

تدريس الأدب الرقمي في الجامعات العربية وغير العربية: معوقات وحلول

Teaching digital literature in Arab and non-Arab universities: obstacles and solutions Preparation

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Abstract: This research paper titled "Barriers to Teaching Digital Literature in Egyptian Universities" delves into the obstacles faced by higher education institutions in Egypt regarding the adoption and instruction of digital literature. Presented at the Third International Arabic Language Conference organized by the Association of Scholars for Islamic Studies in Indonesia in collaboration with several Islamic and Arab universities, this study explores the impact of the rapid technological advancements and the shift towards a knowledge society on educational policies, strategies, and methodologies.

The paper identifies digital literature as an emergent field necessitated by the digital transformation in education, emphasizing the need for universities to transition from traditional teaching methods to innovative approaches that incorporate technology and interactive learning. It outlines the primary challenges and barriers, including administrative, financial, and technical issues, that hinder the effective teaching of digital literature in Arab and non-Arab universities.

By addressing key questions such as the definition, emergence, and characteristics of digital literature, and the historical transition of Arab literature from oral traditions to digital forms, this study aims to shed light on the critical obstacles and proposes recommendations to overcome them. The research employs a descriptive methodology to analyze the phenomenon as it exists, providing both qualitative and quantitative insights to understand the present challenges and predict future trends.

Ultimately, this research underscores the importance of digital transformation in education, particularly in the field of literature, and advocates for comprehensive strategies to integrate digital literature into university curricula to enhance educational outcomes and competitiveness in the knowledge era.

Keywords: Digital literature Teaching challenges, Teaching challenges, Arab universities, Technological integration, Interactive learning.

Introduction:

In the past two decades, contemporary societies have witnessed rapid developments in various areas of

life, and these developments have produced many new concepts, such as the knowledge society, the cognitive revolution, the technological revolution, digital education, and other concepts that express scientific and technological progress.

In the face of this scientific and technological progress, human knowledge has multiplied in short periods, resulting in educational transformations and challenges in universities, in their policies, strategies, goals, curricula, programs, and teaching methods. One of the most important roles that the knowledge society imposed on universities was the extensive employment of information technology, and communications, and the shift from consuming knowledge to producing it. Traditional education has become unsuitable for preparing generations capable of competing in the age of knowledge. It has been replaced by other methods that rely on logic and deduction and use simulation, virtual reality, interactive education, and programmed education. This cannot be achieved by traditional educational methods, but rather by using... Technology and the transition to digital education to enter the knowledge age.

The literary scene has witnessed a cultural movement that has resulted in new experiences in literary writing called digital writing. This product has been given several names, including electronic literature, digital literature, or digital literature, which is literature that deals with text with a new vision, based on direct human communication and interaction. Immediately, since digital literature became known during the last two decades of the last century, writers began to enter the arena of electronic publishing and then develop it according to the development of new technical capabilities that give it a distinctive feature, the integration of creative elements into the digital literary text, with the use of visual or audio elements. It makes it a living text that achieves the feature of interactivity with the reader, and increases the element of suspense.

Therefore, the need has increased in Arab and non-Arab universities for digital transformation in all fields, especially “digital literature” to achieve a knowledge society, given the role that this transformation plays in achieving a competitive advantage and creating a qualitative shift in the goals that universities seek to achieve. However, Arab universities may face some challenges in teaching digital literature, and this is what the current study will address.

Research problem

Today, international and local universities face a number of challenges resulting from the tremendous technological development that has occurred as a result of scientific and global development, which has brought about radical transformations in various fields, but these challenges are in different proportions. If we focus on talking about the countries of the Arab world and others, we find a significant delay and many challenges compared to the Western world. Advanced, so we note that there are many challenges and obstacles that prevent teaching digital literature (electronic literature) in Arab universities in the desired manner.

In light of the above, the research problem is crystallized in the following main question:

What are the obstacles to teaching digital literature in Arab and non-Arab universities?

Answering this main question requires answering the following sub-questions:

1. What a concept of Digital literature?
2. What are the factors for the emergence of digital literature?

3. What are the characteristics of digital literature?

4. What stages has Arabic literature gone through from oral to digitization?

Research objective

This research seeks to identify the most important difficulties and challenges of teaching digital literature in Arab and non-Arabic speaking universities.

Research importance

This research represents one of the attempts that seeks to identify the features and characteristics that characterize digital literature in the digital age.

- *Highlighting that digital transformation is the backbone of the nation today and its first step towards progress and renaissance.*

- *Providing recommendations that would work to confront the challenges of teaching digital literature in Arab and non-Arab universities that care about Arabic.*

- *It opened a wide door for subsequent and complementary studies examining the issue of teaching digital literature in Arab universities, its advantages, and how to confront its challenges.*

Research Methodology

The research uses the “descriptive approach,” which is based on studying the phenomenon as it exists in reality, and is interested in describing the phenomenon accurately, and expresses it qualitatively by clarifying its characteristics, and quantitatively by giving it a numerical description, and clarifies the amount or size of this phenomenon and the degree of its connection with other phenomena, and one of its basic goals is to understand The present to guide the future. It often includes predictions of the future of the phenomena and events that it studies through an image of the previous rate of change in a phenomenon, which allows a person to generally plan for some aspects of the future and avoid surprises.

Research topics

The research includes four sections as follows:

The first topic: The nature of digital literature (concept and characteristics)

. *The concept of digital literature:* It is necessary to review the concept of literature before we attach a digital character to it, as it has previously appeared in the literary arena of the Arab world.

Literature, in terms of linguistic origin, means: a faculty that protects whoever is in it from what disgraces him. The science of literature is a science that protects against defects in the speech of Arabs, verbally and in writing. Literature in the exclusive sense is: the totality of the generators of human thought expressed in a beautiful artistic style. Etiquette is used to refer to sciences and knowledge in general, and it also carries another meaning, which is that etiquette is what the writer disciplines people with. It is called etiquette because he disciplines people to do what is praiseworthy and forbids them from evil. The origin of etiquette is supplication, and from it it is said that the deed to which people are invited is an invitation and a banquet (Ibn Manzur, 1999, 43)

The meaning of politeness in the Al-Waseet dictionary is: exercising the soul through education and discipline in the appropriate manner. The phrase “what should” means what the craftsman or artist should adhere to, such as beautiful prose or poetry and all the paths of knowledge that the human mind has produced (Dhaif, 2004, 9).

Literature, as a term, is: the interpretation of life and the extraction of its meanings, as it includes both

poetry and prose, and is characterized by a subjective view towards the universe and everything that afflicts it. Literature is a cultural heritage and an identity card for the Arabs, and therefore literature has a creative effectiveness with a special and transcendent method, to reproduce human existence in a radical and comprehensive manner (Al-Masry, 1994, 33).

As for the word “digital,” the Intermediate Dictionary states that it is: it is the thick line, since the number is a line drawn with the finger and a sign for the magnitude of a number, knowing that the number is composed of a sum of numbers (Dhaif, 2004, 336).

The original meaning of the term digital is the numerical expression of a specific phenomenon or condition. Digital is an attribute of everything in which numbers are used to represent numbers, data, or symbols in revealing a specific content or quantity (Dhaif, 2004, 337).

Digital Literature: The world has known many literatures since ancient times and among various nations. We find classical, romantic, symbolic, and realistic literature in the West, and we find pre-Islamic, Umayyad, Abbasid, Andalusian, modern, and contemporary literature in the Arabs. If we trace the history of these literatures, we find that most of them are linked to the surrounding circumstances, the adopted doctrine, and the era in which they emerged, so the name is relative to that. However, we are currently in the age of technology. Digital technology has touched all fields, including literature. The meeting of literature with digital technology resulted in what is known as digital literature. Which had a fixed literary style, and a changing technical one, controlled by the technology of the era with its accelerating cycle towards progress and development (Kram, 2009, 50).

Jamil Hamdawi defines digital literature as: multimedia literature (sound, image, text), and is subject to intimate interactive relationships with the digital, electronic, or computer recipient by exchanging notes, criticisms, and various comments. This interaction may take place directly on the text page in the presence of the writer and the recipient. It is indirect in the presence of one of the parties (Hamdawi, 2011, 17).

It is also known as: a new literary genre, combining literary and electronic, and can only be accessible to its recipients through the electronic medium, and this literature cannot be interactive unless the recipient is given a space equal to or greater than the space of the original creator of the text (Al-Breiki, 2006, 49).

B - Characteristics of digital literature:

Digital literature is based on a set of characteristics that can be summarized as follows:

1- *Interactivity:* Interactivity is achieved in the presence of the recipient who enters the digital network to roam, browse, and browse in search of what he wants, such as searching for personal or public sites or blogs in order to collect information, data, and data, and securitizing the pages in search of digital links, and then choosing a specific page or site. In order to search for a poem, novel, or digital story. After contemplating the chosen text, the recipient reads it once or several times within the print and digital dimensions, with the aim of the writer or creator interacting with criticism, analysis, comment and evaluation, and all of this is subject to the logic of desire, self-will, and the freedom of the recipient to choose what he wants and what suits him.

2- *Digitization:* Digital literature is subject to the characteristic of digitization. Which means that literature is the product of computational, mathematical, logical and mental processes. That is, it consists

of letters and numbers. The letters represent the surface, and the numbers represent the depth. Therefore, depth is the basis of all textual manifestations that appear on the surface. This is achieved through a group of digital transformational operations, such as deletion, addition, replacement, and arrangement. Hence, numbers are an example. The Dynamo of Digital Text (Hamdawi, 2016, 33)

3- Interconnectivity: meaning that digital literature includes texts that are interconnected, interacting, and overlapping with each other, through intertextuality, fusion, entanglement, and interaction. In this regard, Saeed Yaqtin says that interconnected text is one in which links are embodied, as it is composed of a group of non-hierarchical structures, which are connected. They are connected to each other through links that the reader activates, which allow him to move quickly between each of them.

Organizing interconnected text requires specialized capabilities in the field of media, through which it is clear when and where the links can be embodied within the complex text network, so that it is possible to read it in an appropriate and possible manner (Yaktin, 2005, 128).

4- Freedom of expression: Electronic publishing has overcome many of the regulatory and publishing obstacles that the publisher and author struggle to overcome. As it avoids the censorship obsession that controls the direction of his writing style, consciously or unconsciously, the network is the appropriate place to publish what the creator writes without the need to worry about his product being subjected to the screening process as usually happens in paper publishing (Sari, 2005, 171).

5- Media: Digital literature is considered media literature. Because it is based on the computer medium, in addition to a group of other computational media, such as sound, image, motion, computer, and screen. Which means that digital literature should be read systematically in light of the media approach, taking into account what is technical, mechanical, and engineering. Hence, contemporary digital literature has become a mixture between what is artistic, aesthetic, and what is mechanical and technical, and thus the literary and media functions are fulfilled in it.

6 - Participation: If the literary text is an ordinary graphic text linked to the single creative self from beginning to end, then the digital text is contributed by many creative, receiving, and interacting selves. Each observer-recipient, or another creator, can participate with the first creator in building his digital text and constructing it according to the logic of alternation, overlapping, intersection, or integration, and all of this is achieved by addition, deletion, replacement, modification, or enrichment. Digital literature needs multiple contributors and interacting partners, such as the creator, the engineer, the programmer, the observer, the interactive reader, the browser, and the blogger. It is a literature of multiple parties, media, texts, and participants (Yaktin, 2005, 258).

7- Ease of circulation of digital books: Electronic publishing has made it possible to introduce fundamental changes to the form of the book. It is no longer limited to the paper form that we have created, but rather appears in different shapes and sizes. It has become possible to download many books to the personal computer and save them on CDs. For example, it is possible to store The dictionary is located in 20 volumes on one disc and a small folder. Converting books to discs makes them easier to handle on the one hand, and encourages obtaining them on the other hand, as obtaining valuable classic encyclopedias or dictionaries is expensive in the paper version, while they can be obtained for free in the digital version, which means that readers can obtain encyclopedias and dictionaries. And poetry collections as soon as they are issued and published digitally, for free or at low prices compared to paper

copies, which contributes to doubling individuals' private libraries, and it is also possible to get rid of restrictions on the quantity of editions and their availability (Al-Bariki, 2006, 44).

8 - *Animation*: If classical graphic text is static and static literature with no movement, then digital literature is dynamic literature par excellence, based on text, sound, and movement. In the sense that digital literature exhibits are media exhibits that move from one context to another, or from one situation to another, and therefore digital literature is the literature of movement, dynamism, modification, and change, and not static literature, as it is considered scenic literature that relies on moving snapshots accompanied by sound and image. Closer to a movie or play (Al-Bazai, Al-Ruwaili, 2000, 138)

9 - *Digital literature and the age of speed*: One of the advantages of electronic publishing is the speed with which the work spreads and reaches readers, while in the case of paper printing, the author must wait a period of time for his book to see the light. As for electronic publishing, all he has to do is send the material to one of the sites and it is published. Directly or in a short time, the author can also publish dozens of articles within one week on more than one site, and this is not possible in paper publications that are regulated with strict controls and harsh publishing conditions, as publishing houses sometimes require the author not to publish his article in another newspaper or magazine. Only after a certain period of time has passed, which means that the article will not reach all people because the magazine is not distributed throughout the country (Italo, 2005, 53).

Through the previous presentation of the most important characteristics of digital literature, it is clear that there must be digital literature capable of expressing the digital age, the digital society, and the virtual human. Life today needs a new literature that expresses it in a new way and with new means. These means must come from within this age, so it cannot Expressing an era without using its same means. Just as trees were a means of expressing the agricultural era, and just as stone was a means of expressing the Stone Age, and just as the paper book was a means of expressing the industrial age, digital literature is the expression of the digital age.

The second topic: Factors for the emergence of digital literature

Digital did not emerge out of nowhere. Rather, several factors combined that paved the way for the birth of digital text and contributed to imposing its presence in the Arab world and the international arena.

The most prominent of these factors are as follows:

1 - *Globalization*: Globalization aims to build a new global civilization based on the unification of culture, arts, and social systems. It seeks to make the world a single unit in which borders are abolished at all levels, especially cultural, economic, and social. The basic tendency of globalization is to create a homogeneous world in which the unity of values, goals, perceptions, visions, and objectives replaces dispersion, rupture, division, and the severing of cultural patterns (Ibrahim, 1999, 8).

Globalization seeks to...

The increase in mutual relations between nations, whether represented in the exchange of goods and services, the transfer of capital, the spread of information and ideas and the speed of their flow, or a nation's influence on the values, customs and traditions of other nations (Lebs, 2012, 63).

Globalization has opened wide doors for literature, from the narrow scope to the vast worlds. It has eliminated borders and localism, helped writers to reach their work to the largest number of recipients, and created a spacious place for literature and transferred it from the closed local to the unlimited

colloquial (Melhem, 2015, 28).

2- *Technology*: Technology has been able to invade all societies and connect people with knowledge, through the devices and networks it brought that made it easier for everyone to access knowledge, including literature. The impact of technology on literature is evident in the fact that technology is no longer a luxury, but rather a part of literature, as it is an influential act in its performance and composition. The literary text employed everything that technology made available to it, and it was no longer merely a transmitter, but rather became an actor and contributor to its birth and formation, and its spread is only evidence. On its compatibility with technology (Al-Mohseni, 2012, 13).

3- *The Internet*: The Internet is a means of basic technology and has many names, such as the World Wide Web, the virtual network, the online society, the digital society, social networking sites, and others (Shabloul, 2008, 23).

The computer alone, despite its high storage of information and its various features, remains limited to activation and renewal until it is integrated into communication networks. The relationship between the computer, information sources, and communication networks has remained of a reciprocal nature, while ensuring the autonomy or semi-autonomy of these three elements until the Internet came and combined them in a way. Amazing, it caused real revolutions at all levels (Ali, Hegazy, 2005, 170)

The connection of digital text to the Internet gave it many distinctive characteristics, and enabled it to create a new position for itself through its presence within it, given that it became a goal and a means in which it is both a component and a carrier at the same time.

4- *The emergence of local and international institutions and festivals concerned with digital literature*: such as the Electronic Literature Foundation, which emerged in the West in 1999 AD, and the Digital Poetry Festival, which appeared in 2001 AD. On the sidelines of these festivals and forums, a large number of seminars, lectures, and training workshops in the field of digital literature were held.

5- *The emergence of printed and digital publications*, magazines, newspapers, channels, websites, books, and books, meaning digital literature: structure, meaning, and function, such as Blue Orange magazine, DUX newspaper, and others.

6- *The speed and spread factor*: The speed and spread factor are among the motivations that push creators and writers to choose digital literature, due to its low cost, ease of programming, and its rapid spread among observant readers through personal and public websites and blogs.

7- *The desire for experimentation, modernization, and excellence*: The contemporary creator has been drawn to digital literature by using the media medium, and exploiting the computer, in order to achieve artistic and aesthetic modernity in the field of literature, after he has exhausted all his creative and intellectual energies depending on the linguistic, print, or audio medium (Hamdawi (2016, 53)

8- *The environmental factor*: The environmental factor is an important motivation for using what is digital, because the use of paper in this terrible way negatively affects the environment in which we live. We find a demand among intellectuals, creators, scholars and researchers for printing, publishing and distribution, and this requires cutting down trees extensively, and this threatens the environment that It surrounds us, contributing to global warming and increasing global temperatures. If the world today is thinking about replacing petroleum energy with renewable energy, and finding better means of transportation based on alternative energy, the world is also thinking about replacing the paper book,

which costs a lot, with a digital and electronic book. More economical, flexible, fast and light (Hamdawi, 2016, 45)

From the above it is clear that the factors that contributed to the emergence of digital literature oscillate between what is objective and what is subjective, and technology and the related new communication techniques and inventions, in addition to the desire for modernization, experimentation, excellence, expansion and spread, remain among the most important factors associated with the emergence of digital literature in Both the Arab and Western worlds.

The third topic: The stages that Arabic literature has passed through from oral to digitization:

The literary text went through a long process, and changed with the successive crises that shaped its life cycle. Every time has its literature, and every literature has its characteristics. Perhaps the most important reason for this change is the development of the means that carry this literature and the response to the changes of every era. The life cycle of literature can be summarized in the following stages:

1 - *The stage of Speaking*: It is the first stage of communication, which is linked to the spoken word, and calls for the presence and confrontation between the speaker and the listener. This presence is not only associated with pronunciation and speech, but extends beyond it to all possibilities of communication and understanding, as orality is characterized by the possibility of resorting to supra-linguistic means of influence. Such as vocal coloring through stress and intonation, the lengthening and shortening of speech, and the facial, hand, and eye movements that accompany speech, all of which are speech acts that have a decisive role in determining the audible and spoken meaning (Ali, 1994, 277).

At this stage, literature began to move from one person to another and from one time period to another, relying on memory and memorization, as is the case in the epics of Greece and Romans and the poetry of pre-Islamic Arabs. The best evidence of this is Souq Okaz, which was a platform for Arab poetry and poets. Their poetry was preserved in the chests and transmitted through memorization and oral circulation across space and time. Homer is the Greek poet who kept moving with his head to sing his poems, exploiting the power of the presence and supporting it with playing so that it would have a stronger impact on the souls and be easier to memorize and transmit. Thus, he wrote for his name and his poetry immortality and transmission from generation to generation (Oleg, 1994, 135).

2- *Writing*: After a long conversation, man turned to vessels into which he could pour his creativity, and he created writing in its various forms. From cuneiform to formal (expressing sounds with images)

The paper industry represented a qualitative shift in the field of writing, as paper was the medium that carried human creativity and literature, and the first thing that man resorted to in writing was clay. He drew his first letters on it and on the walls of caves. It can be said that clay was the first medium that embraced the first interactive scenes that In which the audio and visual signals interact, and the mental embodiment is achieved to become an object after it was an effect (Nazir, 2010, 15).

Thanks to writing down, the recipient was able to receive the text and interact with it in a different way. He was able to be alone with the text and read it carefully and thoughtfully, or to pass by it unnoticed, reading it willingly or unwillingly, reading it in its entirety or selecting from it what he liked, reading it in the sequence that was imposed on him. The writer ignores this sequence (Ali, 1994, 276).

Thus, writing granted freedom to the recipient in reading the literary text. He became his own master, with no authority exercised over him, as the sender lost his complete control over his text, which had

been previously guaranteed to him by oral communication (Nazir, 2010, 15).

3- Printing: It is a stage that supports writing. It appeared in the fifteenth century AD when the German Johann Gutenberg invented the printing press. It became a pivotal link in human history, and constituted a qualitative shift at all levels by transferring the act of writing from man to the printing machine. It spread knowledge in a way that had never happened. Never before, it made literacy a serious goal for everyone, enabled the emergence of modern sciences and changed social and intellectual life (Ulge, 1994, 176).

There is no room to measure the scope of spread and speed between printed texts and manuscript texts. Printed texts are much easier to read, as they lead to quick and silent reading. They also lead to a different relationship between the reader and the author's voice in the text, and call for different methods of writing. It is noted that printing is an extension of paper writing. Because printing is based on paper, by copying letters and words onto it using a machine (Hamid, 2018, 14)

4- Digitization: It is the last link in the life cycle of literature to this day. It was the product of technological and scientific development when the computer invaded every home, until its possession became an inevitable necessity. This invasion had a profound impact on literature. Whenever society achieved progress, this progress extended science and literature. Technological progress has not been and will not be at the expense of literature, but rather they walk the same path and coexist in a relationship of influence and influence (Missing, 2004, 66)

In the embrace of this electronic endeavor that humanity is experiencing in the present era, and despite the difference in nature between technology and literature, literature has created a place for itself within this era, when it relied in its construction on digitization, which is based on the possibility of converting all types of information into digital equivalents. The letters of the alphabet from which words and texts are formulated are expressed in digital codes that correspond to these letters, number by letter, and shapes and images that are scanned electronically to turn into a huge group of successive compact dots. Each of these points can be represented digitally, whether in relation to its position, color, or degree of this color (Ali, 2001, 77).

The fourth topic: Obstacles to teaching digital literature in Arab and non-Arab universities:

The most important obstacles to teaching digital literature in Arab and non-Arab universities can be classified as follows:

A - Obstacles related to the university institution, which are:

- Digital illiteracy of some faculty members. We find that they are not yet ready to use basic computer tools to teach literature. They are reluctant to change this situation because they find it difficult, and they do not feel that they are part of this technological innovation.
- The constant need for training, whether for students, professors, or administrators at all levels, due to technical development and continuous technological renewal.
- Most university libraries are not digitised, as they are required to resort to the option of digitization and build digital libraries and repositories based on e-books, electronic periodicals and theses, in addition to not including digital literature in their lists.
- IT departments at university institutions that support digital initiatives are not always equipped to do so.

- The emergence of many problems that hinder the learning process, such as server errors and connection problems that take a lot of time to troubleshoot, causing frustration for learners and faculty members.
- The capabilities required by digital education, which require huge funds and enormous capabilities, which Arab and Islamic countries may be unable to provide and keep up with. Programs, connections, engineering labor, training, providing computers in their modern forms, high-speed Internet networks, fully equipped halls, a protection system for students from the challenge of digital transformation, and developing the internal and external network for quality communication and the ability to remain competitive in the field. The digital transformation revolution (Amin, 2018, 64)

B - Obstacles related to students, which are:

- Some students do not have the necessary skills to use this technology effectively in the learning context, even though they are constantly connected to technology, especially mobile devices that have become at hand (Price Waterhouse, 2015, 6).

Reliance on computers creates bad study habits among students. This is represented by students' interest in browsing websites to find the shortest possible way to solve problems, instead of solving them in ways that help them gain in-depth knowledge of various literary topics.

- The negative repercussions of the use of digital technology on communication skills, and on students' ability to interact with each other, as there are concerns about losing the skills of dealing with others, which students usually acquire within the classroom (Harpreet, 2019, 287)

C - Obstacles related to digital literature: We can summarize them as follows:

- Lack of immunity for electronic publishing

With the advent of the Internet, this right has become subject to violation. What is created through digital means becomes public property on the Internet and can be changed at any moment. This means that the concept of copyright has begun to fade (Joost, 2005, 283).

- The absence of censorship and the publication of materials without screening them, and without imposing linguistic censorship, which led to the publication of poor materials in terms of style and wording on the network, and linguistic, spelling, grammatical and morphological errors were widespread.

- Knocking on the door of prohibitions in Arabic literature, as electronic publishing made pornographic text possible without trimming and reformulating (Khalaf, 2006, 27).

- Abolishing privacy, as several people can participate in writing one text, so we find common literary genres, such as collective poetry and the shared novel, a mixture of mixed styles by different writers, which are not the property of anyone and do not belong to a specific writer, and this is undesirable (Al-Buraiki, 2006, 232).

- Erasing culture and literary identity. Globalization exerts many pressures on various forms of artistic expression, including literature, in order to strip them of their local character, eliminate diversity, and impose on societies a new system that is as homogeneous as possible. Perhaps one of the aspects that represents a challenge to modern society is the inability to Preserving our cultural identity, its distinction, and its particularities, as globalization works to eliminate distinction and remove the local character (Joost, 2005, 270).

From the above, it is clear that there are many obstacles and obstacles facing Egyptian universities in teaching digital literature, which are dominated by the financial aspect and the inability to provide the

necessary requirements for digital and smart devices and applications, due to the high economic cost of purchasing, operating, and maintaining them, which reduces the chances of benefiting from them, as remains the case. The weak desire of some to use digital technology is one of the most important obstacles, as some refrain from engaging in digital spaces, losing confidence in them and feeling useless for digital students who have grown up around technology.

Results and recommendations

First: the results

Digital literature is the last link in the life of literature to this day, and it appeared in response to the technology and electronic means imposed by the digital age that covered various aspects of human life. Digital literature is characterized by many characteristics, such as interactivity, participation between the writer and the recipient, freedom of expression, and the ease of circulating digital literature books and saving them on the personal computer.

Several factors came together that led to the emergence of digital literature, including globalization, technology, the Internet, the desire for modernization, excellence, experimentation, and others.

In its inception and development, Arabic literature passed through several stages from oral to digitization, represented by (oral, writing, printing, and digitization).

Teaching digital literature in Arab and non-Arab universities faces many obstacles, some of which are related to the university, some of which are related to students, and some of which are specific to digital literature itself.

- Some students and faculty members lack the necessary skills to use technology effectively in the academic context.
- Insufficient financial resources allocated to provide the necessary infrastructure to achieve digital transformation in Arab universities.

Continuous vocational and technical training, whether for professors, students or administrators, has become an urgent necessity due to technical development and continuous technological renewal.

Second: Recommendations

- Working to provide the infrastructure and modern technologies that support the use of information and communications technology in Arab and non-Arab universities.
- Providing qualified cadres to implement digital transformation in all university activities, especially those related to teaching digital literature.
- Opening communication channels with universities inside and outside Arab countries and benefiting from them, especially those that have achieved successes in teaching digital literature.
- Organizing awareness programs for students to introduce the importance of digital transformation and the mechanisms of digital interaction within universities.
- Implementing the digital transformation project in universities launched by the Ministry of Communications, which aims to transform Arab universities into smart universities and develop their infrastructure.
- Taking care of talented and creative students in the field of literature and directing them to ensure that our Arabic literature, both digital and non-digital, speaks our language and expresses our identity, and not an expressive image of others.

- Teach students how to read and write electronic literature, such as hypertext novels, kinetic poetry, autogenerators, social media narratives, etc.
- Establishing mechanisms for continuous evaluation of digital practices in Arab and non-Arab universities, to identify strengths and weaknesses, and provide timely support.
- Generalizing the successful experiences of advanced Arab universities in teaching digital literature in particular, and digital transformation in general.

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