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**THE ERGODIC TEXT AND ITS IMPACT
ON THE CONCEPT OF LITERATURE**

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CONCEPTUAL REFERENCES OF THE RESEARCH

Keywords: *literature, ergodic literature, literary phenomenon, anti-literature, ergodic text, ICT, cybertext, hypertext, IF (interactive fiction), text adventure game, MUD, hyperfiction, post-literature, digital literature, digital poetry, e-poetry, visual poetry, "visual noise" poetry, sound poetry, video poetry, holopoetry, click poetry, cyberpoetics, ergocriticism, literary criticism, reader, gamer, user, cyborg, digitization.*

Actuality and importance of the addressed topic. The new theoretical challenges that multicultural studies and information technologies have brought with them, whose effects consist in the inseparable coexistence of arts and non-artistic products, have produced trans-aesthetic changes in literature as well. Information technologies have introduced the electronic dimension to text and language. The text, which was initially perceived as a closed unit, has evolved to be open/unlimited. This type of text - virtual, in variants, digital, interactive, of cyberspace - was called "ergodic" by the Norwegian researcher Espen Aarseth.

Unlike traditional written text (two-dimensional, "flattened" on the real, consistent support of the paper page), ergodic text is an electronic text, "deep" in the virtual three-dimensionality of the computer screen. Consequently, it no longer works on a surface (that of the printed sheet, which we turn with our finger), but on an interface (of the digital screen, responding to commands/clicks on the computer keyboard). Cybertextuality should be seen as the equivalent of a bold, postmodern way of writing, interconnected with the technological evolution of post-industrial society.

Since this type of text has a recent history, there are fewer studies that would describe it. In the research space of the Republic of Moldova, the ergodic text was studied by the linguist Elena Ungureanu in studies such as *Dincolo de text: hypertextul* (2014) and *Cuvinte și linkuri* (2017), focusing on its hypertextual form. Intending to continue the research of the literary text, we followed what consequences the possibilities of advanced technologies had on the text placed in the Internet space, namely what effects the processes of creolization, hybridization, diversification, migration, breaking of genres, violation of borders, syncretism produced.

The broad analysis, from the theoretical point of view, of ergodic literature, the opening of an unexplored track in the Romanian space towards the digital ergodic text, as part of the evolution of literature in the age of technologies and virtuality, is what we achieve in this research.

In this work we present the ergodic literary phenomenon and its forms, providing an inventory of theoretical analysis and a premise for further classification into genres and species. What is new is the proposal of a discipline that would deal with the critical analysis of the ergodic text, which we called Ergocritics. New is also the description of a (possible) model of criticism

supported both by a series of digital ergodic text analysis algorithms and by a glossary of terms found in the appendices and extremely useful in orienting the theorist and literary critic. The given study facilitates the interpretation of digital literature, ergodic literature and literary productions that appeared during the evolution of technologies and the expansion of literature in virtual space. By proposing the discipline of Ergocriticism, we direct researchers in the field of philology and literary studies to a way of criticizing ergodic literature and provide them with an applicable inventory.

The aim of the paper is to analyze the evolution of the text from linear and printed to ergodic and digital in order to compile and describe an inventory of concepts necessary for the interpretation of ergodic text in the digital environment.

Research objectives:

1. Definition of literature and aesthetic specificity in relation to technological evolution;
2. Punctuation, from a new epistemological situation, of the defining features of literature;
3. Description of the ergodic literary phenomenon;
4. Presentation of the ergodic text and its forms;
5. Defining and describing the forms of ergodic literature: cybertext, hypertext, IF, textual adventure game, MUD, hyperfiction;
6. Examination of post-literature in the era of virtual textualism;
7. Description of the digital ergodic literary phenomenon;
8. Establishing a typology of digital poetry;
9. Outlining a theoretical approach to cybertextuality;
10. The proposal of Ergocriticism as a discipline concerned with the criticism of the ergodic text;
11. Exemplifying the digitization process by describing a project based on M. Eliade's work.

Research hypothesis: the need to update the tools of literary theory, supplementing it with notions, concepts and critical models required by the evolution of the phenomenon of literature, synchronizing the theory with the digital phenomenon that is revolutionizing contemporary literary forms.

Scientific research methodology. Researching the ergodic text involves the use of research methods also outside the field of literary theory. Thus, the methods used in this research are borrowed from various disciplines, accumulating the knowledge of both socio-humanistic and real disciplines. The scientific approach starts from the outline of the research object and its definition, the clarification of the terms involved in the composition of the inventory necessary to approach the ergodic literary phenomenon, the systematization of some formal typologies of the digital ergodic text and the launch of a discipline that I called Ergocriticism, which would satisfy the need

theoretical and critical of the researcher who studies/will study the ergodic literature. The systematization of the inventory elements is also achieved by providing a glossary of terms, in the appendices, which would guide the researcher in the interpretation he will achieve.

The works served as theoretical-methodological support are signed by researchers such as: R. Wellek și A. Warren, Gh. Craciun, A. Marino, T. Eagleton, J. Culler, E. Aarseth, D. Sobolev, S. Kuchina, U. Eco, M. Bahtin, L.B. Gattass, B. McHale, K. Veale, O.G. Ramos, O. Laas, S. Mukherjee, B. Kuhn, L.S. Dinescu, M. Lobontiu, M.-L. Ryan, M. Eskelinen, R. Koskimaa, D. Avadanei, R. Ingarden, E.-M. Kontopoulou, E. Ungureanu, A. Grati, L. Simanschi et.al.

THESIS CONTENT (chapter synthesis)

1. THE DEFINITION OF LITERATURE IN THE DIGITAL AGE

The changes brought about by the digital age reflect on the definition of literature and on its study. Being marked by TIC, it requires a completion of the tools of analysis, description, interpretation, etc. Starting from the theories launched by Gh. Crăciun, A. Marino, R. Wellek and A. Warren, I. Tânianov, R. Jakobson, T. Eagleton, J. Culler and other theorists, we gave a new direction to the theoretical approaches of literature in the digital age, depending on its relevant features.

In chapter 1 are presented the new theoretical challenges in the interpretation of literature, created by the rapid evolution of technologies and the interference between the literary and the digital environment. In the attempt to redefine the current literature in the context of digitization, we face the lack of an adequate toolkit of concepts that can analyze the new aspects of the literary phenomenon. Starting from the awareness of the aesthetic dominance in literary art, I highlighted here the predilection of current literature for categories such as the ludic and the ergodic.

1.1. Literature - new theoretical challenges

In this subsection the current literary phenomenon is approached from the perspective of the imperatives of creating a new picture of theoretical approaches to literature in the digital age, determining its relevant features. We are dealing with a living phenomenon, in continuous development and innovation, which systematically calls for the addition of theories and interpretation tools. The need for new concepts of what we call literature is motivated not only by the tendency of knowledge, but also by the impossibility of describing the new literary forms that appear continuously.

1.1.1. The definition of literature in the digital age

In this compartment is studying the concept of profiled literature in interference with technologies and the electronic environment. A brief overview of the definitions of literature is

given, starting from the canonical perspectives and ending with the postmodern and contemporary ones. A definition of literature acceptable also for digital ergodic literature is given and the idea is outlined that the theory still lacks the tools to allow an approach to this evolved form of literature.

1.1.2. The dominant aesthetic in literature

In the next compartment is emphasized the fact that literature changes according to the taste of the era. The appearance, in the digital age, of new literary forms was inevitable, scientific discoveries and the evolution of technologies required this. The text becomes ergodic, digital, and completes its feature set. It is not difficult to notice the predilection of current literature for aesthetic categories such as ludic and ergodic, which give the reader a great margin of action and freedom to influence the mentioned stylistic aspects. In the following chapters, these aspects are analyzed and described as convincingly as possible.

1.1.3. The aim of the current literature

In continuation of the idea regarding the dominant aesthetic in literature from the previous subchapter, in 1.1.3 is specified the fact that aesthetics is a dominant vector that determines literature in the digital age to promote categories such as the spectacular, the playful and the ergodic, with the aim of entertaining, pleasing through the way it involves the reader.

In the given chapter, the idea that literature makes a move towards other forms, preserving its literary qualities, is outlined, and going through the definitions of literature offers us some functional tools, which help to interpret the phenomenon. These, however, need to be supplemented with sufficient tools for the analysis of the ergodic literary phenomenon, which constitutes our objectives in the following chapters.

2. THE EVOLUTION OF THE LITERARY PHENOMENON: FROM TEXT TO ERGODIC TEXT

In chapter 2, the ergodic literary phenomenon is presented and theorized as part of literature. Starting from the fact that literary theory and literature itself is in crisis and fail to formulate an adequate reaction to the waves of innovations produced in its territory, here the ergodic text, which emerged from the rapid development of ICT, is described in stages.

2.1. The crisis of the idea and the concept of literature

In this subsection, the analysis of the causes and ways of manifestation of the crisis at the level of the production of literature and the theorization and interpretation of the works that appeared and delimited as non-literary products is extended. In order to eliminate any doubt regarding the inclusion of the ergodic text in literature, the route traveled by the ergodic literary phenomenon from the status of anti-literature to that of literature is presented, thus demonstrating

its literary character through its correspondence with the set of features of the literary work, which confirms not only the literariness, but also the quality of this type of text.

2.1.1. The ergodic literary phenomenon - from anti-literature to the canon

This transition from the area of the anti-literary to the canon is presented in this section in which the concept of anti-literature is defined in relation to the ergodic text and the reserved or even hostile attitude of the academic environment is motivated by the existence of a crisis of the idea of literature. Here it is elucidated that the literary theorist, formulating a theory, starts from the existing historical perspective and thus has the freedom to complete it, not the tendency to modify it or, even worse, to rewrite it.

2.1.2. From literature to text – the crisis of concepts

In the next compartment is discussed the lack of a toolkit of notions, terms and concepts that would allow the interpretation of literature at any stage of its evolution is discussed. Their lack conditions the crisis at the level of concepts, which determines the reuse of old ones to name new forms.

2.2. From the text to its metatextual forms

In this subsection are defined and described the forms of the text, outlining the fact that their evolution is the result of ICT and digitization influences, which favored the redefinition of literary aesthetics and the acceptance of ergodic text as part of literature. This subchapter presents "inflation" from the field of textual theory, namely the derivational expansion of the notion of text, which, once in the digital environment, becomes cybertext. Cybertextual forms have generated, in turn, the admission of a new category or stage in the evolution of literature: digital literature, ergodic literature, cyberpoetics, etc.

2.2.1. The ergodic text – a redefinition of literary aesthetics

The next compartment refers to the resuscitation of the author and the book, overcoming the crisis of the definition of literature and the evolution of digital literature in the virtual environment. Here it is mentioned that the thundering evolution of literary species and genres does not allow the spatial orientation of scientific fields, nor does it stop to give respite to theorists, critics and literary historians to capture and follow in detail the literary phenomenon. Thus affirming that the existence of the crisis is an effect of evolution and time is needed to confirm the theories, definitions and concepts issued, both regarding the literary phenomenon in general and regarding the new forms of digital literature.

2.2.2. The ergodic text from "text" to "opera"

Here is demonstrated that the ergodic text goes beyond the pattern of an elementary experimental literary phenomenon and falls into the universal literature, representing a different

kind of literature, but which is no less qualitative than the previous one. In the given subchapter we demonstrate that the ergodic text corresponds to the set of features of the literary work, even in a much more expressive formula.

3. FORMS OF ERGODIC LITERATURE

In chapter 3, a systematization of the derived forms of the ergodic literary text is carried out, structuring a first pragmatic compartmentalization, which represents a completion of the area of concepts with which literary theory can operate by analyzing ergodic literature. By defining the cybertext as an integrative form of ergodic literature, an attempt is made to delimit some genres and subgenres within a still developing literary form. In the given chapter, the derivatives of the text that lie between traditional and ergodic literature are defined and exemplified, creating the link between text and ICT: *cybertext*, *hypertext*, *IF*, *the textual adventure game*, *the MUD* and *the hyperfiction of text-creating machines*.

3.1. ICT notions: the derivational typology of the forms of ergodic literature

In this subsection is emphasized the idea that extensive theorizing and removing it from the area of anti-literature does not yet represent proof of the existence of a literary form; what proves the validity of the previously launched theories is the presentation of the forms in which ergodic literature manifests itself, that is, the attempt to establish an inventory of textual forms and to schematically organize a distribution of them by genera and species. This first pragmatic compartmentalization is done to complete the presentation of the ergodic literary phenomenon in the given work.

3.2. Cybertext

In the next subsection is defined this form of ergodic literature is defined as an integrative one for the others, groping the differentiation of some genres and species, which will later need a complement, because the digital ergodic text is in continuous evolution and, respectively, will offer new ones for interpretation literary species. In the following sections, some of these species that have already managed to manifest themselves in the literary space are presented. Defined as a machine for producing a variety of expression, cybertext brings the term cyborg literature, which elaborates its techniques and ways of reading, writing and interpretation in an innovative way, offering writing programs such as: Racter, Tale-spin, MUD etc. and launching the text to a new stage – the digital one.

3.2.1. Hypertext

Here we describe this type of digital ergodic text as a hybrid of textuality and ICT, constituting a new form and stage in written communication. Hypertext reflects postmodernity and

promotes notions such as copy-paste and quotation. Hypertextual literature appears as a navigable network available to author and reader, in which the latter is invited to become an author as well.

3.2.2. IF (interactive fiction)

This section defines and presents the evolutionary path of IF, outlining the idea that, together with the other cybertextual forms of ergodic literature, IF invites the reader to overcome the limits of interpretation, comprehension, involves him directly in the text that is created at the time of reading and points to of an acute need to theorize this phenomenon, fully literary.

3.2.3. The textual adventure game

In the next compartment is presented the textual adventure game, analyzing its structure and literary specificity, demonstrating the existence of an evolved branch of digital ergodic literature and advancing arguments in favor of the need to study it by literary researchers. The text adventure game presents a narrative that gives the reader/player a maximum degree of control over it because he is not a simple explorer of the story, but an actant of it who can decide how to act, thus influencing the narrative thread.

3.2.4. MUDs

This section focuses on the analysis of MUDs from the perspective of their literariness, outlining the features and impact of the evolution of this type of games on subsequent products appearing on the Internet. Being structured from narrative equipment, the MUD capitalizes on user-created worlds, making them literary, structured only on the skeleton of a traditional narrative, written by the game's programmers, called "extradiegetic authors".

3.2.5. The hyperfiction of text-creating machines

And in this compartment are presented the textual machines that facilitate the production of texts by means of different software, such as Hypercard, Storyspace, etc. At the moment, hypertextual technologies generate media objects, and the programming language, in line with the aesthetic one, participates in the formulation of the discourse and its endowment with meaning. All these particularities of the ICT field determine the emergence of a fundamental resource base of research, analysis and methodologies, which L. Manovich calls "informational aesthetics". The text resulting from the interaction between the user and the creative machine is not a perversion of the concept of literature, nor a mutation of it, but only the result of the evolution process of literature, which transforms, goes through stages and presents the products of this transition as evolutionary paraphrases.

The forms of ergodic literature, presented in this chapter, directly test the evolution of literature towards a new genre, towards cybertextuality that is responsive to the evolution of technologies and, at the same time, responds to the demands made for a literary product. Analyzing ergodic literary forms outlines the urgent need to develop a theoretical tool for the interpretation of

this literary phenomenon.

4. DIGITAL ERGODIC LITERATURE. THEORETICAL APPROACHES OF CYBERTEXTUALITY

Chapter 4 presents digital ergodic literature from the perspective of cybertextuality, outlining the idea that this is a form of manifestation of post-literature that represents the evolution from postmodern to contemporary. Post-literature in the age of virtual textualism is examined and the postmodernist literary phenomenon is presented as a ground for the transition to post-literature/digital literature, offering a set of features specific to this type of literature. After synthesizing different visions and theories, it was concluded that digital literature represents a rehabilitation of traditional literature, marked by ICT evolution. This rehabilitation was demonstrated by analyzing the evolution of digital poetry, namely by establishing a typology of digital poetry, within which a series of forms of digital poetry were presented: *e-poetry*, *visual poetry*, *"visual noise" poetry*, *sound poetry*, *videopoetry*, *holopoetry* and *click-poetry*.

4.1. Post-literature or the era of virtual textualism

In this subsection, post-literature is presented and its complex structure is described, which allows us to identify it with what is supposed to be digital literature or a literary "new avant-garde". In this subchapter, we return to the idea that the theory of literature is faced with a living phenomenon that it must approach with appropriate tools. The digital environment, increasingly popular since postmodernism, becomes a space where the text is freed from the limits of print, being intertextual, hypertextual, cybertextual, having a rhizomatic aspect and offering a grand spectacle of the creative process. Presenting the works of Noah Wardrip-Fruin, of the ELO and OSMOSE groups, defining Net.literature as a form of manifestation of virtual textuality, it is clearly distinguished that the literariness of the traditional text is not applicable as a concept in the analysis of digital literature, but we must talk about a digital literacy, which would resonate with the aesthetic principles of post-literature.

4.2. Digital literature - from postmodernism to post-literature

In this subsection, the theoretical and practical aspects of the interpretation of the digital literary phenomenon are presented. After synthesizing different visions and theories, it is concluded that digital literature represents a rehabilitation of traditional literature, marked by ICT evolution. Revolutionizing the word, it brings new features to literature, such as: interactivity, unlimitedness, spatial and temporal variability, and interference with the code, due to which the area of representation of literature expands considerably.

4.2.1. Digital poetry - theories and definitions

This section represents an attempt to structure digital lyrics into species, or at least into distinct categories. The types of digital poetry analyzed include in their construction the movement, sound, image, combination and recombination of the letter, being literary forms that are continuously redefined, proliferating in numerous species and subspecies, some still untested by literary criticism.

4.2.1.1. A typology of digital poetry

In this compartment are presents a series of forms of digital lyrics:

4.2.1.1.1. E-poetry

(located in the space of the Internet, its text works in electronic or digital format, can take any form, can omit punctuation rules, can be written anywhere and by anyone. To expand this type of poetry, "Oulipo" literature, the project "Flarf" and the Web itself are open and welcoming domains);

4.2.1.1.2. Visual poetry

(that which, through the construction of its text, takes the form, the outline of a certain object/geometric shape. Concrete poetry, is a more complex form of visual poetry, because, playing with the physical aspect of the text, it creates pictorial images, such as his poems E. Gomringer, M.E. Solt, A. Knotek, A. Chira et al.);

4.2.1.1.3. The poetry of "visual noise"

(combines texts with images, sounds and even digital operations, and for the work to be read the reader must be directly involved in it. "Visual noise" is a strategy based on hypermedia with poetic features, and the best the poems of A. Campbell, A.F. Wysocki and J. Rosenberg reveal this.);

4.2.1.1.4. Sound poetry

(in which the spoken letter takes precedence over the written letter - the sound. This type of poetry is known through generations of authors, including H. Chopin, B. Heidsieck, T. Tzara, K. Ladik, etc.);

4.2.1.1.5. Video poetry

(a special form of video art, which includes poetry texts elaborated at different acoustic and visual levels, offering the reader/spectator a new poetry experience that can be viewed through electronic applications)

4.2.1.1.6. Holopoetry

(created with the help of holograms, presenting the fluidity of the word and semantic interpolation. Among the authors of holopoetry, E. Kac is notable, who coined the term "holopoecy" and preferred the word to the 3D sensation.) and

4.2.1.1.7. The click-poem

(combining the text and the audio file, which appears when you click on the poem. Impressive

are the click-poems of D. Knoebel, which places them in the Web space, uses VRML, includes sound readings, random words and animations).

4.3. Cyberpoetics – a new way of thinking about literature

In this subsection is presented the relationship of cyber literature with aesthetics. Following this extensive analysis of ergodic digital literature, we come to the idea that literature is transgressing towards a new poetics, which calls for its rethinking. Cyberpoetics directs us to the fact that not only the text has changed, but also the aesthetic field targeted by it.

5. ERGOCRITICISM. A (POTENTIAL) MODEL OF INTERPRETATION OF ERGODIC LITERATURE

Chapter 5 aims to outline a new direction in literary criticism, called Ergocriticism. In this part of the research, space is provided for theorizing the ergodic literary phenomenon and a set of tools is proposed that would facilitate the interpretation of ergodic literature.

5.1. The "inventory" of the criticism of the ergodic text

In this subsection is forwarded a theoretical direction of interpretation of the ergodic text - Ergocriticism, supported by an inventory of critical grids, facilitating the analysis of this literary phenomenon. The confrontation of the theorist and the literary critic with the ergodic phenomenon is marked by the transcendence into a new environment for literature - the digital one, in which the text acquires the characteristics of electronic, interactive, represented by cybertext, hypertext, IF, hyperfiction, MUDs, etc. These literary forms evolve Bakhtinian dialogism, permuting the reader in the pose of (co)author, in direct relationship with the spatiodynamic metaphors, whose interpretation can only be achieved by fusing critical tracks such as Roman Ingarden's grid (the stratified vision of the literary work), the chain of Markov (which analyzes the probability of choice paths in an ergodic text) and the environment – the support of the text which, according to E. Aarseth, is represented by a set of variables with possible values that describe them.

The ideas from the studies of researchers Espen Aarseth, Roman Ingarden, Eugenia-Maria Kontopoulou, Maria Predari, Efstratios Gallopoulos, Marius Pisarski and Yan Zheng were taken as benchmarks in the coagulation of this critical model.

Although the ergodic text involves the theories and practices of traditional literature, the critic cannot rely on them alone, for beyond the "interference zone" between the traditional and the ergodic lie much more complex structures that require the merging of theories and practices from other fields, such as ICT, music, visual arts, etc. A confirmation of this fusion of media is the Glossary of terms in the Appendices, in which concepts are observed that are not formed in the territory of literature, but were borrowed and adapted from it.

It is also noted here that Ergocritics harmoniously combines the practices of traditional literary criticism, the interpretation of other fields of fine arts, the algorithms described by mathematical formulas and the ways of characterizing a process in the ICT environment in order to capitalize on all the features of the ergodic text, which coagulates forms inspired by environments so different.

5.2. The metamorphosis of the reader into gamer/user/cyborg

This subchapter presents the impact of ergodicity on the concept of reader. Ergodicity is based on the direct involvement of the reader, who becomes a co-author, because the structure of the text depends entirely on the choices he makes. Obtaining new functions, the name reader becomes unfit for him, which determines the use of concepts such as gamer, user or cyborg, which are motivated by the playfulness that characterizes most ergodic texts, the software environment in which they are written and the boom of cyberspace. The reader becomes a variable of the ergodic text, a factor that determines its structure; he no longer walks, but is directly involved in the construction of the route; he does not identify with the character, but becomes the character; he doesn't skip chapters, he loses them because at some point he accesses a link that takes him to another point.

5.3. Digitization - the recycling of traditional aesthetics in cyberculture: the work of Mircea Eliade - pre-text for a digitization project

In the last subsection is proposed a digitization project that will emphasize the fact that digital literature is also a favorable appearance for traditional literature and does not come to demolish it, but rather to save it from extinction by storing it online. M. Eliade's work is not an ergodic one, by definition, that is why it was decided to outline a project that would initially target only fiction writings and allow traditional literature to be accessed in cyberspace, thus being able to demonstrate the relevance and applicability of the concepts described and analyzed above.

Here the idea is emphasized that literature does not lose its value by interacting with cyberspace, but gains added value, becomes closer to the reader by interacting directly.

GENERAL CONCLUSIONS AND RECOMMENDATIONS

The concept of literature, marked by the evolution of technologies and the emergence of new literary forms, brings with it new theoretical challenges related to the redefinition of literature and the interpretation of its defining features in relation to the digital environment in which it is gradually moving, taking over the boundless possibilities of creation and reading and approaching new aesthetic categories.

The evolution of ergodic literature, as a recent literary phenomenon, can be traced along a branched route that represents the transition from anti-literature to literature, overcoming the crisis of concepts and analytical tools by redefining literary aesthetics, co-opting concepts from the environments with which literature interferes (IT , aesthetics, etc.) and structuring an interpretation grid of ergodic literary forms to which the status of work can be attributed.

In the context of an inflation of new forms of ergodic literature, I created a typology of them, describing, in particular, those marked by the digital space, which I introduced in the category of cybertexts (hypertext, IF, MUD, hyperfiction, game adventure text).

The results obtained in this research validate the theme of the doctoral thesis: *The ergodic text and its impact on the concept of literature* because, throughout the five chapters, the influence of the ergodic literary phenomenon on literature is presented with conclusive arguments. Thanks to the structuring of a typology of digital ergodic literary forms, it was possible to compile and describe an inventory of concepts, notions and terms necessary for the analysis of digital ergodic literature, which constitutes the inventory of the discipline concerned with the interpretation of ergodic text - Ergocriticism. This toolkit allows working with concepts such as: *ergodic literature, anti-literature, ergodic text, ICT, cybertext, hypertext, IF (interactive fiction), text adventure game, MUD, hyperfiction, post-literature, digital literature, digital poetry, e -poetry, visual poetry, "visual noise" poetry, sound poetry, videopoetry, holopoetry, click-poetry, cyberpoetics, ergocriticism, literary criticism, reader, gamer, user, cyborg, digitization*.

In order to validate the purpose stated in the Introduction, both the outline of the evolutionary path of the ergodic literary phenomenon and the assembly of the inventory of concepts were achieved, thus achieving an innovation of the theory of literature by connecting to international research trends. Obtaining a premise for the development of digital theory and criticism – the discipline of Ergocriticism. Within the presentation of the discipline, I outlined analysis algorithms and defined operational concepts for it, I established the premise of directing researchers in the field of philology towards a critical modality appropriate to the requirements of current literature.

The objectives of the given work, announced in the *Introduction*, were realized during the five chapters of the research, containing the consistent definitions of the concept of literature in the digital age; traditional, ergodic, digital literature descriptions; the presentations of the literary forms of the ergodic text; analyzes of the evolution of literature from postmodernism to digitalism and the proposal of Ergocriticism as a discipline that would satisfy the interpretation requirements of the ergodic text.

Each chapter represents a stage of the research, which allowed us to structure the scientific approach in such a way that it culminates in the development of the tools for the discipline proposed here - Ergocriticism. In the first chapter, we present the definition of literature in the digital age, we make theoretical clarifications regarding the challenges brought by ICT evolution and the migration of literature into the electronic space. Defining the concept of literature, we present the aesthetic features and dominance, which redirect the purpose of literature towards the validation of aesthetic categories such as playfulness, beauty, inventiveness, etc. The given chapter represents the theoretical foundation on which we structure the terminological typologies of ergodic literary forms in subsequent chapters.

In the second chapter, presenting the ergodic text in detail, defining it, analyzing it on an aesthetic and theoretical level, researching its evolution as a literary phenomenon, we come to the conclusion that this formula is suitable to name the literary productions that appeared within the interrelationship between literature and ICT. Being in a crisis of ideas and concepts, literature is shown to be a quite hostile environment to new literary productions, which directed us towards the study of these forms from the perspective of anti-literature. This positioning of the critical vision allowed us to conclude that ergodic literature went through a stage of denial to access the literary canon. In the context of the crisis of concepts and the transition to a new stage of evolution, ergodic literature is analyzed through the prism of a typology of metatextual forms, among which we highlight the cybertext as an integrative form for the others. Also here we justify the need to redefine literary aesthetics following the evolution of the ergodic text, which proliferates in numerous forms that can claim not only the status of literature, but also that of opera. causes the need for a redefinition of aesthetics.

In the next chapter, we conclude that the solution to the crisis of literature and the idea of literature resides in the creation of a theoretical-applicative toolkit, presenting the forms of ergodic literature, characterizing them, describing the path of evolution and arguing their literariness. The compartmentalization made here allows us to offer a much more open ground for theory and literary criticism, because we gather a series of texts that can serve as working material in Ergocriticism. The forms presented are: cybertext, hypertext, IF, text adventure game, MUDs and hyperfiction.

Cybertext is defined here as an integrative form that contains the other forms of ergodic literature (printed and digital), being a genre of this type of literature.

What must be remembered after the analysis of these forms is the fact that the phenomenon of the digitization of literature requires an appropriate theoretical approach, which would provide readers with orientational tracks for reading, an appropriate tool for digital products and the acceptance of this stage of evolution with a lower dose of skepticism. We observe, in this work, that the author is not devalued in the online space, but obtains a kind of freedom that he also shares with the reader, the latter being directly involved in the text, which means that responding to the challenges and changes of the era, digital literature is much closer to society and culture.

During the course of the work it was demonstrated that the research of the digital ergodic phenomenon requires extensive theorizing, thus I outlined the stages of its evolution, namely the transition from postmodernism marked by virtuality to post-digital literature. In chapter four we deduce, following the definition and characterization of digital literature, that this literary form is quite evolved and we can already constitute a typology of the species of the lyrical genre, describing and exemplifying them. The evolution of the digital ergodic literary phenomenon is presented using terms such as "post-literature", "digital literature", "electronic literature", "literature 2.0", etc. This terminological expansion indicates that the literary phenomenon is still evolving and does not have a set of stable terms. The compartmentalization of digital ergodic literature aims not only at an accounting, but also at a detailed presentation of the types of digital lyrics that have managed to manifest themselves in the literary environment as prolific species of this genre. Among the most evolved types of lyric found in the electronic environment are: *e-poetry*, *visual poetry*, *"visual noise" poetry*, *sound poetry*, *video poetry*, *holopoetry* and *click-poetry*.

The presence of this kaleidoscope of textual forms indicates that literature requires a new approach, a new way of thinking about it, which is cyberpoetics – the direction in which aesthetics and technologies meet in literature.

It remains for us to assume an imminent risk of losing ground to modern technologies in the creation and reception of literature, to intuit a competition between ICT and the traditional "muse" which, for the moment, cooperates. And of course, we must review poetics from the perspective of the need to reach a compromise in strengthening the algorithm of (re)thinking literature, in line with the very changes that have occurred in the way of making literature.

Starting from the needs identified in the four chapters above, we conclude that it is absolutely necessary to structure an interpretation model of ergodic literature, which would facilitate the critical analysis of these textual forms. We advanced Ergocriticism, as a discipline that comes to meet the demands of the evolved forms of contemporary literature, counting on

revolutionizing literary theory and criticism. Its tools represent a coagulation of theories and analysis algorithms used both in the literary, technological, mathematical and artistic fields, which cover the requirements of the ergodic text (inter- and transdisciplinary): Roman Ingarden's grid; The Markov chain used within the matrix that would allow the formulation of conclusions about the degree of openness or extent of the alternative paths assumed by the text, carried out by Eugenia-Maria Kontopoulou, Maria Predari and Efstratios Gallopoulos; the set of variables of E. Aarseth; the algorithm addressed by Marius Pisarski and the "Mechanism of Storytelling" by Yan Zheng.

Digital ergodic literature requires not only the modification of interpretive grids, but also the revolutionizing of the concept of the reader, who becomes a gamer, user or cyborg, obtaining more functions and powers within the interaction with the literary product. We present the given metamorphosis in subchapter 5.2, concluding that the reader becomes a variable of the ergodic text, a factor of influence on the evolution of the subject and evolves from the passive contemplator to a character capable of empathizing to the highest degree with the text, creating "alterbiographies" and managing the avatar that represents him in the digital environment.

Realizing the objectives proposed at the beginning of this research, following the logic of the scientific approach, the necessity of offering an example of a project for the digitization of traditional literature is attested. Thus, outlining the idea that digital literature is an important factor in the evolution of literature and represents an opportunity to capitalize on traditional literary works, a project to digitize Mircea Eliade's work is presented in the last subchapter. Through this project I have demonstrated that the digital ergodic text interpretation tool presented above is applicable and up-to-date.

The innovation brought by this study in the theory of literature consists in the opening of a new direction of research - Ergocriticism, which will allow the extensive analysis of ergodic literature as part of the evolution of literature in the age of technologies and virtuality. In this thesis we presented the ergodic literary phenomenon and the forms it takes in its evolution. We have provided an inventory of theoretical analysis, creating a premise for a classification into genera and species, vital because ergodic text comes in various forms that are already quite solidly structured, having a series of analyzable products.

The impact of the given study relates to the reconceptualization of the literary phenomenon as a result of the influence of the evolution of ergodic literature, a fact that determined both the innovation of the theoretical inventory and oriented the given research towards the definition and presentation of Ergocriticism as a discipline concerned with the interpretation of ergodic text.

At the theoretical level, we come up with an inventory of concepts, notions and terms necessary for the analysis of digital ergodic literature, and the content of this study will serve as a

facilitator of the interpretation of digital literature, ergodic literature and literary productions that appeared during the evolution of technologies and the expansion of literature in virtual space . By proposing the discipline of Ergocriticism, we direct philological researchers towards a way of criticizing ergodic literature, providing them with an applicable inventory.

In addition to the participation in the conferences and the publication of the 16 articles, the results of this research represent a chapter of the monography *Literary work as dialogue and relationship. New critical models: Dialogic, Imagology, Sociocriticism, Reader-oriented criticism, Ergocriticism*, coord. Aliona Grati. Ed. Știința, Chișinău, 2021, which represents a theoretical-practical support for theorists, critics and literary historians.

The recommendations that we can put forward as premises for the continuous development of this theoretical direction of literature relate to the valorization and improvement of theses from this study through the following actions:

- publication of a monograph, in which the content of the thesis will reflect the theoretical-applicative part of the interpretation of the ergodic literary phenomenon;
- publishing this study in electronic format, offering in its content hyperlinks, video sequences, animations so that the presented textual forms are eloquently illustrated and the work itself is a digital ergodic text;
- initiating an institutionalized research project in which specialists from various fields will be involved;
- the development of the subject Ergocriticism in the university course, within the theory of literature;
- writing bachelor's, master's or doctoral theses using the tools proposed in this research;
- creating a practical support, like a methodological guide, in which the application of the ergodic text interpretation inventory will be explained and demonstrated on several of its textual forms;
- the launch of creative writing workshops, in which local authors will be able to collaborate with other authors who have the experience of creating cybertexts, in order to share this practice;
- holding some masterclasses, both in the university and in the school environment, in order to bring to all levels of study a set (adapted to skills and needs) of tools for approaching digital literature.

Obviously, this innovative theme will give ground to other ideas, other development tracks that will start from the results obtained in this research to continue towards new theories, algorithms and tools that will complete the Ergocriticism toolkit.

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ANNOTATION

Gotca Rodica, The ergodic text and its impact on the concept of literature, PhD thesis in philology, Chisinau, 2022

Thesis structure: introduction, five chapters, general conclusions and recommendations, bibliography of 151 titles, 153 pages of basic text, 34 figures, the results obtained being published in 17 scientific papers.

Keywords: literature, ergodic literature, literary phenomenon, anti-literature, ergodic text, ICT, cybertext, hypertext, IF (interactive fiction), text adventure game, MUD, hyperfiction, post-literature, digital literature, digital poetry, e- poetry, visual poetry, "visual noise" poetry, sound poetry, video poetry, holopoetry, click poetry, cyberpoetics, ergocriticism, literary criticism, reader, gamer, user, cyborg, digitization.

The purpose of the work: the analysis of the evolution of the text from the printed to the ergodic one, the compilation and description of an inventory of concepts necessary for the interpretation of the ergodic text in the digital environment.

Research objectives: defining the literature and the specific aesthetic specific in relation to technological evolution; punctuation, from a new epistemological situation, of the defining features of literature; description of the ergodic literary phenomenon; presentation of the ergodic text and its forms; defining and describing the forms of ergodic literature: cybertext, hypertext, IF, textual adventure game, MUD, hyperfiction; examination of post-literature in the era of virtual textualism; description of the digital ergodic literary phenomenon; establishing a typology of digital poetry; outline of a theoretical approach to cybertextuality; the proposal of Ergocriticism as a discipline concerned with the criticism of the ergodic text; exemplifying the digitization process by describing a project based on M. Eliade's work.

The scientific novelty and originality consists in creating a broad theory of ergodic literature and in opening an unexplored in the Romanian space for the interpretation of the digital ergodic text, considered as part of the evolution of literature in the age of technologies and virtuality. The ergodic literary phenomenon and its forms are presented, an inventory of theoretical analysis is provided and a premise for a classification of its forms into genera and species is made. What is new is the proposal of a discipline that would deal with the critical analysis of the ergodic text, which we called Ergocriticism. This critique model is described for the first time.

The results obtained contribute to the solution of an important scientific problem: the reconceptualization of the literary phenomenon as a result of the influence of the evolution of ergodic literature, a fact that resulted the innovation of the theoretical inventory and oriented the

given research towards the definition and presentation of Ergocriticism as a discipline concerned with the interpretation of ergodic text.

Theoretical significance: compilation and description of an inventory of concepts, notions and terms necessary for the analysis of digital ergodic literature;

Applicative value: the given study facilitates the interpretation of digital literature, ergodic literature and literary productions that appeared in the period of the evolution of technologies and the expansion of literature in virtual space. Proposing the discipline of Ergocriticism, we direct philological researchers towards a way of criticizing ergodic literature and providing them with an applicable inventory.

Implementation of scientific results: presentations at 10 international conferences, 16 scientific articles and research activities within the Institutionalized State Project: *Culture of promoting the image of cities in the Republic of Moldova through art and mythopoetics*, MSU 2020-2023, publication of a chapter in the monograph *Literary work as dialogue and relationship. New critical models: Dialogic, Imagology, Sociocriticism, Reader-oriented criticism, Ergocriticism*, coord. Aliona Grati. Ed. Stiinta, Chisinau, 2021.

ADNOTARE

Gotca Rodica, *Textul ergodic și impactul lui asupra conceptului de literatură*, teză de doctor în filologie, Chișinău, 2022

Structura tezei: introducere, cinci capitole, concluzii generale și recomandări, bibliografie din 151 de titluri, 153 pagini de text de bază, 2 tabele, 34 de figuri, rezultatele obținute fiind publicate în 17 lucrări științifice.

Cuvinte-cheie: literatură, literatură ergodică, fenomen literar, antiliteratură, text ergodic, TIC, cybertext, hypertext, IF (interactive fiction), joc textual de aventură, MUD, hyperficțiune, post-literatură, literatură digitală, poezie digitală, e-poezie, poezie vizuală, poezia „zgomotului vizual”, poezie sonoră, videopoezie, holopoezie, click poezie, cyberpoetică, ergocritică, critică literară, cititor, gamer, user, cyborg, digitizare.

Scopul lucrării: analiza evoluției textului de la cel liniar și tipărit la cel ergodic și digital, structurarea și descrierea unui inventar de concepte necesare pentru interpretarea textului ergodic din mediul digital.

Obiectivele cercetării: definirea literaturii și a specificului estetic în raport cu evoluția tehnologică; punctarea de pe o nouă situaționare epistemologică a trăsăturilor definitorii ale literaturii; descrierea fenomenului literar ergodic; prezentarea textului ergodic și a formelor acestuia; definirea și descrierea formelor literaturii ergodice: *cybertext*, *hypertext*, *IF*, *joc textual de aventură*, *MUD*, *hyperficțiune*; examinarea post-literaturii în epoca textualismului virtual; descrierea fenomenului literar ergodic digital; stabilirea unei tipologii a poeziei digitale; conturarea unei modalități de abordare teoretică a cybertextualității; propunerea Ergocriticii ca disciplină preocupată de critica textului ergodic; exemplificarea procesului de digitizare prin descrierea unui proiect în baza operei lui M. Eliade.

Noutatea și originalitatea științifică constau în a crea o amplă teorie a literaturii ergodice și în deschiderea unei neexplorate încă în spațiul românesc piste de interpretare a textului ergodic digital, considerat ca parte a evoluției literaturii în epoca tehnologiilor și a virtualității. Se prezintă fenomenul literar ergodic și formele acestuia, se oferă un inventar de analiză teoretică și se alcătuiește o premisă pentru o clasificare a formelor lui în genuri și specii. Inedită este propunerea unei discipline ce s-ar ocupa de analiza critică a textului ergodic pe care am numit-o Ergocritica. Acest model de critică este descris pentru prima dată.

Rezultatele obținute care contribuie la soluționarea unei probleme științifice importante: reconceptualizarea fenomenului literar ca rezultat al influenței evoluției literaturii ergodice, fapt ce a determinat inovarea inventarului teoretic și a orientat cercetarea dată spre

definirea și prezentarea Ergocriticii ca disciplină preocupată de interpretarea textului ergodic.

Semnificația teoretică: alcătuirea și descrierea unui inventar de concepte, noțiuni și termeni necesari pentru analiza literaturii ergodice digitale.

Valoarea aplicativă: studiul dat facilitează interpretarea literaturii digitale, literaturii ergodice și a producțiilor literare apărute în perioada evoluției tehnologiilor și a extinderii literaturii în spațiul virtual. Propunând disciplina Ergocritica, direcționăm cercetătorii din domeniul filologic spre o modalitate de critică a literaturii ergodice și le punem la dispoziție un inventar aplicabil.

Implementarea rezultatelor științifice: prezentări în cadrul a 10 conferințe internaționale, 16 articole științifice și activități de cercetare în cadrul Proiectului de Stat: *Cultura promovării imaginii orașelor din R. Moldova prin intermediul artei și mitopoeticii*, ICI, USM 2020-2023, publicarea unui capitol în monografia *Opera literară ca dialog și relație. Noi modele critice: Dialogica Imagologia, Sociocritica, Critica orientată către cititor, Ergocritica*, coord. Aliona Grati. Ed. Știința, Chișinău, 2021.

АННОТАЦИЯ

Готка Родика, Эргодический текст и его влияние на концепцию литературы, кандидатская диссертация по филологии, Кишинев, 2022

Структура диссертации: введение, пять глав, общие выводы и рекомендации, библиография из 151 наименований, 153 страниц основного текста, 2 таблицы, 34 рисунков, полученные результаты опубликованы в 17 научных работах.

Ключевые слова: литература, эргодическая литература, литературный феномен, антилитература, эргодический текст, ИКТ, кибертекст, гипертекст, ИФ (интерактивная фантастика), текстовая приключенческая игра, МУД, гиперфикция, постлитература, цифровая литература, цифровая поэзия, электронная поэзия, визуальная поэзия, поэзия «визуального шума», саунд-поэзия, видеопоезия, холопоэзия, клик-поэзия, киберпоэтика, эргокрика, литературная критика, читатель, геймер, пользователь, киборг, цифровизация.

Цель научной работы: анализ эволюции текста от печатного к эргодическому, составление и описание перечня понятий, необходимых при интерпретации эргодического текста в цифровой среде.

Цели исследования: определение литературы и её эстетических особенностей в связи с технологической эволюцией; установление, с новой эпистемологической ситуации, определяющих черт литературы; описание эргодического литературного феномена; представление эргодического текста и его форм; определение и описание форм эргодической литературы: кибертекст, гипертекст, ИФ, текстовая адвенчура, МУД, гиперфикции; исследование постлитературы в эпоху виртуального текстуализма; описание цифрового эргодического литературного феномена; определение типологии цифровой поэзии; обрисовка теоретического подхода к кибертекстуальности; предложение Эргокритики как дисциплины, связанной с критикой эргодического текста; демонстрация процесса цифровизации путем описания проекта на основе работы М. Элиаде.

Научная новизна и оригинальность заключается в создании широкой теории эргодической литературы и в открытии неизведанного в Румынии пространства для интерпретации цифрового эргодического текста, рассматриваемого как часть эволюции литературы в век технологий и виртуальности. Представлено эргодическое литературное явление и его формы, дан инвентарь теоретического анализа и сделаны предпосылки для классификации его форм на роды и виды. Новым является предложение дисциплины, занимающейся критическим анализом эргодического текста, которую мы назвали Эргокритикой. Эта критическая модель описывается впервые.

Полученные результаты способствуют решению важной научной проблемы: переосмыслен литературный феномен в результате влияния эволюции эргодической литературы, что привело к обновлению теоретического инвентаря и ориентировало данное исследование на определение и представление Эргокритики как дисциплины, связанной с интерпретацией эргодического текста.

Теоретическая значимость: составление и описание перечня понятий и терминов, необходимых для анализа цифровой эргодической литературы.

Прикладное значение: данное исследование облегчает интерпретацию цифровой литературы, эргодической литературы и литературных произведений, появившихся в период развития технологий и экспансии литературы в виртуальном пространстве. Предлагая дисциплину Эргокритики, мы направляем исследователей-филологов к способу критики эргодической литературы и снабжаем их применимым инвентарем.

Внедрение научных результатов: доклады на 10 международных конференциях, 16 научных статей и исследовательская деятельность в рамках Институционализированного государственного проекта: *Культура продвижения имиджа городов в Республике Молдова посредством искусства и мифопоэтики*, ГУМ 2020-2023, публикация главы в монографии *Литературное произведение как диалог и отношение. Новые критические модели: Диалогика, Имагология, Социокритика, Читательская критика, Эргокритика*, коорд. Алёна Грати. Изд. Штиинца, Кишинев, 2021.

GOTCA RODICA

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ON THE CONCEPT OF LITERATURE**

622.03 – Theory of literature

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