

Writing On-line/On-line Writing
Edited by Komninos Zervos

Introduction

Komninos Zervos page 2

April

Carolyn Guertin, Canada

Machine Dreams and Webbed Arts: Urban Process in Subtextual Circulation page N/A

Komninos Zervos, Australia

An Essay With Pictures - One Poet's Journey Into Cyberspace page 4

May

Mez Mary Ann Breeze, Australia

>di][e][lation manifesto:-a sliver of the future f][br][eeder< page N/A

June

Reiner Strasser, Germany/Belgium and David Knoebel, USA

Frgmnt_Four page N/A

July

Alan Sondheim, USA

homepage page N/A

Announcement and apology

The ground-breaking TEXT Special Issue Number 2 was published more than 20 years ago. It introduced creative writing studies to a brave new world of writing possibilities.

Its digital matter was then considered eye-opening, something belonging to the future. Such work is now commonplace, although as experimental writing, it is still special.

TEXT Special Issue Number 2 relied on websites and software programs which have disappeared with the progress of digital media.

We cannot resurrect the bulk of this Special Issue. Instead, we publish above its original Contents list and below two representative original articles - now in pdf form without the moving pictures. We invite readers to access the various authors' current websites.

Komninos Zervos's curation of Special Issue Number 2 was a remarkable achievement for its time and we acknowledge the innovative academic work in his editorship.

—Nigel Krauth, TEXT Editor, 22/05/22

THE TEXT SPECIAL ISSUE WEBSITE SERIES

Number 2 (April 2001)

Introduction: Writing On-line/On-line Writing

This second volume in the *TEXT Special Issue Website Series* is devoted to Writing On-line and On-line Writing. At the *Writing 2000* conference several papers addressed the new forms of literature that are now abundant on the Web (World Wide Web). Most forms we associate with print based literature have been transmediated to the Web. Booksellers, book publishers, literary magazines and authors have embraced the new mode of delivery and established a presence as a digital virtual existence, complimenting their print-based formats. New literary magazines and refereed journals have been established which have no hard-copy equivalent e.g. *TEXT*. Prizes are being offered for works unique to the Web. Academic research has, and is, being undertaken using on-line writing, and the new forms specific to this mode of delivery.

There is an ever increasing pressure for creative writing programs and schools teaching literatures in English, to offer subjects in these areas. Of course the pressure to teach in these areas is not coming from the newness of the medium, or the emergence of new forms, or the possibilities for collaboration and on-line writing about writing. The pressure is coming rather from the need to write well, irrespective of the mode of delivery.

With the generous sponsorship of Dr. Patricia Wise, Head of School of the School of Arts, Griffith University, Gold Coast, we have been able to commission for this issue new exclusive on-line writing from leading international practitioners.

Commissioned works will be released, one a month, over a four month period, and subscribers to *TEXT* will be invited to comment on the on-line writing via an e-mail discussion group.

Text_On_line - E-mail Discussion List

This discussion list is for subscribers of *TEXT* - the on-line Journal of the Australian Association of Writing Programs and anyone who is interested in the teaching of creative writing.

This On-line Workshop is being initiated to compliment the second *TEXT Special Issue*, on *Writing On-line/On-line Writing*. The new writing that will appear as hypermedia poetry, prose and theory should generate some healthy discussion on this list, this list being a perfect forum for such discussion.

I have sent e-mails inviting subscribers to activate their membership.

The authors are also on the list and await your feedback.
Start sending messages to members of this group.

If you would like to subscribe to the list and have not received an invitation (or trashed it as spam).

Or you can unsubscribe at any time.

You may also visit the Yahoo! Groups web site to modify your subscriptions:

This group is hosted by Griffith University, School of Arts, Gold Coast.

Komninos Zervos,
Editor,
Writing On-line/On-line
Writing
Text Special Issue No 2.

On-line Writing - Some Useful Links - Writing On-line

On-line Writing - Some Useful Links	Writing On-line - Some Useful Links
Cauldren and Net	Electronic Book Review
Riding the Meridian	Electronic Literature Organization
the Iowa Review Web	The Electronic Poetry Centre
Massage	E-Poetry 2001
Sommaire	Mangrove
Overland Express	Jacket
dotlit:The Online Journal of Creative Writing.	trAce Online Writing Centre

The New Literary Devices of Cyberspace?

In this special issue of *Text* several new devices of this medium will be explored.

Not only has hypertext made us rethink the craft and theories of writing, but other software technology has allowed the testing of writing in new environments.



An Essay With Pictures - One Poet's Journey Into Cyberspace.

To begin to envisage what poetry might look like in cyberspace one must imagine a poetry in which the words are, not only freed from stanzas and lines, but freed from the flatness of the page. A poetry in which words have shape, colour, depth, thickness and they have mobility along a time-line. The motion of words gives them the property of being able to move in and out of the depth of field of an illusionary 3d space, to move about on their axis and to move about in a plane.

Cyberpoetry - 1995 a Masters in Creative Writing explored the placement of words in 3d environments, into fixed timelines as frames in a movie. The adding of animation to nouns, making them act out motions, incorporating the verb in the noun created a poetry of nouns only. Textscapes; that is scenes, using only nouns (Zervos 1995). Adjectives are not needed either, colour, shape, thickness, font face, speed of motion, depth of field, could all be 'carried' by nouns. A poetry without grammatical structure as we know it in print. A combination of nouns in 3d space doing the work of phrases or sentences; making statements.

ethnic cleansing
stojanovic mitosevic

In poetry on the page and in performance, whilst the definite and indefinite article, conjunctions, prepositions, other joining words, and parts of written language can be dispensed with, and have been dispensed with over the last 30 years, a poetry of nouns alone is difficult outside of cyberspace.

The textscapes suggested meaning beyond the meaning of the four or five words individually used. Of course the early textscapes were limited in scope, like landscape poetry of old, this imagery has become passe.

The introduction of narrative into the textscapes was achieved by sequencing the nouns so that a story could be told, emotions could be expressed and humour could be experienced. In scripting narratives it was easy to

have all the nouns thematically linked, so that a flow developed, as in traditional narrative, but the journeys were always linear and the interpretation was rigid, allowing only minor departures from the author's intentions.

The country



The scripting of poems containing words, animated nouns, that are not usually thematically linked created a parataxis of words. The paratactic device of placing separate stand-alone phrases in one poetry line can be found in many poetries. The paratactic device is best exemplified in recent l=a=n=g=u=a=g=e poetry (langpo) of the 1970s and 1980s, and fore-shadowed in surreal poetry early last century, and evident in medieval english poetry, and present in much contemporary printed and performance poetry that today would be considered mainstream.

Since words can do the work of phrases or groupings of verbs, adjectives and nouns, then in placing words in paratactic arrangement in 3d, it makes sense that it is possible to create poetry in 3d space which allows interpretation in the association of seemingly unrelated statements. The animation allows each word in the text to have relationships with selected words or with each other word, that on a page would be fixed into sentences.

The morphing capabilities of 3d software allow a change to letters within words over time. This creates a word that is constantly changing into something else. The poetry is in the associations of new morphs with previous manifestations of the word and the clashing of meanings that that stimulates in the end-user.

Marriage (letter parataxis)

Words are made up of composite parts, syllables, and letters of the alphabet.

In my experimentation these composite parts wanted to be statements of their

own. In the poem 'marriage' the i begins to wriggle uncomfortably within the marriage, it separates from the word marriage even before it has broken away from it. New words form from syllables of the old; mirage; rage; age; and new paratactic confrontations not present in the original word. In the second half of the poem

words are split up as in marriage separation. There is a new sort of syllable and letter parataxis made possible in this medium. If you are familiar with the work of [Mez Net wurker](#) or [Mary Anne Breeze](#), then you will be able to see another kind of syllable and letter parataxis. Mez's parenthetical (is this a word?) splitting of words, changes the way you first read the word when you rescan it and make a new combination of syllables within the one word. Her *mezangelle* language, developed in cyberspace seems to work equally well on the page.

MS
SEPARATION

COUPLE

It's a parataxis of letters and syllables within words.

The paratactic device can be seen as a portal to the poetic moment.

Poetry of the moment - randomness and accidental parataxis.

Let us consider the metaphorical spaces for the existence of poetry, and experience of it, by the reader, listener and wwweber. All of these spaces are mnemonic spaces, involving the memory in some way.

Initially there must be a subconscious memory of the look of words which makes reading possible. The sound of words, which make listening and identification possible. These are a part of a *Mnemonic-Processing space*, recalling memory of previous experience, to process new stimuli, interpret language, to give meaning to what is read or heard. *The Argument space*, where the memory is progressively scanned for comparison, refuting or supporting the arguments being made in the present; logical ; political; emotional arguments. *The Imagining space* where things are visualised;

this is a
post-structuralist
text

landscapes and scenes rendered, characters enlivened, stories acted out and senses heightened. *A Reflective space* or that feeling of going back in time to remember and relive a specific event in the past.

A competent poet can facilitate the creation of the preconditions to the poetic moment, through craft the mnemonic spaces can be conjured. Several spaces can be created simultaneously, different sites/zones of the memory being accessed in the present.

The poetic moment springs from the mnemonic spaces and is the portal to the poem. The poetry enthusiast searches through words to find that 'poetic moment' as Gaston Bachelard talks about in the Poetry of Space. That is, the moment that the end-user becomes one with the poem, the moment which precedes thought, a reverberation of the soul/psyche, like a door opening to let you in, the portal to timelessness (suspension of realtime or time as duration) where all time is contracted into the present moment.

However, by creating mnemonic spaces, a poem, the poet and the end-user do not necessarily experience a poetic moment.

I propose the parataxis of different mnemonic spaces created by the poem is what often triggers the poetic moment, whether that is being stimulated by a parataxis of lines in a list poem of Walt Whitman; or a parataxis between lines like the broken statements in much modernist poetry, or a parataxis of statements within a line of langpo, or a parataxis of words in some concrete poetry, and in videopoetry, or a parataxis of letters and syllables in cyberpoetry/netart/webart/hyperpoetry/whatever.

Whether scanning words on pages in a book or scanning voices at a sounding or navigating 3d spaces on a computer, the end-user is looking for that poetic moment. Like good drugs and sex, words can suspend time and create a space for poetry.

komninos zervos

