LANGUAGE EFFECTIVENESS IN DIGITAL INTERACTIVE TEXT: BETWEEN WORD AND TECHNOLOGY

CASE OF MUSHTAQ ABBAS MA'AN'S POETRY

الحضور اللغوي في النص التفاعلي الرقمي: بين الكلمة والتقنية
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Abstract:

Literature in all its genres benefited from its intersection with technology in all its forms. This resulted in a change in the concept and characteristics of the literary text, manifested in its language, which became a mixture of the alphabet and the machine. This study aims to highlight how the alphabetic language together with the machine language. This linguistic duality has become a distinguishing feature of literary creativity in the digital age.

keywords: Digital interactive text; alphabetic language; machine language; bilingualism; hypertexts.

ملخص باللغة العربية:

أفاد الأدب بكل أجناسه من تقاطعه مع التقنية بكل وسائطها؛ فنتج عن ذلك تغيير في مفهوم النص الأدبي وخصائصه، تجلى في لغته التي أصبحت مزيجا من الأبجدية والآلية. وتهدف

هذه الدراسة إلى إبراز الكيفية التي تمتزج بها اللغة الأبجدية مع اللغة الآلية، هذا الازدواج اللغوي الذي أصبح ملمحا تمييزيا للإبداع الأدبي في العصر الرقمي.

الكلمات المفتاحية: النص التفاعلي الرقمي؛ اللغة الأبجدية؛ اللغة الآلية؛ الازدواج اللغوي؛ النص المترابط.

Introduction

Literature is art, and language is the first tool of this art; its long history confirms the close connection between them, and testifies that the value of a written or spoken language did not differ throughout his extended period; "for him it is the principle and the reproach, both the point of departure and the point of arrival. Language gives literature its abstract form as it gives its material sense, it is the medium and the middle at the same time. Literature is therefore not only the first field to be studied from the beginning of language, but it is the field whose knowledge can shed new light on the properties of language itself" (Edward Sapir et al, 1993, p 42).

There is no literature without language. It constitutes its tool and substance at the same time, and the linguistic structure allows the writer to form infinite texts, through the rules of drafting and creative methods that reveal the nature of language and its flexibility, the writer as is known goes beyond the normal use of language, it reforms it in an unfamiliar way to convey its thoughts and feelings to the reader or recipient who can discover the nature of this language through his deep study of the aesthetic of these creative texts.

In the context of the digital era, the literary arena witnessed a transformation from paper to digital, as a result of the development in information technology, and the resulting media exploited by the creator in the formation of his text "in multiple ways benefiting from the technologies provided by modern technology, we are no longer faced with a text that is limited to the biblical dimension, but with a text that is manifold and cross-dimensional; It is a text that is interconnected through a complex communication contract called multimedia that allows the connection between texts, whether they are written text, sounds, music, still images or animations" (Qasim, 2019, p 1).

This is how the text is structured to remove it from the stereotype, both creatively and receptive; it is not only a dead tongue, but a new body of sound and sound. It should be noted that this text has gone through stages, each of which reflects the degree to which it has benefited from the technique; it started electronically, then digitally, and then it ended digitally. Scholars have spoken extensively about these three terms. Perhaps the most recent image of this text is what is today referred to as the coherent text opposite to the foreign term hypertext, and despite the multiplicity of Arab interviews with him, it emphasizes the principle of non-sin that distinguishes it from its predecessor.

Because language is so closely related to literature that it cannot be talked about without it, and because the real society changed the virtual society, it became necessary for literature to develop a language that is compatible with this society, in which the alphabet of man is mixed with the machine language produced by the machine. (Abdo Issa, 2023, p 139).

This dual presence at the level of the language of the text in light of digital interactive creativity, is what prompted the study to try to identify this linguistic duality, to identify how the creator was able to combine the linguistic dimension and the technical dimension, and to synthesize them, and has this synthesis actually been done?

I. The concept of digital interactive text

The entry of the computer into the world of literary creativity led to the emergence of a new type of text combining the art of literature and scientific technology, which has been called in the literary circles and Western culture as "interactive literature", started to be introduced to Arab literary and critical circles for years.

Interactive literature in its simplest definition: A new literary genre of interaction and interdependence, employing the data of modern technology, and making a reading between literature with its delicate wit and its emotional nature, and technology with a digital and mechanical character, and hence deserves to be called the "technological gender"; because it does not come away from technology, and the programs it provides for writing it.

This literary genre is either poetry, a story, a novel, or a play. Which is still, as human thought has defined it, what has happened is that it has identified new elements in its artistic construction and in its reception, and has become called according to the level of novelty in it.

1- Definition of Digital Interactive Poetry

When talking about the technique in general and poetry in particular, three terms are repeated, which, on the face of it, seem to have the same meaning, but the reality is otherwise; there are significant differences between them, and in this regard can be distinguished between:

a. **Electronic Poem**
b. **Digital Poem**
c. **Interactive Poem** (Al-Bahrani, 2009, p 25).

This triad shares in that it refers to the poetic text presented via the blue screen – the computer screen of course – but it is distinct from each other in that the first one stems its name from the electronic nature of the carrier medium. while the second is named after the binary numeric format (0/1) through which the text is handled and processed, the third gives the recipient a greater opportunity to engage and interact.

The study considered the modern concept of digital interactive text through its definition of the poem as "that style of poetry writing, which is manifested only in the electronic medium, based on the techniques provided by modern technology, and benefiting from electronic multimedia in the creation of different types of poetic texts, varied in the style of presentation, and the way it is presented to the recipient/ user, who can only find it through the blue screen, and deal with it electronically, and interact with it, add to it, and be a participant in it" (Al-Buraiki, 2006, p 77).

In short, they cannot be presented and received on paper, but they are either obtained on CD-R, exchanged by e-mail, or through the World wide Web in a number of free sites, and it is useful to note that the digital interactive poem does not require a permanent connection to the Internet. it is enough only to get the disk and deal with it through the computer without connecting to the Internet, it is then " text that displays, reads and hears anyone received with the important cognitive senses in the process of human communication, and this tool combination enables him to isolate the recipient from everything that is outside the text, because all the stimuli of departure from him are busy receiving; Sight and hearing, especially if hearing is by the phone, "the ear-stick" (Al-Bannai, 2001, p 35).

Audio-visual effects are integrated into the structure of the text, to become the structural elements inherent to it during and after the presentation, contrary to what is common with paper text, where the musical instruments and as well as the light effects and decorations used by poets, for example, in their poetry evenings to create a special atmosphere during the presentation, all disappear. this accompaniment is eliminated once the poetic evening is over; because they are factors outside the structure of the text.

Then, the digital interactive poem uses "everything that can be available to it through various computer programs, which develop daily, but generally use static and moving images and graphic forms. and the living and non-living voices and all that would infuse a new form of vitality and interaction into the text" (Al-Buraiki, ibid, p 75).

It loses its artistic and creative depth if presented in line form on paper; the paper can carry images, and the sounds can accompany the reading of the text; However, the way it is displayed and the power of its impact is reduced if compared to it in the digital interactive text, which is mainly based on the technique of branching or interlinking, so that it branches into many windows that are transmitted between them by links.

Hence, text acquires a subsidiary character as opposed to the linear with the paper text, which gives the recipient more freedom to choose the starting and ending point, and then move through the windows as provided by the technique of coherent text; Navigating it through the text makes it an engaging and interactive element, but in terms of adding it to the text, this is achieved through programmatic and design modification; Since the work is attached to its programming folders, which allow the recipient to intervene and modify based on his experiences, aspirations and cognitive horizons .., the addition here means "programming", which, as Albreki says, is acceptable in the figurative sense only, and is one of the conditions of the digital interactive poem as stated by René Koskema in his book, quoted by Aspen Arseth. (Koskimaa, 2000).

It can therefore be said that digital interactive text is built on linguistic and non-linguistic markers provided by multimedia; it is a multi-tag text, open in its production and reception to audio, visual and motor effects that fall within its structure. its interaction among these elements lies on the one hand, and on the other hand, in the participation of the recipient through the dismantling of the textual and technical elements, and the recombination thereof according to his vision.

II. The structure of the digital interactive text

Speaking about the language debate in digital creative texts, researcher Ahmed Zuhair Rahhahla pointed out that: "language is the most important element that distinguishes literature from the rest of the arts, and it is the element that is through its structural levels, and the methods of presenting it is the naturalization of literature, and the distinction of species within races, and on this basis the transformations that the literary races have undergone through the ages start from language and end to it" (Al-

Rahahleh, 2019, p 539).

Since the current era is the digital age, the transformation of the text was from paper to digital, where its structure has become composed of the harmony of linguistic signs with the technical elements provided by the computer, and its significance lies in the significance of the linguistic structure that revolves the technical elements in its orbit; because we are without language in the face of hollow, lifeless technologies, and digital interactive text does not abandon language, nor is it limited to technical media only; because it is born from the interaction of language with technology; That is, its peculiarity lies mainly in the use it imposes of media or techniques in its internal structure, its relationship to linguistic signs and its internal organization, where it gives a structural harmony to produce the general significance of the text, which can only be talked about by looking at it as a whole integrated.

In his talk about the interactive structure and reception strategies in the digital literary text, the researcher Al-Masoud Qassim believes that the digital interactive text is based on two components; the linguistic and technical components {programming}, each of which leaves its impact, aesthetic and semantic energy. (Qassim, ibid, p 3).

The value of dual language in this text is determined by the space of harmony and convenience between the linguist and the mechanic; language is seen as sound, structure, structure, and function in all cases, and machine language as a dynamic, visual, and auditory function. It is through the synthesis of the alphabet and other modern technology technologies, through interconnectedness, branching and interaction that something resembling integration has occurred. (Abdou Aissa, ibid, p152).

1. Language/character dimension

The critic Fatima Al- Buraiki stresses that it is impossible to talk about the existence of literature outside of language, and that "we can only talk about interactive or non-interactive literature when the word is present, since there is no literature apart from the word even when it is accompanied by other elements, but no other element can be dispensed with it. if we can dispense with all the other elements of literature, we cannot dispense with the word, because it is the basis" (Al-Buraiki, 2008, p 128).

When literary talent is absent, the structure of the word is

weakened, and its influence is reduced; it becomes relatively absent, and the presence of other elements of sound and image, except to enrich and add other meanings, and not to support the word that if absent, the work would come out of the circle of the literary field. Therefore, another digital researcher confirms that the word will remain the first component that is indispensable for the digital interactive text. (Gharkan, 2010, p 11).

As for the critic and novelist Mohammed Sanajla, when speaking about the language of the novel digital realism, he summarizes the presence of the word in his words: "The word will only be part of a whole, in addition to the words we must write with image, sound, film scene and movement ... " there will be no use of words that are more than four or five letters at most...a sentence in a new language must be brief and quick, no more than three or four words at most, to change a language means to change a novel. (Sanajla, 2005, pp 73-74).

In saying this, he refers to one of the most important conditions for the presence of the word in digital literary creations, which is that the number of words in texts should not be large, and to return to the text of" digital biographies of some of them blue" of the Iraqi poet Mushtaq Abbas Ma'an can be said to have succeeded in complying with this condition; Where the length of poems, pieces and intensive poetic sentences ranged between length and short to fit in with the idea of the body and the footnote on which the poet built his poetry collection. The text of the text of the manna comes relatively long, if compared to the text of the footnote and the margin, in which the poems and pieces came to be characterized by the palace. this is in addition to the sentences included in the moving tape technology, which came to be condensed in a manner commensurate with the requirements of this technique.

2. The technical dimension

The importance of language in digital literary creations requires recognition of another language at the heart of these creations, the technical language, which represents a transformation of the essence of literary writing; It is not extraneous or secondary, but a cornerstone of the textual structure, and it is also a sign of the integration of literature in the digital age; "language is present and maintains its central position, but it is employed differently depending on the entry of other languages that build

the text. Like the computer programming language, along with the rest of the multimedia components. Programming enters as a central language, performing the text of the digital imaginary text" where it becomes part of the poetical. (Karam, 2013, p 49).

The text thus deviates from the familiar classical structure, becoming the backbone of the coherent text based on the principle of interdependence, which " allows the integration of television and non-television systems, and enables the mixing of linear and non-linear ... This would make us reconsider the concept of the reader, the concept of the writer and the concept of reading, and therefore the digital text aspires to find the participant reader who is not limited to clicking and activating the links and watching the meaning, like any onlooker from the outside, but contributes to the writer's side in the construction of meaning" (Khammar, 2014, p 192).

This is not to say that literary language is in conflict with the programming language, because the nature of digital creativity cannot overload one of the two languages, but it is now forcing the creator, recipient and critic to develop the tools and skills to deal with the new language, the programming language. (Al-Rahahleh, ibid, 541).

This moderate view of linguistic presence has not prevented the emergence of language-only voices in digital creative works; because they see literature as the only text, and the multimedia available by technology is a technical support, not a component of the digital literary text. This view stems from the belief of some of them that "the computer will not create a poet or a writer, and will not contribute to the writing of a literary text, because the literary or artistic talent is a gift granted by God Almighty to man" (Shabloul, 2004, p 170).

Hence, there is no poetic or prose text without the word, no matter how much modern technology. Language structure is a key component of both paper text and digital interactive text.

3. Interaction between them in the spaces and infinities

a) Digital spaces for a career partially blue

The first digital poems in the Arab world came to light in 2007, from the creation of the Iraqi poet Mushtaq Abbas Ma'an, who chose the title "digital dates for the biography of some of them blue", and the reactions varied around them between acceptance and rejection. this poetry group was drawn in the form of a relational network, in which Almtun was different, from the tongue to the form to the auditory to the motor, according to the technique of coherent text based on the principle of nonlinearity, which allows " to move between its components from one paragraph to another, or from nugget to others by clicking on active links that allow the user to go to any part he wants of the text"[1] which is a violation of what was inherited in relation to the text that is achieved according to the formal and semantic criteria governing the construction of the text. (Yaqteen, 2008, p 60).

The poet relied on the technique of clicking on active links containing texts and expanding the space of the text.

As soon as you click on a link 

opens the first node to show text

The poet said, "Free Poetry":

Text in English	Text in Arabic
In an ancient orbit...	في مدار عتيق ...
His sun was postponed	أجّلت شمسُهُ
The light of that day	ضوءَ ذاك النهار
Above those lands whose land he had never set foot on	فوق تلك الديار التي لم يطأ أرضَهَا
The sound of the years' footsteps	صوتُ خطوِ السنين
... Darkness has been thrown	... أدلجتْ عتمةٌ
From the dust of the nights that	من غبار الليالي التي
You are still above the eyelashes of the sky...	لم تزل فوق رمش السماء ...
Its shadow follows:	يقتفي ظلُّها :
The mistakes of the journey that my steps sowed	هفهفاتِ المسير التي بذرتها خطاي
On that old road.	فوق ذاك الطريق العتيق.
In my ancient orbit...	في مداري العتيق ...
... The more my steps see me	... كلّما أبصرتني خطاي
Confused by the paths that blessed every step	أربكتها الدروبُ التي باركت كل خطو
	سواي ... !

***

... فتّشت خطوتي عن طريق جديد

في مدار جديد ...

يحتوي هفهفات المسير التي ضيعتها الدروبْ .

***

... في مساء غريب

عانقت خطوتي خصْرَ دربٍ جديد

... غير أن الطريق الذي باركته خطاي

لفّني من جديد

نحو ذاك الطريق العتيق ... ؟!"(Ma'an, 2007)

But not mine...!

***

... I searched my step for a new way

In a new orbit...

It contains the mistakes of the journey that the paths have lost.

***

... On a strange evening

My steps embraced the waist of a new path

... However, the path blessed by my steps

Wrap me up again

Towards that ancient road...?!"

Through this text, the vision of the ego (symbolizing everyone who reads his tragedy in these passages) is reflected in the living reality, which is constant and unchanged as if time stopped. The tragedies and pains experienced by the wounded homeland revolve in an ancient orbit, but the darkness of the nights of sorrow did not obscure the sun of hope in the search for a new way.

In the midst of this terrible reality, the search for life continues. Click on a link حاشية At the bottom of the display screen appears text of vertical poem:

"ولقد مشيت وما علمت بأنني

أمشي ولكن لا أرى لي خطوة

قدماي لا أدري تسير أم التي

أمشي ودربي يقتفي آثاري

أمشي يميناً وهو محض يسار ِ

تخطو يداي وتهتدي بمساري

ضاع الطريق أم التي ضاعت خطاي ولفّها مشواري"(Ma'an, ibid)

This text is concretely related to the previous, the steps of change that the poet wanted to bring him back to the past, as the images of the state

of helplessness, loss and disorder, with the help of a flood of graphic images and improvements that added a load of pain and sorrows, so there is no change in reality; he tries, but he does it in vain. There is no trace of his attempts.

The last house observed here is his coming in contrast to the customary writing of vertical poetry, an attempt to break the horizon of expectation of the recipient who is accustomed to the system of two halves.

It remains to be seen this is the هامش journey he says:

Text in English	**Text in Arabic**
"In my village	"في قريتي
Some of the lost fruit	بعض من الثمر الضال
The mature fruit	والثمر الناضج
The fruit in the branches	والثمر القابع في الأغصان
"But the resident will respond."	لكن الساكن أدرد" (Ma'an, Opcit)

This short prose text came loaded with the meanings of sorrow on a homeland scattered among its lost sons, among the helpless mature, and among those coming to an unknown fate. No one takes their hands to safety; for those who are entrusted with the task of protecting and defending the homeland are wreaking havoc on the earth.

He also employed the element of movement in a remarkable way, exemplified by his benefit from the technology of the news bar that accompanies the television channels today, as well as another technique that relies on showing and hiding speech by passing the mouse cursor on certain words. every word that hides behind it a poetic text appears as soon as the cursor touches that word, according to the coherent text technique, and that text disappears after a moment.

The first poem, "Body 1":

The first thing that catches the attention of the recipient is the animated tape at the top of the screen, in which the poet says:

Text in "عاجل : ... ... باتجاه مخيف... تأخذني خطوتي،، فهي تعرف أسرار كلّ

Arabic	(Ma'an, Opcit) "...المخاطر،، لكنها تشتهي أن تقامر في لوعتي دائما
Text in English	"Urgently: ... ... In a frightening direction... She knows the secrets of all risk, but she always wants to gamble in my passion."

It is natural that this tape begins with the word "urgent" to indicate the importance of the words that will be said as in the news tape that carries the important news that cannot be postponed, the words contained here as the title or entrance to this page embodied the psychological conflict between the desire to work and the fear of the unknown.

The poet's steps take him down an unending unknown path, though fraught with danger, but the desire to move forward overcomes all these fears, embodied in the desire to choose the risky recipient and continue his journey through the ribs of the revelation by clicking on the "footnote" link at the bottom of the screen. if he wants to settle down and decides to withdraw from this adventure, he can step back via the "return" link, which returns him to the title screen.

The poet resorted to another technique to move his poetic texts, based on the presentation and concealment of speech, as allowed by the technique of coherent text, which the writer is Menem al-Azraq called "floating poetry".

This is shown in the first "Tabareh" (spaces) contract and in the last node of the lower side of the lower part, where the poet placed his words one by one and twisted the other vertically, as soon as the mouse cursor is placed on one of them a poetic text appears that begins with the same word and disappears shortly.



Figure a: The floating poetic text (Ma'an, Opcit, modified)

This figure shows how the text appears after passing the mouse cursor on one of the words of the poetic sentence, branching those words/links to flashing text that disappears after seconds whether the cursor is moved or not.

Each of the words of this semantically intense poetic sentence represents an ineffective hyperlink; because clicking on it does not lead to any other node, but remains the recipient in the same node, and the following is the detection of those texts hidden behind the words of the main page sentence, as the passing of the cursor on each word shows the floating text as follows:

Text in English

That

When the kings enter a village, they corrupt it
My land has two kings
He was the last one to be in... The King of death

Colocynth

Colocynth is addicted to drink from the depths of sorrow
So, it colocynthized

Is a death

Death is beyond...
What does this poor enemy want?

brewing

My shadow is brewing in the room, and I am naked in the ways of the soul
Touch me, maybe my hair is on my skin
Wake up my shadow
I am in unity without me
To involve me

Text in Arabic

أن

إن الملوك إذا دخلوا قرية أفسدوها
وأرضي تنث ملوكا
كان آخر من أورق فيها... ملك الموت

الحنظل

الحنظل أدمن شرب هموم المنصاعين لبوح الحزن
... فتحنظل.

موت

موت يعدو...
ماذا يبغي هذا العداء المسكين؟!

يتخمر

يتخمر ظلي في الغرفة، وأنا عار في طرقات الروح
أتلمسني
لعل الغربال المتلفع جلدي
يوقظ ظلي
الموغل في التوحيد بدوني
كي يشرك بي (Ma'an, Opcit, modified)

These texts are semantically related, as they revolve around the meanings of grief and death, which are evidenced by functions such as: "Coffins, dead, grave, death, bereaved, bereaved. victims, King of death, sorrow. "The sons of this country have become bitter like a donkey, and the poet's certainty stems from his long experience in light of the tragic conditions that his homeland is going through, which is the biography he wanted to reveal its secrets; she came full of sadness and pain.

In the same way as showing and hiding speech, texts were formed in the last node of the lower side of the mouth, the beginning of which was the phrase "do not commit hope."

b) the fire wall infinites

After more than ten years appeared to the literary scene the second poetic collection entitled" Infinite Firewall", which, like its predecessor, is drawn in a branching geometry based on the coherent text maze, built on several orbits refer to the main screen that the recipient finds as soon as he enters the infinity, the poet used the technique of scrolling and clicking to move between its twelve orbits; The recipient can find the embedded text after passing the mouse cursor on the surface of the screen, or by clicking on words he finds after scrolling, because the links in this work are not visible unlike what was in the pairing.

b) .1: Mode I: Scroll and click

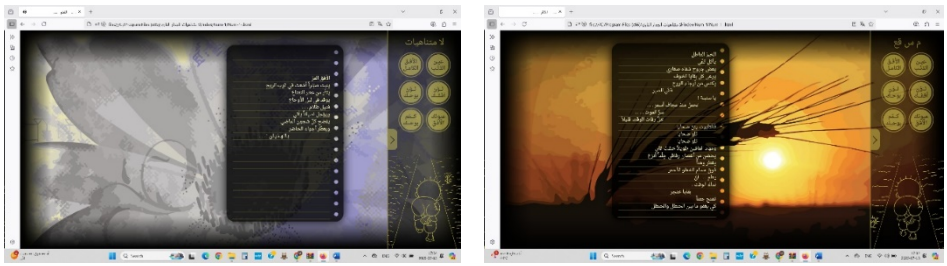


Figure B (Ma'an, 2018)

The two images above show that the recipient has to discover the link word by passing the mouse cursor on the surface of the screen over the lines of poetry to find the word humus. clicking on it refers him to the implicit text that the poet started by saying the bitter horizon.to fit the word link with the text semantically in reference to the reality that is bitter with this people.

b) .2: Mode II: Scrolling



Figure C (Ma'an, ibid)

The screen shows the first embedded text in the first orbit called poverty, to the left of this poetic text a footnote reading: "the idle bread forgets our features on the edges of the Snubla" the recipient can discover this footnote by passing the mouse cursor over the text of the manna to refer the word bread directly without having to click on it, and then transfer it to the footnote.

This interconnection and branching between the body of the poetic group, whether on the linguistic, formal or auditory level, expands the space of the text and allows the recipient to choose his reading destination that reaches the general significance of the text, making the text open to multiple readings that vary from one recipient to another.

Conclusion

As long as the change brought about by technology has extended to man's very existence, it is natural that man's tools should be affected, and language is one of them. As long as digital is the language of this age, it is necessary that literature be digitized as it translates human life and its window into the worlds of imagination and creativity.

The digital interactive text has come as a discriminatory feature of the literature of this era; The machine and language structure work in tandem to build it, its interactivity, its breadth of significance and its potential for reproduction; With the introduction of the automated language within the components of the digital interactive text, and its mixing with the language, the entry into the study of the digital interactive literary text by combining its levels: The linguistic level, the motor level, the visual level, and the auditory level.

This is reflected in the euphemism experiment that has woven into the blue space a new text combining literature and technology; where the letter, the image and the sound are infinitely United and intermingled, they attract the recipient to interact in the spaces of the text. It remains fair

to say that the poetic body in this experience remains the most beautiful element; no music, color, image, or hyperlinks can express more than a word; it is a text that testifies to what technology does not do.

It would be fair to say that the relationship between language and literature is too strong to be overridden by alternatives such as applications or software; the difference between the two systems makes it difficult to exclude the familiar language system, in favor of the programming language.The Arab creative scene reveals the scarcity and scarcity of digital creations, which are still based on the linguistic element in determining its content. Therefore, the structure of the digital-linguistic interactive text in Arabic digital works is still the most valuable element, due to the rejection of the idea of dispelling the word despite the recognition of the value of technology.

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