La Littérature Numérique Interactive En Algérie, "Maqama Intreractive De Hamza Grira" Comme Modèle D'étude

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ABSTRACT:
The creative text undergoes transformations in response to human reality, never settling for a fixed vision, just as it does not adhere to a single structure. In its changes, it affirms that the transition from one state to another is an ontological inevitability in which creativity is renewed and sustained.

Literature, in its temporal progression, has never been isolated from the civilizational, intellectual, and cultural manifestations of an era. It has leveraged those elements to produce creative forms characterized by openness and renewal, as exemplified in digital literature. This literature expresses a radical movement that has occurred at the level of intellectual and artistic consciousness, as well as textual representation. It is the most closely associated literary genre with the era of technology, computer technology, and electronic connections.

Among the pioneering founders of digital literature in Algeria is Hamza Quraira, the owner of the blog "Literature and Interactive Art." This study aims to explore one of the interactive literary genres represented by "al-maqama" as a literary genre with roots in ancient Arabic literature but has been revitalized with distinctive features within this type of literature under the name of "interactive digital maqama."

Keywords: Digital literature, Interactive Maqama, Hamza Grira.

Introduction:
Contemporary Arabic literature has witnessed a significant shift that has encompassed creative writing styles, their contents, and ways to deliver them to the audience. With the remarkable advancements in science and technology, literature has embraced digitization. This has led to the emergence of digital poetry, digital novels, digital stories, digital plays, and digital children's literature. These are nearly the most consumed literary genres by contemporary recipients, whether in their paper or digital forms. However, what stands out is that the creative writer Hamza Kerira has revived a temporally absent but artistically present genre, which is the maqama. As an ancient prose literary genre, the writer composed a text in the form of a maqama that carries a strong message with meaning and purpose, touching upon the Arab world as a whole. Hamza Kerira's interactive maqama thus became the subject of study in this scientific paper.

The research raised a number of issues, the most important of which are:
• What is digital literature, and how did it emerge in Algeria?

• What do we mean by digital maqama, and what is its subject?
• Has Hamza Kerira succeeded in creating a digital maqama that addresses a contemporary issue?

The Concept of Digital Literature
The concepts of digital literature are varied due to multiple translations and research in thisfield. **Jamil Hamdaoui** definesit as "a production of media computing, subject to media programming, and consistent with the internal architecture of the computer, on the basis that digital literatureis an internal global production. Whileelectronicliteratureis an external media production" (Jamil Hamdaoui, 2016, p.11).
Zohour Karam links the digital text to the extent of the recipient's interaction withinit, statingthat the digital text "becomes a web of signsthat do not allowit to besubject to a fixed and stable situation. Instead, itstextualityisrealizedthroughitsvitality and incompleteness. Reading is the horizon of achieving the textuality of the digital text" (Zohour Karam, 2009, p.50).

From the above, itisclearthat "the digital textis a textpresentedthrough a computer device, relying on the binary digital format (0/1) in dealingwithtexts of any nature" (Ibrahim Ahmed Malham, 2013, p.13). The readerreceives the textremotely and deciphersits codes through interaction withtechnological data, to presentanother digital cognitive discourse, startingfrom the first digital text.

Algerian Digital Literature:
The transfer of knowledge from its original inception to a new inception in a different environment implies a period of transition. Every new arrival comes loaded with cultural characteristics that inevitably differ from the contexts of reception, creating a gap between the production and reception of knowledge. This gap widens or narrows depending on the openness to new and different proposals and the nature of this difference itself.
The Algerian literary creator and critic alike have received digital literature as the foundation of a new phase in the history of literature and its theories, emerging from the relationship between literature and informatics and its exploitation of the technical possibilities offered by technology.
If 1986 marks the birth of the digital novel by Michael Joyce, the Arab experience had to wait nearly fifteen years until novelist Mohammed Sanajla announced the birth of the first "Digital Realism Novel, Critical Theory" in 2003. He then published his second digital novel "Chat" in 2005, followed a year later by a third novel titled "Frost," thus opening a creative and critical horizon extending from the Arab East to its West. As for digital poetry, the Arab pioneer in this field is the Iraqi poet "Mushtaq Ma'an" through his interactive poetry collection "Digital Wanderings of a Partly Blue Biography," published in 2008. Subsequently, interactive digital creative writings continued to emerge, varying between what is called the digital realism novel, interactive poetry, digital theater, and other creative forms that, despite their different artistic molds, all agree in rejecting the authority of a single model that the old Arab critical study has long established and whose traditions have shaped the Arab creative imagination throughout the ages.
The digital text in Algeria appears in its various forms as a desire from the writer to explore different textual worlds that open up to every new creative idea, not far from the reality of the moment with all its current details dominated by technology. This presence itself is considered a credit to Algerian creativity in general, even if it progresses at a

cautious pace, primarily due to the general hesitation that can mark the reception of every different and new idea.

Among the most important pioneers of digital literature in Algeria is the writer and academic researcher "Hamza Qarira," owner of the electronic blog "Interactive Literature and Art" available at www.litartint.com.

The blog is dedicated to the electronic publication of all literary genres and interactive arts, including: novels, theater, poetry, essays, folk literature, children's literature, maqama (a form of rhymed prose), and film. Each genre or art form has a specific window with a designated icon that, when clicked, takes the reader to the content of the text.What distinguishes the digital literature presented by "Hamza Qarira" through this electronic blog is its interactive nature. It does not suffice with what the creator (the author) offers in his texts but grants the reader space on the blog to complete the text and participate in the creative process. This interactive aspect characterizes this type of literature, which uses electronic media such as sound and visual effects, as well as hyperlinks and branching, allowing the reader to contribute to writing the text and interacting with it. This is the fundamental difference between the terms digital literature and interactive digital literature, according to many researchers. Fatima Al-Buraiki believes that interactive literature is "literature that employs the data of modern technology to present a new literary genre that combines literary and electronic elements and can only be accessed through an electronic medium, i.e., through the blue screen. This literature is not interactive unless it gives the reader a space equal to or greater than that of the original creator of the text." (Fatima Al-Buraiki, 2006, p. 49).

Interaction with the interactive digital text takes several forms, as defined by Ahmed Zuhair Al-Rahahleh, who calls them levels of interactivity: literary interactivity, which is produced by the structure of the text with the acts of reading and reception regardless of the medium, and technical interactivity, which is further divided into two sections:

Self-interactivity parallels literary interactivity and is related to it, while objective interactivity can be observed in the nature of the technological applications used and their continuous updates. (See: Ahmed Zuhair Al-Rahahleh, 2021, p. 229).

This is the interactive feature that Hamza Qarira employs in his digital texts, in addition to other writing techniques that become clear when reading one of the interactive literary genres represented in the "maqama" as a literary genre rooted in ancient Arabic literature, revived with different characteristics within this type of literature under the name "interactive digital maqama." Hamza Qarira included in his electronic blog what he called "Maqamat of Arab Weakness," starting with the "Tunisian Maqama."

Maqama:

The meaning of maqama: The term maqama refers to a gathering of people and the conversations and discussions that take place among them. Al-Qalqashandi sees that maqamat "is the plural of maqama, which originally means a gathering or assembly of people. The term maqama was used for a story or anecdote told in such gatherings." (Abu Al-Abbas Ahmed Al-Qalqashandi, p. 110).

Terminologically, maqama is "a short, elegantly styled story that includes a moral or a jest. The original meaning of maqama is the place of standing, then it was expanded to mean the gathering place, and then it was used to refer to the people gathered in the place, just as they were called a council. Eventually, it came to refer to the speech or sermon delivered in such gatherings." (Ahmed Hussein Al-Zayyat, p. 398).

Due to the maqama's multiple artistic elements that combine poetry, sermons, anecdotes, and riddles in a narrative form, some scholars consider it one of the early precursors to the short story genre. Ahmed Al-Shayeb sees that maqama is "a type of short literary story that relies on imagination in composing its events, aiming to teach language, narrate a moral, describe things, critique literature, and use eloquent and beautiful expressions. It derives its name from maqam, meaning the place of standing, which was used in speeches and public speaking, and then it was used for the speech or sermon delivered in such gatherings."(Al-Shayeb, p. 111). In addition, the maqama is "short stories narrated by a fictional character, ending with a moral, a lesson, or a joke, and are mainly intended to showcase the art of writing and include proverbs and wisdom." (Jurji Zaydan, p. 700).

The maqama is a literary art form attributed to Arab culture in its origin and development. It was born at the hands of Badi' al-Zaman al-Hamadhani during the 4th century AH, and he is credited with naming it as such, as well as establishing its foundations and defining its artistic form, which, despite subsequent attempts at renewal, did not undergo radical changes.

The Arabic maqama found its way into European literature as part of the Arab literary heritage. Orientalists took an interest in Al-Hariri's maqamat and translated samples into Latin, German, and English. "We can see its influence in some Spanish stories that describe the lives of vagabonds and beggars. Interestingly, these stories feature a character called Picaroon, who resembles Abu al-Fath al-Iskandari in Badi' al-Zaman's maqamat and Abu Zayd al-Saruji in Al-Hariri's maqamat." (Shawqi Daif, The Maqama, Dar Al-Ma'arif, Egypt, 3rd edition, 1973, p. 11).However, its influence on European literature was limited, "especially when compared to One Thousand and One Nights, which has a clear narrative theme and thus attracted wide European interest, particularly in its fantastical and imaginative aspects. In contrast, the maqamat are difficult to trace in terms of influence because their essence lies not in the story but in the style and the embellishments of rhyme and rhetoric." (Shawqi Daif, 1973, p. 11).
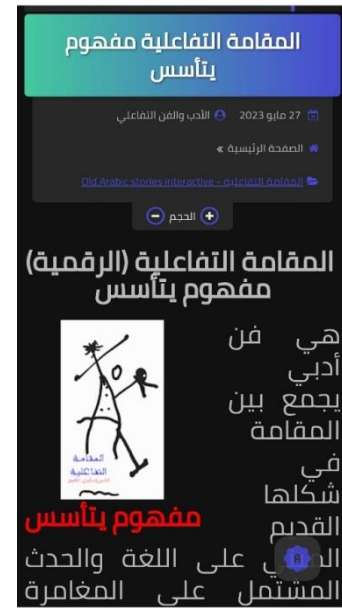
"The Tunisian Maqamah" by Hamza Karira:

The writer "Hamza Karira" presents on a website he named "Arab Weakness Maqamat" a series of subheadings, revolving around the genre of Maqamah. He links each Maqamah with a specific country, placing a chessboard image with each piece representing a different country. He tries to speak in the tongue of every Arab nation about its current reality, as if we are inside a game controlled by the powerful and influential.

Before delving into the Arab Maqamat, the writer provides a theoretical definition under the title: "The Interactive (Digital) Maqamah: A Concept in Formation," explaining the characteristics and general goal of the interactive Maqamah. The only complete Maqamah is the Tunisian one, with the rest to be added to the site later, according to the writer.

Hamza Karira depicts in the Tunisian Maqamah an allegorical scene, narrating reality in a satirical way using storytelling. He does not neglect the characteristics of the old Maqamah: like antithesis, eloquence, paronomasia, and rhymed prose. The story he narrates features symbols and irony together within an interactive frame; he talks about an ideal city experiencing prosperity on all levels during the rule of a certain president by saying: "During the time of a certain president, goodness, prosperity, and harmony prevailed, and evil, hardship, and villains diminished..." (Hamza Karira, 2019). This depiction is merely a metaphor for an unrealistic reality, partially reflecting the struggles of the Arab world as a whole.

The narrator then proceeds on his journey to Tunisia, beautifully describing the city, while adhering to the aforementioned Maqamah characteristics: "Its greenery is evident, and its air is comforting... Its buildings are aligned as if drawn by an artist's hand, its roads are wide, its gardens are paradises, and its shops are spread across all corners..." (Hamza Karira, 2019).

The writer links the description of Tunisia with a YouTube video featuring a poem by Nizar Qabbani titled "Green Tunisia." He also supports his description with various images of the city of Tunis. This showcases the interactive nature of the modern Maqamah; the writer indirectly asks the reader to engage with the links, texts, and images accompanying the Maqamah, to create a new meaning that preserves the essence of the Maqamah while giving it a modern dimension connected to technology.

The narrative and its scenes change course after describing the city of Tunis when the narrator heads to a restaurant due to hunger. He eats until he is full but cannot pay for his meal, leading the restaurant owners to punish him. He escapes by a trick instead of paying, saying at the end of the Maqamah: "I hurried out, convinced that the wretched one cheats foreigners in meat and sells them donkey meat... I discovered that from the very start as the meat's redness was not of lamb, and foreigners are fools who don't know the

intricacies of food... But I ate out of my ravenous hunger, and the fruit made me forget that taste, and what I did was sinful and disgraceful" (Hamza Karira, 2019).

The Maqamah addresses the subject of the ruling authority's dominance over the people. The first stop—the Tunisian Maqamah—merely reflects the whole; the president attempts to beautify the image of the country and the situations within it, contrary to reality.

The writer did not place the barbecue scene immediately after the prelude but wanted the reader to interact with the text by clicking on the following title:

"Among what I saw, I saw a restaurant selling lamb... as if I were dreaming at that moment..."

Clicking on this title leads to the continuation of the eating part with images of meat and a video accompanied by music that includes the barbecue as well. After completing this scene, we return to the Maqamah's continuation, where the narrator eats forbidden meat despite knowing it, driven by extreme hunger, indicating the collapse of Arab identity elements within the individual, who has become more concerned with personal interests, which are part of the ruler's interests. The restaurant owners' deceit in their work signifies the corruption of state institutions supported by the ruler.

Hamza Karira, with symbolic style, managed to revive the old literary genre of Maqamah by preserving its components, disseminating it through technological media. This digital text necessitated the reader's interaction with it on the computer screen, producing a new critical discourse that reveals the text's underlying meanings.

Implicit Cultural Patterns

Title:

The title encapsulates the text of the maqama as it contains its major themes and linguistic characteristics that summarize the entire text in a few words, reflecting linguistic economy. The main title "Maqamat of Arab Weakness" suggests from the outset a general Arab crisis encompassing all Arab countries, with "weakness" encompassing all meanings of frailty and defeat.

The term "weakness" appears in Ibn Manzur's "Lisan al-Arab" dictionary, where he defines it as: "weakness in work and matters, as well as in bones and the like. It is said 'he weakened' and 'he was weakened,' meaning he became weak." (Ibn Manzur, Lisan al-Arab, no date, p. 4934, 4935).

This title immediately draws the reader into a realm of negative connotations, rooted in the tragic Arab reality, which signifies weakness and its consequent outcomes.

Hamza Qarira dissected the Arab reality as a whole through the part, which is "Tunisia," describing events of a journey that led him there. He encounters various segments of society, revealing the deceit of restaurant owners who serve donkey meat instead of lamb, especially to foreigners. He also describes people gathering in a café around a phone to listen to the American president's speech about invading Iraq, remaining silent despite their resentment and rejection. Additionally, he highlights the repression faced by

Tunisians for merely expressing their opinions, including imprisonment and torture of the narrator and anyone daring to oppose or disagree with the political authority.

"The Tunisian Maqama" serves as a model for the rest of the "Maqamat of Arab Weakness." The Tunisian reality does not differ much from the overall Arab reality, which is painful and decayed. The maqama, narrated by the author himself, reflects this reality felt by every Arab. Therefore, the interactive feature of this maqama can fulfill its intended role, opening creative horizons for the reader who no longer merely receives but becomes a second author and creator of the maqama's text, contributing to completing its events and narrating its occurrences.

The sub-titles of the maqamat, such as: the Tunisian Maqama, the Syrian Maqama, the Iraqi Maqama, the Yemeni Maqama, the Libyan Maqama, the Gulf Maqama, and the Algerian Maqama, are named after the countries where the narrative events took place. This is a characteristic of the maqama art form since ancient times, as each maqama by Badi' al-Zaman has a name derived from the place where the maqama took place, or the place intended, or the place it came from, or attributed to the time of the maqama's occurrence in terms of internal narrative time, or its subject, or something significant mentioned in it, such as the monkey in his "Monkey Maqama," naming the text by a part of it, or what the author wants to draw attention to before anything else, highlighting its importance or indicating its insignificance. (Nizar Shahin, 2015, p. 165).

The place "Tunisia" has a central role in the maqama's process, as it influences the reader. "Emphasizing the location of the text places the reader within the flow of events, where the incidents interact and intertwine, connected to each other." (Bassam Qutous, 2001, p. 139). The maqamat have a unique characteristic granted by real places that possess the power to attract the reader to the maqama's space.

Genre Interference:

The maqama is one of the most open literary genres to various forms of expression. The ancient Arabic maqamat included poetry, oratory, humor, storytelling, proverbs, riddles, and wisdom, all combined in a beautiful linguistic form.

One of the notable aspects of the maqama is the seamless blend between prose and poetry, where the narrator transitions from a prose narrative style to a poetic style so smoothly that the reader hardly notices the shift.

The poetic nature of the prose can be felt through the semantic density and imagination that the author infuses into the prose structures in his maqama by focusing on the verbal aspect. Rhyme and brevity play a significant role in achieving the poetic rhythm in the maqama. Some scholars have considered this focus on the verbal aspect as an end in itself, potentially overshadowing the thematic purpose of the maqama. Shawqi Daif notes this in Badi' al-Zaman al-Hamadhani's maqamat: "Perhaps this is what made the maqama, since Badi' al-Zaman invented it, lean towards verbal eloquence and love of language for its own sake. The essence is not the main focus; rather, the external presentation and verbal ornamentation are." (Shawqi Daif, p. 9). However, this judgment does not apply to the "Tunisian Maqama," where the focus on the verbal aspect is not as prominent, and the thematic goal of critiquing the Tunisian and Arab society as a whole is clearer.

An example of the blend between two literary genres when the Tunisian Maqama whens the speech delivered by the protagonist or narrator in the café in front of the crowd, criticizing a Western leader: "A new king ruled the earth, a fool far from goodness, an old man with a decayed mind who only agrees with his stubborn opinion… and the peace of truth prevails, not the peace of the deceivers, peace as intended by the Lord of the Worlds, so everyone lives happily until the Day of Judgment."

The Tunisian Maqama is part of a series of "Maqamat of Arab Weakness," standing on its own through the element of place "Tunisia" but thematically connected to the other maqamat. Themes of weakness, betrayal, failure, and decay, along with the general characteristics of the maqama, such as the use of trickery, cunning, and begging, make it share common features with the other maqamat.

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