Structure of the Digital Space and the Limits of the Text

بنية الفضاء الرقمي وحدود النص

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Abstract:

The digital space is the virtual space through which the text is viewed, and through which the reader (viewer) can interact with and participate in its production or exchange according to the links provided by the creator and the software. This allows the reader to participate in the interactive processes according to the software activated as hyperlinks available in the textual scene or on the Display screen. This virtual space is what allows the text to have a renewed existence through the possibilities of multiplication and multiplication through the parallel texts that the writer has created with the text; we mean the set of scenes, images and backgrounds that accompany the text during its presentation, as the digital space gives the text new dimensions. The digital space, through the display screen, gives the text the characteristics of multiplicity, diversity and non-linearity. The display of the text in the digital space frees it from traditional boundaries and margins to enter it into infinite worlds that affect its structural and aesthetic levels, as well as throws it into a series of variables, that will inevitably affect the values of Image, imagination, composition and presentation.

***key words**:* Interactive. Space. Digital. Structure. Image. Screen.Text.

الملخص :

الفضاء الرقمي هو فضاء افتراضي يتم من خلاله تصور النص، ومن خلاله يستطيع القارئ (المتفرج) التفاعل معه والمشاركة في إنتاجه أو تبادله وفق الروابط والبرمجيات التي يوفرها المبدع ، والتي تسمح للقارئ بالمساهمة في العمليات التفاعلية وفق البرمجيات المفعلة على شكل روابط تشعبية متوفرة في مشهد النص أو على شاشة العرض. هذه المساحة الافتراضية هي التي تسمح للنص بأن يكون له حضور متجدد من خلال إمكانيات التعدد، مع ما يحمله من نصوص موازية يخلقها الكاتب مع النص، ونعني بذلك مجموعة المشاهد والصور والخلفيات المرافقة للنص أثناء عرضه، لأن الفضاء الرقمي ي يمنح النص أبعادا جديدة تسمح له بالتكيف ليتجاوز مفهوم النوع الأدبي ومفهوم النموذج ، ف الفضاء الرقمي، من خلال شاشة العرض، يطعم النص بخصائص التعدد والتنوع واللاخطية. والقراءة الفضاء الرقمي تحرر النص من الحدود والهوامش

التقليدية، وتبحر به في عوالم لا نهائية تؤثر حتما على مستوياته البنيوية والجمالية. وهو ما يجعله في سلسلة من المتغيرات على مستوى و الصورة والخيال والبنية اللغوية...

الكلمات المفتاحية: التفاعل .الفضاء .الرقمي .البنية. الصورة. الشاشة . النص.

Introduction

The digital space has become an infinite network of textual relationships based on interconnection, interaction and continuous movement, we mean the possibility of transformation and change in the constituent structure in the text, with the characteristic of interactivity through the digital space, the text is no longer fixed on its first form, but its many faces are affected by the additions or modifications that have affected it, and we can discuss the extent of their impact on its technical structure and the consequent changes that accompanied the reading and viewing process

The interactive text was born loaded with new components that were associated with all its levels and structures, and perhaps the digital space represented by the Internet and the display screen is one of the most important textual manifestations characterized by relativity and instability, and one of the most fundamental observations associated with the screen as a medium for Displaying the text is the relativity of the scene due to its constant change. It is also the first space to receive its aesthetics, as interactive texts do not adopt a single space model, but the space model changes in terms of its dimensions and the way it presents the text according to the display screens and available media, in which it undergoes a set of formal transformations that cancel the Idea of the model and the familiar and shake the ready-made artistic templates from their foundation because the display template acquires different dimensions that differ according to the digital environment in which it is viewed.

The idea of reading and receiving as a concept related to cognitive and visual processes affects the nature of these changes, which makes it a relative model, because the recipient no longer deals with the page and the paper book, as the digital space is a virtual space in which the text shifts from the effectiveness of reading to the effectiveness of viewing, and the interaction in it is realized through visual follow-up caused by the nature of the text as it exists in a different space whose reading is controlled by extra linguistic directives and its most important manifestations are links and bifurcations . The linguistic and visual units displayed on the screen are subject to the principle of irregular movement as a fundamental alternative

to the state of stability in the paper text due to the transition of the logic of follow-up and the construction of signification from linearity to nonlinearity. Hence, the reader watching the text must follow the movement, the elements of coherence, and the nodes of transition, following this example: [1]



In this model, the screen presents the reader with a set of keys to navigate to the text and through the various linked and complex spaces. The key links on the right of the image are the sum total of the space provided by the breaks through which we can follow the text and interact with it in this interactive narrative model, while entering the novel requires moving and sailing through the possibilities it offers, and to clarify, all the branches are prepared to read the text The text in this case resembles a ship sailing in a vast space framed by the navigation movement that is guided by the reading processes through viewing and its signs that are guided by the set of links, whether they are icons or vocabulary equipped for branching, and sailing in the text becomes one of the basics of reading through those branches is one of the most important processes of harmony of the discourse. The discourse of images is links to the rest of the guides and is activated through them.

The text space has become a multidimensional field through which linguistic units are active in harmony with images and rhythmic backgrounds as visual and auditory structures that move in the same space and harmonies with each other in order to produce discourse. Rather, these units and structures have become a complex mixture of different audiovisual, linguistic and extra-linguistic scenes, all of which in their diversity and multiplicity. Produce a reading space that has its own characteristics and semantic components and its own deliberative context, imposing its logic in the reception process and relying on extra-linguistic guides that are often the focus of the discourse.

According to this perspective, paying attention to the interactive and digital text space is one of the confusing scenes, and may even confuse reading and interpretation because signs of all kinds have become mobile and not fixed, and the reading surfaces, meaning screens, vary in the same text that is displayed on different media, whether in terms of perspective, viewing size, or the way different structures are distributed on the display surface, it is an interlocking combination of shapes, drawings , sounds, and letters. The space is no longer produced by writing or the language of the text, but rather a new set of components that combine creativity, writing, software techniques and algorithms. .

Hence, the issue of space is based on describing and analyzing the components, and as long as these components, whatever their nature, enter the structure of the text and move with it between the time of writing, reading and interaction, hence we deal with the extension of the text in the digital space as a temporal and spatial unit that has no boundaries and cannot be confined to one space due to its dynamic and non-static nature, as the interactive text in its digital space moves its structure and is distributed over different scenes according to different display spaces and its movement does not stop .

The concept of digital or interactive space acquires new characteristics due to its dynamic and changing nature , which is an inherent characteristic of it as long as it is spread in the digital space, making it distinct from other spaces such as paper copies, and the whiteness of the pages. The visualization of the digital space becomes a complex combination of different structures that achieve harmony and complement each other in completing the formation of the text.

We try to explore and understand the details and limits of the digital space, follow its structures, and indicate their impact on receiving and interpreting the interactive text. Through these observations, we can tentatively identify a set of binaries through which the digital space is formed, perhaps the most important of which are the binary of constant and variable, the binary of relativity and limitation, the binary of linguistic and extra-linguistic, the binary of multiplicity and individuality, and these binaries are important to detail and describe their relationships with the interpretation of the text and the nature of the structural composition of the textual space defined by the display screen .

1- Text and Screen (Space Industry)

The digital text is manifested within digital data that has its own characteristics and structures. In addition to the linguistic text, we find a non-linguistic or extra-linguistic text formed by icons, sounds, images and representative shots, and its only field of reading is the display screen, which enables the text within mechanisms and technical rules that integrate

various linguistic and non-linguistic structures (which are data) and exploit to achieve integration and synthesis of software systems and algorithms.

The text presented according to the system of computerization and production techniques is presented to the reader outside the classical frameworks represented in the various paper and print formats, all of which have been replaced by various displays, as the optical screen provides him with a set of data within digital elements that parallel the system of paragraphs and sometimes are an alternative to them, as the text is detailed by images, representative scenes, color backgrounds, etc. Therefore, the digital text has become a set of "numbered textual data that is manifested by the computer and can be read in multiple ways, where this data is divided into information elements that parallel the paragraphs, but these elements instead of being connected to each other like train cars (linear) with meaning that allows moving from one information to another when the recipient activates them and is marked with signs".[2]

The relationship between the text and the screen is no longer reduced to the concept of a medium that transmits or displays information on the screens available for writing and images, but rather the screen has become a basic surface structure for digital or interactive texts, replacing the paper space and replacing its components with new structures outside the language .The screen becomes an existential necessity for the text and for the processes of reading and receiving, and as long as it is so, it is a structure that can be taken as one of the indicators of interactive discourse, as there is no talk of literature or interactive text outside the screen.[3]



The screen space in this model of Abbas **Mushtaq Maan's** texts does not start or end at the boundaries of the linguistic text, it is a double text that turns into a group of texts that participate in its creation all visual and auditory expressive tools, linguistic and non-linguistic, in addition to movement and integrated rhythm, and it seems that critical writing must identify with this new creative reality.

One of the most important alternative structures to paper is the display of the text on an optical electronic surface represented by the screen that

presents the different panels on which the text is built, and the first manifestation of the effect is that the same text can be displayed on more than one surface (I mean screen types and dimensions), and this means for the reader that the display of the text in multiple surfaces becomes part of the process of transformation and dynamism that will characterize the text**.**

According to the conceptualization, a changing text space can be established, governed by the features of the virtual world and cinematography. These components have become an essential indicator in the acts of reading, and an important reason for the existence of the interactive text, and thus an institutional structure that cannot be isolated from any reading or semantic analysis of the interactive discourse, as it is a complementary equivalent to the concept of context, so that these surfaces are the cognitive, social and historical contexts.

The digital space, as a context for the text, cannot be separated from the technical processes related to installation, cinematography, and other techniques related to the performing arts that force the digital creator to acquire - at least - a basic technological knowledge that enables him to process and direct his texts according to his visions and intentions, as he needs this knowledge in order to contextualize his text for interactive reading.

It seems that the identity of the digital text is initially formed from the concept of the interactive medium, which is what I previously called the means of presentation, whether it is a screen, CD or other electronic media, and in order to take advantage of these media, the creator must acquire a basic digital culture that allows him to synthesize, process and integrate his text in this space. It is here an intermediate text that starts from this concept to acquire its digital or interactive characteristic, which is a structural, foundational and essential characteristic "and starting from this medium, which is the computer, this text is sometimes labeled as "electronic" and sometimes as "digital", these two uses are employed as a counterpart to Electronics and Digital (Numérique) in the French and English languages, both of which indicate a close link between the text and the medium or the device through which the text is dealt with in production and reception. This usage has gone beyond the concept of text to also relate to literature, so we find talk once about electronic literature or digital literature and other times about some genres associated with them, for example, we read the electronic novel or digital poetry.[4]

The foundational structures of the medium in the digital text illustrate the extent of overlap and interdependence between the essential elements in the formation of the digital text space, including image, movement and representational scenes as key structures in defining digital identity and related terms, as the interactive reader is in the process of producing and

experimenting with new or additional concepts that must be taken into account in any reading of the digital text, and discusses the extra-linguistic structures and electronic spaces that would modify the text itself and its multiplicity in different positions and display surfaces. It has become necessary to pay attention to these technical issues and make them one of the basic structures when interacting with the digital text as it is constantly subject to formal changes that affect color, image, composition, display methods, and transmission links." We therefore urgently need to understand the thinking mechanisms that concern the formation of the digital text and how to quote the mechanisms of other arts and invest them in the author, director and designer at the same time, in addition to the urgent need to draw the boundaries of manifestation between all these arts, because the author of the text.[5]

Hence, the digital text is formed in a space and context that has its own structural characteristics that distinguish it from others, perhaps the most important of which is the intersection of arts and knowledge in its creation and presentation, non-linearity, interactivity, and link systems, which shows the role of the digital medium in creating an interactive creative space.

The digital space of the text is formed according to technical and extra linguistic concepts and parameters that allow the literary discourse to extend across various spaces provided by the screen and display media, and thus, in terms of its appearance, it moves from the limited to the unlimited, and from the space defined by space and place, meaning the white of the page, to a vast space that accommodates different components and moves through the links and nodes that provide Reading the concept of digital space refers us to a special architecture that furnishes the contents of digital technology, and this space expands and expands according to the software provided by technology, which still does not know the limits at which it ends, and then the digital space will make creativity a multidimensional and multidisciplinary field where the text is able to acquire its structural form by combining arts, software and digital technologies, which imposes a conceptualization of the dimensions of the text and the digital space outside the traditional critical mechanisms and procedures.

The use of digital, interactive or electronic as a subsequent definition or description of the term text carries an indication of the importance of the electronic medium and its impact in shaping the public space for receiving digital creativity, and then "the other two concepts that are employed to characterize the new text take on different dimensions and specifications, as for the first of them, " Hypertext ". It is the oldest concept historically (1965), which was first used by Ted Nelson, it was used to indicate the organization of the text and how it is built through the interconnection of its

elements and components, as the text consists of nodes that are connected to each other by links. The second concept is "Cybertext ," first used by Espen J. Aarseth , which in turn takes on a special meaning related to the form of its construction and the nature of its formation, but it gives us a more complex dimension than the meaning contained in the interconnected text, and therefore some researchers consider it to be a development of the interconnected text and transcend it at the same time.[6]

The concept of text space is realized according to the nature of the relationship that connects the digital text to the Internet space, as its new characteristic in terms of the concept of interconnection and interaction is what refers to the terminological definition, as the medium is not sufficient alone, but needs the characteristic of interaction to complete the concept of network or interconnection.

The digital space has an active role in determining the identity of the text because it is characterized by the peculiarity of openness, as it is open to what is provided by the links or associative networks that the text includes and the knowledge and information it refers to that intersects with the text but complements it in interpretation, explanation and addition, as these links or as they are sometimes called nodes are considered among the means by which the reader moves through the digital space in order to follow the text or increase according to what the creator planned when branching the text through hyperlinks, and perhaps this is what makes it an interconnected text, meaning that it is based on a set of vertical and horizontal relationships that provide the reader with the ability to follow what these links refer to and read their sign systems, whether they are images, parallel texts or thresholds that give the text the ability to tolerate and be interpreted .

From this principle, it is clear to us that the digital space, as one of the structures of the text, acquires the specificity of openness, transformation, possibility, multiplicity and expansion, as the text acquires an addition in the concept and formal characteristics specific to its type or nature, and therefore the digital medium assumes a special relationship to the space, and then it is important to draw the reader's attention to the text being captive in the digital medium, as in its new space it moves from a state of stability and stability to a state of constant transformation and change. Therefore, this space becomes a vast and complex field of modification and playing with algorithms "the author manipulates when he makes his text composed of kinetic units, while the recipient in his use of these units and the choice of expressive gestures".[7]

The presence of the text in the digital space does not stop at changing the medium, but extends to modifying its identity and modifying the system of the space and context to which it used to belong. "It is about removing

the materiality of the text, and its virtual nature now calls into question the possibility of a virtual literature without a fixed and prior material support, as there is no paper, no pages, no talk about whites and margins, our printed culture that formed the conditions of reception according to the context associated with printing imposed the conditions of reception, while computer processing, digital space, and text submission to software and sometimes its creation by digital intelligence".[8]

As long as the text exists in the digital space, it will inevitably become governed by its virtual emasculation, as it loses its boundaries and linearity to become amenable to modification and transformation, whether in terms of its form or its message, and within this interactive medium, the message becomes a "prisoner of the medium," valuing or magnifying it despite its (in significant or in significant) form. Within this interactive medium, the message becomes "a prisoner of the medium that values or magnifies it despite (its insignificance or frivolity) or dwarfs it and kills it (despite its majesty) The message as a signifier dissolves completely in the medium that has become a signifier and signified message at the same time, and with this dangerous transformation, the statement of one thinker is realized when he notes the total control of the medium in the media news.[9]

The medium (digital space or internet space) has given the text new formal and aesthetic characteristics that affected its reception, circulation, and cultural and social reading contexts, which are all basic elements and components on which any potential reading of the text depends. However, the real challenge in the digital space lies in the process of automatic generation of texts, in which reliance is placed on intelligent software and systems , perhaps the latest of which are artificial intelligence programs that can process and simulate natural language and then produce narrative literary texts and the like. All this potential is provided by the digital space, which will inevitably affect the future of reading and writing, as the openness of the digital space on the web leads to an examination of the importance and value of the text in this infinite space and its impact on creative writing at the levels of interpretation, reading, spread and especially potential change, and the exploitation of some programs in the production of narrative texts authored by artificial intelligence.

Cyberspace, as an active medium in the creative text, is in its background a system that works on a network made of different spaces interconnected by devices and artificial intelligence, and the creative text is constantly expanding, deepening and transforming, as the text project is not complete or complete as long as it is subject to transformation and modification, and its aesthetic is no longer limited to the human mind but extended and aided by artificial intelligence and the result of automated intervention. The text will become subject to a virtual architecture that

affects its aesthetic and structural nature, which is also an architecture of a nature The text interacts with readers within a special context, which is the virtual context with its knowledge, social, cultural and cognitive characteristics, and therefore the architecture of the text and the engineering of its meanings acquire unlimited dimensions and change with the change of indicators, positions and discourse situations according to the type of medium and influenced by its aesthetic additions as a special visual formation that is only available in the digital space, where the text is subject to construction and synthesis processes that intermingle at its level of different genres and performing arts

This special nature of the digital space would affect the aesthetics of the text, its structural composition, and its message, as it is a message-carrying discourse that aims to achieve some form of communication within the networks in which the text has expanded. As such, its messages and discourses multiply outside the will of the creator and the recipient because it has acquired an unstable nature and invested in software and electronic intelligence, so texts in this space are hardly fixed on a form , until different media push them to transform and take on a new form and pattern, and may subject them to new experiences "What is important in communication is not the message, but the networks or media that carry the message. Based on this, we can say that the nature of the medium determines the nature of the parties to the creative system. The text has a different meaning depending on the carrier on which it is written, as the physical carrier is not a matter of formality or accidental matter, the text does not receive the same response if it is written on a piece of leather or a cotton notebook, paper is fragile. This means that when the medium is paper, the text and the creator are of a paper nature, and if It was electronic in nature".[10]

From this perspective, the digital (cyber) space includes a constantly changing and shifting aspect, governed by its own architecture, which in turn is of a shifting nature because it varies from one user to another and adapts to the text according to the communicative and artistic needs targeted by the user. In turn, it is of a shifting nature because it varies from one user to another and adapts to the text according to the communicative and artistic needs targeted by the user of the digital space, so that he becomes a contributor to the production of the imagination associated with the text according to the available creative possibilities, and in this aspect the text becomes distinctive and influenced by the creative freedom and algorithms provided by the digital space The creator can exploit visual and linguistic elements in the formation of his text, and he can merge, synthesize and unlimited diversification of the elements of imagination, because the infinite nature of the digital space allows freedom in writing that is independent of

the limitations of the paper space and has become in the infinite space a writing that can be modified and added, and open to multiple spaces .

2- Screen space and multi-surface for writing

The surface of the screen in digital creativity has an aesthetic and structural importance, as it is a specific surface controlled by the area of the display screen, where each page of the digital work appears to be an independent screen page, but it is interconnected where the reader of the work is lost in his network, as the flow of cyberspace through the display surfaces allows the network user to move and move freely according to what the algorithms allow him while receiving the text, and the flow of information associated with the text intended for reading may drown him in a cognitive torrent that forces him to sail through different textual spaces and scenes.

The screen imposes a special dynamic through manipulation and browsing, and the reader can only interact with this space by continuing to follow and navigate through the keys and links provided by technology, and despite the reader's sense of freedom in browsing the screen space, he finds himself in a continuous movement that binds him to the text itself, and sometimes he is trapped in a closed space despite the space of freedom available. For example, if we consider the text of Abbas Mushtaq Ma'an's Metnahia Firewall, we find that displaying the text on the screen makes it a multiple text, as the algorithmic interface is saturated with a system of links represented in the clock numbers, which in turn form a double text, as the image of the clock that is the text interface is the parallel text that displays the text, and the numbers are moments of time, each number displays its content by clicking on it.



If we click on any number on the clock, it will display a text associated with it that has its own structure, color and interactive characteristics, and thus the text surfaces multiply by the number of hours, for example, clicking on the one o' clock indicator displays the following text:[11]



Through the digital space, the visual possibilities of the text multiply and multiple levels of reading, in addition to the fact that it provides spaces of visual viewing levels and has become more like a celebration that makes the presentation of the text different faces as a result of the possibilities provided by icons and links to modify and add new scenes to the original text as it "makes it a constantly modifiable piece, whether by the creator or sometimes the recipient/use.[12] ".(12) This, HYPERSPACE offers a different understanding of the reading and writing space due to the considerations of multiplicity and modification at the two levels (writing and reading) and the technical contexts in which it is read, because it is a space of tensions concentrated on one surface, the surface of the screen where links abound, as it multiplies the act of reading and writing and allows the recipient the freedom to move and move and as a result the independence to choose some colors or scenes according to the available

Hence, the digital space is a space that seems to be defined by the nature of the display screen, as the form of the text varies according to the different display spaces, and the interactive space of the text does not end at a certain limit, as these limits or horizons are always temporary, as they are penetrated and exceeded by the power of the information flow (text) and the possibility of movement and openness. This allows all elements of the digital space to incentivize the practice of digital reading and writing. The speed of flow in the digital space gives the text its most important characteristic: dynamism and constant movement.

The digital space is characterized by infinite extension, not in terms of the physical structure represented in the display screen, but in terms of the flow of text, the multiplicity of its links and the possibilities of transformation that allow for extension, diversity, movement and transition, so the infinity of the digital space is not related to the size of the display screen, but to the technology of links that allow for flow and movement "All works (texts) find a wide space for circulation and thus a writer may succeed in declaring himself a writer from the network.[13]" But this issue is related to the freedom that the creator finds in the digital space to bypass the

obstacles to publication, and this issue is not related to the structure of the digital space as such, but is an effect of it.

3- Networking context

The intrinsic structure associated with the screen space relates to the multiplicity of spaces in the process of displaying the text, which, through links, refers the text to multiple relationships that intersect with other texts in the same space, and through a set of nodes and links, the presence of the text in the digital space refers to a special and distinctive network pattern, in terms of their connection to each other, and thus brings the text to a non-linear nature and eliminates any hierarchical structure in it, and the text itself, in terms of its terminological origins, has an internal network nature that is realized between its structural components through harmony and coherence. Rather, the text itself, in terms of its terminological origins, has an internal network nature that is realized between its structural components by means of harmony and coherence, as it is interconnected with each other based on its language and structures.

Hence, the networked nature as a characteristic of the term and the text is interconnected through the overlapping and harmonious linguistic fabric, this type of pattern did not come from nowhere but is a previous characteristic of the text as an integrated fabric of structures and connotations, and it has become clearer by entering the virtual world, a world built on the networked concept. As long as its nature is networked, it is inevitably linked to the body of knowledge that it utilizes by referring to it with links because it provides a networked fabric through which texts, knowledge, and information are inter connected.

The network format allows the text to flow through infinitely extended paths, creating a special virtual community that the creator establishes virtually, linking the text with cognitive, human and creative flows that share creativity through a system of relationships formed in the virtual world, and a clear example of this relational nature is the way **Mohammed Sanajleh** presented his novels through the various network relationships he provides on the surface of the screen. [14]



The display screen provides a set of links designed and directed to readers with different deliberative functions: the critic, the writer, the viewer, and the neutral. All the links referred to constitute references to the virtual space of the text, as they present it and prepare it for interaction for the viewer/reader and to enable him to participate interactively by allowing him to express his opinion, provide an addition or participate in critical writing or interactive readings that will enrich the semantic and intellectual spaces, all these links are not separate and not outside the structure of the text, but from this perspective they are a component and one of its structures that enter into the reading and analysis process deliberatively, semiotically and structurally. The interactive text in this concept is not only shaped by language, but its manifestations vary between sound, image, word, audible, spoken and visual, and virtual worlds and spaces open to experimentation and visual formation, in addition to inter cognitive relationships, we may agree with the author in the title "Interactive Novel", but the multiplicity of textual worlds and the intersection of literary genres and performing arts are among the foundations that will modify the future consideration of the interactive text, as these types of literary texts in the virtual space will go beyond the theory of genres as defined by prevailing literary theories, to new genres in which the author and the reader may lose their traditional role, so that reading/viewing and writing become new images whose boundaries and dimensions have not yet crystallized, and this is the future perspective that critical procedures should prepare for, given that the interactive space of the digital text no longer has limited boundaries and possibilities, but is open to all possibilities and experiences .

The interactive text is subject to transformation through the expected and hypothetical participations between creators of a special kind, as the recipient can move from the role of reader to the role of creator or critic , etc. by adding and interacting with the text. Thus, a continuum is formed,

whose boundaries or surfaces are difficult to define. We are talking about a dynamic moving text that does not recognize stability in any form, it is a text that has its own folding space in which it is independent of its time, presentations and movement, as the interactive space has become more like an experimental laboratory for the text, during which the text with all its details and components is subjected to a wide experimentation process, and in which all software is allowed to interfere in the construction of the text by modifying writing, images, links and other techniques that will force the reader to rediscover and review many concepts and procedures.

As long as we are talking about a dynamic text in a free and open space, it will be a logical conclusion that it will be subject to the mechanisms of software and its intervention in all details of production that will affect the reading process in terms of the theoretical concept and the applied procedure. This is exemplified by the virtual community's "ethereal relationships with members of its community by crossing virtual spaces, the networked format linking individuals and communities in virtual space is a milestone for understanding the cognitive system behind the term interconnected."[15]

The text space builds a networked pattern, and is manifested by the interconnections and ramifications that make the interactive text a center that intersects at its level with others, as it refers the reader to new worlds (cognitive pattern) through a network of links, thus moving to wider and deeper spaces accordingly, the text "as a space makes us fly in its atmosphere, and the atmosphere of the text space is sometimes of a realistic nature similar to what we find in the reality we live in, or derived from wondrous and imaginary worlds at other times, although they are derived from reality, but displaced from it.[16]"

The networked format in the text is the set of its relationships through its linguistic and non-linguistic fabric, it represents the interference of a group of software and artificial intelligence that contributes and participates with the author and the reader in following the manifestations of the text, which achieves another existence in its dimensions, connotations and movement, as the reader sails through it thanks to what the links allow the opening of windows on the digital space, it is similar to the techniques offered by cinematic science fiction of time travel in an infinite space during which the reader moves from a text to other texts to other texts It is similar to the technics of time travel in an infinite space, during which the reader moves from one text to other texts and to different areas of the scenes, paddling a set of icons that refer to new horizons and dimensions that may help the reader to discover these worlds.

As **Said Yaqtin** pointed out, in a paper text, it is linear in nature and progresses in a temporal regularity across different spaces. However, it

differs in the interactive text in terms of paths and the nature of the transition as well as approaches, where the textual space takes on a new dimension and a non-linear feature, as "with the interconnected text, we are faced with non-linearity that makes us face a different way of building the text where we only see from the text what is presented to us through the computer screen, and what appears on the screen is not the entire text but only a fragment or node of the text, and this fragment includes a number of links whose activation would move to other nodes that are invisible before the activation process, which in turn includes several other links.[17]"

The networked format in the digital space relies on the property of interconnectedness and bifurcation, which enables the creation of parallel spaces by activating those links. Moving across the surfaces and panels of the text through the display screen is done through the available links as transformers that transfer the reading from the visible and visible text on the screen to another invisible hidden text that is functional and complementary to reading and interaction, so it is the nature of this format to be non-linear as long as it provides a great deal of freedom of movement that is not linked to a specific or regular direction.

The networked format in the structure of the digital space transforms the act of reading from a regular nature to one that lacks regularity and is called nonlinearity, which, given its technical and software properties, generates free movement in all directions and makes browsing the text a branching act that directs reading towards other texts, which creates a succession of partial times that are important to achieve harmony between the different components of the text in the digital space. "It may seem paradoxical to talk about space in relation to literature, since the formula for the existence of a literary work is essentially temporal, given that the act of reading is the one by which we realize the supposed entity of a written text, an act that is similar to the realization of a musical composition in that it is a succession of moments that are completed in permanence, our permanence.[18]"

The network format can be considered a qualitative characteristic in the construction of the textual space, regardless of the type or nature of the text, but in the digital dimension, it acquires a characteristic that is consistent with the nature of the existence of the text in the interactive or networked space, since the interconnected or networked text bears this characteristic considering the analogy of its existence in the virtual reality, as it is a structure that enables the reader to navigate the digital space through the text and between a set of multimedia materials. It is a structure that enables the reader to navigate in the digital space through the text and between a group of multimedia materials, and by reflecting on its nature, we can notice the presence of what is called nodes, then links, then the digital

network, all these elements are available in the digital space, regardless of the nature of the text read. Therefore, the network format in the digital space can be considered a general principle that is available in all systems and programs, but it is a structure in the digital text that facilitates reading and enables moving through the media in search of information or reading supplements, and in its technical systems, the network format structure of various types tries to improve media integration and information retrieval or navigation in the digital space

An example of this is what **Hamza Graira's** website offers through its interactive models, as it provides the recipient with a set of links and keys that put him at the center of the text, and the reading or viewing process becomes an interactive part of the text. The screen displays (as shown in picture[19] :a set of links that invite the reader to participate in various forms of reading, creativity and commenting, and all these processes are inseparable from the proposed texts, poetry, stories, articles, etc. .....



The nature of networked texts as units that wrap the text within a set of links (nodes) whose task is to transport the reader through parallel spaces, which may sometimes be a set of scenes or texts, which are all indicators that guide the reading and realize its virtual world. They are all indicators that guide the reading and realize its virtual world and are ultimately the founding structures of the text space whose task is to achieve interactivity and navigate the reading through different texts at the same moment in time and return the reading to the starting point of the first link , so one of its direct results became the phenomena on of multiplicity as new levels in the text and we mean linguistic and phonetic multiplicity and multiple creators ...

This is because the first creator often needs software techniques that he does not have or does not know how to use, forcing him to collaborate with specialists in composition, cinematography and other types of software that are used in digital creativity. For example, we often come across cinematic texts on the blue space that affect the reader and even motivate

him to read, such as receiving the text through acting (theatrical scenes as backgrounds), where the creator chooses a representative character to deliver his text (poetry or prose) In this way, the text becomes a combination of composition and representation, so that its limbs, indicators, and manifestations are multiple, as it is linguistic, readable, visual, and representational, as well as an auditory image produced by the accompanying musical rhythm. With this conceptualization, the text becomes double in terms of its manifestations in the digital space, with multiple images, dimensions, and expressive and performative forms that can only be available on the display screen.

These visual indicators mixed with texts are in themselves institutionalized and active structures in the text that "need to expand and include all practices that have inserted texts in all spaces, as they went beyond the cinema to the various Internet spaces and used extensive software that contributed with its high technical capabilities to produce a text so enriched with digitalization that it became close to a new genre that may in the future exceed the name of digital or interactive literature.[20]"

4- Digital Space and Programming Architecture

The linguistic structure of the interactive text is clear and forms its own space related to the context of the text, its imagination, its artistic worlds and its semantic dimensions, and as long as it is a linguistic fabric, it is subject to the same aesthetic criteria that are available in any text at the level of composition, style, imagination and other elements of what we are used to in the critical procedures circulating in various methods of criticism, which are regulated by standards and measurements that vary according to the methodology and approach, but in the digital space, the elements are multiplied and varied, and the process of building the textual space becomes a technique subject to the rules of technology, digitization, intelligence and even the computer language that contributes to the text by proposing formulas The elements of construction multiply and diversify, and the process of building the textual space becomes a technique subject to the rules of technology, digitization, artificial intelligence, and even the computer language that contributes to the text by proposing formulas and compositions based on repeated linguistic habits in use, and in this case it is related to software and how to employ it in order to serve the text in terms of authorship, publication and reading, and thus guide the reader and accompany him in reading the text and sailing through the digital space.

The digital space from a technical point of view is a structure that enables the reader to navigate between a set of information and multimedia, linked to the network of software that allows browsing, it is a structure that models the interactive text in some form and on a visual formation that is

not fixed, so the radial structure of the digital space is formed from a group of elements and software, the most important of which are :

4-1 **Nodes or links**

They are locks and guides, by clicking on them, help to navigate, and in their details and end, a diverse and changing environment that connects the text to a diverse stream of information that contributes to enriching the content of the text, and is usually a set of texts, drawings, static and moving images, music and others, or literary and scientific models that are related to the central text, which can be installed and integrated into the background scenes of the text when displaying in the digital space. In its technical aspect, it is related to an operating system and a special program that enables browsing and retrieval and necessarily allows the reader to repeat or stop the scene or switch to new information levels, and may also enable him to store and search.

The linking system is a technical process in the text that gives it a digital or interactive character, and it is a structure in the text as long as it enables the reader to browse the text and navigate through it in search of information or directives. Hence, the space we are talking about here is a technical space formed by a technical structure in various programs, but it cannot be isolated from the space of language or the space of the text in general because it is part of the details of reading and receiving the discourse and constitutes a unit of the linguistic or extra-linguistic text, it is adjacent to the structure of the text as a whole and integrated with it to become a sign of its signs and a manifestation of its formation.

4-2 **Keychain**

They are signs in reading, as they are the only ones that allow the reader to move through the scenes of the text. Their location in the text is the location of sounds, linguistic signs and connecting characters, providing the reading process with the ability to recall and retrieve information and navigate through the enormous information flow without getting lost in the infinite space, it is more like navigation tools that guide the pilot when sailing, through which he can determine the direction, location or classification of information related to the interactive text, as it is characterized by an immediate response when requesting information. Therefore, we find these keys from the constituent structures of the text whose task is limited to guidance and recall of information or in general helps to navigate in the digital space, and may be an icon or a word in a different color or side keys adjacent to the body of the text, as they are multiple forms, images and colors integrated into the text and linked to its content.

4-3 The display screen

is a visual surface that displays text, one of its most important characteristics is that it is relative, as its formal qualities and dimensions are controlled by the quality of the screen, and whatever the quality, it is only through it that the text and its accompanying scenes, signs (icons) and symbols that vary according to their nature and function, as these icons may be a sentence in the text in a different color or a line that the reader can click on to browse the background and what it relates to or it may be locks or ends that are of a size and shape distinct from writing. Underneath it is a line that the reader can click on to browse the background and what it is associated with, or it may be locks or ends of a size and shape distinct from writing, and then the display screen is a technically active space that contributes to recalling information and activating the fields and panels associated with the text, which gives the person interacting with the text opportunities to move and use the information.

4-4 Structure and programming

The programming structure is no longer just rigid and automated tools, but rather it realizes a structural pattern for the interactive text to the extent that the text is not interactive without its mediation, as it is the intelligent intermediary between the recipient and the interactive text, which is what Fatima Al-Breiki called the concept of positive pattern, as she described it in an approach that is not far from what was explained above, noting that it "allows users to modify or delete blocks of text and also modify the connections between these blocks of text. But all of this is constrained by restrictions and rules for manipulating text. This format can move the text authoring process from individual to group authoring. It also has more complex degrees of complexity that can give readers excellent opportunities to enrich the texts so that the collectivity of the text moves from the group of authors to the groups of authors and groups of interested readers.[21]"[21] It also has more complex degrees of complexity that can give readers excellent opportunities to enrich the texts

The digital space forms hypertexts that are a practical and technical result of the nature of the digital structure. Providing the text with icons, nodes, links and other software and techniques of digital integration and synthesis makes it a hypertext, allowing every user and reader to see content rich in information, parallel texts and iconic thresholds, making the text a fertile interactive digital environment, especially at the level of images and scenes accompanying the text and its background. The text is digitally organized to allow the reader to participate and interact, and reading becomes active with the links provided by the texts that allow following specific paths and pages, and despite the pleasure of discovery and research provided by the structure of the digital space for texts and readers by enabling them to follow explanations, scenes and parallel texts. The digital

environment of the text is saturated with digressions and scenes that make the reader captivated in enjoying the amazing visuals and scenes, which distracts the reader from focusing on the linguistic and structural content of the text.

The reader often sails while following the paths of knowledge flowing with the text, and ends up on side paths that distract him and take him away from his goal of research or reading, and the dense browsing of information makes the browser unable to relate to a specific knowledge, as the density of the information torrent may sweep him away so that he no longer knows how to distinguish between information and texts, nor is he able to grasp the nature of the paths and how to exploit them to build new knowledge, at least the ability to interpret the text and deconstruct its structure. He no longer knows how to distinguish between information and texts, nor is he able to understand the nature of the paths and how to exploit them to build new knowledge, at least the ability to interpret the text and deconstruct its structure, and thus the user of the hypertext space finds himself lost in multiple paths and unable to determine his destination to determine the path of reception.

5- Digital space and the presence of interactive text

The presence of the interactive text in the digital space has made it an element within a set of elements that make up the space itself, and we must pay attention, when reading them, because they will become indicative elements, as they become part of the text 's structures and are no longer just a medium or icons that guide the act of reading. "The digital dimension of the image directs the questioning of the interactive digital text as a case of a marriage between language and image, considering that the image is a second language or an explanatory linguistic level, and thus the text becomes founded from a set of linguistic and non-linguistic sign systems, including the visual formation with its various components where image, color, spaces and non-linguistic spaces are included in its structure, and from this perspective, every interactive text is built from a set of systems characterized by multiplicity and overlap[22."]

The overlap of the systems forming the digital space in the case of hypertext makes the concept of bifurcation or branching a system similar to a data bank that must be organized and programmed to allow access to information, and despite its accuracy in organization, its density and multiple levels make it an open space for the unexpected, as the cognitive and informational sources to which the bifurcations of the text are linked may push the user away from the target data, as their multiplicity and many sources force the creator or director of the text to form links between the data to facilitate access to the information It may push the user away from the targeted data, as its multiplicity and many sources impose on the creator

or director of the text to form links between the data to facilitate access to information. Hence the need to research the syntax of hypertexts and solve the issue of cognitive confusion associated with the digression feature in the data associated with the text. This means that the digital space has made the hypertext a text with multiple interpretive centers because of the links it provides, and therefore the concepts of text structure intersect with many postmodern theories, the most important of which are deconstructionism and structuralism, "as Said Al-Wakeel says linking the hypertext to the theory of deconstruction where there are multiple centers within the text and then multiple visions and cannot be subject to a single vision as deconstruction draws us to the elusiveness of the text where all its elements do not come together in one vision so completely that it undermines itself.[23]

Despite the attempt to link hypertext to certain critical theories (such as deconstruction in this case), the issue is more related to the nature of the structure of the digital space itself, as it is a structure that arose in the context of liberating the text, the creator, and knowledge a like from the authority of preconceived procedures and models, and thus the issue of multiple centers of interpretation in the text as a sample is a natural result of the openness of the digital space, including hypertext, to the freedom of information and knowledge. The phenomenon of digressions resulting from the multiplicity of links is not intentional for its own sake, but was produced by the context of the free flow of information and the reconstruction of knowledge links in all types of texts, so the multiplicity of centers and its relationship to interpretation is not due to the theory of deconstruction or structuralism and others as much as it is a natural characteristic in the digital space.

As for the link between the conceptual fields of hypertext and literary theory, it is a natural extension of the critical studies and approaches that dealt with the text, but in the case of interactivity and digitalization, critical studies try to link procedures and approaches to the concept of the digital/interactive text and prepare the critical environment for the newcomer ."The parallels between the computerized hypertext and critical theory are interesting in several ways, perhaps the most important of which is that critical theory bears the marks of theorizing the hypertext and, in turn, the hypertext bears the marks of embodying literary theory and promoting its aspects, especially those related to textuality, narrative, and the roles of the reader.[24]"

The duality of digital space and interactive text cannot be separated in terms of procedures from the concepts of space and its relationship with the text, as the presence of the literary text in a new space and worlds governed by the conditions and procedures of digital technology must change the view of the nature of the digital space of the text in terms of a trend towards

new modeling with a phenomenological dimension, as the digital space has contributed to radical changes to the text and the concepts associated with it, including the concept and dimensions of the theory of literary genre. Although the various critical studies of the interactive text started from the prevailing critical theories, they paid attention to the specificity of this text and provided special procedures for it, starting from the nature of its context and the specificity of its spaces to its structures, and this was materialized through what we see in the critical spaces that employ the critical rules and procedures of different schools. They have tended to approach the interactive text within the frameworks of the new textual concepts, as attention is no longer directed only to the linguistic appearance of the text, but also to the extra-linguistic structure accompanying the interactive text, starting from the textual relations manifested in the networked text and its policy and the context of the becoming and flow of knowledge in then networked text, to the backgrounds resulting from the processes of synthesis and integration, such as images, music, theatrical scenes, and others, all of which have become rhetorical dimensions of the text since the act of reading has moved to the act of viewing, and the analysis is directed to visuals and parallel texts.

The digital space is an interactive space par excellence, and the presence of the text in its context means that the text has moved to an information context that has its cultural and cognitive characteristics, as well as the rhetorical and imaginative mechanisms on which the literary text is based, as the digital space provides imaginative mechanisms achieved by software that exceed the normal mental capabilities through its presentation of highly wondrous and surprising scenes by means of extra linguistic methods and compositions , all of which elements have formed the interest of the critical study as a new automated achievement that disrupted the concepts of textual structure and gender theory. The interactive text in its context is the beginning of the birth of a new identity for the genre and the text .Of course, any new birth has its own cultural, procedural and conceptual peculiarities, and therefore it is a search for a new existential identity for the text that may in the future redefine the literary genre and the critical method, and then all critical studies accompanying the interactive text in the digital space try to establish this new identity by searching for procedures and criteria that go beyond the prevailing theories by building on some of their principles, in the end, they weave their ideas in light of the approach of structuralism and reception theory procedurally.

The general principles on which the digital space is founded in its technical and organizational dimension associated with various software and social media are considered the new cultural context in which the interactive text is established and built, despite the different names that have been

assigned, all of which are just a multiplicity based on a descriptive perspective of the text in its new context, whether we say networked, interactive, interactive, branching, hypertext, hyperlinked, interconnected and others, they ultimately describe the same thing, but we must understand that it is necessary to consider the interactive, hypertext, interconnected... It is a new structure and a new structure for the text in terms of semantic and technical composition, and in terms of the specificity of the space accommodating the text It is also a structure based on the technical organizational dimension, as it is in this aspect more like a process of organizing overlapping and adjacent documents that branch from each other, as we can consider it an electronic and digital means of controlling and organizing information, and the technologically branching text is considered information among the flowing information that critical studies have attached to it the names of textuality, branching , and interconnectedness However, it constitutes a super model for reading because it provides an information flow and textual coherence , and in some of its imaginative aspects it challenges the abilities of the creative mind because it relies on software to shape the image and imagination .

The digital space offers the possibilities of adding, linking and branching the text through the available links, it is a context that helps the creator to integrate and synthesize his text in different levels and forms technically and structurally that cannot be trapped by the prevailing models, "so the digital space is exploited to add infinite extra-linguistic element sin finite extra-linguistic elements, whose only condition is that they merge and harmonize with the text's discourse and textures, such as including images (static and animated), color, or manipulating the text's presentation structure by advancing, delaying, and in different directions and in interlocking ways while it is displayed on the screen, so that all its elements and components move in a new virtual space. This stage (visual) and different ways of presentation can surprise the reader and break the horizon of reception as they are aesthetic effects with a special visual structure that dominates the text. Examples of this form include the installation of poetic and narrative texts on a moving visual space so that it becomes a digital reality par excellence.[25]

The digital text dives into multiple spaces, a series of interconnected worlds and dimensions as allowed by the property of bifurcation or branching and manufactured by the wonders available in the digital space in general, "and in all these cases in which the worlds and spaces of the text merge, the spatial nature of the text seeks to achieve this end. The interconnected text draws from this multi-space world, which goes beyond the text as a space to the textual space, which in turn has become part of the composition of a more comprehensive space, the virtual space. In

this virtual space, the interconnected text acquires all the achievements of the old text, it is an interconnected spatial world in which the oral and the written, the visual and the kinetic are interconnected.[26] "

The interactive text in the digital space tends towards multiplicity in scenes and methods of presentation and thus acquires the characteristic of multiplicity, as it intersects with multiple and overlapping worlds, making the space an infinite dimension. The interactive text in this space is composite in a wider field than we imagine, linked by ramifications and different and multiple surfaces, and we mean the display screens as the first manifestation in the text's scene, and thus The reality of the virtual text becomes a very dynamic reality of change and transformation, as the digital space mobilizes a huge amount of variables that affect the text and dress it in this appearance of "change" and this is a kind of rooting of the digital nature, its most important feature is that it is subject to change and reconfiguration constantly, but it is a steady formation that can expand with the expansion of readers interacting in the virtual space, which makes "the essence of research in digital literature focuses on the concept of text in light of variables and the roles of the reader in addition to the author .[27]"

What is noticeable in the digital space is the intensity of change and transformation in its new environment , and therefore all normative definitions that previously tried to restrict the concepts of text, genre, and literature will be affected and subject to an inevitable redefinition of their concepts and identities. The amount of variables and novelties is enormous and very fast, and this would subject the interactive literary text to its new technical conditions, including the multidimensional space." Therefore, **Abdullah Al-Ghadami** believes, based on the theory of **Marshall McLuhan**, that the intensity of change in the medium must be followed by a similar intensity in changing the message itself and changing the conditions of reception, and hence the cultural change comes with its shift from literary to image discourse and from text culture to image culture, this culture which today creates its own recipient and the conditions of that new reception, and the broadening of the conceptual connotation of the term text and the multiplicity of its forms and ways of receiving it.[28]"

The digital space is no longer just a typographic conceptualization of publishing, authoring, interacting and exchanging texts, but a cultural, informational and technical context that constantly affects literary creativity and its reception, and within this new cultural context, conceptual patterns will be formed. It is a space that exists to achieve interactive or hypertext, and therefore it is the result of a marriage, synthesis and interaction between software, writers and readers, it is the new world that has created a highly active, changing and competitive global cultural context that tries to produce a global or human identity for culture and literature with reservations about

the concept of universality, which will inevitably be linked to the globalization of literature or perhaps a future hegemony. The digital virtual world is the site of the containment of the digital space, which will have an impact on the reception of the text and on the theory of literary genre and other theories that worked on the literary text, but may even form a new identity associated with artificial intelligence and software that has the ability to create narrative texts in the digital space.

Conclusion

The digital space is a cultural incubator for the interconnected or interactive text, as well as a social and scientific context for the text, open to different worlds in terms of their nature and quality, and it is assumed that the artistic, technical and structural features of the text are shaped by the influence of this new space. Therefore, it was associated in its creation and reading with software and various media." If one of the features of the interconnected text is the possibility of linking it with multimedia technology, i.e. with audio, image and animated movies to form a networked text, this new technology opens doors not previously explored in the relationship between the writer and the recipient, which is a direct and renewed relationship It provides information and data with images, words, shapes, figures, animated figures and models, as well as opportunities for live interaction .[29]"(29)

The text in the new space as a cultural medium will inevitably be affected by the components of this medium and as a result will be affected by the transformations affected by the new relationships and variables, which constitute the system of the new medium. In such a pluralistic medium, the interactive text has acquired new aesthetic values at the levels of imagination, language, image and multiplicity, all these variables and techniques will inevitably have an impact on modifying theoretical and applied concepts related to the creator, creativity and reception, and may eventually form a new identity for the prevailing concepts in critical and literary theories.

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