

Διαδραστική Ανάγνωση και Αναγνωστική Ψυχολογία:

Η Έλξη και η Διάδοση της Εργοδικής Λογοτεχνίας

Παναγιώτα Ρεβέκα Καραδήμα

AM: 18668106

... another obvious
oken, now discolored front
incisor to be more precise, and some
of the above, telling a tale
er than anyone has ever
probably ever will hear.
true too, though of course
harder to read. Their
ons do not resemble
ease of any tattoo, no
ive, colorful or
m. Scars are the
val, received
played in the
... affected Youth
... he going—
... never phrased it exactly
... just asked me how, in
... eries, I'd still
... myself. I couldn't
... him. I know one thing though,
... ularly bad I'd instantly cling
... a, one I was willing to revisit
... etty vivid one too, of a girl, a
... hough one I'd yet to meet or even see,
... rgle just like the Northern sky I
... hen when once while sitting on a
... aving on top of the black-pitch
... beheld all the light not of this
... as I was briefly revisiting this
... presence of my two friends, I
... ear—the ghost—softly saying my
... this is what got me on this whole
... st place. The knocking in the house
... vivid recollection.
... she said in a sigh even more gentle
... nd. No one sitting at my table
... ng even remotely like my name.
... their voices were pitched in
... t debate
... details
... er
... the
... hundred
... and
... g,
... ing
... phobia,
... rtenation,
... ascent to godhood, para-
... nolia, desert, reverse affir-
... nation of spiritual
... id, ibid, ibid,
... perdurability, ibid, ibid,
... assumption, submartine,
... absence of past, vision,
... technology,
... ibid, serial killer or aliens
... All of which *The Navision*
... Record bravely refuses to
... indulge "167

"Johnny."
For an instant then, I understood she was my ghost
seventeen year old with gold braided hair, as wild as a
o'-the-wisp, encountered many years
ago, maybe even in another life, now
encountered again, and perhaps here
too to find me and restore me to some
former self lost on some day no boy
can ever really remember—something
I write now not really even
understanding though liking the
sound of it just the same.
"He's so dreamy. I just love
the way he smiles when he talks,
even if he doesn't say that much."
Which was when I realized,
a moment later, that this Ghost was
none other than the domed ceiling,
rising above the dining hall,
somehow carrying with particular
vividness, from the far wall to my
wall, in one magnificent arc, the confession of a girl I
never see or hear again, a
confession I could not even respond to—except here, if
this counts.
Sadly enough, my understanding of the rare acoust-
dynamics in that hall came a fraction of a second too la-
coinciding with the end of dinner, the voice vanishing
suddenly as it appeared, l-
in a cumulative leaving, a
that even as I continued to
the distant edge of the
dining room or the line fo-
to deposit trays, I could
find the girl whose expres-
or even gestures might mat-
such sentiments.
Of course, ghostly
voices don't just have to
exclusively on domed ceiling.
They don't even have to be just voices.
I finally hooked up with Ashley. I went over to her
place yesterday morning. Early. She lives in Venice.
eyebrows look like flakes of sunlight. Her smile, I'm a
burnt Rome to the ground. And for the life of me I didn't
know who she was or where we'd met. For a moment I wonder
if she was that voice. But before she said even a word,
held my hand and led me through her house to a patio
overgrown with banana trees and rubber plants. Black,
decomposing leaves covered the ground but a large hammock
hung above it all.
We sat down together and I wanted to talk. I wanted to
ask her who she was, where we'd met, been before, but she
just smiled and held my hand as we sat down on the hammock
and started to swing above all those dead leaves. She kept

pecan, southern ma-
spruce, alpine fir, americ
red oak, Canada Her
sugar maple, eastern
hickory, shagbark hicko
tree, eastern black waln
white fir, northern cata
cypress, american sweet
ifornia live oak, maho
eastern cottonwood; no
floor, sheathing, drywall
lating material, polycy
sill plates, sill sealer, reb
alone footings or four

167 In her elegantly executed
piece entitled "Vertical Inha-
rence" reproduced in *Origins of
Faith* (Cambridge, Mass.: The
Belknap Press of Harvard Uni-
versity Press, 1996) p. 261, Can-
dida Hayashi writes: "For that
matter, what of literary haunt-
ings? Poe's *The Fall of the
House of Usher*, Shirley Jack-
son's *The Hound*, Charles
Brookden Brown's *Wieland*,
Walker Percy's *The Moviegoer*,
Stephen King's "The Breathing
Method" in *Different Seasons*

Τι είναι η εργοδική
λογοτεχνία;

"έργον" + "οδός"

Ποια είναι τα χαρακτηριστικά της;


• Ασυνήθιστες διατάξεις κειμένου

- Δυνατότητες αλληλεπίδρασης
- Μη γραμμικότητα
- Δυνατότητες επιλογής

IF YES, GO TO PAGE 38
IF NO, GO TO PAGE 11
YES **NO**

• Αναστραμμένες λέξεις

Κείμενο σε μορφή σχημάτων
Κείμενο σε μορφή σχημάτων
Κείμενο σε μορφή σχημάτων

- ποικίλη ΤυποΓραφία
- Διαφορετικές γραμματοσειρές
- **Αξιοποίηση χρώματος**
- Ασυνήθιστη αξιοποίηση χώρου
- Ανάμειξη 
- Μεταγραφικά στοιχεία

“Χρειαζόμαστε την βοήθειά σου!
Αποκρυπτογράφησε το γράμμα!”

Ιστορική Αναδρομή

Αρχαία Αίγυπτος

Πυραμίδες
(τοιχογραφίες)



Αυτή η φωτογραφία από Άγνωστος συντάκτης με άδεια χρήσης από [CC BY-NC](#).

Αρχές 20ού αιώνα

Dada

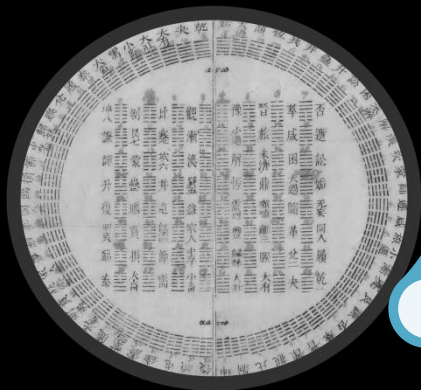


Σήμερα

Διαδίκτυο
(π.χ. Netflix, κινητές
συσκευές)



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"I-Ching"

Αρχαία Κίνα

"Choose Your Own
Adventure"

Δεκαετίες '80 και '90



Υπερκείμενο vs Κυβερνοκείμενο (Hypertext vs Cybertext)

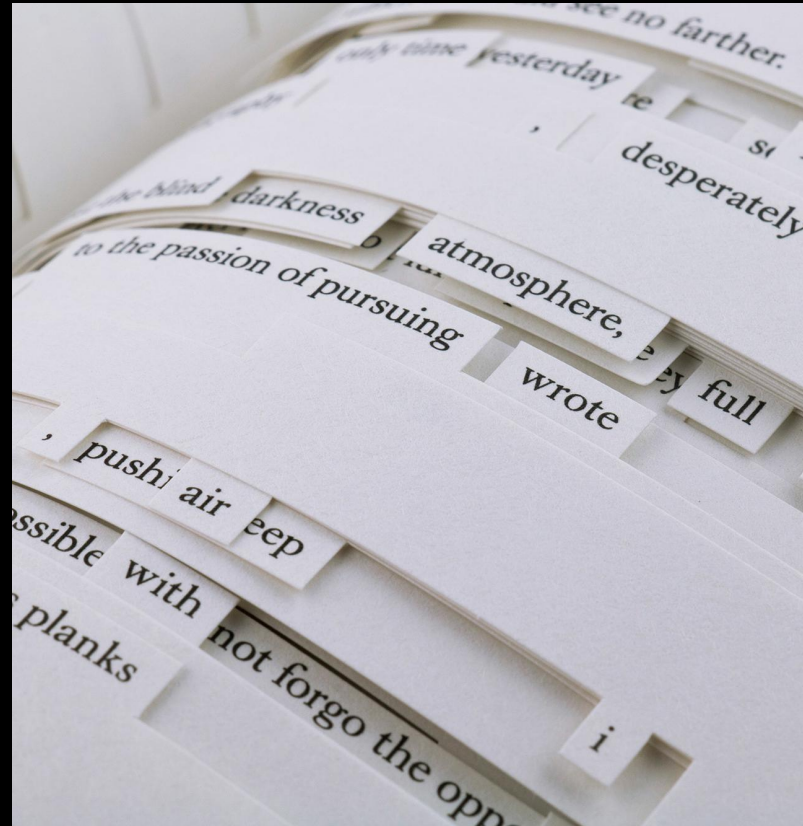
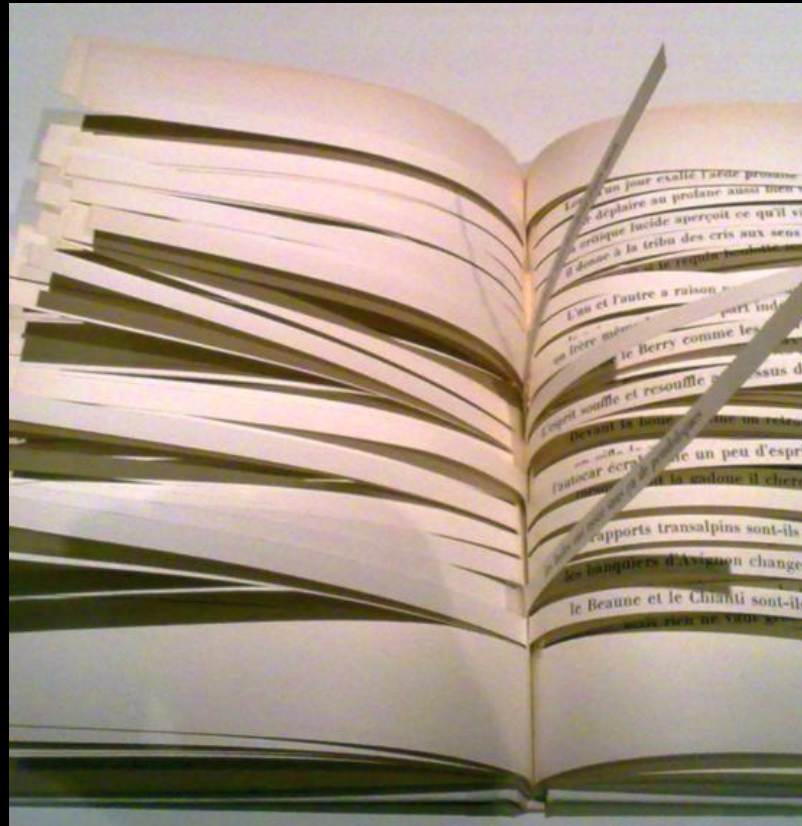
- Υπερκείμενο - [υπερσύνδεσμος](#)
- Κυβερνοκείμενο
[\(Stir Fry Texts\)](#)

- Ποιες οι ομοιότητες;
- Ποια είναι η διαφορά;
- Είναι περιορισμένα σε ηλεκτρονική μορφή;

Writers must eat too, but why crusade for further perpe
commodity, art as a product no different from other thi
within a market society? To crusade for the 'artist's righ
commodity is to invalidate the subversive force of writi
and denigrate the alien and alienating oeuvres of intelle
goods and services.



"Εκατό Εκατομμύρια
Εκατομμύρια Ποιήματα"
(1961)



"Tree of Codes" (2010)

Κυβερνοκείμενο

Βιντεοπαιχνίδια

Λουδολογία - Λογοτεχνία

Προσέγγιση - Interactive Fiction

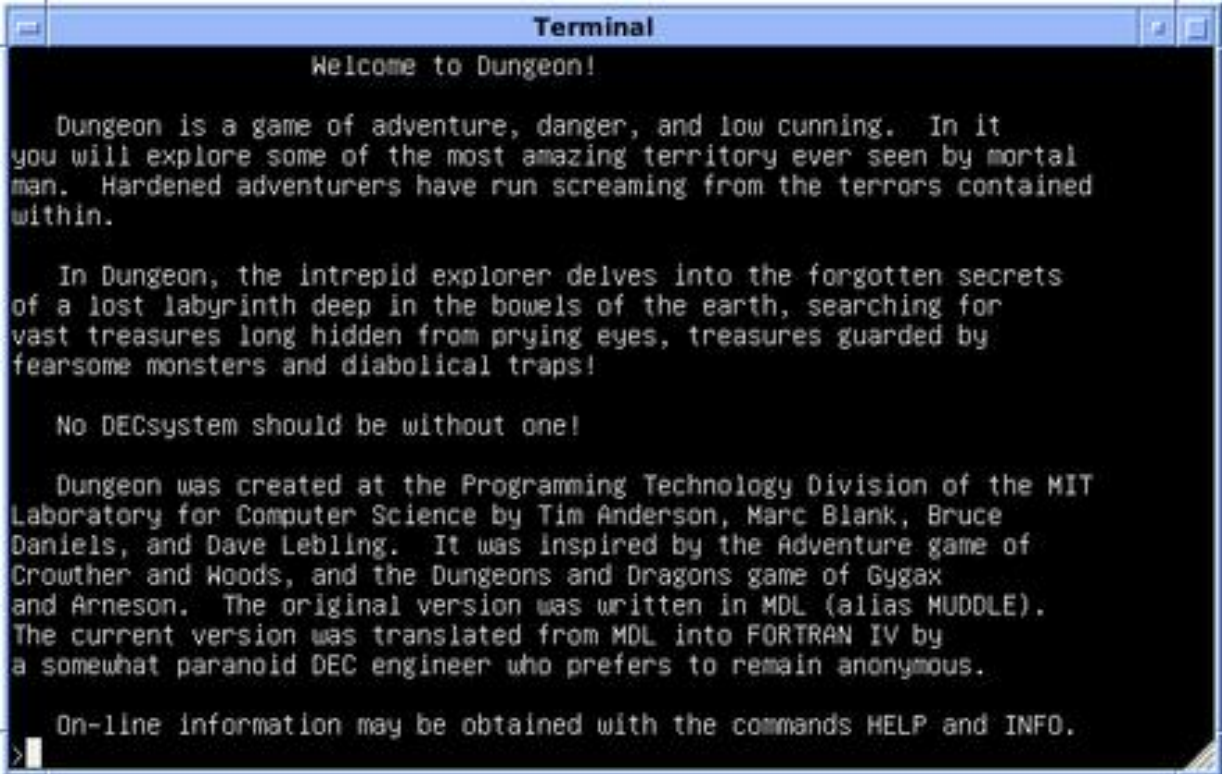
(δημιουργία κόσμων, πλοκής, κτλ)

Κοινά με την εργοδική λογοτεχνία:

- Ανάγνωση (text-based video games)
- Αλληλεπίδραση
- Μεσολάβηση - Επιλογές
- Εμβύθιση
- Ροή

Διαφορά:

- Μέσο



```
Terminal
Welcome to Dungeon!

Dungeon is a game of adventure, danger, and low cunning. In it
you will explore some of the most amazing territory ever seen by mortal
man. Hardened adventurers have run screaming from the terrors contained
within.

In Dungeon, the intrepid explorer delves into the forgotten secrets
of a lost labyrinth deep in the bowels of the earth, searching for
vast treasures long hidden from prying eyes, treasures guarded by
fearsome monsters and diabolical traps!

No DECsystem should be without one!

Dungeon was created at the Programming Technology Division of the MIT
Laboratory for Computer Science by Tim Anderson, Marc Blank, Bruce
Daniels, and Dave Lebling. It was inspired by the Adventure game of
Crowther and Woods, and the Dungeons and Dragons game of Gygax
and Arneson. The original version was written in MDL (alias MUDDLE).
The current version was translated from MDL into FORTRAN IV by
a somewhat paranoid DEC engineer who prefers to remain anonymous.

On-line information may be obtained with the commands HELP and INFO.
>
```

[Αυτή η φωτογραφία \(Zork\)](#) από Άγνωστος συντάκτης με άδεια χρήσης από [CC BY-SA](#).

Δεν είναι όλα τα βιντεοπαιχνίδια text-based!

Δεν είναι όλα τα βιβλία εργοδικά!

Text-based βιντεοπαιχνίδια = Εργοδική Λογοτεχνία

Ψηφιακή εποχή



Αυτή η φωτογραφία από Άγνωστος συντάκτης με άδεια χρήσης από [CC BY-NC](#).

- Πως επηρεάζεται η ανάγνωση;
- Ψυχαγωγία, εκπαίδευση, ενημέρωση
- Τεχνολογίες - μέρος της καθημερινότητας
- Πολλαπλά ερεθίσματα

- Πως μπορεί να αξιοποιηθεί η τεχνολογία;
- Νέες δυνατότητες (κυβερνοκείμενο, blog, playlists, forum, Q&A, QR codes)

Μπορεί να "μεταφραστεί" σε άλλα μέσα;

Αναλόγως

Πειραματικό είδος λογοτεχνίας



Πειραματικός τρόπος αφήγησης

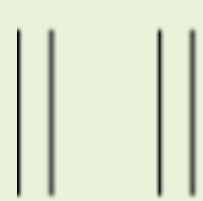
- Audiobook
- Βιντεοπαιχνίδια
- Κινηματογράφος - Kinautomat
- Διαδραστικές ταινίες - Bandersnatch
- Μουσεία
- (Σχολική) εκπαίδευση - μαθησιακά συλ

ΔΗΜΙΟΥΡΓΙΚΟΤΗΤΑ

Out-of-the-box thinking

Αναγνωστική Ψυχολογία

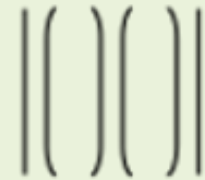
- Ροή - flow
- Εμβύθιση - immersion
- Αλληλεπίδραση - interactivity
- Βαθιά/ρηχή ανάγνωση
- Νόμοι Gestalt
 - Εγγύτητας (proximity)
 - Ομοιότητας (similarity)
 - Κλεισίματος (closure)
 - Συνέχειας (continuity)



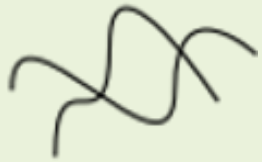
proximity



similarity



closure



continuity

"House of Leaves"

Mark Z. Danielewski



Slowly but surely,
hand over hand,

Navidson

the ladder. But
pulls himself up

hours and hours
after presumably

with only brief
of climbing,

gulp of water or
stops to take a

high-caloric energy
have a bite of some

admits he will
bar, Navidson

tie himself to a
probably have to

sleep. This idea,
rung and try to

unappealing he
however, is so

for a little longer. His
continues to push on

Thirty minutes later,
tenacity is rewarded.

rung. A few more
he reaches the last

standing inside a very
seconds and he is

↘ Erich Kästner in *Olberge Weinberge* (Frankfurt, 1960, p. 95) comments on the force of vertical meanings:

The climbing of a
mountain reflects

redemption. That is
due to the force of

the word 'above,'
and the power of

the word 'up.' Even
those who have

long ceased to
believe in Heaven

and Hell, cannot
exchange the words

'above' and 'below.'

An idea Escher beautifully subverts in *House of Stairs*; disenchanting his audience of the gravity of the world, while at the same time enchanting them with the peculiar gravity of the self.

Νόμος της ομοιότητας - γραμματοσειρά

coward and orders him to get moving because the powers above have taken a personal interest in his salvation.

For hell's cartographer, the answer is mildly satisfying. For Navidson, however, there is no answer at all. During "Exploration #4" he even asks aloud, "How the fuck did I end up here?" The house responds with resounding silence. No divine attention. Not even an amaurotic guide.

Some have suggested that the horrors Navidson encountered in that house were merely manifestations of his own troubled psyche. Dr. Iben Van Pollit in his book *The Incident* claims the entire house is a physical incarnation of Navidson's psychological pain: "I often wonder how things might have turned out if Will Navidson had, how shall we say, done a little bit of house cleaning."²⁶

While Pollit is not alone in asserting that Navidson's psychology profoundly influenced the nature of those rooms and hallways, few believe it conjured up that place. The reason is simple: Navidson was not the first to live in the house and encounter its peril. As the Navidsons' real estate agent Alicia Rosenbaum eventually revealed, the house on Ash Tree Lane has had more than a few occupants, approximately .37 owners every year, most of whom were traumatized in some way. Considering the house was supposedly built back in 1720, quite a few people have slept and suffered within those walls. If the house were indeed the product of psychological agonies, it would have to be the collective product of every inhabitant's agonies.

It is no great coincidence then that eventually someone with a camera and a zest for the dangerous would show up at this Mead Hall and confront

What can I say, I'm a sucker for abandoned stuff, misplaced stuff, forgotten stuff, any old stuff which despite the light of progress and all that, still vanishes every day like shadows at noon, goings unheralded, passings unmourned, well, you get the drift.

As a counselor once told me—a Counselor For Disaffected Youth, I might add: "You like that crap because it reminds you of you." Couldn't of said it better or put it more bluntly. Don't even disagree with it either. Seems pretty dead on and probably has everything to do with the fact that when I was ten my father died and almost nine years later my crazy Shakespearean mother followed him, a story I've already lived and really don't need to retell here.

Still for whatever reason, and this my Counselor For Disaffected Youth could never explain, accepting his analysis hardly altered the way I felt.

I just glanced over at the trunk. The first time I saw it, I mean when I discovered what was inside, it appalled me. Like I was staring at the old guy's corpse. Now it's just a trunk. Of course, I also remember thinking I was going to toss it by the end of the week. That was before I started reading. Long before I began putting it all together.

You know this is still the simple answer.

I guess the complicated one I don't feel like getting into.

²⁶Regrettably, Pollit's proclivity to pun and write jokes frequently detracts from his otherwise lucid analysis. *The Incident* (Chicago: Adlai Publishing, 1995), p. 108, is a remarkable example of brilliant scholarship and exemplary synthesis of research and thought. There are also some pretty good illustrations. Unfortunately almost everything he concludes is wrong.

Νόμος του κλεισίματος

As Grundberg, Alabiso and Mitchell contend, this impressive ability to manipulate images must someday permanently deracinate film and video from its now sacrosanct position as “eyewitness.” The perversion of image will make *The Rodney King Video* inadmissible in a court of law. ¶Inc seem, Los Angeles statement — “Our eyes did not deceive us. We saw what we saw and what we saw seems ludicrous. They can’t revert to the show the word and hum judge its peculiar mission. Anything from this a particularly tion. Anything from ton’s *Rising Sun*, to *Tricks*, or Lisa Mayer’s *Confession of a* into the increasing of a digital universe. ¶“True Grit”, Anthony Lane at *The New Yorker* claim the most difficult effect and will always be a video magician. Grit, it elude Navidson.” ¶Consider the savage scene captured on grainy 16mm film of a tourist eaten alive by lions in a wildlife preserve in Angola (*Traces of Death*) and compare it to the ridiculous and costly comedy *Eraser* in which several villains are dismembered by alligators.¹⁹⁰

redible as it may be. Mayor Bradley’s eyes did not see what we saw as a crime.”—will eventually will once again agady territories of humanity’s abilities to deal with such realities. Nor is this an original prediction. Michael Crichton’s *Card* Delgado’s *Card* “Slit Slit” *Bad Porn Star* delve into the protean nature of the medium. ¶ In his article on Anthony Lane at *The New Yorker* Lane claims “grittiness is a difficult element to construct in film. It includes the finest studies of human behavior, however, does not

Νόμος της συνέχειας

rising

higher

and

higher

until

Εργοδικό κείμενο - πολλές μορφές

Εξατομικευμένη εμπειρία

Συμπεράσματα:

Μέλλον του βιβλίου

Το βιβλίο είναι ζωντανό

Έλξη - διαδραστικότητα

Ευχαριστώ πολύ!

Παναγιώτα Ρεβέκα Καραδήμα