

The Dialectic of Text and Image in Digital Narrative: Visual Components of the Arabic Interactive Story and Mechanisms of Interaction

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Abstract:

In this research paper, we aim To show Interactive Arabic text architecture and its manifestations By attempting familiarity Most important features this newborn New with the focus on Literature narrative Media whether novelist or The storyteller So we chose some works The writer Yin Digital Mohammed Sanajla And Ahmed immortal Tawfiq, because they represent the early stage of the life of media narrative, and we are haunted by urgent questions as we delve into this issue, such as: Has this literature been able to respond to the demands of the age, and to what extent has it served a reader who is no longer convinced by the word alone unless it is reinforced by the power of multiple media ? Has the Arab been able to achieve leadership in the field of interactive narrative literature and sufficiency, or is he merely familiar with interaction and technology not in order to establish and root a text, but rather to keep pace with a modernity that has been pursued since the dawn of the industrial revolution ? Furthermore, has the interconnected narrative provided a creative incentive for the narrator and new possibilities for storytelling that enabled him to transcend the linguistic constraints that were the norm of the ordinary narrative process, not to mention the traditional and classical ones?

Words Keywords: Digital; Interactive Literature; Narratives; Interactive Story;

1. What is interactive literature?

We must recognize that hypertext or intertextuality is not something that emerged from nothing, but rather the culmination of many preceding critical theories such as the death of the author, the open text, intertextuality, and polyphony. This new text re-examines the narrative system, transforming the reader into an author. It embodies the textual openness supported by post-structuralist theory, which predicted the fundamental characteristics of hypertext ¹. Experts in this field reiterate that... elements The three that She was ingredients For literature It is The creator , The text , receiver It became impossible to Four , It is The creator , The text , The mediator Digital , The recipient , by hand That we We notice Otherwise, according to that phrase The media that revolutionized communication that She was She says that The connection or The means she message There Prevention For mediation place The text , therefore So what We see Parties four he in the truth Parties three because Text It became Part within system The connection that She uses Audio And the picture And the movement And writing .

¹ See Hussam Al-Khatib, Literature, Technology and the Bridge of the Branching Text, Ministry of Culture, Arts and Heritage, Doha, 2011, p. 94 .

We cannot ignore the influence of the work of Roland Barthes , Derrida, Foucault, and Bakhtin in establishing and envisioning interactive literature . Barthes, for example, spoke of the ideal text, showing it to be a multifaceted network, a system without end or center. The same applies to the reader, who has become a producer of the text, no longer merely a consumer. Derrida also spoke extensively in his works about the network, connections, fabric, and the openness of the text. This theory of convergence is opposed by voices in the West, such as Sophie Marcotte, without diminishing its value, favoring the reality of The emergence of digital literature as a new offspring inspired by cybernetics or control theory .²

For example, we find that the term interactive story includes in some aspects the conceptualization of the story. Therefore, critics of interactive story begin from the three different levels on which the ordinary narrative text develops , which, according to Gérard Genette's description, are : storytelling , narration, and history . He defined Janet told the story that Representing a series of events through language . Through its definition, Serge Bouchardon and other critics set the first boundaries for the field of interactive stories, as it takes into account the textual dimension , as well as the verbal dimension . It is also a grammatical text that includes a structure with a beginning and an end .³

Hence, the interactive digital text It is where connections are embodied, and it is a digital document according to Said Yaqtin ⁴. Americans use it extensively, and this style has gained popularity and precedence among them. Europeans, on the other hand, used the terms "digital literature " and "cybernetic literature " ⁵in the past, but today they are focusing on the term "interaction," and this style is still relatively new among them. In the Arab world, the terms "interactive text" and "digital text" have recently become prevalent . It seems that textual interrelation in interactive digital text allows us to move within the text and navigate between verbal texts and non-verbal signs such as images, sounds, and others , thus transcending the verbal to encompass multiple systems. Nabil Ali translates it as hypertext, which is a technique that views the text not as a successive series of words, but as a dense network of overlapping relationships .

Interactive creativity, therefore, is the sum of creative works, and literature is one of the most prominent of them, that were generated with the use of the computer and took on new forms in production and reception ⁶; and we find other definitions of digital literature that reduce its concept to every narrative or poetic form that uses the information device as a medium and employs one or more of the characteristics of this medium ⁷; This general definition, which some adopt, is loose and does not specify the particularities of this text. Rather, it gives preference to other forms to be included within its framework, even though they only possess the characteristic of being quasi-digital. In the view of Said Yaqtin, textual interaction is the best term to describe this new mechanism in which the

² Sophie Marcotte , Landau and Hypertext, translated by Mohamed Aslim, on the Midouza Net website, www.midouza.net , accessed on 12.12.2023 .

³ BOUCHARDON.S.LETTÉ NUMÉRIQUE - LE RÉCIT I INTERACTIF; EDITIONS LAVOIRIER.2009.PARIS P22

⁴ Said Yaqtin, From Text to Intertextuality: An Introduction to the Aesthetics of Interactive Creativity, 1st ed., Arab Cultural Center, Casablanca, 2005, p. 93

⁵ Jamil Hamdawi, Digital Literature Between Theory and Practice, Towards a Media Approach, Vol. 1, Al-Aluka , 2012, p. 11 .

⁶ The same reference , p. 10 .

⁷ Philip Butz , What is Digital Literature? Translated by Mohamed Aslim , Alamat Al Maghrib Magazine, No. 35, 2011, p. 103.

computer has entered as an active party in the creative process to bring together various literary and non-literary texts, i.e., oral, written and electronic. Interaction is the comprehensive concept that encompasses the various textual relationships that are realized in any text. There are new meanings that textual interaction takes on in general, and textual attachment in particular. One of the characteristics of interactive literature is that it presents an open text that is completed by the recipient via the network, thus abolishing the author's ownership and turning creativity into a commons. It also provides undefined beginnings and ununited endings while allowing for the opportunity of live dialogue among the recipients.⁸

There is a difference between textual interaction, which governs paper texts and digital electronic texts. According to Laurent Géný, the mechanisms of textual interaction, or what he calls intertextuality, are carried out through enunciation . This means the transfer of the text from the system of signs to which it belongs to a verbal linguistic system, and linearity, that is, the transfer of the text in a growing, sequential manner (continuing in a straight line from beginning to end) ⁹. Inclusion is achieved by inserting and integrating the text as if it were part of it, but this is not the habit of digital text. It may be verbal and non-verbal, i.e., multimedia, and linear and non-linear, which gives it a different particularity. With the prevalence of interactive media, literature has been given, in addition to its language, sound, movement, image, life, and interaction that enriches literature, or pollutes and destabilizes their way of understanding texts, as Sophie Marcotte points out . This connection has been achieved in multiple forms that differ according to the eras, creative forms, and media. If it was spontaneous in pre-electronic eras, with interactive media it has become intentional for its own sake, and connected to the nature of the device employed in its production and reception . "From here, the hypertext becomes a comprehensive text that allows the manifestation of the possible multiplicity of defining the one thing due to the multiplicity of sign systems that it employs."¹⁰

The aspirations of Arabic digital literature are manifested in the following:

- Employing audio-visual means in performing the digital task .
- Subjecting aesthetic and artistic literature to mathematical computing and digitization .
- Generating digital text using a logical mathematical basis .
- Transforming literature into an interactive multimedia blog that subjects it to audio, visual, and photographic techniques .
- direct interactive relationships with the creator.

2. digital poetic values :

Another thorny point raised by the digital medium in literature is that it is one of the human arts that is based on technology and algorithmic language . So how can we calculate the literary value of media that do not contain the letters A? Especially since critics include in the studied models works that contain what they call : non - textual narrative , and this non-textual narrative is classified into Linguistic but non-textual narrative , and non-linguistic narrative . The first model can be an oral narrative, and therefore does not make the text appear before our eyes, or even purely linguistic , so

⁸ See Fatima Al-Buraiki , Introduction to Interactive Literature, 1st ed., Arab Cultural Center, Morocco, 2006, pp. 51, 53.

⁹ See Hussam Al-Khatib, Literature, Technology and the Bridge of the Branching Text, p. 123

¹⁰ See Mohammed Al-Marini, Digital Text and the Transformations of Knowledge Transfer, Department of Media and Culture, Sharjah 2015, p. 61.

we are faced with forms of non-linguistic narration . In this category , the different elements are not linguistic in the strict sense of the word , but can be sounds, images, or symbols , and meaning is created according to interventions. The reader is in the sequence of these elements , and there are different types of criteria for evaluating interactive work, including : the technical criterion, the semiotic criterion , and the interaction criterion . Many interactive literary accounts rely on the artistic dimension and on support; therefore, the aesthetic goal is then more related to support than to the meaning of the text . The aesthetics of materiality in interactive literary storytelling are first and foremost the aesthetics of materiality of the interface, and the new style is revealed through the combination of the character of the discourse and the material character . This diverts us from criticizing the text to criticizing the apparatus . And the transition from investigation The aesthetic use of written language leads to talk about digital poetics. The digital text, in its creative dimension, relies primarily on the power of text programming. This dictates to the writer the necessity of understanding the impact of programming on the construction or reproduction of sign systems within the literary work. "If unprogrammed texts target the creative aspects of the visual work, and their aesthetics are centered around the act of textual cohesion, then programmed texts, in contrast, are almost linked in their aesthetic performance to the act of textual generation of those paths related to interactivity."¹¹

Interaction does not manifest itself in only one way in business . This can be done by navigating through hypertext, by manipulating on-screen content, or by adding data via the reader ; therefore, there are Tricytosis For interactivity that the reader can access, manipulate, or produce , But of course, these three types of procedures are not strictly separated from each other , as Serge Bouchardon suggests. To distinguish between them according to the subject matter of the interaction: is it a semiotic form, a display format, or a computer file ? Hence, in digital creations, not only are language levels used, but layers of plastic, acoustic, and musical languages often intervene, which can only work if each has its own programming levels. Thus, the language of digital literature rarely aims to produce only text, but rather to exploit the expressive capabilities of multimedia such as images, movement, video, ¹²etc. Poetry Text interconnected So, list on immaterial Non-linearity And on dynamics creative fascination breathtaking with Absence The endings, As well as Login in levels A labyrinth, which creates another problem in this new genre of literature. What priority should be given to this form: the effectiveness of its media or the quality of its expression and the splendor of its plot? Is the semi-cultural approach capable of examining the technical synthesis that exists through the meaningful relational blending of verbal, audible, and visual texts, and the carried cultural patterns? Some critics who are entrenched in the digital text in the Arab world are attacking the printed text, not only considering it classical, but also seeing it as unsuitable for the era in which we live. The researcher Hamdawi's use of the term "classical" to express literature that does not conform to the digital condition recorded in newspapers, magazines, publications, and pamphlets is an exaggeration, because classicism can also be found in the content of the digital text ¹³. We do not entirely agree with the writer Briki when she says about the printed text that it is a rigid medium that does not carry

¹¹ Abdul Qadir Fahim Shaibani, *Semiotics of Interconnected Narrative: A Critical Introduction to the Digital Novel*, p. 40

¹²Jean-Pierre Balpe ; *For an optimum literature . Hybrid review of arts and social media* no. 7/2021

¹³ Digital literature is examined between theory and practice, towards a media approach, p. 17.

vital qualities such as sound and movement, and she describes printed texts as if they are dead bodies that imprison contents in material molds that refer only to what is inside them ¹⁴. This discourse is influenced by the allure and seduction of the computer medium. This modern , interactive text is sometimes accused in the West of being foolish writing that drains and exhausts the reader's energy, and which the writer may ultimately attribute solely to himself . Arceth has definitively demonstrated that the distinction between printed and electronic text is entirely useless. In many cases , some printed texts are closer to digital texts than to other printed texts, and vice versa. Hence, Arceth prefers to speak of online text. Cybertextuality , Which he defines as a perspective related to the text itself, regardless of the medium that carries it. If the text utilizes the functions of formatting and writing, then it is a "network text." Conversely, if the electronic text only allows the user to utilize the function of "interpretation" among its distinctive and available functions, then it is no different from ordinary printed texts. Furthermore , the literature that appears on the screen is no longer limited to interactive stories; some works are quotations from printed books, and others are invisible to us. Any intervention from the reader is required The viewer , While printed books cannot be altered by the reader , It must be able to change the content of the interactive story , and not just the order in which the parts appear . If this criterion seems obvious for distinguishing between works that go from paper to digital without being subject to any change from those designed for digital work, then simple navigation interaction (via hyperlinks) is not enough, according to Serge Bouchardon . The interactive story must engage the reader generously, and these interventions must be able to influence the rest of the story .¹⁵

3. Arabic interactive narratives :

inklings of the first Western digital narrative text can be traced back to Michael Joyce's attempt in the United States in 1985, titled "Afternoon Story , " which utilized an automated program called narrative space ¹⁶. Further attempts followed in the 1990s, and the first Arabic digital narrative text appeared at the beginning of the third millennium. This noticeable delay and digital stumbling in the Arab world is primarily linked to dependence on the West in the field of technology, which has widened the gap between Arabs and the West, just as the gap was vast between our modern cultural renaissance and that of the Europeans in previous centuries. The term "interconnectedness" was introduced in the West in the 1950s, and the early signs of digital literature emerged in the 1980s. In the Arab world, however, practice, application, theorizing, and criticism all poured forth simultaneously at the beginning of the third millennium. The first Arabic interactive novel was " Shadows of the One" by the Jordanian writer Muhammad Sanajleh, published in 2001. It employs the characteristics made possible by the associative text technique and breaks the linear pattern prevalent in the traditional novel or the novel presented through a paper medium ¹⁷; it provides an opportunity to explore new processes for producing meaning, and to deduce the principles of the interpretive machine.

Then, in 2004, he followed it up with a critical and theoretical work called "The Digital Realist Novel," and in 2005, he published the novel "Chat," along with a collection of short stories titled "Frost ¹⁸. " He describes his early artistic experience, born of chance and unemployment, by saying:

¹⁴ See Fatima Al-Buraiki , Introduction to Interactive Literature, pp. 136 and 142.

¹⁵ BOUCHARDON.S.LETTÉ NUMÉRIQUE - LE RÉCIT I INTERACTIF ;P34

¹⁶ Jamil Hamdawi, Digital Literature Between Theory and Practice: Towards a Media Approach, p. 93

¹⁷ See Fatima Al-Buraiki , Introduction to Interactive Literature, pp. 87-112.

¹⁸ See the link: <http://dubai.sanajleh-shades.com>

"I went out from Lazy And my country, And it began actually in re writing and exit The novel from new, or More accurately One Its chapters, Suddenly, And without consciousness Mona I took a novel New It appears, a job last various rebel And fascinated no I know what he, Started By formation As an organism legendary He goes out from heart Ashes, a novel rebelled completely on shadows One Ali With her, And I took split Her way Alone Advertised beginning madness And love And love New ... I left The wave Hug me And take me For its sea The roar, was born a novel shadows The lover from womb a novel shadows One It is From it, but Wait ... is it? shadows The lover actually a novel or that it something last various completely? I I gave it to her name a novel metaphorically But I first from He doubts With this The adjective, and first from rebel On it, Do she a novel or sex literary new It forms completely no I know for him Asma after ! Leave Answer your For the record .¹⁹

This digital writer declares that the medium controls the writing process, even creating another text from a novel, just as the reader, according to the new digital definition, participates in and even creates a text inspired by the first. When he questions the identity of this new genre, he presents us with another dilemma: we cannot determine the type or genre of the digital narrative texts written because the media dominates them. They become similar, converge, and merge into a form of non-genre that defies classification and definition. We find the same writer in another context reveling in the lavish comments that consider his work a digital Arab breakthrough. For example, the writer Zahour Ikram sees in Shadows Novel The lover (history) Secret (To Lakmoush) Work Integrated digitally under Appointing " Novel" Realism " Digital " He sought through it To discuss date man bloody on This is amazing the earth where It begins The novel from siege king Israel Ahab son my age For the king Moab Mesha son Kamushit 750 BC Birth, no It ends By burning pilot Jordanian protection Al-Kasasbeh in War Syrian that what It's gone It is taking place Its chapters until The moment, with a lot from intertextuality with the date Arabic Global And the texts religious from gospel Buddha And when The Torah And the Quran The generous Arrival to mythology Canaanite .²⁰

The writer Zahour Ikram praised the experience. For developing component Viewing, To place The reader before travel historic philosophical My existence, in her view, is an experience. Mix between imaginary compound The realistic Current By dispensing Digitally, then you see that it is an encouraging work to deepen the discussion in this field, as He will develop culture Reading Digital, And encourages on Adventure in this Shape Expressive Digital, With the aim of creating accumulation textual digital Allow By producing consciousness by nature letter Creativity digital Arabic ²¹; we also find another text by another interested party, Susan. Ibrahim She praises the novel (Shadows) One) and criticizes the fierce attack For paper as Their names Sanajleh, because he differs from his predecessors in writing and creativity, insisting that The novel Digital New You need to ideas New but rather to mentality not traditional Believe march Progress Scientific.

We can observe from the works of Snajla and some digital novelists that many of the functions that were assigned to the narrator in foundational stories have now been delegated to the reader , as the reader can choose to follow an event before or after another event . The reader can be placed in the role of the narrator, the character, the one being narrated to, or the author . However, an excess of

¹⁹ The official website of the writer Sanajleh <https://sanajleh-shades.com/word-author> Viewed on 01.02.2024

²⁰ shadows The Lover ... A Novel Digital New For Muhammad Sanajla date Published on January 13, 2016 on the UAE's 24 website <http://24.ae/article.aspx?ArticleId=213502> Accessed on 02.01.2024

²¹ See sanajleh-shades.com/word-author

these games affects the state of the story, particularly by reducing the role of the narrator . Intertextuality is supposed to create a dynamic of interpreting the contents of intertextuality ²²; the reader's movement between links and clicking on them represents a dynamic that engages him in the act of reading. Text production also gives the freedom to choose the signs so that the reader can build a virtual text according to what his choice dictates and through what is available to him from intertextuality opportunities. Then, stopping at the sign may lead to understanding the phrase.

By including these texts praising his work on the website that houses his digital narrative texts, Sanajleh sends a message to those who oppose this type of literature and doubt its value, whom he calls "paper writers." It elevates and appreciates his efforts. Does this mean that every opponent of digital literature is a rejected "paper writer"? This type of literature remains based on taste, and we cannot force those who prefer print creativity to submit to digital texts that do not appeal to them. Those texts that are dazzled by digital literature are merely promotional links for his artistic works, because they are not simply creative works but rather digital commodities presented to the reader and viewer to entice them to acquire and purchase them. He also points to the need for... novelist digital New to training technical in area Programming And the exit Cinema and to knowledge Writing The scenario and the theater And art Simulation, which in our view means that paper literature is more technical than artistic, because artistic taste is no longer a secondary element in this equation. If we are faced with a smart programmer who has only a little knowledge of literature, he can create countless texts in the field of digital literature, while only writers who excel in their craft can do that on paper.

We also see an understanding of digital storytelling in Ahmed Khaled Tawfik ²³, who digitized his story titled: "A Scary Quarter Story" ²⁴. The story begins with two choices, yes or no, then takes the reader to three doors. Upon entering the basement door, we find four boxes. And three endings, so the story here is more like a puzzle and closer to a game where the reader's focus is on navigating through these media and eager to click on them more than being preoccupied with the content of the text. Although the story achieved a dose of fear through the narration and the image of the bulging, staring eyes in the main front of the story, it lacked movement with "the repetition of the night painting of the cellar without keeping pace with the course of events" ²⁵. "What made the hyperlinks weak was that they did not achieve their goal, as if they were media outside the text and not part of its core, which means the absence of the element of harmony between the text and the integration of the appropriate technology. This is the habit of many digital Arabic texts, and even the studies that have been researched in it have focused on the technical aspects more than the artistic ones. However, we can excuse its author because it is a pioneering story of this kind that appeared in 2002. ²⁶In the technical aspect of this story, it was based on the word, sound, moving and still image and music,

²² Abdul Qadir Fahim Shibani, *Semiotics of Interconnected Narrative , A Critical Introduction to the Digital Novel*, Maqalid Magazine, Issue 4, June 2013, p. (58.31)

²³ A physician and novelist specializing in science fiction and horror literature (1962-2018)

²⁴ See the website: www.angelfire.com/sk3/mystory/interactive.htm

²⁵ Ibrahim Malham, *Digital and the Transformations of Writing, Theory and Application*, Modern Book World for Publishing and Distribution, Irbid, 2015, p. 112.

²⁶ Wasfi Yassin Abbas examines the media narrative in the story "A Scary Quarter: A Semiotic Cultural Reading," *Journal of Taibah University*, Issue 29, 2022, pp. 467-441.

relying on the two techniques of the successive, tense and exciting knots, while making the reader aware of the narrative voices of the story, which are: John Marie Gauthier and his wife, the Egyptian scholarship student and his wife, the magician Philippe Mohon, and the king's agent, Bosifal de Montherlant . The story puts us in an open comparison between East and West, between the materialism of the former and the spirituality of the latter.

The first element of a story is the existence of a plot, that is, the existence of a common thread that connects the different events of the story . This is what creates the journey from beginning to end . But this plot is not just a mystery as it appears in the previous interactive story, but rather a tension between different elements; Critics in both the West and the East still point out flaws in interactive storytelling . The text tends to focus more on the signifier than the signified , thus diminishing the emphasis on the plot, meaning, and events. Furthermore , fragmented characters are often observed , frequently borrowed from other literary genres . In interactive works, the realms of imagination and reality frequently clash. However, the temporal structure can also be set aside. By limiting ourselves to the spatial structure, the story becomes a space for exploration as one wishes, and exploration is no longer restricted by the chronological sequence of events. But we can then ask a question about what unites the whole story if the chronological sequence disappears ? Aristotle believed that the conclusion of a story is what gives it unity, and its absence in today's interactive story is considered by a number of critics to be a failure . The story no longer determines the ending; rather, the reader does so when he feels he has completed it . We can already observe that many of the functions that were assigned to the narrator in non-digital stories have now been delegated to the reader, who can choose to follow an event before or after another event . The reader can be placed in the role of the narrator, the character, the one being narrated to, or the author . An overabundance of these games would affect the structure of the story, particularly by reducing the role of the narrator.²⁷

Interactive narratives According to age Zarfawi may Exceeded Structure narrative traditional Dominant Structure circular For time And disintegration plot And it transformed Narrative from His shape linear to His shape Branching²⁸; and more Novels In harmony with this the color New she The novel branching whether that that Refer Its links to Texts or to Voices and music So it will be auditory or photo and videos So it will be visual visible Obha All of them, but although they overturn the expectations of the reader who is accustomed to the traditional story, we must ask ourselves to what extent the story can be deconstructed. Are we still talking about a narrative genre in the case of the interactive story? History, structure, narrative, and the reader's attachment to the story are almost absent in interactive work, and this reflective dimension exposes the status of literary narrative in interactive story to decline and disappearance .

We find that the Western pioneers of this style do not aim, by localizing narrative work on the virtual network level, to create a final alternative text to the novelistic narrative work, but rather to fulfill the prophecy of postmodern literature in an effort to create an infinite, revolutionary text. This description came from the mouth of Jean-Pierre Balbe. JEAN PIERRE BALPE , when he said: "The purpose of using the computer is not to dedicate itself to the pursuit of producing or generating a novel, but rather

²⁷ Gwénolé Justin (2016, March 2). List number: The interactive interface, by Serge Bouchardon. Litterature comparison / Litterature number. Consulted on March 11, 2024, at the address <https://doi.org/10.58079/ak9s>

²⁸ Omar Zarfaoui , The Blue Writing, p. 196.

to achieving infinity, or multiplicity in novels and poems”²⁹; it is also called automatic generation, and he contributed to the production of such texts while calling its producer the dead author, and he describes the automatic generator as a large parasite that includes several million pieces of data and sentences that must be processed almost automatically and completely to obtain what can be defined as primary meaning cells, then we are in an intermediate layer between code and language to the extent that a layer of program-specific codes is defined.³⁰

We are now entitled to ask whether interactive media can serve literature strongly, unlike multimedia which has only rarely done so, and whether it is possible to talk about interactive text narratives at this stage? These narratives now invest all the concepts that were prevalent during the structuralist stage, such as " focalization ," a concept derived from the visual arts (sculpture/cinema). Yesterday, some novels were transformed into cinematic texts, and some plays into television material, an automatic transformation towards the visual arts. These conventional genres , at the peak of their previous development, were not spared from being hosted by other arts, and at best, they did not create a new genre , but rather served as a support for the visual arts by moving to another area of specialization, far from literature. Some optimistic critics indicate that, in the face of these new forms based on electronic software, we are now seeking contemporary poetics in something other than the word. The digital novel has given birth to criticism and direct communication with the reader, advanced in means and quick to respond, which has begun to indicate the emergence of digital narratives and semiotic narratives. Interactive literature has narrowed the vast distance that existed between literature and science, to the point that some considered them opposites that do not meet. Today, "the opposites of science and literature meet in their two offspring, technology and modernity.³¹" During the 16th Sharjah Narrative Forum, Saeed Yaqteen expressed his surprise at the heated debate surrounding the interactive novel: its essence and characteristics. He noted the lack of recognition of its legitimacy, given its absence in the Arab world, contrasted with those who defended it, arguing that the existence of forty related works was sufficient to warrant discussion and inquiry . Ultimately, the two sides reconciled. During the forum, he called for building bridges of communication between them to transcend positions of rejection, hesitation, or acceptance, and to engage with the new experience, overcoming preconceived and ready-made stances on both sides³². He also noted that the reading habits of the Arab reader have not changed as quickly as desired to align with the representational performance of digital texts, and that interactive behavior in literature seems to lag behind general interactive behavior in other fields.

Critics today find that Interactive storytelling is still finding its way, torn between similar forms . In any case, we note that interactive storytelling allows the reader to choose the possible narrative, which is usually the role of the narrator . However, the narrator In the ordinary story The reader decides at every moment what the rest of the story will become by choosing from among the possibilities. In interactive storytelling , however , these possibilities are already written, but the reader brings them into play through the path they take . Hence, interactive storytelling disrupts linearity, and its

²⁹ CHARLÉNE CLONTS TRANSPÔTIQUE DE JEAN-PIERRE BALPE.VERSE UNE POSTE CULTURE NUMÉRIQUE ;REVUE INERFACE OCTOBRE 2019 N10 P23

³⁰ Ipid p25

³¹ Hussam Al-Khatib, Literature , Technology and the Bridge of the Branching Text, p. 102.

³² See the article by Saeed Yaqteen, Interactive Novel, Al-Quds Al-Arabi, September 24, 2019.

proponents seek to create a post-cubist literature, as Pierre Balbe put it, where every element of the text involves a change in the reading perspective. It is in constant motion, and the text can only be understood through a random journey through its entirety, even though some consider it to involve a great deal of waste and chaos, or an endless labyrinth³³. In it, the non-interactive story presents a series of irreversible sequences of actions, thus reinforcing the element of linearity according to Roland Barthes. This does not apply at all to interactive stories, although they must present a certain form of linearity to be readable. Continuity is the starting point of the printed story, and it is the usual structure of the story. On the other hand, interactive storytelling seems to take continuity as its foundation, and authors will seek to find continuity, but nevertheless... The discontinuity is caused by the accumulation of windows and separate spaces, and therefore linearity is a concept that is difficult to apply to digital storytelling.

4. Conclusion:

Textual cohesion, as we have seen, is not a characteristic of digital text, but is also a characteristic of printed text. However, in the latter, the cohesion is between two texts, while in digital text it is within the text itself. To escape the chaos of the many terms that have accompanied the theorizing of this new creative text, it is necessary to replace them with the terms interactive and digital text, thus moving away from critical dependence on the West and from mechanically invoking its concepts and terms. Critics today must intensify their efforts to define modern terminology, especially in the field of interconnected text. Moreover, interactive poetry, digital poetry, and electronic poetry are not names for the same thing, as some think. The third element is not interactive, even though they have a digital or computer-based characteristic, because they present the recipient with a ready-made, complete text. They differ from printed text in their use of technologies such as image and sound. Although the second and third types exist in the Arab world, the first type has not appeared so far except modestly, which has led Arab critics to rely on Western output to theorize this field.

The Arab interactive literature scene is still witnessing a poverty of creative experiments and an almost gluttony of theorizing and codifying this text, which creates a gap between theory and practice, and puts us shackled before a dilemma similar to the era of the rush of systematic approaches to Arab criticism with the shallowness of application to literary texts. This is accompanied by chaos in terms, an abundance of names, and the absence of a systematic definition of the digital interactive text by including everything written on the computer or the network as a digital interactive text, even though it is in fact an internal media production consistent with the internal architecture of the computer, while electronic literature is an external media production.

Considering Arabic digital text as a creative, modern revolution, in contrast to labeling printed text—not subject to digital conditions and found in newspapers, magazines, publications, and brochures—as an undesirable classical model. Leaving mediator The book is definitively written without delving into the dominance of digital literature, and the conflict that some are fueling with criticisms that are under the dominance of the new medium over them, which is wrong in more than one context. It is in the interest of literature for the two sides to coexist and complement each other, and it is the

³³Jean-Pierre Balpe ; For an optimum literature . Hybrid review of arts and social media no. 7/2021

right of those who choose the digital medium for creativity not to force paper writers into their world by force. Instead of using a classical term to describe the paper text in contrast to the digital, we should use the ordinary or paper term because media texts may be modern in method but traditional in content and idea . Media, no matter what, will not create extraordinary literature simply by employing these technologies.

More than two decades after the emergence of the first Arabic digital narrative text, the level of interaction is still minimal. While the early texts lacked movement, harmony, and weak branching links, the studies that focused on them also concentrated on the technical aspects more than the artistic ones. This diverts us from shifting the criticism of the text to a criticism of the device . And the transition from investigation The aesthetic use of written language leads to talk about digital poetics. Thus, the language of digital literature rarely aims to produce only a text, but rather to exploit the expressive capabilities of multimedia such as images, movement, video, etc. Therefore, relying on the semi-cultural approach is sufficient to bridge this gap and stand fairly before the two poetics: the poetics of the text and the poetics of the medium and the extent of their harmony.

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