

[Open Peer Review on Qeios](#)

REVIEW ARTICLE

On Defining Electronic Literature within the Realm of Digital Art

Tamar Mebuke¹¹ Georgian Technical University**Funding:** No specific funding was received for this work.**Potential competing interests:** No potential competing interests to declare.

Abstract

The paper explores changes in the way of writing, leading to transfer from paper-based to computer-mediated works, or a new form of literature – electronic literature. Created and performed on networked and programmable media, e-literature proceeded from imitation and transposition of print practices to a computer screen. Further authors began to incorporate into their works various sensory effects and combinations of different semiotic systems affordable for creative writing on computer. Elements of contemporary culture, such as digital arts, graphic design, computer games, films, animations, and other electronic visual and sound effects started to be included into works of e-literature, reflecting creative experiments with the net. As works of e-literature became hybrid by nature, composed of parts taken from diverse traditions and semiotic systems, the distinction of literary works from other forms of computer-mediated art was blurred. It resulted in the study of the phenomenon of intermediality in electronic literature. The very definition of electronic literature changed from “born-digital” literature to “the artistic engagement of digital media and language.” Due to the expansion of its borders, e-literature is currently viewed as a platform that offers various research perspectives, digital methods and creative forms. Based on the study of works of narrative hypertext fiction from the Electronic Literature Collection composed at Washington State University, the paper aims at drawing a demarcation line between literary works created on a new platform and other forms of computer-generated art by defining different functions intermediality serves in their composition.

Tamar Mebuke*Georgian Technical University***Keywords:** electronic literature, computer art, intermediality, semiotic systems

Introduction

On Definition of Electronic Literature

Rapid evolution of modern technologies, which have changed the style of our lives and way of work, naturally affected the way of writing leading to transfer from paper-based to computer-mediated works, which resulted in a new form of literature – electronic literature. According to the definition, given by electronic literature organization, electronic literature is a "work with an important literary aspect that takes advantage of the capabilities and contexts provided by the stand-alone or networked computer" (ELO, 2018).

On the other hand, "digital" has become a meaningless attribute because nowadays almost all media are electronic and based on digital information processing (Cramer, 2012). Hence, digital technologies are no longer the determining factor for electronic literature because in the age of the "post-digital" the language of digital technologies and network is a priori implied. Nowadays writers cannot do without some aspect of digital process in their work while composing, editing, or publishing their works. This presupposes that the very meaning of electronic literature has to be reconsidered. As reduction of electronic literature to a "text" would remove any distinction between digital and print literature, observation of development of electronic literature should imply consideration of both textuality and the mode of creation. Special emphasis should be made on the quality of work, as experiments with the net often make authors be carried away with the electronic aspect and the excitement of creation at the expense of merits of their works.

Based on its nature, work of electronic literature should be viewed as a combined effort of programmers and writers on the production and operation of their works. At the same time, although the field of computer art undergoes rapid transformation and is still in the state of formation, it is worthwhile to investigate whether literature, in the form of electronic literature continues to exist and how it differs from other forms of computer-mediated works of art.

Discussion

Peculiarities of Electronic Literature

What makes electronic literature simultaneously similar to and distinct from previous forms of literature? To begin with, digitized and digital literature are not the same phenomenon. If digitized literature transfers the codex on a screen, in digital literature computer-driven transformations occur beyond the surface. The impact of the digital is embedded in the entire aesthetic configuration and reflected in the display. Hence, digitized print literature is not considered to be electronic literature, as "electronic literature is work that can only exist in the space for which it was developed, written and coded, that is the digital space, which, though commutative, depends on the technical affordances of the underlying system." (Heckman and O'Sullivan, 2018: 7)

The term *electronic literature* does not simply refer to a static text produced on digital media. Hayles (2008) defined a work of electronic literature as "a digital object created on a computer and meant to be read on a computer." Its important feature is a code, which needs to be activated in order to read the text and appreciate its peculiarities. Nevertheless, the

goal of the form remains consistent: to manipulate language, to transform the linguistic into the literary by means of computation. (Heckman and O'Sullivan, 2018: 21)

In the paper "Hypertext and Creative Writing," Bolter and Joyce (1987: 42, 43) described the mechanics of the literary hypertext, pointing to a new literary dimension in which authors can work: texts are not organized as strings of paragraphs, but evolve within created by the author textual space. Espen J. Aarseth's (1997) cybertextuality points to another distinguishing feature of e-texts -- ergodicity. An ergodic text requires a nontrivial effort from the reader to traverse it. As digital literature is algorithmic, the affordances of the computer allow dynamical rendering of the story that may change depending on the way of reading. Hence, another distinguishing feature of electronic literature – nonlinearity of the text, its ability to vary, to produce different courses due to its linked structure. In such works the reader traverses literary fragments, known as lexias, through a variety of available paths. Though literature has always been textual, the computer provides an opportunity of a reciprocal textuality. A feedback loop (Eskelinen, 2012: 22) between the reader and the text is one of the main distinguishing features of electronic fiction.

Discussing the nature of electronic literature Heckman and O'Sullivan (2018: 2) stress that electronic literature should be seen as a construction whose literary aesthetics emerge from computation—a system of multimodal potential with the word at its center. At present, due to its rapid development, electronic literature has amorphous nature, as for each trait that might be classified, a new form, or potential, emerges from previously unanticipated evolutions or juxtapositions. They note (Ibid., 6-7) that electronic literature has emerged from, and resides at the juncture between intermedial literary and computational, multimodal aesthetics and consistently relies on language and computation, which establishes meaningful rules that manipulate the language, sometimes based on reciprocal interaction with the reader. These rules shape the content, and the literary emerges simultaneously from the medium and content.

At present, composed at Washington State University, the Electronic Literature Collection consists of four volumes of works in electronic literature carried out by authors from all over the world. Volume 1 was released in 2006, Volume 2 in 2011, Volume 3 in 2016 and Volume 4 in 2022. Some works are defined, while others resist genre definition due to the fact that existing genre definitions were established for print literature.

Variety of Multimodal Forms of Electronic Literature

The Electronic Literature Collection reflects the history of electronic literature that proceeded from imitation and transposition of print practices to a computer screen. With the development of more sophisticated multimedia applications, electronic literature evolved into a variety of increasingly syncretic forms. As the result, under the umbrella term of electronic literature come many forms: hypertexts, codeworks, network fiction, interactive fiction, literary games, augmented realities, digital poetry, installation pieces, locative narratives, generative art, etc. This incomplete list of the forms of electronic literature illustrates the diversity of the field and the wide range of aesthetic strategies to which authors resort while creating works of digital culture.

This variety of forms resulted from proliferation of new technologies and new modes of production and artistic expression

enabling incorporation of various sensory effects and combinations of semiotic systems into works of hypertext fiction, leading to creation of various types of intermedial works and the study of intermediality of electronic literature. In daring experiments with the Net, elements of various semiotic systems begin to acquire content-bearing character, and start to act as parts that have an equal role to elements of the linguistic system in transmitting a message, thus contributing to creation of a new, hybrid forms of computer art.

With the move to the Web, authors start to use more fully its multi-modal capabilities, such as graphics, animation, colour, sound and a wide variety of navigation schemes and interface metaphors that de-emphasized the link as such. These works of *network fiction* "make use of hypertext technology in order to create emergent and recombinatory narratives" (Ciccoricco, 2007: 7) Works of Interactive fiction incorporate elements of games. Thus, along with the use of other techniques, they involve into action gestural semiotic system. Creation of literary works for tablets and smartphones, that require a touchscreen, added the third sense to the interaction between man and electronic media, thus activating three out of five basic human senses – sight, sound and touch. On the CAVE, a site for interactive literature, the action is performed in a three-dimensional space where users wear virtual reality goggles and operate with wands. These works "enact literature as a full-body experience that combines kinetic, haptic, proprioceptive and dimensional perceptions" (Hayles, 2007: 10-11) that are included into the composition and performance of the works. Thus, elements of gestural and spatial semiotic systems contribute to creation of even more complex, intermedial forms of computer art.

As Hansen (2004) states, new media art opens up new avenues for our bodily as well as our intellectual engagement with artworks by "transforming haptic prosthetic function into the basis for a supplementary sensorimotor connection with the digital. In the process, it helps unpack what exactly is at stake in the shift from an ontology of images to an ontology of information, from a world calibrated to human sense ratios to a world that is...in some sense fundamentally heterogeneous to the human." (Zuern, 2007: 11-12)

In this connection Hayles (2004: 86) argues that regarding the text as an immaterial verbal construction reflects the Cartesian split between mind and body applied to the textual corpus, which separates into two fictional entities what is actually a dynamically interacting whole. Transfer from paper-based to electronic literature helps to bridge the gap between body and mind. As Hayles (2007: 243) maintains, "an essential component of coming to terms with the ethical implications of intelligent machines is recognizing the mutuality of our interactions with them, the complex dynamics through which they create us even as we create them."

Hence, the shift from paper-based literary works to computer-mediated ones not only brings about a change in the way texts are produced, but also the change in the way the human body behaves while interacting with them. As Adipurwawidina argues, the realization that technological transformations affect the behavior of humans and the human body prompts us to think about the extent to which we are separated from or linked to the technologies we develop, to think about the limits of being human, and begin to think about our being posthuman. In this connection Hayles (1993) remarks, that the posthuman indicates to a coupling of human and a technological device that is so intense and multifaceted, that it becomes impossible "to distinguish meaningfully between the biological organism and the informational circuits in which it is enmeshed." Though the Electronic Literature Collection has already demonstrated

some possibilities and limitations of digital technology, “we are still left with vast unexplored territory where the biological and biotic system interface with electronic informational circuits.” (Adipurwawidjana, 2019: 7)

Intermedial, “hybrid forms” of electronic literature activate different forms of human perception by inclusion of signs of all semiotic systems into electronic media, thus activating work of human senses while interacting with the Web. Synesthetic perception of such works serves the function of a merger between virtual and real worlds, as in the real world our perception of reality comes through our senses. That is, elements of all five main semiotic systems – linguistic, audio, visual, gestural and spatial start playing meaning bearing, constitutive role in creation of computer-mediated works of new art.

Multimodality, or Intermediality of Electronic Literature

Electronic literature is inherently multimodal mainly due to a combination of modes of artistic expression, or languages of different semiotic systems. The phenomenon of multimodality, or *intermediality* is viewed as the result of complex principles of organization of a literary text, which borrows and assimilates the properties of texts from other types of art. As digital technology allows to transfer any medium to another medium, the fusion of different types of art, or media forms, such as digital art, graphic design, cartoons, animations, computer games and other electronic sound and visual effects, that have historically developed independently, but are now combined within a single space, became a common practice of creating works of electronic literature, resulting in their intermediality. Intermediality, understood as *interaction of arts* implies their synthesis. In intermedial works there is a special type of relationship between media, in which “contacting media are not simply connected in a single synthetic space, but are included in each other, crossing borders, exerting mutual influence, modifying and transforming each other (Kattenbelt, 2008: 19-29).” That is, the notion of intermediality defines interaction of sign systems (languages) of different arts that create the integrity of an artistic work.

As intermediality is to some extent characteristic for any work of art, for a transfer of intermedial relations to virtual space, i.e. to another platform, Bolter and Grusin (1999: 55), introduced the term remediation. They argue that “all current media remediate,” by both paying tribute to, and rivaling with earlier media by appropriating and refashioning the representational practices of these older forms (Bolter, 2014: 14). Therefore, remediation can be viewed as a defining characteristic of the new digital media which opens a possibility for a simulated, “virtual” intermediality. As Rajewsky (2005: 63) puts it, “digital media remediate remediation practices of earlier media, they remediate remediation.” And the study of intermediality, that has gained prominence in modern humanities due to the active development of digital culture, allows for systematical presentation of the complex processes of intersemiotic correlations that characterize works of electronic literature (see also Haminova and Zilberman, 2014: 38).

Electronic Literature and Platform Studies

Due to rapid evolution and transformation of the trend, defining separate works of electronic literature is not an easy task, so up to now all literary works created on a computer have been attributed to it. As a result, some researchers started to view electronic literature not as literature, but as an umbrella term for a new platform allowing various forms of expression.

As Pawlicka (2017: 430) states, electronic literature is not a narrow field of literature within digital culture. It offers a new perspective on electronic literature, and is considered as a platform for digital research, textuality, art, and other forms of expression and experiments for writers, artists, designers and programmers. This multiplicity of forms of expression raise questions whether electronic literary works have any boundaries, have been transformed into new forms, or represent a new mode of expression. Similarly, Rettberg (2016) argues that if at the outset electronic literature was understood as born-digital literature, it is currently defined as “the artistic engagement of digital media and language,” something that encompasses various digital forms of expression. And due to the expansion of its theoretical and artistic borders, electronic literature may be viewed as a platform that offers various research perspectives, digital methods and creative forms.

Evolution of electronic literature goes in parallel with the evolution of new technologies that create possibility of new digital forms of expression and new forms of electronic literature. Defining their genres is almost impossible as it seems that every new work produces its own new genre. The new platform challenges authors to experiment in creative writing and investigation of new aesthetics. Consequently, the rapid development of new digital technologies and affordances they provide for creative work mean that it is almost impossible not only to divide works according to genre, *but also to draw the line between electronic literature and computer-generated art* (Simanowski, 2009).

That is, multimodality of electronic literature naturally raises a question if all these works still belong to literature, or represent new, emerging forms of computer culture. As Hayles argues, multimodality of digital works of art challenges writers, users, and critics to combine diverse expertise to interpret and understand the aesthetic strategies and possibilities of electronic literature. However, “when a work is reconceived to take advantage of the behavioral, visual, and/or sonic capabilities of the Web, the result is not a Web “version” but a completely different artistic form that should be evaluated in its own terms with a critical approach appropriate to the specificity of the medium.” At present, the computational media, which is intrinsic to electronic literature, together with compositional practices continue to evolve as the technology changes at a breathtaking speed, which makes it difficult to attribute and evaluate appropriately innovative works, in “which human thinking and machine execution collaborate to produce literary works.” (Hayles, 2007: 18-19)

As electronic literature undergoes rapid evolution and as yet resists standardization, it even creates difficulties for cataloguing works in electronic libraries. Pablo and Goicoechea (2014: 3) describe difficulties in a special process of tagging (a tag is a descriptive label assigned to individual works in a database) for creating a database by forming sets for the texts in the collection. They postulate that the study of tagging practices applied to digital works will provide us with guidelines not only to describe texts of electronic literature, but also to demonstrate the wide variety of forms of literary texts.

Discussion of the future development of electronic literature, initiated by Andrew Gallix (2008), considers the possibility of e-literature being absorbed by digital art. This possibility is based on the fact that electronic text is more processual than print, it is performative by its nature. As Hayles (2005: 101) argues, it means that electronic literature should be seen as ongoing, unfinished form of production which undergoes transformation and modification together with the development of technology and experiments with its affordances. This has led to considering electronic literature as a platform for digital

research, textuality, art and other forms of expression.

According to Bogost and Montfort (2009: 11), “platform studies investigate the relationship between the hardware and software design of computing systems and the creative works produced on those systems.” The word “platform,” when used in this sense, refers to devices, programs, tools, and computing systems, covering anything that is “the foundation of computational expression,” combining not only the categories of hardware and software, but also various actions, practices, and expressions that are connected by one vision. As Rettberg (2016) puts it: “Electronic literature projects are forms of creative expression, but they are also often experiments in the scientific sense.”

This means that electronic literature, if we use it as a generic term for all literary works created on a computer, expands its limits, going beyond issues of definition, structure, and poetics, and developing into something more than literature. Thus, electronic literature, as an umbrella term for all computer-mediated forms of art that include texts, begins to be considered as a platform of and for textual, artistic, and technological experiments and expressions. (Pawlicka 2017: 442)

On Distinction of Electronic Literature from Other Forms of Computer Art

Though the presence of the literary remains constant, the process of creating paper-based and electronic literary works is different. New technologies influence existing modes of expression giving rise to new literary forms, and the field is still undergoing evolution. Due to rapidly evolving digital aesthetics, electronic literature resists stable definition. Similarly, defining a place of electronic literature within the realm of computer art remains a controversial question that needs special consideration. Does literature in the electronic form still exist, or has it been transformed into an amorphous category, a form of computer art? Though we must admit that it is too early to give genre definitions to all existing forms of computer art that are still in the process of formation (four decades of electronic literature is nothing compared to five centuries of print literature), yet observation makes it possible to notice some tendencies in its evolution. The concept of intermediality and its different functions seems to be a relevant principle for delimitating a wide range of works of electronic literature and computer-generated art. In this respect two functions of intermediality – primary and complementary, employed in composition of works of electronic literature, may be suggested (Mebuke, 2024). In case of the primary function of intermediality, languages of at least two different semiotic systems equally participate in the creation of content of a literary work. In case of a complementary function of intermediality, languages, others than the language of the linguistic semiotic system, play an auxiliary role in the composition of a text.

For example, to decide on attributing a work of electronic literature to a genre of narrative fiction, we should consider its accepted properties. Firstly, common to all literary works property to evoke aesthetic experience through expressive use of language, and, secondly, the fact that though print literature existed as the only form of preserving and transmitting knowledge for five centuries, it had inherited ages long oral and written traditions of composing and telling stories of various genres, that are imprinted in texts and in our memory, and constitute the basis of our understanding of what literature is. Hence, a work may be qualified as a literary narrative text if it satisfies some accepted criteria, such as a title, upper and lower borders, conflict, plot, characters, setting, point of view and style. Both print and electronic narrative texts meet all these requirements, with the exception of the lower border, which is often missing in electronic fiction, though it

often exists implicitly. However, this is the case with many experimental paper-based works as well. Another similarity of printed works of narrative fiction and works of narrative hyperfiction is the same structure of plot lines (Ciccoricco, 2007: 5; Mebuke, 2022, 2023: 22).

Though possibilities of the new medium -- the Net encourage writers to experiment in various ways with different kinds of writing, including combinations of various semiotic systems to create innovative works contributing to the development of computer culture, nevertheless, as our research has shown, after extensive experiments with the net, some authors begin to come back to composing their works either in the way peculiar to traditional literary works, though adding various compositional possibilities the net provides, while others continue to further experiment with syncretic, hybrid forms of computer art. As it seems, syncretic forms of computer-generated literary texts tend to split into subclasses differentiating literary works created on a new platform from those that represent hybrid forms, a combination of various semiotic systems, new, up to now unnamed plurimedial genres. That is, in spite of various differences, there are inevitable similarities in constructing narrative hypertexts and printed literary narratives.

Though electronic works of all kinds and genres are included together into the Four Volumes of Electronic Literature Collection composed at Washington State University (2006 - 2022) and demonstrate inventive experiments with the new media on a new platform, such works of narrative hypertext from the Fourth Volume as *My Dear CoUntess, a Letter to Lord Kelvin* by Danny Snelson (2007), *A Kiss* by Dan Waber (2013), *Novelling* by Will Luers, Hazel Smith and Roger Dear (2016), *Modern Ghost* by Artemio Morales (2017), *Writers Are Not Strangers* by Lynda Clark (2018), *The Data Souls* by David Thomas Henry Write (2019), *Subcutanean*, by Aaron A. Reed (2020), hypertext essay *The World Is Not Done Yet* by [Annie Grosshans](#) (2020) seem to contribute to continuity of tradition of narrative storytelling. (See more detailed discussion in: Mebuke, 2024) They indicate to a return to traditional literary forms while including into their structure, besides affordable through techniques of the net possibilities of composition, combinations of several media, or semiotic systems, which contributes to intermedial character of these works. However, intermediality, that engenders amazing novelty and excitement of reading these texts, has a complementary, illustrative function that does not contribute to the construction of the plot, which unfolds through a linguistic system.

Conclusion

Hence, when a literary work is written on a digital medium by using mainly a linguistic semiotic system with inclusion of elements of other semiotic systems that play an auxiliary, complementary role in the composition of a text by visualizing, or otherwise objectifying content with the help of different forms of synesthesia, expressed through signs of others than linguistic semiotic system, which are used as a literary device, such literary works may be attributed to a traditional form of literature, or to its modified form – electronic literature. (For example, created on a website hypertext essay *The World Is Not Done Yet* (2018, 2020) by [Annie Grosshans](#) incorporates a text, audio and images. However, these elements of intermediality have a complementary function in relation to narration and correspond to illustrations and footnotes in a printed book).

Though electronic literature in many ways differs from paper-based literature, and additional skills and techniques are required for its composition, the main principle remains unchanged. As Heckman and O'Sullivan (2018: 22) state, "the miracle of electronic literature is not caused by the currency of computers; the miracle is that it is so thoroughly anticipated, suggesting that the literary perspective is a viral, feral, primordial tendency of human consciousness. Everyday linguistic practices reflect how human beings cannot live without contemplating, modifying, and sharing ideas. The literary mode seeks to represent and reproduce these practices in technical objects."

Zuern (2007: 1) expresses a similar idea speaking about powerful confluence of literate practices and emergent technologies that continues to inspire optimism in all of us, "who believe that reading still matters, that new technologies for the display and transformation of written texts allow to develop forms of digital literature that will matter as much, though perhaps in different ways and for different audiences, as have the dominant print-based forms of literary expression whose cultural prestige may now be on the wane." [Annie Grosshans](#) (2020) makes a similar point on the continuity of literary tradition: "the Cyber, by promising to broaden our mind through interconnection with the screen, releases us from the misleading idea that books equal literacy. Instead of paper, we now have discs of memory. But that does not mean that we are released from learning to read meaning. In fact, the feeling of responsibility is deepening as we try to comprehend what it means to be a literate being."

References

- Aarseth, Espen J. 1997. *Cybertext: Perspectives on Ergodic Literature*. Johns Hopkins UP.
- Adipurwawidjana, Ari J. 2019. Electronic Literature and the Unmasking of Codes. <https://eudl.eu> ELLIC EAI DOI: 10.4108/eai.27-42019.2285329.
- Bogost, I. and Montfort, N. 2009. *Platform Studies*. <http://platformstudies.com/>
- Bolter, Jay David, and Michael Joyce. 1987. *Hypertext and Creative Writing*. *HYPERTEXT'87: Proceedings of the ACM Conference on Hypertext*, pp. 41–50.
- Bolter, Jay David, and Grusin, Richard. 2000. *Remediation: Understanding New Media*. Cambridge, Mass.: MIT Press.
- Bolter, Jay David. 2014. *Transference and Transparency: Digital Technology and the Remediation of Cinema*. Online publication: March 4, 2014. URI DOI <https://doi.org/10.7202/1023532ar>; <https://id.erudit.org/iderudit/1023532ar>
- Bouchardon, Serge. 2016. *Towards a Tension-Based Definition of Digital Literature*. *Journal of Creative Writing Studies*, vol. 2, no. 1.
- Ciccoricco, David. 2007. *Reading Network Fiction*. The University of Alabama Press. <https://readingnetworkfiction.wordpress.com>
- Clark, Linda. 2018. *Writers Are Not Strangers*. Electronic Literature Collection. Volume 4. Electronic Literature Organization, 2022. e-ISSN 1932-2022, Washington State University, Vancouver, WA USA.
- Cramer, F. "Post-Digital Writing." *Electronic Book Review* 2012, <http://www.electronicbookreview.com/author/florian-cramer>
- Eskelinen, Markku. 2012. *Cybertext Poetics: The Critical Landscape of New Media Literary Theory*. London:

Bloomsbury Publishing USA.

- Gallix, Andrew. 2008. *Is e-literature one big anti-climax?* https://www.huffpost.com>e-literature_b_2803299
- Grosshans, Annie. 2018, 2020. *The World Is Not Done Yet* Electronic Literature Collection. Volume 4. Electronic Literature Organization, 2022. e-ISSN 1932-2022, Vancouver, WA USA: Washington State University.
- Haminova, Anastasia A., and Zilberman, Nadezhda N. 2014. *The Theory of Intermediality in the Context of Modern Humanities*. In *Tomsk State University Journal* (Tomsk: Tomsk State University Press. Pp. 38-46.
- Hansen, Mark B. 2004. *N. New Philosophy for New Media*. Cambridge: MIT Press.
- Hayles, N. Katherine. 1993. *Virtual Bodies and Flickering Signifiers*. *October*, vol. 66, pp. 69-91.
- Hayles, N. Katherine. 2004. *Print is Flat, Code is Deep: The Importance of Media-Specific Analysis*. *Poetics Today* 25.1 (Spring 2004), 67-90.
- Hayles, N. Katherine.. 2005. *My Mother Was a Computer: Digital Subjects and Literary Texts* Chicago: University of Chicago Press.
- Hayles, N. Katherine. *Electronic Literature: What is it?* Electronic Literature Organization. 2 Jan 2007. 31 May 2007. <http://eliterature.org/pad/elp.html>
- Hayles, N. Katherine. 2008. *Electronic Literature: New Horizons for the Literary*. U of Notre Dame P.
- Hayles, N. Katherine, et al. 2016. *Electronic Literature Collection*, vol. 1, Electronic Literature Organization, collection.eliterature.org/1/.
- Heckman, David and O'Sullivan, James. 2018. *Electronic Literature: Contexts and Poetics*. dlsanthology.mla.hcommons.org
- Kattenbelt, Chiel. 2008. *Intermediality*. In: *Theatre and Performance: Definitions, Perceptions and Medial Relationships. Culture, Language and Representation*. Vol. 4 (2008): 19–29.
- Luers, Will; Smith, Hazel; Dear, Roger. 2016. *Novelling*. Electronic Literature Collection. Volume 4. Electronic Literature Organization, 2022. e-ISSN 1932-2022, Washington State University, Vancouver, WA USA.
- Mebuke, Tamar. 2022. *Prospects and Confines of Electronic Literature*. In: *Analysing Media Discourse: Traditional and New*. Cambridge Scholars Publishing. Chapter Four pp. 62-86. ISBN (10): 1-5275-8792-4; ISBN (13): 978-1-5275-8792-2
- Mebuke, Tamar. 2023. *Temporal and Spatial Coordinates in Hypertext Fiction* In: *Global Journal of Human Social Sciences: Linguistics & Education*, USA. Volume 23, Issue 7, Version 1.0. pp. 21-24. Online ISSN: 2249-460X, Print ISSN: 0975-587X, DOI: 10.17406/GJHSS.
- Mebuke, Tamar. 2024. *Intermediality in Electronic Literature*. In: *Interdisciplinary Discourses, Education and Analysis (IDEA) Journal*. Issue 4 - Exploring the Interplay of Intermediality and Intertextuality in Serialised Narratives and Rhetoric, Media, and the Fictitious Representation of Reality in Television and Propaganda. Pp.7 – 24. Publisher: London Centre for Interdisciplinary Research (March 2024) ISSN 2754-2416. online ISSN: 2757-9549
- Morales, Artemio. 2017. *A Modern Ghost*. Electronic Literature Collection. Volume 4. Electronic Literature Organization, 2022. e-ISSN 1932-2022, Washington State University, Vancouver, WA USA.
- Pablo, Luis and Goicoehea, Maria. 2014. *A Survey of Electronic Literature Collection*. In: *CLCWeb Comparative Literature and Culture* · December 2014 <https://www.researchgate.net/publication/276461268>

- Pawlicka, Ursula. 2017. *An Essay on Electronic Literature as Platform*. NR 3 (33) 2017, s. 430-444 Doi: 10.4467/20843860PK.17.029.7799 www.ejournals.eu/Przegląd-Kulturoznawczy/
- Rajewsky, Irina. 2005. *Intermediality, Intertextuality, and Remediation: A Literary Perspective on Intermediality*. In *Intermedialités*. №6 (Automne). (2005): 43-64.
- Reed, Aaron A. 2020. *Subcutanean*. Electronic Literature Collection. Volume 4. Electronic Literature Organization, 2022. e-ISSN 1932-2022. Vancouver, WA USA: Washington State University.
- Rettberg, Scott. 2016. *Electronic Literature as Digital Humanities*. In: S. Schreibman, R. Siemens, J. Unsworth (eds.), *A New Companion to Digital Humanities*. Oxford: Wiley-Blackwell, 2016, [e-book], loc.4976.
- Simanowski, R. 2009. *What Is and Toward What End Do We Read Digital Literature?* n: F.J. Ricardo (ed.), *Literary Art in Digital Performance: Case Studies in New Media Art and Criticism* London: Bloomsbury Academic, 2009.
- Snelson, Danny. 2007. *My Dear countess, a Letter to Lord Kelvin*. Electronic Literature Collection. Volume 4. Electronic Literature Organization, 2022. e-ISSN 1932-2022, Washington State University, Vancouver, WA USA.
- Waber, Dan. 2013. *A Kiss*. Electronic Literature Collection. Volume 4. Electronic Literature Organization, 2022. e-ISSN 1932-2022, Washington State University, Vancouver, WA USA.
- Wright, David Thomas Henry. 2019. *The Data Souls*. Electronic Literature Collection. Volume 4. Electronic Literature Organization, 2022. e-ISSN 1932-2022, Washington State University, Vancouver, WA USA.
- Zuern, John. 2007. "Letters That Matter: The Electronic Literature Collection Volume 1", *Electronic Book Review*, October 9, 2007. <https://electronicbookreview.com/essay/letters-that-matter-the-electronic-literature-collection-volume-1/>.
- "What Is E-Lit?" *Electronic Literature Organization*, <https://eliterature.org/what-is-e-lit/> doi:10.1632/Isda.2018.14.