reciprocities of sensation, incipient perception, and conscious reflec-
This is particularly true of a structurally open hypertext environ-
t like the World Wide Web (as opposed to closed architectures like
ertext novels on CD-ROM or DVD or the commercial reference pack-
included in many computer purchases). While it is still true that
ything on the Web is preprogrammed, the notion of a dictatorship of
ink carries less weight. Search engines allow un-prearrayed linking,
the sheer size of the Web means that it is always changing, with sites
tantly coming into and out of existence. (In 2001 it was estimated
Web pages were being posted at a rate of eight million per day.) The
architecture of the Web lends itself to the accumulation of analog
cts. The increase in image and sound content alongside text provides
e opportunities for resonance and interference between thought, sen-
on, and perception.

crucial point is that all the sense modalities are active in even the
t apparently monosensual activity. Vision may ostensibly predomi-
, but it never occurs alone. Every attentive activity occurs in a syn-
etic field of sensation that implicates all the sense modalities in incip-
perception, and is itself implicated in self-referential action. (See
pters 6, 7, and 8 below for more on the virtual and the interrelating of
senses.) Each read meaning or conscious reflection that arises is en-
ned by this synesthetic field. Since everything in the field is in incip-
y and folding, it is only vaguely felt, or side-perceived, like a fringe
nd formed perceptions and reflections. A determinate meaning or
r reflection may emerge from that vagueness, but it cannot entirely
arate itself from it. (See chapter 7 below.) It remains attached to its
ditions of emergence, as by a processual umbilical cord.

When the hyperlink surfer moves from one link to the next, the condi-
ing synesthetic fringe of sensation moves with the flow. At the next
, the complexion of its vagueness will have changed. One sense may
d out more from the perceptual infusion of the always accompanying
ge-flow of sensation. The vagueness may sharpen into a selective
ceptual focus or a clarity of thought that strikes the foreground of
sciousness in a flash of sudden interest or even revelation. Or the
ueness may thicken into a lull or daze. Boredom. Who hasn't experi-
ed that on the Web? The boredom often comes with a strange sense of
boding: a sensing of an impending moreness, still vague. Next link.
effects doppler from one link to the next as the sense modalities
enveloped in the dominant of vision phase into and out of each other, and into and out of clear expression and reflective consciousness. The dopplering is responsible for the overall quality of the surfing process. There is an allure to that process, a pull to surf, that cannot be explained any other way. From the point of view of notable results, most hypertextual sessions are remarkably thin. If it were just a matter of the form or content of the screens taken separately, or even in a combinatoric, the experience would add up to very little. Surfing, however, like its televisual precursor, zapping, is oddly compelling. Given the meagerness of the constituent links on the level of formal inventiveness or uniqueness of content, what makes surfing the Web compelling can only be attributed to an accumulation of effect, or transductive momentum, continuing across the linkages. This accumulation of effect is to a certain degree a potentialization of the relay.

Potentialization. The mode in which the successive linkage events are co-present to each other on the receiving end of the digital processing is potential: a felt moreness to ongoing experience. Potential, it was argued earlier, appeals to an analogic virtual as its sufficient reason, as well as beckoning the possible as its thought-extension. Whatever action, perception, reflection eventuates represents a germinating of that potential. Potential, in return, is a situating of the virtual: its remaining immanent to each and every actual conjunction in a serial unfolding, to varying effect. The possibility stored in the digital coding at the instrumental basis of the process has potentialized, in a way that carries a virtual center of self-varying experience across the running of code-bound routines. The coded possible has been made a motor of transductive potential and analogic virtuality. In the actual play between the digital system of the possible, its potentializing effects, and the analogic charge of virtuality both conditioning those effects and carried by them, new thoughts may be thought, new feelings felt. These may extend into new possibilities in actual situations outside the machine and the screen experience. Seeds of screened potential sown in nonsilicon soil. Relay to the world at large.

Digital processing as such doesn't possibilize let alone virtualize. The digital is already exhaustively possibilistic. It can, it turns out, potentialize, but only indirectly, through the experiential relays the reception of its outcomes sets in motion. Those relays may even more indirectly seed as-yet uncoded possibilities: inventions (as defined in the last chapter). Whatever inventiveness comes about, it is a result not of the coding itself