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How can hermeneutics and rhetoric and digital hermeneutics and digital rhetoric help us to understand this form of contemporary culture? As noticed by Roberto Simanowski, meta-theoretical discussion or thematic reading, very common during the 1990s, have distracted critical attention from the actual work. Our aim is to return the focus to actual works of literature in the digital environment and to pay attention to the specificities of particular works.

Thus, we will first try to identify the strategic elements that constitute the structure of the digital literary text. Then we will define from a theoretical point of view the novelty of this emerging genre by also investigating the aesthetic aspect of new media literature.

Offering a rhetoric and hermeneutic inquiry will allow scholars to better comprehend the novelty of this form/genre of literature and enable readers not familiar with this genre of literature to become familiar with texts deeply different from texts he or she is used to reading.

The first paper (in English), “Electronic Literature and its Origins. An Overview” by Giovanna Di Rosario, Kerri Grimaldi, and Nohelia Meza, globally sketches the origins of electronic literature and highlights some important moments in order to trace its history. The second paper (in English), “Arabic Digital Literature: Reality, Challenges, Future” offers a deep analysis on digital literature in Arabic languages, introducing it also to readers that cannot read Arabic. Eman Younis sheds light on the contemporary state of Arab digital literature in terms of creativity and critique, theory and practice. In the third article (in Spanish), “Voces y figuras: hacia una retórica digital de las obras de literatura electrónica latinoamericana” (“Voices and figures: towards a digital rhetoric of Latin American electronic literature”), Nohelia Meza focuses on the role of digital rhetorical practices in the construction of cultural discourse in Latin American digital productions. Perla Sassón-Henry’s “Twitterature in Spanish: The Representation of Womanhood in ‘*La mujer de M.*’ (in English) explores how the Mexican author uses different publishing modalities to present the concept of womanhood as represented by the protagonist of his project *La mujer de M.*. The fifth article (in English), “Gender and Performativity in Webcomics”, is again on womanhood as well as on gender and feminism. Here Maya Zalbidea Paniagua analyses four webcomics about gender issues, emphasizing Judith Butler’s concepts: *The Sisterhood* story from *SinFest* (2008) by Tatsuya Ishida, *Khaos Komix* (2007-2012) by Tab Kimpton, *YU+ME:dream* (2004), *I Was Kidnapped By Lesbian Pirates From Outer Space* (2006-2011) by Megan Rose Gedris and *The Gay Monsters* (2007) by Andy Bauer. The sixth paper (in Italian) “Cross-medialità odepórica: dai blogs

all'intelligenza artificiale" ("Travel Writing Cross-Mediality: From Blogs to Artificial Intelligence") by Stefano Calzati, addresses the genre of contemporary travel writing and discusses its cross-mediation in various digital forms: blogs, apps and the ultimate case where it is an Artificial Intelligence (AI) to actually produce the narrative. The seventh (in Catalan), "*Lititeratures: literatura més enllà dels llibres. El videolit*" ("Lititeratures: literature beyond books. The videolit") by Aleix Cort, focuses on his experience as a creator of Videolit, an audiovisual format that allows the author to use the word as a tool and creative material. Also, Rejane Cristina Rocha and Nair Renata Amâncio, in "A compreensão e a legitimação da literatura digital brasileira: o caso da revista Texto Digital", map digital literature published by Texto Digital, in the section "Criações Digitais", discussing the magazine's role as a legitimization medium. To finish this issue, the last article "Do vegetal ao digital em *Árvore*, de Rui Torres", by Vinícius Carvalho Pereira, analyses Rui Torre's digital creation "*Árvore*", which is based on generative poetry.