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نحو الكشف عن تفاعلية نصية جديدة

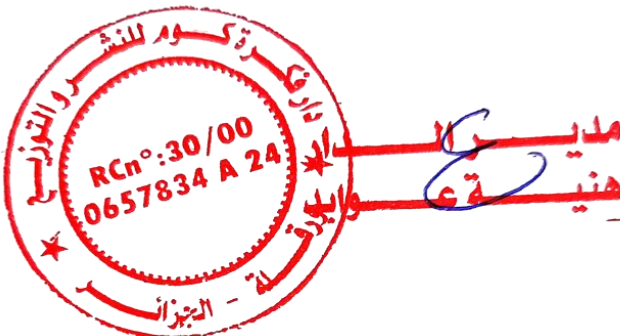
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# الأدب النسائي الرقمي

## في الوطن العربي

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### هذا الكتاب

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الإهداء

إلى المرأة العربية.....



## تقديم

مع دخولنا العقد الثالث في الألفية الثالثة، وأمام التطورات التكنولوجية الرقمية المتسارعة وغير النمطية، يحاول الأدب والفن بشكل عام أن يساير هذه التطورات والإفادة منها لتقديم متنه لمتلقي متلهّف وسريع التحوّل، ومختلف من حيث الذائقة، إننا أمام عصر جديد يقلب الموازين ويؤسس للجديد على مستوى فلسفة بناء النص الأدبي وتلقيه على حد سواء، حيث أصبح المتلقي جزءا مهما في عملية الإنتاج النصي فهو ليس سلبيا في تلقيه، بل إيجابي حيث يمكنه الإضافة والتعديل على النص الأصل ليتحوّل إلى مشارك في عملية الإنتاج، ويعد هذا التحوّل خطير في فلسفة الإنتاج النصي، فلا يمكن معرفة نتائجه إلا بعد زمن.

باتت النصوص الأدبية في ظل الفضاء الرقمي خليطا من الأجناس الفنية ومشكلة من مقومات كثيرة لا يمكن فصلها لأن جميعها من أدوات البناء، انطلاقا من اللغة إلى العلامات غير اللغوية وتعدد الوسائط وصولا إلى البرمجة ولغاتها الكثيرة، حيث تتوج كل هذه الأدوات بالتفاعل وهو أهم العناصر في النصوص التفاعلية الرقمية حيث يتيح للمتلقي التدخل في النص الأصل والتعديل في المسارات بالإضافة أو الحذف. ليتحقق مع ذلك ما يعرف بالنص المفزع -hypertext- الإيجابي الذي يطمح إليه كل مبدع تفاعلي رقمي، حيث يتحوّل النص إلى شبكة تشاركية بين المتلقين.

وفي ظل هذه التحولات الرقمية في إنتاج وتلقي النص الأدبي والفني بشكل عام تأثرت العديد من القضايا والأشكال الأدبية بالحركة الرقمية الجديدة، سواء على مستوى التجنيس الأدبي أو النقد أو التصنيفات المختلفة في نظرية الأدب. ومن بين الأشكال والقضايا الأدبية التي استفادت وطوّرت تقنياتها في عالم الرقميات نجد الأدب النسائي وهو تجنيس، رغم الاختلافات حول وجوده وفعاليته مقارنة بالأدب بشكل عام إلا أنه أثبت حضوره المتميّز نصيا وموضوعاتيا من خلال أعمال كثيرة في كل الأجناس الأدبية من شعر

ورواية وقصة ومسرح.. ورقيا وهو الآن يقدّم رقميا أعمالا كثيرة فاقت الانتشار الورقي بكثير في الوطن العربي، ورغم أن مختلف الأعمال الرقمية النسائية لم تأخذ حقيها من النقد مقارنة بالورقية إلا أنها تقدّم كل يوم نصوصا مختلفة بتجارب جديدة تتماشى والتطورات التكنولوجية وما تفرزه من تحولات على المستوى السوسيوثقافي.

حاولت الندوة البحث في أسئلة جوهرية سواء على مستوى النص الرقعي التفاعلي أو النسائية في الإبداع العربي، انطلاقا من واقع الأدب النسائي العربي رقميا وهل حققت المرأة حضورها المتميّز من خلال ذلك، وهل أسست لنماذج خاصة بها يمكن عدها البداية للأدب الرقعي النسائي العربي، وما موقف النقد من هذا الأدب سواء على مستواه الرقعي أو تصنيفه النسائي. كما قدّمت المداخلات نصوصا تجريبية كثيرة من مختلف الأقطار العربية مما يعكس الحضور المتميّز لهذا الشكل الأدبي الجديد، كما بيّنت بالأدلة الإحصائية الانتشار المتسارع عربيا لهذه النصوص النسائية.

في الأخير يبقى الأدب الرقعي بشكل عام والنسائي خاصة يشق طريقه إبداعا ونقدا في الوطن العربي ولو بسرعات مختلفة بين كل قطر وآخر لأسباب كثيرة. لكن رغم البطء مقارنة بالحركية الغربية في الأدب الرقعي والتفاعلي إلا أنها حركية تبشّر بغدٍ أفضل وأكثر إشراقا خصوصا في الجانب الإبداعي، حيث كشفت الندوة على نصوص وأسماء كثيرة تحمل إبداعا وتجربة خالصة ستؤسس لجيل من الكاتبات الرقميات العربيات.

أ.د حمزة قريرة- الجزائر



## الفهرس

5..... تقديم

الأدب الرقمي وتنامي الموقف من الآلة أ.د. مشتاق عباس معن جامعة بغداد / العراق

7.....

القص الرقمي العربي المعاصر- قصة الفيديو للبيئة خمار أنموذجا د/خديجة

باللودموجامعة تامنغست - الجزائر ..... 14

التجريب في الرواية التفاعلية النسائية العربية نماذج مختارة - د/ فطيمة الزهرة عاشور

جامعة محمد البشير الإبراهيمي- برج بوعريرج ..... 21

النص الرقمي بين الآليات الكتابية والجماليات المشهدية: قراءة في مشروع لبينة خمار

النقدي أ.د. فتيحة بلحاجي.المركز الجامعي مغنية ..... 36

الأدب النسائي الجزائري وجدلية التفاعل بين الورقي والوسيط الالكتروني.د.بن صافي

أمال المركز الجامعي مغنية ..... 50

و اقع الإبداع النسوي الرقمي العربي قراءة في تجربة فضيلة بهليل د. قصايي صليحة

جامعة محمد البشير الإبراهيمي- برج بوعريرج ..... 57

انسيابية الأدب النسوي الرقمي بين الهوية والجنسوية د/ فوزية عزوز ..... 69

المركز الجامعي مغنية ..... 69

المسرح الرقمي النسائي في الجزائر، التحديات والفرص د. علي كريم جامعة تلمسان

..... 78

الأدب النسوي في زمن الرقمنة- إشكالات الكتابة والتلقي- د/ نجية موس المركز الجامعي

مغنية ..... 93

الأدب النسوي التفاعلي-قراءة في تجربة فاطمة البريكي-د. أسماء بلهيري المركز الجامعي

بمغنية ..... 105

تجليات القصيدة الرقمية العربية بين الحضور النسوي و التمثلات الذكوريةدراسة

مقارنة في تجربة سعاد عون و عبد المنعم الأزرق ط. د/ مبروك حنان المركز الجامعي

مغنية ..... 113

النّص الرّقميّ والتّفاعل النّصيّ - شجرة النّأي - لبينة خمّار/نموذجا أ.د. نوريّة بن عدي.

/ ط.م. غانيّة تومي المركز الجامعي مغنية. .... 125

تجربة التحوّل الرّقمي في الأدب النسوي - المفهوم والتحديات-د. فايزة مليح - د. أسماء	
بن طيب-المركز الجامعي مغنية -المركز الجامعي صالحى أحمد النعامة	147
قصيدة الفيديو النسوية وخصوصية كتابة المرأة من خلال ترنيمة المطر للشاعرة لبيبة	
خمارط.د/ نهال بولقرون - د/ نوري ايمان جامعة الشاذلي بن جديد الطارف	153
الروابط الرقمية ودورها في البناء القصصي عند الكاتبة لبيبة خمار في قصتها: "هي	
والحمام" ط. د/ صليحة شداني - د. إيمان نوري جامعة الشاذلي بن جديد الطارف	165
خصوصيات السرد الرقمي في قصّة ( هي والحمام ) ل: لبيبة خمار ط / د رفوفى واسينية	
- المركز الجامعي مغنية.	186
تجليات الصوت النسائي في الأدب الرقمي ط. د/ سيف الله هشام توتاي المركز الجامعي	
مغنية	201
الإبداع النسائي العربي من الورقي إلى الرقمي: الواقع والأفاق ط/د حميش نورية ..	217
المركز الجامعي - مغنية -	217
Women's Digital Creativity Space and the Mediation Game - Reading in	
Dr. Oum Esaad Fodili_ Models-	228
Females' issues through the eyes of Mohamed Boudiaf M'sila University	
252 Maghnia University Centre, Algeria Dr. Hanane RABAH Arab Writers	
British and Arab Novelists Teaching Feminism: Assia Djebar and Jane	
Dr. Fazilet ALACHAHER/ Dr. Latifa CHIKHI Austen as a Case in Point	
University Center of Maghnia (Algeria)	261
La influencia de la literatura femenina digital española en la árabe. Lectura	
y transgéneros" de en el libro:"Ciberfeminismos, tecnotextualidades	
Isabel Navas y Dolores Romero -تأثير الأدب النسوي الرقمي الإسباني على نظيره	
العربي قراءة في كتاب: "Ciberfeminismos, tecnotextualidades" لإيزابيل نافاس	
ودولويس روميرو" Dra. Amaría GUENAQUI BENSADA y transgéneros	
Universidad de Tlemcen Laboratorio LLC	276
Lo árabe en el corazón de Latinoamérica: "el valor de vivir" de Ema Cabar	
Universidad: Abou Bakr Belkaid- D/ Wisem Mahi_ como paradigma	
Tlemcen	285
الفهرس	297

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# **Women's Digital Creativity Space and the Mediation Game - Reading in Models-**

**Dr. Oum Esaad Fodili**

**Mohamed Boudiaf M'sila University**

## **Introduction:**

After technology entered all matters of life, literature and technology converged, resulting in the emergence of a new genre known as "interactive digital literature" or "connected literature". The reader who interacts with this type of literature is called the "digital reader", this literature is in essence basically traditional literature, but it merges with digital technologies, enabling it to express itself by non-linguistic means such as images, sounds, colors, etc., and exploits all other expressive and symbolic possibilities and others that digital means offer as a support for the linguistic text..

Since this digital literature has penetrated into the Arab world with the penetration of technology by its media, it found those who tried to embrace it and apply its means, and in light of this, my intervention starts from a set of questions:

When we connect text with technological links, does it become part of the aesthetic or is it just a carrier of text? Has the game of multimedia been able to achieve interaction between the text and the recipient? And to what extent have you managed to seduce the reacting recipient? Or is it just a glitter and (makeup)

of texts that can be revealed by masters, mature readers, and even specialists in digitization and its tools?

The final question is: Are there digital feminist models of literature that deserve to be called literature with the digital label?

In the age of technology, the literary text has transformed from being a means of communication and the transfer of creativity to being a tool for communication and communication. The creator or writer no longer relies only on the written word, but uses all the possibilities provided by technology and modern media such as images, sounds, colors and movement. These multiple elements are combined to enrich and expand the reader's experience, allowing the literary text to be more interactive and creative. Modern technology and media support literary writing, enhance its impact and deepen its meaning, and give the writer and reader an opportunity to explore new dimensions of artistic expression in this digital space.

Therefore, it became "a text that displays, reads and hears, i.e. receives the important perceptual senses in the process of human communication <sup>[1]</sup>" so receiving the text is no longer limited to reading, but the different senses intervened in the act of receiving in line with the reception of the new components of this literature..

### **The difference between digitization and digitalization**

Digitization and digitalization are terms that refer to different concepts and have distinct meanings. The difference between them must be identified:

## **Digitization)**

Digitization is the process of transforming information about objects, documents, and content from their traditional and physical form into digital form. Images, text, documentaries, films, documents and other media are converted into digital formats that can be stored and processed via computer and electronic networks.

For example, a printed book can be converted to a PDF file, or video movies from VHS tapes can be converted to digital video files in formats such as MP4.

## **Digital):**

Digital is the overarching concept that refers to the reliance on digital technology and the use of digital data and information in various fields. Digital technology is based on the widespread use of electronic devices, networks, software and digital data.

The concept of digital encompasses many aspects, such as digital communication, e-commerce, distance education, digital entertainment, digital marketing, digital health, and others. It is based on the transformation of information and processes into digital formats and the use of digital technology in various activities and fields.

It can be said that digitization is the process of transforming information from its traditional form to a digital form, while digital is the comprehensive concept that includes the use of digital technology in various fields and activities.

Thus, not every digital text is digitized, and therefore not every text published digitally is digitized with the concept of the word referred to.

## **The most important elements of digital literature:**

**Multimedia: Multimedia** (a computer program that provides information in different physical forms such as sound , image, animation and text at the same time.<sup>[2]</sup> This integration results in the production of an interactive hyperenvironment, which includes a set of elements:

- Text): Written with a specific font type and size (device writing and reading on device screen)

- Images (: It is prepared in two ways, either using Shop Photo or Paint , or using images from external sources Camera Digital, Scanner. -

- Animation: It is a series of separate images displayed quickly with the addition of Flash movement) and is prepared through the use of images or texts, Or use the camera to record different shots, then make an adjustment to them.  
Animation Gif

- Sound: It is prepared by recording it using an audio program. Sound Recorder, Sound Forge

- Video): This element includes many forms, the most important of which are animated images synchronized with sound, and is prepared either using the camera on the computer, or transferring videos to the computer <sup>[3]</sup>.

Computer and Internet technologies have made it possible to provide these elements and to provide read, audio and visual materials simultaneously through these media.

Therefore, the term multimedia means the ability of a computer to integrate images, data, sound and video into various documents and documents<sup>[4]</sup>.

The central intermediate computer, whether in the process of receiving or production, according to Said Yaqtin, constitutes the widest space that accommodates all electronic operations, and its triple space of audio, visual and kinetic, and in this regard he says, "The computer is not a «tool», it is at the same time: a tool, a form, a language, a space, and a world" [5].

### **The most important conditions for digital literature:**

For literature to be interactive (digital), Fatima Al-Breiki sees a number of conditions, including:

- "The creator must be free from the traditional image pattern because of the relationship of the elements of the creative process to each other" [6], because traditional creativity is represented in the text, and sometimes it is accompanied by a set of images and only so it is rigid, so the electronic creator must add what is new until it goes out of the framework of stereotypes.

- "To go beyond the traditional mechanism in the presentation of literary text" [7], the traditional mechanism in the submission of literary texts and paper mechanism classic, the creator must go beyond this mechanism to a new and modern mechanism, which is represented in the electronic medium, computer...

- "To recognize the role of the recipient in the construction of the text and his ability to contribute to it", interactive literature differs from the recipient of traditional literature, although the process carried out by the recipient of both literature is the same "critical reading", but the method differs, the recipient of traditional literature does readings of paper writings, either academic research completed or writing critical books, etc. Similar to the recipient of interactive literature, he has the right to change some of the data of the literary text Directly,



delete, add, and thus the recipient here contributes to the process of building the text.<sup>[8]</sup>

- "to be keen to present a dynamic text in which the spirit of interaction is achieved to be interactive" <sup>[9]</sup>

Interactive literature in itself is a lively and dynamic literature that combines the trilogy of "sound, image, text" that gives a spirit of life to the literary text, so the electronic creator must take into account this trilogy and employ it in his work, in order to attract the electronic recipient and achieve interaction with him with admiration or not, and comments. and others

It provides an open text, because the text is open and unspecified or restricted, so that the creator after completing his work publishes it on his own page or on one of the literary sites on the network and leaves the freedom for the recipient to read this work and the freedom to complete it.

Thus, the recipient is given the opportunity to feel that he is the owner, since this literature is published on sites for the digital (electronic) recipient, and has allowed him to interfere in the creative work and gave him the freedom to dispose of it according to what he sees of the reasons, this makes the recipient feel that he is also the owner of the text, which has made the recipient a participant of the author, and therefore this literature does not recognize the sole author of the text.<sup>[10]</sup>

The beginnings are undefined, the recipient does not have specific beginnings from which to start, but he is free to choose the passages that he addresses first. The endings are not uniform, as long as the beginnings are not defined, and as long as the recipient follows a certain path, the paths differ and the end point

will be different from another end, thus providing the opportunity for direct and live dialogue for the recipients..

There are many forms of interaction due to the multiplicity of images in which the literary text is presented to the recipient<sup>[11]</sup>

### **Creativity and game media:**

From the above, digital literary creativity has aesthetic and artistic peculiarities that are mainly related to digital and technical practices in which the literary text is fused and is also fused in its board in order for the supposed reader to interact with it.

Perhaps one of the most important rules of digital creativity is the imperative of the presence of hyperlinks with their potential paths, not to mention other elements such as images, videos, audio files and moving tapes. etc., but it is not necessary for the creator to insert all these mechanisms into the same text, but he may respond to that according to what is presented by the structure of the literary text of events, metaphors, metaphors and images. etc. Hyperlinks form basic orbits in the text that may be a word, sentence, sign or image that gives the reader the possibility to move from one space to another space that is organically linked to it or may be independent of it in structure, meaning, shape and theme, such as the reader moving from poetic verses to a fragment paragraph, possibly in a different color and with a sound background, or a text moving from left to right or from bottom to top in line with Suggestions of the literary text.

It can be said in the framework of this reading and by reviewing the conditions and elements necessary for digital literature and differentiating between what is

digital and what is digitized, and looking forward to the creative arena of Arab feminism, not every publication of literature (poetry and prose of all kinds) on private and public pages and on forums and electronic magazines is considered digital literature, as most of it is considered advertising and advertising of works, although many of them were excellent and distinguished according to critics and according to readability and views, and he won many awards and took his fame even if accompanied by some simple media in the publication of these texts, but they were not placed in digital templates, especially in a tight artistic output, but digital literature is that clear effort to throw the creative text into the media game in a creative and elaborate way, so it is not possible to stand on digitized digital experiences except in a rare few, especially among women writers.

The first thing we find is an important experience that has a head start in the interactive digital attempt, which is the experience of the novelist Ahlam Mosteghanemi, who tried through her novel "Forgetfulness Com" to communicate with her readers using electronic media technology such as the disc attached to her book, which she entitled "O forgetfulness give me your kiss" in which she invited readers to communicate with her by sharing their ideas and comments, an audio disc that includes some of the poems of the writer sung by the artist Jahida Wehbe. These sung poems are psychological painkillers for women, for whom forgetfulness has become a necessary evil, forgetfulness that makes femininity blown by strong winds tossed right and north, and I have divided it into "tips for forgetting a man, women in oblivion, sayings about forgetting, sayings about forgetfulness to men", and once the user clicks on one of these phrases links, he will arrive via hypertext technology, provided by the

Internet. to the desired space to begin the process of creativity and artistic creation, thus moving from a state of inertia to a state of movement and activity"[<sup>12</sup>]

The writer invited readers, especially women with failed emotional experiences, to share their comments on the link dedicated to her site.

Mosteghanemi's dreams have prepared this world (the science of digitization) from the beginning of (the super logo com:), so the first features of digitization in the novel are manifested from the title, which is a shorthand for the narrative paths between the book's books and a linguistic, visual expression and an interpretive key in the opinion of Umberto Eco that produces its semiotic connotations on the reader, pushing him to cross into its worlds to encounter the form of the constructive **titleForgetting the.com** that prepare the reader that it is the title of a site and not the title of a novel (especially the absence of the indicator / novel), as it seems that the media culture dominates the times, as the writer adopted in drawing it on that super logo (**com**); announcing the new feminist site included in her book: [<sup>13</sup>]**nessyane.com**

The novel was not limited in its title structure to the literal structure and linguistic image, but exceeded it to the visual image similar to cinematic titles with suggestive and semiological functions, "the title raises a state of ambiguity, urging the recipient to search in what is secret / hidden from the inclusion of the logo (com) without others in the addressing, is the goal advertising marketing? Although the name of the author is in itself an advertising mark par excellence. If the goal of employing it was marketing, the author would not employ other subsequent domains (org), for example, that indicate the websites of

institutions, bodies and organizations (abbreviation for organisation) and this is in line with her theme of establishing a party to forget, or the suffix (net) dedicated to companies that provide various services and this domain can be used for commercial companies (abbreviation for network )) and this fits the subject/body that presents an arsenal of commandments and advice. The author has employed the world's most famous domain of trademarks (com) (short for commercial), which refers directly to the website launched by the author at the time of the book's release. The title spared no effort in performing its advertising functions that serve the process of marketing the book, which represents a guide to forgetfulness came under the urgent request of her friends. It is a model for writing on demand in the expression - Nawal Grin - which achieves: the systematic spread of the creative blog, and the format of mass writing to serve the culture of supply and consumption <sup>[14]</sup>.

Thus, Ahlam Mosteghanemi's novel launches a modernist discourse; he invested in the language of globalization, Facebook and forums, putting the text face to face with technology, presenting excerpts from the novel on the website dedicated to it in the form of an electronic text that can be watched and listened to, which contributed to changing the map of the relationship with things from being organic or automatic to being cyber-informational." Which qualified it to occupy a respectable position within a new epistemological system is postmodern, which is difficult to capture a clear concept of it, but the lack of clarity is clarity when its followers and non-rule is the rule, risking all cultural and literary statements, what allowed to be closer to the contact of the contemporary world through entertainment, parody, textual manipulation,

playing with language and giving the word unlimited connotations, which created a new fantasy world<sup>[15]</sup>

The online space allows a vast space for digital creator / Ahlam Mosteghanemi to deal with virtual readers, giving them the greatest opportunity to interact with her texts.

After this reading of the attempt of Ahlam Mosteghanemi, we find that it is an experience that came in its time at the time to keep pace with the times and the new media language and the authority of the devices, and came after the novelist proved her influence and fame without media and wide readability, and there was a prior willingness of her readers to enter with her in this modern game with their belief in the sobriety of her text, so this attempt was truly one of the first feminist initiatives that have the lead to make this style prevalent in Algeria and in the Arab world.

The collection "**Rooms and Mirrors of Interconnected Stories**"<sup>[16]</sup>, written and directed by Moroccan Dr. **Labiba Khammar**, which was released on May 14, 2017, is an exceptional and promising experience in the Arab world, opening bright prospects for women's entry into this digital space. This experience requires, in addition to written and technical skills, an extensive understanding and familiarity with digital practices and their applications in the structure of narrative texts in particular. Not only traditionally, but through a scenario that combines literary, artistic and technical expressions together.

In a zip file, this collection of digital stories includes the entrance window, which is an animated image "gif" that leads the reader to eleven story texts in circular format and not a list, namely "hail bead - victory - window - snail game - sin -

love shoes - pillows and sheets - Rihana - she and the bathroom - the narrator said - the little devil" and these titles form a contract of hyperlinks that transport the reader by clicking on the narrative text associated with it and each of these texts It includes scattered links in different colors, which are a vocabulary function in the text and open at the same time to other hyperreferences, as well as a video in the middle of the story collection space and a flash image at the bottom.



It begins with a picture of two burning candles lined up on both sides reflected in a conical shape on a mirror that repeatedly appears in another mirror and so on to become a set of mirrors and a group of candles with the black background fixed and the flame of the two candles moving (as if they were exposed to air) accompanied by a video of a variety of landscapes between desert, sea, forests and snow.... With a quiet musical accompaniment she called (Joseph's shirt), which is Majid INTIDAMI.



The interface begins with the appearance of dancing words consisting letter by letter in a row (forming a blank phrase and then this is how it began) with the beginning word in red.

بياض  
شم  
هكذا كانت البداية

Then comes the first image to take a stage of reflection of the reader as it looks like a full house with rooms from the outside in a dark night has embraced a person drawn with a sparkling line of a man looking at him from above and he contains him with his arm with the appearance of a real image of a mirror in a very clear lighting in which a candlestick appears with two long candles at the bottom of the image on the right, while on the left appears a miniature image of a drawing of a person in black color as if the shadow of a man perched on his legs and raises his head to the sky, the title (rooms and mirrors) It was in shimmering deep red dancing and made the letter Waw in yellow prepare the reader to enter these rooms and know the truth of these mirrors.





Then by clicking on the next, we find an advertising banner indicating the content of the stories in which circles appear that made each circle with a specific image and its title pretends letter by letter with its various colors and circles grow respectively, with the presence of the circle of matrix candles facing the mirrors and their light moves as if exposed to the air, which appears in the first click on the file (stories), and all circles have been allocated certain backgrounds that attract the reader's attention to them while maintaining the main background of the woman's image on an antique mirror.



The reader selects one of the circles to enter directly into the text by clicking on it.

The texts continue to preserve the background of the classic luxurious wooden mirror, and from it emerged the image of a woman whose hair falls out of the mirror in dimly moving lighting (lighting air-driven candles) and marred by darkness, creating an atmosphere of mystery and tranquility.

I have deliberately highlighted some words in red - as mentioned above - and make them as keys, when pressed take us to new texts as if they are hidden behind them and this bifurcation of what appeals to the reader, when you press, for example, on the word (waiting for her) highlighted in red, it refers us to the story (pillows and sheets)



As for pressing the word (blanket) highlighted in red, for example, in the story (pillows and sheets), it takes us to the story of (victory).



When you click on the word (waiting for her) highlighted in red in the story (victory), we enter the text (blow of love), which is an unexpected internal text and is not found in the first banner to display the titles of the stories, and here creates the element of suddenness.



While pressing the word (slap) highlighted in red in the story (pillows and sheets) takes us to a text that is also new and did not appear in the first sign is the text (the narrator said), the reader finds himself forced to read it looking for more mysteries and surprise, and so the reading game is like to cancel boredom and make curiosity.



Internal texts fall down after the mother text in the entrance in animated circular signs that grow one by one, such as the text (jelly candy) and the text (soft hours)... and others





The storyteller crowned her collection with a speech and critical explanations as explained in (the story of the video) and in

(The Word of the Storyteller) which suggests her ability to digitize, her deep understanding of this experience and her interactive sharing directly to readers.



Thus, texts and stories interconnect to create a world of intermingling that baffles the reader, making him stop there, admired, amazed, and expecting more excitement and influence.

This is why we found the phrase (written and directed by Dr. Labiba Khammar) in such literature is not satisfied with the writer to compose his texts, but must master the game of media and output from the selection of colors, graphics, still and moving images, appropriate lighting and accompanying music... To carry

texts creatively worthy of their first creativity and increase its interactivity and impact.

This collection of digital stories by the digital writer Labiba Khammar remains the most important feminist work in this field and below, as he rode digitization for publishing and advertising only, as mentioned above, even if some of them tried to put videos for poetic or story texts with certain backgrounds, voices of readers and music, but it is weaker than throwing the smart reader into its worlds, and if it allows him to quickly read and sense the meaning on his screen, it did not live up to this bifurcation, mixing and creativity, and he will discover the weakness of the employment of media as he will discover The weakness of the text, even if we are proud of the media, so it is difficult for us in the end to prove whether there are other women's digital creative attempts in the Arab world that combine creativity in its first inception and its second inception within the framework of the media game, proving its strength from both sides.

### **Conclusion:**

In the end, we reach the conclusion that it is indispensable in this era for the media game, since the device (computer, phone...) has become a necessity present in the hands of readers and creators alike, and that the reader is no longer a traditional reader, but rather a productive reader with intelligence that makes him discover the strength of the text and its creativity in order to surrender himself, his taste and his feelings for the text, no matter how flashy it is with the mazes of digitization and its corridors, as his sense of productive criticism is sufficient to control his interactivity and distinguish the text that deserves Reading it in its digitized framework is also enough to get rid of the

lights, glitter and media effects and know their level that befits the text in his hands, with his belief that this game is not always valid or boring because it carries the creative text and takes it into account, but provided that it is at its level.

The reader has gone from being just a traditional reader to a productive reader, with the ability to discover the power and creativity of the text, and can respond to the text with unique intelligence and taste, regardless of the disruptions and effects of digitization media.

In order to prepare a digital literary text, it must be successfully numbered, and this can only be done with the availability of skill in software and mastery in the digital media game, including the second creative after the creativity of the first text, with the production of media parallel to the mother text and commensurate with its creative value and increase its distinction and dazzle the reader and amuse him and enter her world with some attraction, magic and dazzle, bypassing the confusion or interference that can affect the experience of reading and interacting with creative texts.

However, the productive critical reader must have the ability to differentiate between quality and valuable texts, and eliminate the excessive effects of multimedia. He must have the ability to assess the level of media and its effects on the text in front of him. It is a game that needs a balance between taking advantage of modern media and maintaining the quality and originality of the creative text, by recognizing its strength and distinctiveness, and retaining the reader's ability to interact and enjoy the text independently and distinctly and participate in its reproduction.

In order for digitization not to overshadow the true creativity of the text, women writers must maintain censorship and balance their use of technology and multimedia. There are some important points to consider:

**Maintaining literary quality:** Women writers should put literary quality first and strive to preserve the depth and literary spirit of the text. They must be sensitive to the use of technology in ways that enhance the text without overpowering it or reducing its literary value.

**Media balance:** Women writers should have the ability to use multimedia in balance. Uses of audio, image, and interactive interactions should be relevant and consistent with the content and literary vision of the text. You should avoid adding digital elements without a clear purpose or without effectively enhancing the text.

**Retain originality and uniqueness:** Women writers should ensure that the originality and uniqueness of the literary style is retained, even in the midst of digital technology. They must remain committed to their unique expression and ability to evoke ideas and feelings in a unique and innovative way, and avoid being completely immersed in digitization technology that may make texts similar and devoid of literary spirit.

With balance and awareness, women writers can creatively use and control digitization in a way that enhances their literary creativity and preserves the true value of the text.

The use of interactive literature provides writers with an opportunity to explore new techniques and expand the boundaries of literary expression. They can use digital and interactive elements to communicate texts in innovative and



unconventional ways, encouraging readers to actively participate in creating meaning and experimenting with art.

Using the multimedia experience, creative artists have the ability to push the boundaries of artistic expression and innovation in creating magnificent and stunning works, with a combination of artistic and technological creativity to deliver their message and spark audience engagement.

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