

## Quotations of French works in English

“How the Internet multiplies literature” by François Bon<sup>1</sup>:

What is fascinating with the Internet is the link that we can create between peers (peer to peer), the idea of reticle starts with a self-investment, which undoubtedly comes already too late. Internet can not function according to the utopias of common houses: also because it is anchored in places devoted to singular creation, whose guiding principle would be rather similar to a constellation; and its literary content, gradually asserting itself, will be done from these singularities, through which in each of them the language goes towards the world.



Explication de texte de Boris de Boullay<sup>2</sup>

Having clean hands for cross a bridge in the summer.

Crossing the bridge of Arcole with hands as big as pockets, with frogs in the belly, arms in the air to restore balance.

Balance is to risk the water of the Seine, green, thick, unreal, prohibited, abandonment, to make frogs find the green water.

Being a bag of water, floating, swollen with water.

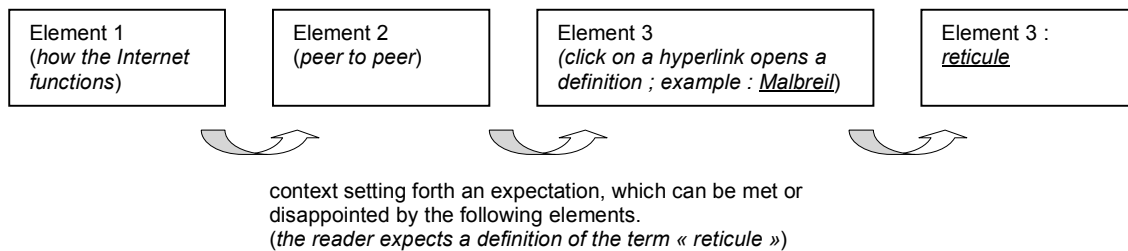
Having clean hands and slender, stretched, long fingers, to imagine grasping the guardrail, to see, despite the tremendous breadth of the pavement.

<sup>1</sup> François Bon: <http://www.tierslivre.net/spip/spip.php?article676>

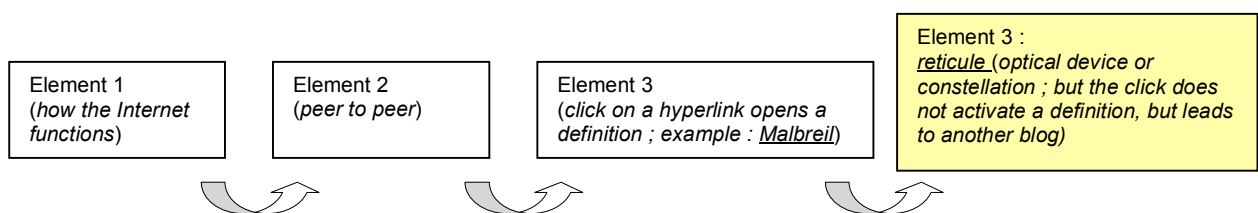
<sup>2</sup> Boris De Boullay: <http://www.lesfilmsminute.com/explication/>

## Generation of a figure (Jean-Marie Klinkenberg) – example : *interfacial retroprojection*

### 1. Locating an isotopy in the utterance (example : <http://www.tierslivre.net/spip/spip.php?article676>)

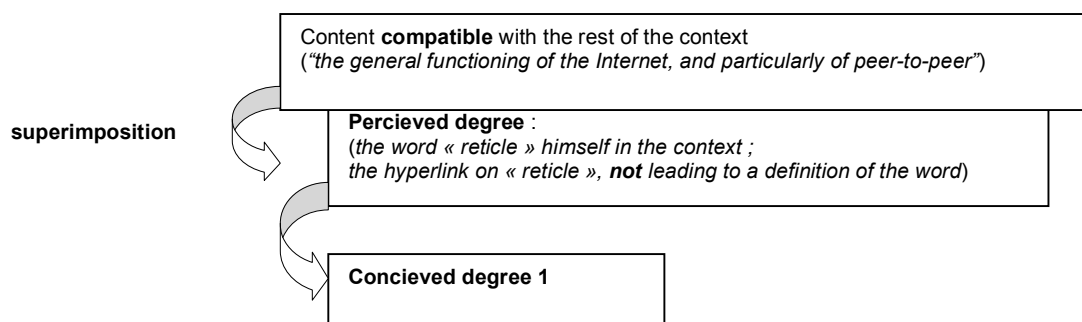


### 2. Identification of an allotopy (i.e. irrelevance in the utterance)



### 3. Rebuilding a “conceived degree” (intended to safeguard the general principle of cooperation)

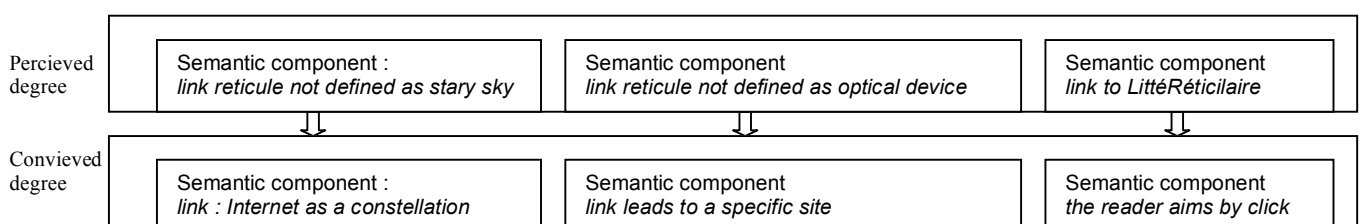
1. Identification of the **perceived degree** of the figure : what part of the interactive utterance should exactly be considered as **incongruous** ?  
(The word “reticule” : first allotopy, reminding a classical metaphor; the grammatical rules would have required the display of a definition of “reticule”; but the hyperlink leading to the blog *LittéRéticulaire* does not throw any direct light on its meaning – it leads neither to a starry sky, nor to an optical tool : second allotopy.
2. At this perceived degree, a content is superimposed which is compatible with the rest of the context (“the general functioning of the Internet, and particularly of peer-to-peer principles”).



### 4. Superimposition of the perceived degree and the conceived degree 1

The semantic components **compatible** with the perceived and the conceived degree must be selected in order to apply them on the conceived degree.

(The double semantic emanation of the word “reticule” (which at the same time refers to a constellation of stars and to the precise aim you can perform with an optical device) can in fact be explored by the interfacial gesture on the word “reticule”; while illustrating the idea of the Internet as a constellation of web sites, it leads the inter-actor not to a page of links, but to a specific site – as if the reader had aimed at the site by clicking).



### Some interfacial media figures

<b>Interfacial retroprojection</b>	The interactive gesture, the activable media content and the activated media content get into metaphorical relationships.
<b>Interfacial neantism</b>	The interactive gesture does not provoke any effect on the screenic surface.
<b>Interfacial incubation</b>	The interactive gesture provokes effects on the screenic surface, which although emerge so late that it is difficult for the reader to establish a relationship between his gesture and the effects.
<b>Interfacial involution</b>	The interactive gesture invariably displays the same media contents; the inter-actor go round in circles.
<b>Interfacial sporulation</b>	The interactive gesture, supposed to provoke the emergence of a single pop-up, provokes the emergence of a multitude of windows; the interactor loses his control over the interface.
<b>Interfacial pleonasm</b>	The interactive gesture does not provoke the emergence of additional information; the message is redundant.
<b>Interfacial randomization</b>	The interactive gesture provokes the emergence of other media contents according to a random process.
<b>Interfacial antagonism</b>	The interactive gesture provokes the emergence of media contents contrary to the contents announced by the activable media.

François Bon: <http://www.tierslivre.net/spip/spip.php?article676>

Boris De Boullay: <http://www.lesfilmsminute.com/explication/>

Gregory Chatonsky: <http://www.incident.net/works/sous-terre/>

Jody Zellen :

[http://www.uiowa.edu/~iareview/tirweb/feature/zellen/jody%20zellen\\_crowds%20and%20power/crowd\\_sandpower\\_website/index.html](http://www.uiowa.edu/~iareview/tirweb/feature/zellen/jody%20zellen_crowds%20and%20power/crowd_sandpower_website/index.html)

Bruno Scoccimarro: <http://www.mandelbrot.fr/SoleilAmer.html>