Aesthetics and Politics in Electronic Culture.
An Analysis of "Tierra de Extracción" from Doménico Chiappe and Andreas Meier.

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When talking about electronic literature we are not only referring to aesthetic transformations or experimentations, like the ones seen in such literary movements as romanticism, modernism, futurism and the avant-garde. This is, of course, an important aspect when analyzing literature. However, beyond aesthetics, I would like to emphasize the material transformation that results from the use of digital technologies hat, in turn, affects literary production, circulation and reception. In order to grasp these changes, we cannot refer to electronic literature without taking into account the context in which it is created. Commercial software, free software, the philosophy of free culture, hackerism, the geopolitics of internet and the creation of digital networks, among others, affects how literature is created, sold, distributed or preserved (Hayles 2008). Thus, in this discussion we will follow Terry Eagleton´s idea about the contradictory function of modern literature, which can be extended to its electronic counterpart. He proposes that, on one side, literature reflects the context where it is produced and, to some extent, it reproduces that context. On the other side, literature creates spaces that allow us to think in alternatives and transgressions to the dominant contexts we are living in. Transgressions can be observed especially in relation to intellectual property, the idea of the author, and the "relational aesthetics", a concept used by Nicolas Bourriaud (2012) characteristic of electronic works.

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In light of the above, in this paper I aim to discuss the electronic novel *Tierra de Extracción* by Doménico Chiappe and Andreas Meier in relation to the possibility of aesthetic-political practices derived from the process of appropriation of new technologies in the space of literary creation. Using macromedia director, this polyphonic novel, written in Spanish, was presented to the public for the first time in year 2000 and has been available online since 2007. It was included in the 2010 second volume of Electronic Literature prepared by the Electronic Literature Organization, in the category of multilingual or non-English narratives. Through the analysis of Chiappe and Meier's electronic novel we propose a definition of a mode of literary production characterized by the uses of the new digital technologies that derived into practices of creation and reception, related to forms of appropriation of these technologies, which are creating cultural meanings and social relationships in the context of informational capitalism.

***Tierra de Extracción*: Traditions, Re-significations and New Creative Forces.**

As I mentioned before, *Tierra de Extracción* is a hypermedia created by the Peruvian--Venezuelan writer Doménico Chiappe, and Andreas Meier, who was in charge of the multimedia production and graphic design. Chiappe is a well-known author in the field of Latin American electronic productions. He currently lives in Madrid, where he directs workshops on literary journalism and hypermedia, and is also a professor of journalism. He is culture and technology researcher at the Universidad Carlos III and coordinates a publisher called "La Fabrica". He has worked collaboratively on two

hypermedia novels: *Tierra de Extracción* (2007) and the collective novel *La Huella de Cosmos* (2005), and is currently preparing another hypermedia piece called *Basta con Abrir las Puertas de un Hotel*.

Tierra has experimented in a long process of creation and transformation, which somewhat refers to the vertiginous changes that occurred in the digital technology field. It dates back to 1996, but its public presentation was at the symposium "The Challenges of Multimedia Writing" organized by the Universidad Católica Andrés Bello in Caracas, in the year 2000. During that time the software *Macromedia Director* was the most popular among others used to develop multimedia applications for video games, animations, cds, content navigation, among others. Although *Adobe Flash Player* has become well-developed since then and is the most popular tool used on animations, hypermedias and video games, Chiappe considers that *Director* offers better applications for the creation of 3D animations and images. That being said, this is the main reason why he used the software in the next versions of this hypermedia novel: the one exhibited on 2002 in the Museo de Arte Contemporáneo de Caracas, its online publication in 2007, and the PC and MAC versions.

The materiality of digital technologies allows creators to combine different textualities in a single work piece: image, video, sound, and written word. Since all of the information is codified as 1's and 0's, digital art works, music, video or literature become more manipulated and immaterial, in the sense that they do not need a physical or material "representation", like books or CDs, but they can exist as coded information that is easily transformed into different formats to be used, read, watched, etc., on a variety of devices. This digital materiality allows the construction of hypermedias,

where literature not only becomes more manipulated, but also where different medias converge and interact through their very own narratives and textualities.

In this sense, *Tierra* can be defined as a polyphonic novel, where interconnected networks of written texts, images, video and audio can be observed, each one interacting and transmitting their own narratives. The level of the written word is composed by multiple micro-narratives, each one with their own protagonists and plots. All these fragmented storylines and characters interact with the main plot of the novel, related to the petroleum exploitation in Venezuela, specifically in the basin of Maracaibo lake, at the Menegandre Area. Music constitutes another narrative level that creates an atmosphere related to, but not depending on, the micro- narratives contained in *Tierra*. Images and animations belong to the level of the visual narrative, where we can connect this visual text with the oral and written level. Thus, each level contributes to create a puzzle narrative, formed by these different texts, which acquire significance in their interaction with each other. All of these fragments must be connected by the readers/gamers to create a coherent narrative. The dialog between the different arts, levels and textualities produced in the connections made by the readers form a unity composed of different voices (Evans 2008). Thus, the voices coming from the artists, programmers, readers, narratives, authors, musicians, texts and machines form creative networks at different levels, which are reflected in the very structure of *Tierra*: "Each conforms to a series of rules which govern the multimedia package. The novel should have a rizhomatic structure of interlinking chapters, in the manner of Guilles Deleuze and Félix Guattari's *a Thousand Plateaus*." (218)

The main interface, as we can see on image 1, shows a variety of visual stimuli. If the reader moves the mouse over the three in the center of the interface, an oral narrative, about the nights on Menegrande, is activated. If the reader moves the mouse on the images on the right, an oral narrative and music are activated. For every word in the left corner of the main interface the cursor opens a text box. The text on the box appears blurred and is revealed when the mouse is moved over the text. This action required by the reader implies that the narrative is only activated when readers activate the codes that allow the story to appear. The hypermedia is, in this sense, an artifact that must be activated, interacted with, and played by the reader, not only interpreted as when one reads a book.

Image 1. Interface *Tierra de extracción*.

When clicking on the text box, a list of words is displayed in a new interface (image 2) and the reader can choose any of the words to begin exploring the different plots. Upon clicking on a word, a new interface is opened. Most of the interfaces at this

level contain animated texts, images, music and/or oral narratives. There are four arrows that present the options to the reader to explore narratives: up, down, left or right. The up and down arrows present a random order of the plots to the reader, which means that reading goes from plot to plot in a non-sequential order and without necessarily finishing a plot before changing to another. The right arrow produces a lineal reading, where the reader goes from plot to plot in a sequence. However, the reading is still disorganized because the order depends on which word the reading starts, and the word chosen does not necessarily represent the beginning of a plot. The left arrow allows the reader to go back through the sequence read. Each block of words, as seen in image 2, is formed by a plot. These word blocks challenge the reader to find the most coherent way of reading for them. There is a possibility of reading this in multiple ways, and each time we enter *Tierra* our choices can be different.
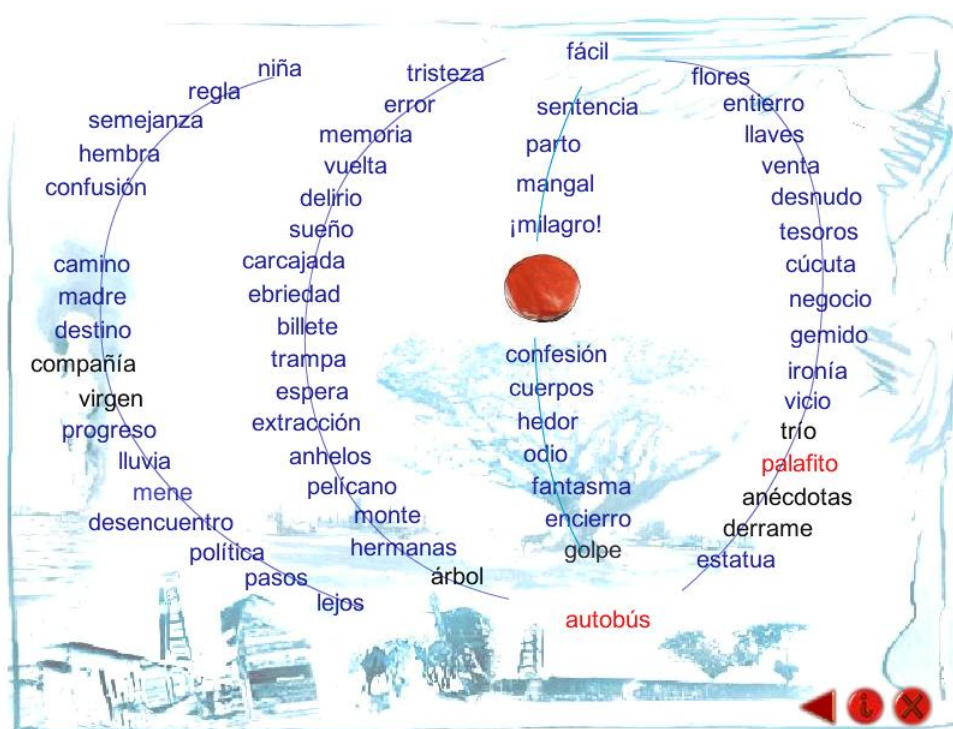

Image 2. Index of words and plots *Tierra de extracción*.

For me, as a reader, the experience of trying to find a coherent narrative was like playing a game. I explored different ways of reading before establishing a reading network that allowed me to follow a coherent narrative. It was like putting together the pieces of a puzzle, where you have to try several times before finding the pieces that fit together. When you get to the word "tristeza", where the story ended for me, the reader has to choose between two doors in order to begin exploring other ways of reading.

This gives the reader a sense of a circular narrative, which is represented in the organization of the words in the interface on image 2. This circularity is also related to the situation of exploitation in Venezuela that is expressed in the narrative linked to the extraction of petroleum and can be taken as the following: that the actors may change but the vices of exploitation remain the same. Thus, the stories are continuously repeated in Menegrande about problems not only found in Venezuela, but in the whole of Latin America as well: the exploitation of natural resources, poverty and the precariousness of life, and the dependency of transnational conglomerates, among others. As Thea Pitman poses: "This is a novel that talks about Venezuela, the National State and its insertion in the global economy through the petroleum industry"[2] (223). This critical position allows us to include this hypermedia in the Latin American literary and cultural tradition regarding aesthetic- political practices that denounce exploitation, the abuse of power, domination and exclusion. This can be summed up by the following quote that is linked to the text in the word "fácil": "Land extraction not only offers the wealth of its soil to the looters, but also allows for the robbing of their own people. Not only is gold extracted, but also life; along with petroleum, social and cultural values;

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[2] From Spanish: "Esta es una novela que trata de Venezuela, el estado nación y su inserción en la economía global por medio de la industria del petróleo". Translation is mine.

with the cars stolen, morality; with biodiversity, love; with money, reason. In order to

extract, souls must be bought. Nothing is easier than that.[3]"

Many of the elements in this narrative bring us to the *magical realism*, a concept used,

mostly to describe certain works of Latin American literature in relation to their magical

and exotic elements[4]. This is the analysis that Thea Pitman develops about *Tierra*

(2010). The story about Fuentealba sisters in the novel reminds Gabriel García

Marquez's *One Hundred Years of Solitude*. Miriam Fuentealba leaves Menegrande to

break from the tradition of locking up the women in the town, and she returns to prove

that she could leave and come back. Her two sisters, Cecilia and Cristina are mute.

Cecilia became mute because talking bored her as much as watching movies. Cristina is

physically paralyzed and is also mute. The three sisters can only communicate using a

kind of visceral language.

Another element that connects to the *magical realism*, according to Pitman, is

the sexual exploitation of women as a metaphor of the extraction of petroleum. The men

that arrive to Mene (which is also an indigenous word that means petroleum), extract

the natural resources and leave. But, they not only extract petroleum, but also the lives

of its inhabitants, especially women. There is an analogy between the land and the

women, where "nobody who does not humiliate her can be her owner" (Tierra de

Extracción, "Vuelta"). Pitman agrees with this point about *magical realism*, when she

proposes that "(…) the prophetic and baroque tones coincide, as well as travel and

prodigious sexuality does, the cultural and sexual encounters , and the resulting

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[3] From Spanish: "La tierra de extracción no solo ofrece la riqueza de sus suelos a los saqueadores, también permite que se asalte a su gente. Se extrae el oro, pero también las vidas; junto al petróleo, los valores; a los autos robados, la moral; a la biodiversidad, el querer; al billete, la razón. Para extraer se compran las almas. Nada más fácil". Translation is mine

[4] This has been criticized as a part of the continuous process of aesthetization of Latin America coming from outside the region.

heterogeneity and coexistence of radically different worlds that constitutes Latin America"[5] (225). Nonetheless, for Pitman, it is much more important that Chiappe "has the capability to transfer García Marquez´s world into the digital medium and has explored the additional different facets of this new medium with great results, particularly, his ability to manipulate complex temporalities"[6] (225). However, beyond the possible relation that *Tierra* could have to *magical realism*, Chiappe asserts Latin American conflicts and problems in this digital production, which are transfer and re-signified in cyberspace and digital culture, where forms of colonization persist in contents and languages.

From the point of view of reading, the play-oriented nature of *Tierra*, which can be extrapolated to most hypermedia, indicates a change on this level. The narrative is conceived as a game that the reader has to explore, make decisions and participate, in a narrative that must be activated to be unfolded to appear in the computer screen. Therefore, the reader can be defined as an operator, "the player or operator is an individual agent who communicates with the software and hardware of the machine, sending codified messages via output devices" (Galloway 2).

One could argue that interaction is not something exclusive to electronic literature, because readers of print novels interact with the text through interpretation. And beyond this, there were experimentations with hypertext before the digital: the readers of *Rayuela* (Hopscotch) from Julio Cortázar (2006) interact with the novel at the moment they had the option to read it in two different ways indicated by the author at

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[5] From Spanish: "(…) Los sobretonos proféticos y barrocos también coinciden, como lo hacen los temas de los viajes y de la sexualidad prodigiosa, de encuentros culturales o sexuales, y la resultante heterogeneidad y coexistencia de mundos radicalmente diferentes que constituyen Latinoamérica". Translation is mine.

[6] From Spanish: "ha transferido exitosamente el mundo garcía-marquezano al medio digital y ha explotado las facetas adicionales del nuevo medio con buen resultado, en particular su habilidad para manipular temporalidades complejas". Translation is mine.

the beginning of the novel. However, hypermedia introduces other levels of interaction in literature, radicalizing experimentations made in print literature and extending the possibilities of hypertext. In this sense, hypermedia behaves like videogames. As Galloway (2006) proposes, the digital is a medium based on action, where the reader cannot "read" a game like he reads a text, or "listen" to it as they listen to music. In this sense, readers become players, because participants must play, must create, construct, activate and discover. The reader must activate the codes that contain the information of the narrative-game in order to make the novel display and act.

Thenceforward, in *Tierra* the reader not only reads and interprets, but, as Galloway poses, "people move their hands, bodies, eyes and mouths when they play videogames" (4). Along with this, and aligned with the *actor network* theory from B. Latour or the *cyborg* theory from D. Haraway, Galloway poses that machines perform an action as a reply to the stimuli introduced by reader-gamers when they activate codes. From that point on, the codes activated by readers simultaneously activate narratives, links, characters, music, animations, and so on. In this sense, *Tierra* works as an *algorithmic cultural object* (Galloway 6), because it mediates between the reader and the machine, both actors that performs actions. In this context, the reader is invited to adapt to a new form of reading and interaction with narratives, which definitely modifies their modes of perception, a change that can be compared with the one resulting from the increasing access to books and reading, cinema and photography (Benjamin 2007).

What *Tierra* demonstrates is that hypermedia literature goes beyond the introduction of a labyrinth's text structure, by adding visual, audio and animated resources, each of them having their own narrative. This is one of the characteristics of electronic literature: It is a literature created to be read on an electronic device that radicalizes the hypertextual experience seen in some print texts by multiplying the links and adding other textualities to

that structure. It is interactive in the sense that requires a reader who activates a language of codes in order to unfold narratives, where the digital medium intermediates between the reader-player, the machine and the author. The significances of electronic literature is strongly related to the materiality of digital technologies, because they transforms the ways in which literature is produced, reproduced, created, appropriated, read and distributed, almost in the same way print technologies and books transformed literature several centuries ago.

In this sense, the reader creates their own narratives by making connections among the different narratives and activating the codes programmed by the author (s). Literature becomes a game, where readers, machines and authors enter in a process of mutual affection and feedbacks. The action happens on different levels, where technology affects subjectivities through the production of cognitive changes and the activation of new modes of perception, and readers and authors affect the meanings of technology and its uses when they create, appropriate, connect, produce networks and ways of life.

Its worth to clarify at this point that I depart from the idea that, in electronic literature, readers take the place of authors, and there is an extended bibliography that discusses this topic in the field, from George Landow, Espen Aarseth, Lev Manovich, Katherine Hayles, among others. In this sense, my position is that the author in electronic literature does not lose control over the creation process, even when talking about collective authorship. Interaction and following links do not transform readers into authors. It would be the same as affirming that when readers interpret a novel, they become authors. This would be a wrong understanding of what Barthes, Foucault or Derrida proposes about the "death of the author" regarding the process of interpretation.

The function of the author still exists in electronic literature, because it is in the dimension of authorship where plots are written, decisions about images and music used are

taken and codes are programmed. The reader gets more liberties regarding to where to start, links to follow or putting the puzzle together. However, the reader is still a reader and the authors are still authors. In summary, we can observe a change in the function of the reader, where what is demanded of them is more than interpretation when approaching electronic literature. Secondly, a modification of the relationship between the reader and the author is established in regard to the digital medium, both participating of an imaginary provided by the literary where networks have a central role mediating their relation , the interchange of ideas and their interactions with technologies.   In this sense, electronic literature is contributing to a collective imagination where relationships are produced, or "ways of life" as are described in the *relational aesthetics* analyzed by Nicolas Bourriaud (2002).

Hypermedias as Rhizomatic Textualities .

Hypermedias are like rhizomes, using the term in Deleuze and Guattari´s sense. In *Tierra* we have seen how music, oral narration, written word, animations and visuals works as nodes connected with each other, but at the same time, keeping their singularity. It is a radicalization of what was experimented in print with hypertext. Hypermedia narratives are comparable with a labyrinth: Jorge Luis Borges would have called them "labyrinths of symbols". In *The Garden of Forking Paths*, the author describes a book composed of semantic labyrinths as follows: "Ts'ui Pe must have said once: *I am withdrawing to write a book. And another time: I am withdrawing to construct a labyrinth.* Every one imagined two works; to no one did it occur that the book and the maze were one and the same thing" [7] (137). Borges was describing a non-linear structure, a network of interconnected words and texts. Each reading is a new

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[7] Original in Spanish: "Ts´ui Pên diría una vez: *Me retiro a escribir un libro*. Y otra: *Me retiro a construir un laberinto*. Todos imaginaron dos obras; nadie pensó que libro y laberinto son un solo objeto".

experience, a different reading, with different characters. The story will never be the same for the reader.

Julio Cortázar (2006) experimented with this labyrinth structure in *Rayuela*, the first Latin American hypertext. What if Cortázar would have had access to the current technologies when writing *Rayuela*? The novel faced the limits of print: it does not allow for the existence of multiple combinations because of the static condition of the print page. Consequently, the reading paths could not be infinite. However, *Rayuela* set a precedent. Now, the infinite text imagined by Borges or the "two options" narrative written by Cortázar, have multiplied and have been brought to life with electronic literature.

Thus, print format establish a different kind of textual networks, one that requires a different action from the reader, that are displayed in a different time-space: going from one page to another, consulting the referred texts in a concrete space known as library, dialoging interpretatively with the text. As we can infer from *Tierra de Extracción*, a digital hypertext copy that model and, simultaneously, it moves the model to other places and experiences. It is structured as a network, where each block of text functions as a node connected to another, allowing multiple combinations, in a time-space known as virtual. In this immaterial place, different from a physical library for example, connections and references happen immediately in front of the reader's eyes, just with one click.

In this sense, as we mention at the beginning of this section of the article, *Tierra* is closer to the rhizome described by G. Deleuze and F- Guattari (2009), where there is

no center that manage the connections, but the links between texts, people, codes and machines exists in an immanent plane that produces multiple relations. We can also mention M. Bakhtin (2008) and his theories about utterance, heteroglossia, polyphony and dialogism, all of them referring to a chain formed by words, dialogs, conversations, texts, novels, poetry and many others forms of communication founded in culture. There is also a related concept in the work done by F. Jameson (1991), who called attention to the necessity of positioning particular historic facts in the contextual chain of social relations in which they happen. All these proposals become, somehow, palpable and visible, they happen in front of our eyes, and we can also manipulate the connections. In *Tierra,* intertextuality becomes hypermedia, and even more so, because of the manipulability of the digital, the intertextuality of print becomes a sample in electronic literature.

The Politics of Sharing in Electronic Culture.

As we have seen, electronic literature re-signifies or *remediates* — using Bolter and Grussin (1999) terminology— print literature. Several non-linear practices facilitated by electronic literature have been already experimented in print, even in oral literature, such as hypertextuality, active interpretation, interaction and intertextuality. The difference is that electronic literature integrates into its structure an immediate operability of the non-linear that impact qualitatively in all the text experience. From Chiappe and Meier´s hypermedia we can observe how some aspects of print literature are re-created and re-formulated, displaying features that in print only appeared as potential. The materiality of the digital not only makes hypermedia possible, but also transforms the practice of intertextuality into something viral, such as remixes, samples,

assemblages, pastiches and mutations. It also enters into this category the reformulation that the followers of copyleft and free culture pose on cultural production and circulation. Electronic literature is part of what I call *cultural hacking*, which consists of the re-signification of cultural practices that allow us to think in alternative modes of production and creation.

This *cultural hacking*, where electronic literature belongs, refers to a process of simultaneous mimesis and critique of the dominant informational paradigm present in the current context of informational capitalism. Alan Liu´s description of what he calls "destructive creation" can be use to describe the logics of *cultural hacking*:

> (…) we can call this sublime "destructive creation", the critical inverse of the mainstream ideology of creative destruction (…) In the age of corporatized "creativity", the modernist and originally Romantic premise that critique goes hand in hand with "renovation", which is to say "innovation" and "originality", is now dysfunctional as an overarching aesthetic, no matter how functional creativity may be at lower levels of ideology (…) (325)

The aesthetics that we can see in *Tierra* refers, to some extent, to the logics of the informational-capitalist mode of production: decentralization, continuous innovation, flexibility and the reproduction of networks. However, literature is not a pure reflection and representation of reality. Literature is a cultural practice that relates contradictorily to the context that informs the creation process. On one side it is affected by the historical contexts where it is created, incorporating symbolically, and in the literary imagination, the forms of power and domination, its discourses, structures and social meanings. However, on the other hand, literature opens ways of transgression to those dominant forms, which are present today in the commodification of culture and the privatization of information and knowledge.

This transgression is strongly related to the relational aesthetics that we can find in electronic literature. Nicolas Bourriaud defines these aesthetics as the interactivity that occurs in some art pieces and the relationship created with the audience, where the role of the artworks "is [are] no longer form imaginary and utopian realities, but actually represent ways of living and models of action between the existing real" (13). The interactivity in game-narratives allows readers to re-signify networks by experimenting with the creative possibilities contained in digital networks.

Consequently, it is not a surprise that *Tierra* is freely available on the internet, like most of electronic narratives and poetry produced in Spanish. The viral reproduction of social networks, which are mainly a result of the sharing practices on internet that affect the circulation of software, music, films, books, knowledge, scientific papers, among others, and that are often criminalized under the name of piracy, can be found in the creative processes and practices of electronic literature as well. Hence, the multiple networks, that we call hypertext and hypermedia, are not only aesthetic forms, but also ways of life. Networks are not only a way to organize the capital flows and transnational powers, but refer also to how people relate with others, how they organize, how they create and transmit knowledge.

The fact that *Tierra* is easily accessible and does not use traditional property rights, inserts electronic literature into one of the main conflicts of the current context. This is related to the appropriation of intellectual production through patents and copyrights that affect different areas such as biology, agronomy, genetics, pharmaceutical products, cinema, software, music and literature, among others. Internet is the place where the conflict happens because it is the platform of viral reproduction

and the exchange of a variety of information and knowledge. This can explained the strong reaction of the cultural industry to the sharing practices derived from the digitalization of books, music and films. In the current context, these practices are known as piracy and have attempted to be stopped through the reinforcement of the intellectual property rights and by such legal initiatives as SOPA, PIPA, ACTA and TPP[8].

Most of electronic literature produced in Spanish does not present intermediaries, as it occurs in the traditional cultural industry. The majority of electronic works are freely accessible and most of them do not have an explicit copyright or they use creative commons licenses. In Chiappe and Meiers´s hypermedia there are not explicit property rights involved, neither copyright nor creative commons. In fact, in an interview with Chiappe on 2012, he declared that creative commons does not represent anything really new for literary practice, because plagiarism, remixes and intertextuality have persisted despite the attempted use of copyright. These practices are constitutive parts of literature. Thus, creative commons is only a new form of regulation of cultural production, maybe more free than copyright, but a form of regulation of creativity nonetheless.

What concern more the author of *Tierra* are the practices of control performed by the cultural industry. He is not against the moral protection of author´s creation through copyright or *copyleft*. Copy has been always condemned in the literary community. However, what seems to be highly suspicious to Chiappe is the attitude of cultural industry, which, through the argument of defending author´s creations, has the hidden goal of keeping the control over the economic rights that intellectual property

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[8] SOPA (Stop Online Piracy), ACTA (Anti-Counterfeiting Trade Agreement), PIPA (Protect IP Act), TPP (Trans- Pacific Partnership).

protects. And we all know that the benefits of economic rights do not end in the hands of the author. In this sense, the reception mechanisms of the new technologies have allowed authors of electronic literature, and other arts as well, to critique the role of the cultural industry and the commodification of the literary work that have been present in the modern literary production for several years, by actually avoiding their dominant practices of distribution of culture.

In this sense, *Tierra* belongs to a cultural movement, that includes art, music, cinema and others, related to the appropriation and re-signification of the digital as part of a critique addressed to the control initiatives coming from cultural industries and their politics of property right reinforcement. Thus, experimentation in electronic literature not only happens at the level of creation and the uses of digital technologies in that context. Beyond that, there is a practice of political aesthetic related to networks of creativity, communication, and sharing.

Literary Experimentation as Cultural Transgression.

As we have analyzed in these paper, literature is a cultural form that cannot be separated from the context in which it is produced, establishing a contradictory relation with that context. The networks of social relations and creative assemblages where electronic literature belong to are possible because of the Internet and, at this moment, the failure of the efforts of control displayed by cultural industries and other actors coming from dominant culture in capitalism. *Tierra* is only one example, among many others that are occurring in cultural production, of the changes introduced by the forms of reception of digital technologies in cultural creativity.

Thus, to understand cultural creation processes in the current electronic culture it is important to pay attention to not only the aesthetics of the digital, but also their politics. The uses of new technologies in literature, the changes in the author´s subjectivity and the mechanisms of reading cannot be fully grasped without referring to the contexts that inform these practices. From the cases that we have analyzed, we can infer that hypermedias, and electronic literature experimentation in general, are affected by global networks and the power of cultural industry, as well as free culture, piracy, and sharing practices on Internet. In this sense, literary experimentation preserves its transgressional feature, not only in regard to the dominant conceptions in the field of literature, but also in relation to dominant practices in culture that are strongly linked to the capitalist mode of production.

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