

Abbas Laghrou University of Khenchela
Faculty of Letters and languages
Department of Arabic Language and Literature

International Conference on:

Interactive text between creativity and criticism

Reality and prospects

12-13 October 2022

Conference Problematique:

Literary genres have imposed, in accordance with the technological development that surrounded language and literature, a renewal in the language of contemporary literary writing in general. The interactive text that has transformed the form and methods of writing, especially since it is associated with the digital processing of texts in form and substance. Although interactive literature did not withdraw completely from the crucible of the literary genre be it prose or poetry, it imposed its distinction in image, sound, color and links, and some of its mechanisms were confused with what is film and pictorial; This made it need a theoretical control. Criticism should pay attention to it through the theory of text, discourse and the language of writing in theory and application; In the sense of accountability within the limits of reality and the stakes that surround the interactive literature, and constitute a double bet for the recipient in circulation.

Interactive literature, then, is the new writing that is linked in part to computing in the form of a twin, which gave the worlds of writing a virtual dimension, living within the limits of the small village that opens to the computers of the whole world.

With this formation - under spotlight - the interactive text conference between creativity and criticism - reality and prospects - seeks to approach a group of research problems that deal with criticism and the act of writing, and metacriticism in an area that remains - despite what has been written about it - an arena for interactive, interrelated and intersecting visions at the same time, for what constitutes it. The interactive text is made up of variables, and its contents and means of reception are numerous.

Arab critical pens in the Maghreb and the Levant have turned to the study of interactive literature and given it special attention, which opens the way for researchers to work on the formulation of terminology that cares about the interactive text and works to scrutinize it, especially in terms of translation and what it inspires from a discipline that appeals to vigorous efforts in the transmission of knowledge coming from the West ; In order to overcome the confusion and difference that reached the point of contradiction in concepts between scholars and researchers.

The problematique in this conferece is what the interactive text imposes on a conceptual device and what it calls for attention, such as separating the name of the writer/narrator from the concept of the director if the narrator focuses on directing my film, not to mention the limits of digital versus paper; On the one hand, interactive texts have become film and associative that require special reading, not ordinary paper reading. On the other hand, is it possible to resort to links in texts and specify their references, in addition to the interactive text? Or does it make the reader in front of a waiting horizon? Or an endless productive dynamism in creative work? In addition

to the interconnectedness of the interactive texts and the hypothetical inspiration they derive, whether in terms of receiving the interactive text, analyzing it, contributing to its production, or working on its mechanisms.

The interactive text needs a deep conceptual control, in order to escape from the crucible of the gender it was born from, and to overcome the confusion in the term used in this field of writing, efforts should focus on clarifying the mechanisms of the interactive text, and the privacy it imposes in exchange for the rest of the literary genres. Where does the specificity of some sciences appear in the approach of the interactive text, linguistically and semantically, due to its mode of operation, such as computational linguistics and computational semiotics, to go beyond the search in the text not as a reception material that changes its media from paper writing to computer writing, but rather to rise to another horizon related to the level of communication and interaction with literary texts. The non-literary and the transformations that occur in it, so that the idea of a text related to a single author regresses to what we can call a text with multiple authorship, especially through social media, and its contribution to the process of change and transformation and the production of changing texts over the virtual time and the dominance of topics that the recipient seeks to trade between Researchers and discussing it with the aim of unveiling the characteristics and possibilities of the literary text in particular and interactive writing in general.

Conference objectives:

In a world where digital technology has taken the lead, and clear communication imposes its interactive space, the Interactive Text Forum comes to highlight the importance of getting around interactive writing with all the privacy it dictates in terms of presentation, work and criticism. Among the central objectives of Al-Muttaa is to reveal the facts about the characteristics of the interactive text in its various manifestations, and to open a space for students and doctoral students to delve into the subject areas of the interactive text. One of the main objectives is to establish a critical dialogue between specialists and professors to contribute to the crystallization of conceptual and procedural perceptions in the approach of interactive texts in general and interactive literary text in particular.

Conference Tracks:

- 1: the conceptual device, the interactive text
- 2: the idiomatic establishment of the interactive text.
- 3: interactive text and audio-visual media.
- 4: Mechanisms of Interactive Text Operation and Production (Applications on Poetry and Prose)
- 5: From the interactive text to the openness on the interactive criticism discourse.
- 6: Interactivity and social media.
- 7-: critical studies on the interactive text, from criticism to criticism.