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The discursive characteristics of the digital poem: from the communicative approach to the actional perspective

A semio stylistic analysis

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Abstract:

This paper attempts to explore the connotation of interactive poetry; Communicators believe that interactive poetry is a symbolic function model. In this model, the combination of function and meaning forms a field of concern of semiotics, and provides a broad space for applying all its methods through semiotics culture.
The importance of this research problem is reflected in that it can be used as a systematic entry point through the research of French scholar Roland Barthes and stylistic researcher George Moliniè. The way young people accept these spaces and their interactions through social networks. Through the study of semiotics, we find that the interactive structure of poetry replaces the interactive structure of poetry.

***Nabil Chaib**

Introduction

Our reflection begins with observations of the evolution of Information and Communication Technologies, which has favored the development of Computer-Mediated Communication tools for interactional purposes.

The generalization of their massive use, based on written language, has sparked debates about linguistic, didactic and social issues; new research areas for language sciences have emerged.

Our multidisciplinary research questions the nature of the discursive and social particularities of the new interactive written cultural language resulting from written interactions in a digital environment.

The study is divided into two main parts, considering the extent of the theoretical anchoring and its multidisciplinarity: We establish the conceptual framework and then the analysis of the digital poem.

The present study falls under the banner of semiological research work where the meaning is determined by alternating the text which represents a linguistic code with the icon that stands for the visual code.

This alternation is an important factor in constructing the semantic meaning, because the attached language limits the interpretation process. Therefore, visual certainty does not need external factors to explain it. As it limits its continuity and the combination of visual rhythms and linguistic information helps to translate the visual discourse of the author, because digital literature is a literary phenomenon in the current cultural scene. [1]

Thus, interactive cultural discourse through virtual space offers new aesthetic criteria and characteristics not previously available in paper texts, such as the multi-creative and collective creation of digital texts and links leading to several texts. In one of his books, Jacob Nielsen asserts that digital texts give the recipient the power to imagine a narrative world or a universe in a virtual world, which has the benefit of transforming narrative practice into an authority on applications.

The text in which the reader or vocabulary enters into the resource model of these text worlds. [2] Digital literature has become a modern literary phenomenon and is no longer a mixed literary style. They also reflect the radical change that has affected the values and digital that have conquered electronic websites and social networks which have made it possible to announce the birth of different literary varieties in stories, novels, and poetry. [3]These new forms differ in structure, meaning, reception and interpretation. They also reflect a radical change which has affected the values and concepts relating, in particular to the notion of digital literature: its function and definition.

This literature represents a structural, linguistic and aesthetic metamorphosis at the level of literary phenomena which consequently raises a series of thorny questions

concerning the strategy of reception given the numerous mediating bases, the fruit of the fourth industrial revolution, and the latest techniques of artificial intelligence.

These have led to a qualitative revolution in digital literature. Otherwise, new technology has enabled the transition from literary creativity done on paper to the pleasure of exchange "pleasure of interactivity".

On this basis, the field of research has broadened among the majority of researchers, particularly in the face of young people's acceptance of the multiple models of these spaces and their interactions generated by social networks.

These cultural signs from digital literature have sparked lively debates given the novelties that globalization trends perpetually impose in the information field and have influenced the cultural heritage of society and the set of values among young Algerians.

Considering the importance of cultural content disseminated through the social networks of Facebbok, we have endeavored to highlight this digital content as a symbolic language, particularly when it comes to meaning systems constituting one of the research's axes for a semiotics of culture. This discipline is interested in explaining, through its analytical tools and approaches, the deep structures of a cultural system and analyzing the signs composed of these contents to understand its semantic depth. Therefore, our statement problem revolves around the following questions:

What are the implicit semantic dimensions of interactive poetry in a digital environment?

On this basis, the main question of the research topic is as follows:

1. How can digital poetry promote compassionate participation in a digital environment?
2. can young Algerians interact culturally with the content of digital poetry in the same way that they interact with texts in traditional form?
3. To what extent can we speak of the penetration of cultural signs into virtual space, especially in the face of its multiple meanings?
4. Do young people's sociolinguistic characteristics play a role in determining their level of interpretation of cultural content through electronic dialogue?
5. Are the icons and text symbols compatible with young people's digital poetry ideas on their Face book pages?

1) Methodological Approach

1.1 Objectives and importance of the research :

Through this study, we seek to achieve several objectives which we mention as follows:

• The main objective of this research is to question the different semantic systems and their manifestations, that is, to seek the implicit meaning of interactive poetry and relate it to the overall digital context.

• The study delves into comprehending the textual and symbolic connotations of various forms of digital poetry expressions, in light of new concepts in virtual space.
Based on the above, the importance of this research arises from the fact that it deals with a subject which occupies a broad field in modern semiotic research linked to the virtual space of communication and connects it to the question of symbolic interaction, thanks to expressive and symbolic allusions.
Represented by cultural content, because it is a fertile ground rich in connotations, it is possible to study cultural systems through analysis, criticism and inference, through social networks, in particular Face book, to identify the different symbolic and textual meanings.

1.2 Research and analysis methods :

Each scientific study must be based on a systematic and clear methodology that defines the processes and results of semiological analytical studies to answer the raised questions [4]. Maurice Angers defines the method as "the sum of specific actions and steps taken by a researcher to achieve a result". [5]
We seek the living meaning of relationships in the cultural norms that exist in virtual space.[6] In the same context, we analyze interactive digital poetry published via social networks in a semiological format.
Researcher Julia Kristeva reduces the purpose of spelling modification to a series of modifications and the steps used to complete a semantic loop in a certain format, as a scientific method for revealing and analyzing meaning in a system. Following this conception, semiotic analysis seeks the hidden connotations of semiotics. In our analysis, we used unstructured semiotic analysis.
However, we adapted many methods, involving the method of the Frenchman Roland Barthes, alongside specificity, exclusivity and acoustics, as a fundamental method of all elements of the results of the study, because it corresponds to the method of semiotic study, as well as its combination with that of George Moliniè, By extracting the stages of semiology stylistically, we analyze the fatal characteristics of Algerian digital poetry. To study semiotic occupation, we first looked at Roland Barthes' method of naming and assimilation, where we identified the surface content of these online texts and searched for their implicit dimensions to find the connotation of these discourses that, in turn, have allowed the formation of numerous cultural images from the digital culture and the cognitive sum of these virtual groups. [7]
George Moline integrated style into the semiotics of culture, which culturally represents a system of aesthetic and anthropological values. [8](Molinié, 1989: p75)
Thus, stylistic semiotics attributes its theoretical and applied points of view to linguistics, styling, semiotics, philosophy, concepts and aesthetics of acceptance, and draws on the views of the materialist cultural theory of German thinker Theodor Adorno. [9]The stylistic semiotics of Georges Moliniè comprises three main

methodological stages: the determination of the literary system, the regime of literature, the refinement of stylistic characteristics and the style and actantial stylistics. [10] In order to analyze the structure of electronic conversations through comments on these contents and to clarify their communication content, we adopted the pragmatic approach to monitor the interactive dimension of Facebook users' comments. which reproduce the content of these comments.[11] Pragmatics is the set of phenomena, what we call pragmatic phenomena, which links language to the production of discourse and is called the context of illumination.

From this perspective, by analyzing the structure of the electronic dialogue that accompanies all cultural content, we rely on the understanding of the origin of the logical and implicit meanings of the dialogue and the comments of the virtual dialogue resulting from a precise description of the correspondence between the words and the intentions expressed by the interlocutor, then determine the meaning of the comment and the meaning of the speech, then identify the communication skills of Face book users by making general adjustments to the reference context of these conversations and their relationship with the published content. [12]

2. Literature review

2.1 Introduction of critical theory to the foundations of cultural semiology

Cultural semiotics is interested in the characteristics of each independent culture in the system of symbolism and also deals with the cultural world and micro and large cultural poles in several cultural dualisms. Furthermore, It provides with tools of reading, criticism, interpretation, and methodology to compare the phenomena and all the cultural systems, to study their connotation, connectivity dimensions and creative characteristics, as well as to study the principles of cultural interaction. [13]

The direction of cultural semiotics was linked to a group of Soviet scholars and researchers known for the Tarto school in Moscow, the most famous of which were Yuri Lothman, Ivanov, Ospinsky and R.Landy [14] In this sense, we must refer to the intellectual effort of the Tarto School of Moscow, which affirms that all semiotic methods are based on unity and interdependence, in other words; all codes are based on another, none of them having a mechanism capable of executing its functions separately. Therefore, the integral construction of the various cultural contents is necessary.[15]

Yuri Lothman was one of the Russian mystics most interested in cultural semiotics, because he was particularly interested in cultural texts and a member of the Tarto school. He considered cultural texts to be fundamental to transmit information, each text becoming a model of cultural images and constituting an integral part of the cultural context through its marks.[16] This view emphasizes that semiotics traces cultural symbols in their various dimensions and levels of integration, which certainly allows us, as many of its predecessors, including R. Barthes, who developed

his dimension, where he underlined the interest of semiotics in studying all sign formats, independently of their nature, their sign level and their semantic limits.[17]

2.2 Semantic practice of cultural styles in digital space

cultural norms represent reality in terms of symbolism, and cultural discourse involves a conscious intellectual representation of a sociocultural path, which has led most researchers to recognize that cultural practice is a process of continuous transformation, because it seeks to invest and adapt knowledge [18],Discourse as a language of communication, the cultural course does not aim not to reveal specific texts, but to show systems in their social behavior; Therefore the concept of cultural norms.[19] Thus, it can be said that digital cultural texts are the product of human beings with symbols of different dimensions, such as the symbol D, which can be mixed with symbols and cultural meanings, forming a domain of interest in semiotics and welcoming the different applications of its modern methods. [20] Where the recipient contributes to the construction of the cultural format, he also provides a dynamic text in which the spirit of interaction between the elements of the creative process is realized, [21] and expresses this new era of connected media.

Moreover, the technological revolution permeates the birth of cultural formats, and the development of classic formats relies on computer technology. [22]

Thus, this led to the creation of interactive fiction, digital realistic fiction, group fiction, interactive novel, electronic novel, interactive poetry and multimedia based artistic paintings

3. Semiostylistic analysis according to Roland Barthes and George Molinié

3.1 Analysis of Roland Barthes

A General introduction to the poem this poem on the theme of the smile of the martyr (Basmat Al - Shahid) by the Algerian poet Mounir Raji*[23] was published by a young Algerian social media user Face book on 05/07/2022 on the occasion of the 60th anniversary of the 'independence ; The poem received a lot of admiration and comments about 7.5 K , It imitates the Algerian national identity, and drawing inspiration from the methods of Roland Barthes and the French researcher Georges Moliniè, we studied the level of designation and integration of this digital poem, because it includes a set of symbols, in addition to studying the level of Lexical Grammar, at the semantic level, we look for semantic associations and concerning the title and theme of the poem, as well as its main structure, with regard to the deliberative dimension, in addition to studying the different comments of Algerian youth, we strive to understand the essential elements which constitute the context of this poem rhetorical, we observe the presence of repetitive images in the digital poem, since they are important for the cohesion of the poetic text.

If symbolic analysis begins at the last stage reached by horizontal linguistic analysis and enters into the interpretation of the interrelation between data and the interpretation of semantics . In that case, its work is reflected in particular in the

attempt to go beyond internal linguistic structures by investing in all functional systems in special systems, including the Soviet cultural references to which the vocabulary belongs and the various semantic descriptions, which pushes us to adopt the two approaches of Roland Barthes and George Moliniè , in order to explore the interactive dimension of the digital poem, an integration of this interaction which allows us to generate the idea of ecstasy or pleasure which brings the reader together in the order of the poem's creation is the following:

A) Analysis of the first part: In love with you Algeria, country which astonished the whole universe with its struggle, Your love sows the hearts of youth and offers the poem's pleasure and beauty Your love, Algeria! A symphony orchestra, if it is sung, its music will spread and enchant the universe of melodies and rhymes

Amoureux de toi l'Algérie, pays qui a étonné tout l'univers de sa lutte Votre amour sème les cœurs de la jeunesse et offre aux poèmes un plaisir et une beauté

Ton amour, l'Algérie! une orchestre symphonique, si elle serai chantée , sa musique s'éparpillera et enchantera l'univers des mélodies et des rimes.

مغرم بك يا جزائر يا من جعلت الكون في جهادك حائر
عشقك يزرع القلب شباباً ويمنح للشعر متعة وجمالاً
حبك يا جزائر سمفونية إن عزفت تناثرت موسيقاها وأطربت الكون أنغاماً وألحانا ...

The poet began to speak about the moral values of the homeland. In his speech the emphasis was placed on the structure and aesthetic form of the text, the structure that fundamentally identifies the determining factors of the text in deductive semiotics, as we indicated in the last chapter of the theoretical framework of the study.

The poet focuses at the beginning on the sense of the realistic structure of the text, that is, the desire to obtain the sum of things representative of humanity, which is clearly indicated when he says: In love with you Algeria, country which astonished the whole universe with its struggle", this is where the poet begins the general idea, namely how much he loves the homeland, because the latter succeeded to make the universe a fascinating success, here, Linguistic representation contributes to preserving the aesthetic form of the text, based on a mechanism that voluntarily requires the improvement and concealment of other elements in the conversion process, it is what we would like to illustrate by abandoning the stylistic approach of George Moliniè. In the second part of this poem, The poet attains what he refers to as the truth when he expresses his affection for his hometown. , as he tells us the beautiful manifestations and the words he says: "Your "Love sows the hearts of youth and gives the poem's pleasure and beauty" Here, at the inclusive level of Roland Barthes' method, we see clearly that the poet has retained rhythmic beauty, giving the text a strong and distinctive dynamic , characterized by a high tone, filling the poem with gold, taste and love, buried in the poet's heart, stored in hierarchical homilies under the semantic accumulation of the poem.

b) Analysis of the second part: In love with you Algeria, country which amazed the whole universe with its struggle. If the world does not interest me, you are the world in my mind.

Amoureux de toi l'Algérie, pays qui a étonné tout l'univers de sa lutte
Si le monde ne m'intéresse pas, tu es le monde dans mon esprit .

مغرم بك يا جزائر يا من جعلت الكون في جهادك حائر
إن كانت الدنيا لا تعنيني فأنت الدنيا في وجداني

The poet Mounir Raji talks about love and belonging to the homeland in the second part of the poem, "The Dignity of Martyrs", the first piece is repeated, with the aim of consolidating this idea in the young poet, the second piece where the poet affirms that this love is instinctive, saying: “If the world does not interest me, you are the world in my mind” and the two individuals of which the poet wants to confirm, through the inclusive dimension of this part, that human love is rooted in him, in the same context, he emphasizes: "If the world does not interest me, you are the world in my mind", that is to say despite the natural beauty of secular and green spaces. The poet then turns to the style of the hymn, saying: "If a rose be cursed, you will unravel and spoil it". Here, the poet focuses on the element of imagination, a criterion that aims to bring the meaning closer to the recipient and to make it more understandable, he refers to the anthem, a substance made of honey, which shows the importance of the homeland in the imagination of the poet, in the same context he refers to the language signs of the preacher who says: "You are a beacon of holy war and peace", in order to establish with the addressee an atmosphere of interaction of the conservative structure and the original relationship.

C) Analysis of the third part : In love with you, my Algeria, country which astonished the universe with its struggle in the name of the martyr All the planets of space smiled at you, and nature and those who are there prostrated themselves to you, you who became a bride around whom the lights dance I adore you with a love whose secret is only known by those who have plunged into its depths, consoled its martyrs and painted the Legends of its heroes The blood of martyr watered the roses and flowers until his fragrance became nostalgia for nations and his splendor and his nectar a medicine for those who suffer from wounds and pain

Oran/Algeria/

Amoureux de toi, mon Algérie, pays qui as étonné l'univers de sa lutte au nom du martyr

Toutes les planètes de l'espace t'ont souri, et la nature et ceux qui s'y trouvent se sont prosternés à toi, toi qui es devenue une mariée autour de qui dansent les lumières

Je t'adore d'un amour dont le secret n'est connu que par ceux qui ont plongé dans ses profondeurs, consolé ses martyrs et peint les Légendes de ses héros

Le sang du martyr a arrosé les roses et les fleurs jusqu'à ce que son parfum devienne nostalgie des nations et sa splendeur et son nectar un médicament pour ceux qui souffrent de blessures et de douleurs
Oran/Algérie/

مغرم بك يا جزائر يا من جعلت الكون في جهادك حائر
باسم الشهيد ابتسمت لك كواكب الفضاء كلها وسجدت لك الطبيعة ومن فيها
يا من صرت عروس تتراقص الأضواء من حولها
أعشقك عشقا لا يعرف سره إلا من غاص في أعماقها وأرخ لشهدائها ورسم أساطير أبطالها فدم الشهيد سقى الورد والزهر حتى أصبح لعطره تشتاق الأمم ولطلعه ورحيقه دواء لمن به جرح وألم
وهران/ الجزائر

The third part of the poem contains a lot of semantic, aesthetic and rhythmic energy. Full of graphics and images, focusing on the influential function of its deep structure, with the intention of provoking the reader to convince him to deal with the theme. Under the same background, the idea of combining rhythm elements with semantic ones appeared, because rhythm, as a semantic structure, is the translation of Mounir al-Raji's feelings, expressing emotions in a unique aesthetic and creative way, especially in his words. I love you with a kind of love. The secret of this love is only known to those who go deep into it. Here, the poet applies emotion to the structure of his poems. When the first poem is repeated in four different syllables, it proves the emphasis and determination of the same recipient, not to mention the repetition at the entrance of artistic experience needs a deeper aesthetic and semantic level, especially because the poet relies on his poem because it is crucial, even at its simplest level.
In the last part of the poem-the Smile of the martyrs-published on the Face book page, the poet enriched the text with text references and epistemological reference sources to explain the part of the poem. In his words, "Nature and the people in it bow to you as a great symbol.
However, this kind of material sometimes exhausts readers, which forces them to have the poetic and intellectual culture unique to the culture of the text author. This may keep the reader away from those things that bring him closer, because he looks for the edge instead of the text in order to understand the text, especially because any language supplement other than poetic style points to other text spaces. The implicit level shows that the poet strives to respect rhythm. They insisted on national identity by praising the things presented by Algeria's heroes and martyrs, thus sharing the feelings of the motherland, which led to the creation of a tangible voice image in the folding of his poems.
He said: "The blood of the martyrs watered the roses and flowers until their fragrance turned into the nostalgia of all countries. "The blood images in this section have obtained two dimensions, one is to express the realistic dimension of martyrs,

and the other is the psychological dimension related to purification, redemption and fertility, because the blood images are related to water and flowers.

The poet added in the last sentence of the third and previous poem: Until its perfume became the nostalgia of the country, and its brilliance and nectar medicine were for those who suffered harm and pain, as the image of blood was with the fertility of the earth and its flowers opened with their perfume, all countries and people all over the world longed for it, as if the redness of roses was produced by fertilizing the earth with blood, so the blood of Algeria, the blood of just martyrs, made the earth fertile when it flowed. This longing corresponds to the psychological and emotional state of the Algerian poet Mounir Raji, especially because he comes from an independent generation.

3.2 Analysis of Molini's Stylistic Model

To deepen the smile of the martyrs with semantic deviation in the interactive poems by the Algerian poet Mounir al-Raji, we rely on the complementary method described in the stylistic method of Georges Mollinié, especially because this method attempts to extract different language symbols from the poems' text, which do not appear in the grammatical structure analysis. Based on the target effect represented in our research, young Algerians use facial books as a reference. The main purpose of this method is not to study the style of the text like language and descriptive style, but rather to study and screen a group of aesthetic concepts, monitor the meaning of literature, art and aesthetic forms, and clarify the communicative dimension of poetry, especially because this interpretation method is interested in the various explanations made by the recipients while reconstructing the semantics of the original text. We will list all the methods and steps used to analyze interactive poetry below.

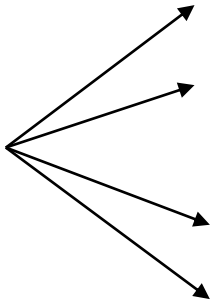
3.3 regime of literature :

Georges Molinié considers the text as a rhetorical unit, that is to say a micro text. In addition to that, it is a cultural product subject to the process of transmission and reception. This divides this text into a surface structure and a deep structure. Therefore, the former is linked to stylistic factors [24], At this stage in particular, one must refer to the author of the poem "The Smile of the Martyr." the poet Mounir al-Raji" who distinguished himself by his smooth composition, his fine texture, his lightness of expression, and simplicity of condensing the meaning, notably in his saying: "The blood of the martyr watered the roses and flowers until its fragrance became nostalgia for nations, History records the birth of a legend written in blood that knows neither hypocrisy nor arrogance.

The revolutionary who rejects colonialism and is proud of the heroism and victories of the righteous martyrs, indicative terms which carry a collective cry, a cry of belonging, identity and ownership of this country.

The second part of the poem indicates aesthetic and semantic dimensions, notably when he says: In love with you Algeria, country which astonished the whole universe with its struggle. If the world does not interest me, you are the world in my spirit. It calls the homeland, which represents something intangible, but rather based on a long history that embodies identity and belonging and depicts history in its smallest details, this recruitment which fuels the call places the digital reader in moments of remembrance and nostalgia for the fathers and grandfathers who left only this national heritage which expresses the honor that is the homeland and the need to defend and restore it as a right stolen by the brutal colonizer.

The style of defiance and enthusiasm is evident in his saying: I adore you with a love whose secret is known only to those who delve into its depths, chronicle its martyrs and draw the legends of its heroes. The authorship of the poet Mounir al-Raji" is determined by his attempt to control his poetic elements within a framework around which the interactive poem revolves, focusing on the homeland, which resulted in multiple semantic changes within this poetic body[25] and this can be clarified by observing its semantic dimensions as follows:



The homeland is the center of the outbreak of the revolution

The homeland as a witness to the courage of the martyrs

The homeland as a symbol of independence and strength

The homeland as a symbol of national identity

Based on this definition, it is clear that the homeland was considered a stylistic sign that evokes aesthetics and distinction. This stylistic convergence, formed of poetic images in accumulations of metaphors, built a bridge towards the young Algerian recipient using Face book attempting to tickle the horizon of his expectation. In the second part of the analysis according to the stylistic approach, we endeavored to define qualitative literary literature by exploring the symbolic features of the poem as a cultural experience with an aesthetic and artistic dimension. where the poet revealed a massive revolution that ran through his chest, and various emotions that agitated his feelings produced for us the artistic characteristics of his poem.

3.4 The style : The Stylistic field, of the poem published on Facebook by its owner, Mounir al-Raji", indicates that its vocabulary was simple and disseminated in an eloquent Arabic language, especially since the general organization of the poem , The Phrastic Organization, contributed to the development of the real event depicted by glorifying the heroism of our righteous martyrs.

3.5 Surface actualizers : One of the stylistic features that achieve the aesthetic within this interactive poem according to Moline's approach is the music that emanates from the letter, word and sentence. Between the sounds of the words and their meanings, showed the harmony and coherence of its poetic structure, because it each time embodied the reality of this revolution and sought to enthuse the hearts of Algerian youth in a virtual communicative space

3.6 The general and specific charactrizers : The poet paid attention to graphic images, as found in his saying: "The blood of the martyr watered the roses and the flowers" as a euphemism that the peace in which Algeria currently lives was thanks to the sacrifice of the martyrs. As for his saying: "...the planets of space smiled" is a metaphor, so the poet compared the planets of space to a human being, so he omitted the similarity, which is " the human being", and mentioned the similarity, which is "the planets of space". We find another euphemism in his saying: "…your love rejuvenates the heart. » A declarative euphemism for intense love of country.

As for his saying: "...history records the birth of a legend..." is a metaphor, from which the suspect, who is "the human being", has been omitted and left. The word that designates him is "record". The implicit reading of the poem indicates the poet's use of the analogy in his saying: "You are the world in my feelings" is a confirmed analogy from which the simile has been omitted, and we find in his saying: "We find an eloquent analogy also in his words: "I adore you with a love whose secret is only known by those who have plunged into its depths, consoled its martyrs and painted the Legends of its heroes. As for the beautiful philanthropists, we them numerous from the beginning of the first part to the end.

4. The conversation structure : It is generally said that the interpretation circle does not aim to formulate a judgment and justify it, but rather to build a relationship of dialogue between the young person/user of the Face book site and the changes that occur in his expectations, and therefore the circle of interpretation strongly depends on the addressee himself, so in this part we will follow a sample Among the comments included in the electronic conversation on the poem "The Smile of the Martyr" published on the page - The Algerian novel

we will also work on the analysis of the comments selected and treated semiotic according to The Pragmatic Approach. The structure of the conversation around the poem The Smile of the Martyr "Basma el-shahid" by the Algerian poet "Mounir al-Raji" indicates that it included two types of interaction: Symmetrical Interaction and Complementary Interaction, which led to the formation of Dialog Discourse between them, which is accompanied by different argumentative orientations responding to the constraints of the structural and interactive sequence.

4.1 Context : Meaning is often produced by paths or processes that go from simple to complex, from abstract to concrete, known as a generative path that allows meaning to be followed from the secondary to the visible level, especially in the

comments. The poem is accompanied by the principle of permanence", which requires an appropriate exchange between the virtual interlocutors. It is important to note that the principle of relevance over the principle of honesty helps maintain the internal and external textual context of the poetry to ensure the success of the virtual communication process. That's all, we come across a young man's comment, praying for Allah's blessings upon the homeland from all evil and hatred.

4.2 Commentary and the meaning of diction : Before talking about the meaning of the saying that was included in the sample of comments, we can say that it is the most important feature of the electronic conversation about the poem "The Martyr's Smile" by the Algerian poet "Mounir al-Raji". We notice that it is distinguished by two types of exchanges. We therefore find the first intervention, which is the initiative summarized in these comments:

4.3 Listes of comments :

Souad Taibi: Wonderful patriotic poem, as if it were about 'a piece or a musical symphony. You are an excellent poet from Oran. Long live Algeria and may God have mercy on our honorable martyrs.

Asma. N: How wonderful you are, poet of romance. May God protect you for your country, Algeria, and your Arab nation.

Nadjet Zerrouki: Wonderful words of hypersensual poetry, an expression of appreciation for our competent poets

Faitiha assinate: I have tears in my eyes, just magnificent, long live Algeria Sabiha Hadj Ahmed: We thank you very much for this beautiful poem for our Algeria Imene Laalama: Rabi yahafdek w yahfed Algeria my love

Samir Tabouche: Dzair It's Our Love, Long live Algeria

These comments express exchanges that took the form of a reaction to the poem, and its implicit meaning reflects the extent of the hypothetical interlocutors' adherence to the principles of national identity.

Therefore, the association of the semantic units of the comments indicates that they are a sequence of linguistic signs, especially since the meaning of the saying refers to the protection of constant National Identity, in addition to the call for respect for privacy and cultural nationals in various parts of the country and to consider them as It should be noted here that the comments accompanying the poem were characterized by objective interaction and concerned the recipient's relationship to the digital text, as it moved between its contract and its links, investing in all the technical options available to him. The poet Mounir al-Raji took the space of Face book as a platform for him to publish his poem, given that the national and cultural identity in Algerian society draws its foundations from the youth element, and philosophy to raise a generation that encapsulates the project of rebirth and development of the country in its various areas.

4.4 Communicational competence : The communicative competence of the virtual interlocutors in this electronic conversation about the poem "The Martyr's Smile" is evident in the fact that the poet to a large extent succeeded in achieving the principle of persuasion, especially since he is considered an act of accomplishment, Illocutionary Act, which envisages mentally and emotionally affecting the recipient so that he interacts positively with the ideas presented, this is what we have proven at the implicit level of the analysis of the poem .

5. **Results and discussion :**

1. It appears clear that the digital poem was analyzed semiologically through the stylistic approach of George Moliniè, all included a kind of formal equivalence . At the same time, the rest of the formats proved the existence of a kind of functional equivalence, in particular popular proverbs, which showed that they were capable of simulating the terms and expressions of the source language within the limits of their acceptability by the reader of the text of the access language, which means that there is complete harmony between the language used and its context of reference, especially since it was based on iconographic representations. This made it possible to strengthen and improve the communicative skills of young communicators via Face book.

2. All cultural contents in their various manifestations carry communicative and aesthetic dimensions that reflect national cultural elements, contributing to the extrapolation of sociocultural truth and local compatibility of young people who use Face book.

3. The structure of the interactive poem "The Martyr's Smile" indicates the presence of different semantic levels, all of which symbolize national unity and how to preserve cultural identity. In the context, and from the systems of semantic and phonetic movement and their mutual support in the realization of the vocal texture, we found that the internal rhythm is generated by the vocal harmony of the poem, the methods of stylistic expression the semantic cohesion between them, and the relation of this to the nature of the letters of the language itself, its characteristics and the familiarity of the movement of its internal components.

4. After having addressed the surface structure of the interactive poem "The Martyr's Smile" with its narrative and rhetorical components, and the deep structure with its semiological and semantic formations, resulting in La Stylistique Actanciel according to Mouliné, we concluded that the structures included in the poem are not static, but rather they played an important role in their implied meaning. The compositions reflected the connotations of conflict, tension and attraction within them.

5. The declarative structures in the interactive poem indicate the diversity and richness of the speeches, just as the actual sentences dominate, as the actual style leads to a fertile color of diversity due to its multiplicity of cases. The connotations

are deep in their dimensions, and cultural values charge them with eloquent influential energy, so that these meanings and ideas manifest themselves in intense images, harmonious compositions and pleasant rhythmic chants, with the symmetry of expression and content, the virtual discourse acquired splendor in the Facebook space

6. the semantic interaction of the multiplicity of young people using Facebook was represented in a critical interpretation by issuing a set of judgments related to the form and content of cultural contents, and linked to criticisms on the techniques used to display the content as well as on the language used, especially since the digital text is a semantic practice which involves the meeting between the actor and the language, especially, the dialect familiar is widely disseminated in these new communication media, except that what we have achieved, we can say that the meaning is not located at the level of abstraction of language, but taking into account the reference context The Referential Context for the different cultural formats.

7. It included content, such as the text of the interactive poem "The Martyr's Smile" after having camouflaged the role of Camouflage by employing indirect pronouns. Indirect Subtexts in the content of these digital texts, because it suggests that the text invites the recipient to cooperate in order to propose an interpretation of their own, such as the use of pronouns as a call to pluralism and freedom of interpretation, especially since this freedom of expression in the Face book space is nothing other than an external impression which is sometimes governed by the restrictions of the ideology to which the digital text belongs.

6.Conclusion

In conclusion, it can be said that interpretive practice in the virtual space of various cultural formats as a complex activity attracted by several parties should not be left without restrictions, but rather there should be rules which control it.

The laws that govern and monitor the process of publishing these interactive contents, observing the linguistic format and visual of the digital text in a way that realizes its intention or the one of its owner.

From the above, we conclude that the creative artistic process in virtual space is a continuous human product as long as life continues because it is capable of artistically transferring human experience from one person to another generation to another with the aim of preserving it, so that we can exist even after the absence of its creators.

Therefore, cultural signs in social networking sites, is an integrated system of linguistic and non-linguistic formats which are defined in a unique structure to express a way of life, a way of thinking and a mental structure formed from a digitally based cultural environment, in which the recipient transcends the limits of time and space.

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Footnotes:

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[23] Mohamed Mounir Raji: Algerian poet, born in 1960, studied in the cities of the Mediterranean coast of the province of Oran, obtained his diploma as professor of natural sciences and life sciences at the University of oran Algeria, Earlier, at the age of 17, he published his first poems in the weekly supplement of the Oran Literary Club, member of the Union of Algerian Writers in 1984, and since then he has worked as host and prepared cultural programs on the regional radio of Oran, he wrote several poems, including those of smile of the martyrs, as well as a set of poems, including expressions of love, the homeland, Winner of the first prize for poetry in 1986, he also participated in numerous international festivals and literary and artistic forums.

[24] George Molinié, Opcit: p 76

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