

# THE DUALITY OF MUSIC AND INTERACTIVE POETRY. "AN EPISTEMOLOGICAL INTERPRETIVE READING OF VISIONS AND DIMENSIONS".

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**Abstract:** *This study seeks to demonstrate the emerging relationship between literature and music as the world of magic and mystery, expressing cases and referring to experiences that it tries to embody in sound, with great impact on its owner's psyche, and that music has now and foremost addressed all areas; These include the literary sphere, accompanying literary creativity, especially in our digital era, which has eliminated the boundaries between races and the arts; Thus, the poetry to the music, taking some of its essential characteristics away from it, and perhaps the interactive digital blog "No Fiery Wall Infinite" has absorbed the specificity of the relationship between poetry and music, and the poet has used pieces of music that correspond to the number of texts of the blog, based on literal connotations, because it is not an abstract version. The study found that the relationship between literature and music is in harmony and convergence, serving each other through the terrible integration we find in the poetry blog. This convergence between them was developed by digitization and expanded its prospects for technology, to pave the way for new creations documenting this duality in a digital world and with artistic creativity that reflects the world of artistic beauty.*

**Keywords :** digital poetry, music piece, note, interpretation

## 1. Introduction

Literature and music are the manifestations of an important psychological aspect of human beings. Since time immemorial, music has gained a special place among intellectuals and philosophers and even when people darken. Some have regarded it as an important element of understanding of existence. The voices are: "Collectors are inherently subjective... they depend on the subjects they receive. and sends us a feeling that they emanate from our inner depths, not an indication that thinking in turn a completely esoteric process, taking a temporal template of successive ideas behind each other, But it's impossible to take a place template, that is, to see ideas externally. Music on this basis glued the arts to the depths of human subjects." (Zakaria, 1956) This is a preference for music over other arts, given that both painting and sculpture of arts that formulate spatial sensations for us, such as visuals and tangents, are perceived to be independent exterior of us. As if we feel an external world parallel to us, as opposed to music that has its own connections, that is to say, a sense of the world itself, through ideas that come into being while hearing music, and therefore a chronological nature that depends on the idea of succession and the messaging of ideas in the depths of oneself.

## 2.Problem of the study

Literary creativity has witnessed a sober work of text in a digital world, where literature has borrowed various multimedia services to denote the letter, opening the areas and horizon of receipt and interpretation. Perhaps one of the most prominent arts is the convergence with literature in a digital world. We find a binary with an interconnected chemistry that combines music art with literature. The infinite interactive blog of Miss Abbas Ma 'an was a wide-ranging work of music in the folders of poetic texts. The problem of the paper therefore centred on the following questions: How did art bring music to the world of literary creativity? How did music affect digital poetry? What are the manifestations of this? Has the digital blog for firewall finishes created global word and note cohesion? Has the interpretive curriculum succeeded in reading them? Reach the desired connotations?

## 3.Study Objective

This paper aims to try to answer a problem that embodies the binary of music and literature in the digital text, specifically the interactive code of firewall finishes of Mushtaq Abbas Maan, as to the impact of music on poetry, was the blog really able to create a successful image that reflected the

smooth blending between them, Has the interpretive curriculum succeeded in reaching similar and parallel reading results in both literary and musical terms.

#### **4.The importance of the study**

This study draws its relevance from its theme, which addressed the relationship between literature and music in the latest digital poetry creations, and the extent to which poetry succeeds in creating synergies that reflect uniform connotations, produced by art blends, both of which are servants of the other and reveal insights behind them.

#### **5.Study curriculum**

Through the problem raised, and in view of the subject matter of the study, the study relied on the interpretive curriculum, while identifying what resonates behind words, and what resonates behind the voices, notes and pieces of music employed. The study also used the descriptive curriculum and analytical mechanism to reach its desired goals.

#### **6. Duality of literature and music**

Music has a close relationship with human beings and breaths. It has begun as simple as imitating the sounds of nature, or from the puff and the knock of a hand: "In an inflator it comes out of the mixed breath in the chest, and if it is rhythmic, it transports something from within it and performs it to become a material independent of it, but it still contains part of itself." (Al-Laham, 1997)

The relationship of literature, especially poetry, to music, is old. They are important creative sources. Poetry's interest in weights is a direct statement of the importance of music in poetry. They have been paying attention to the musical harmony of poetry pieces until they reach their purpose in influencing that they realize that: "Poetry has other aspects of the meaning of poetry, its imagination and new imaginations that have never been felt, it affects emotion." (Anis, 1952)

Poetic music of all kinds enters the marshes of human breath, and it comes into light. Our grief and joy, memories and aspirations, even because they increase in vigour, readiness and footing So, pairing music with the word, especially poetry, and their compassion with each other will inevitably have a wide impact and a profound effect. And so much to ask for, so nowadays, music doesn't just follow hair. But they are at one level of importance, and one complements the other. Together, they contribute to intensifying meaning, enriching connectivity and connecting intent brilliantly.

Perhaps the most prominent musical attempt of the twentieth century was by the musician (Skriaben), who created a new art formula in which he combined voice and melody in: "His symphony poem Prothius was called double, because it combines color expression with color-suggestive soundtrack value." (Ali, 1985) This convergence of artists has evolved further with the prominence of the electronic revolution, so that the music then became intimate with literary work and is in our hands without the availability of an actual sensory means other than a computer, This is what interactive literature has achieved through the direct cast of poems or through music accompanying poems that interacts in an interconnected network of various other elements of images, colors, movements and hyperlinks, so that the voice in interactive poems is quite parallel to them. So the poet in the interactive poetry has to strive to: "Invest all the sonic rhythms, invest the pulse of all the sounds from his chanting voice to the music, to the sounds of the nature from Ra's, Khirr's water, the descent of rain, the gusts of wind, the rhythm of an hour or the movement of a car or plane" (Grkan, 2010, p. 81)

It should be noted that the use of a voice of its kind is not arbitrary, but must accompany and share one aspect of the poem, thereby serving as a key component of the poem's interaction. It is not merely: "an audible background of interactive texts, but an essential element thereof, which cannot be dispensed with, except by dispensing with a part of the meaning that it offers, and whose absence cannot be compensated for by another element or a adjacent component." (Grkan, 2010, p. 82)

The poet must therefore exploit the voice's suggestive wealth, especially music, in his creations because of the enormous tributes that the latter endured; They do not translate a single language. Because they are the tongue of all languages and are understood by all in their different nationalities and levels, they mean that they are of a broad language, and the space of their influence is limitless, not enough to dive into the caves of selves to get them out into the light and dial the setter from their hidden veins in their stubborn spheres.

#### **7.Music influences and their relationship to literature**

The influence of music on breath, beyond that of the rest of the arts, is the world of magic and mystery, and being an independent art style: "Don't imagine or imitate anything; While painting is

graphic, sculpture is related to the portrayal of external reality through its three dimensions, literature represents reality through linguistic symbols; Music is neither imitating nor representing anything." (Zakaria, 1956, pp. 9-10)

This means that music suggests and does not imitate, it conveys to us the natural sounds and psychological states, having been polite, improved and brought to us in an influential way; Because natural sounds have irregular oscillations, such as the sounds of a musical instrument that is subject to a strict technical system, and necessary for the voices to come out of that body, and we take an example: The impossibility of imitating the instrument of human voice and, therefore, that self-contained language of rhythm, melody and vocal consensus, to reflect the cases of its owner, or to refer to experiences that attempt to embody it, has had a significant impact on its owner's psyche, and music has now and foremost accentuated all areas; They are: "Their place, composition, manifestations, weight and unity control everything in this life" (MoFtah, 2010), and the poetry is not far from it; It itself is straight with the array of regular weights and harmonious sounds, which constitutes a musical tune, palatable by hearing taste; The relationship between them is embodied in: "In tandem with words, it gives it a vivacity and a diagram of its path, or the ones it requires, and it gives a high expansion of its exchange with the spoken language that it forms, in the first it initiates the poet and in the second it initiates the musical" (Karim, 2002), after which the music is an independent shroud itself, accompanying literary creativity, and the sober step, the playwright. (Kakner 1813-1883), in such a way that opera art was accompanied by poetic performance, (Karim, 2002, pp. 76-87) followed by experimentation, until we reached our present age, this digital age that eliminated the boundaries between races and the arts; The arts have vin (MoFtah, 2010) dicated and blended into literature, serving each other, singing it, enriching and expanding its connotations, imbuing it with brilliant aesthetics, meticulous intentions and introducing music as a text and influence parallel to literature: "It possesses a great influential power, capable of provoking various and varying emotions". (Karim, Music & Poetry, 2015)

### **8.Second. Music and digital literature (infinite firewall model)**

Poetry to music, he looked forward to having some of its intrinsic characteristics in it so that he could: "Get away through the sensor to the absolute, get away through the time to the non-chronological, and look for the expression of a new emotion, generated by beauty deeper than the rapidly diminished emotions, and get away from partial to total." (Karim, Music & Poetry, 2015, p. 62)

The interactive digital blog "Infinite Firewall" may have absorbed the specificity of the relationship between poetry and music. Mushtaq used the author and music distributor Ali Suhail Najm to compose pieces of music that correspond to the number of texts of the blog, based on literal connotations. From my personal composition and imagination, and that was after the perpetuation with Dr. With regard to the purposes of the texts, the quality of the instrument used " (Najm, 2020), the number of composite pieces says: "The total number of pieces came in the number of windows, that is, twelve windows containing twelve pieces, in addition to the facade piece, a total of one hundred and forty-five " (Najm, 2020) But after browsing through the blog's illustrative files, we find six pieces per hour, In a total of 72 pieces of music, plus a piece of facade, perhaps after the installation of music on the texts in a digital manner, the intervention of the technical assistant Mustafa Mahmoud Shakir Rebezar Al-Sha 'ar a change in the upload of accompanying pieces, and the selection settled on the number borne by the digital blog.

The music pieces used in each poem varied, due to the nature of each text, and thus the instruments used varied, as follows: Piano, violin, guitar, cello, trombet, string, inflatable machines, as well as sound effects used as natural sounds, the sound of a turboprop, human groans (men/women) through the sampler, the sound of war drums, the sound of clock minutes, the sound of the steamer whistle, the characteristics and impact of the most important pieces employed will be shown as follows:

#### **8.1 First piece: Frontal Music (Maan, 2017)(Terror and Intimidation Orchestra)**

Once the blog interface opens, until the ear is targeted by a loud symphony, Length (1.42), predictable and tense, as if to give the recipient some time or opportunity in the need for movement to show a change of status She's been wanting him over time through the hour's unstoppable beats. In this piece, the author used both the sound of the hour's beats. sounds of war drums, a combined orchestra of string instrument sounds, violin sound and trombet sound.

This music was accompanied by the following poetic text:

*Unemployed bread*

*Eat Enough*  
*Bites young lip wounds*  
*It takes care of all the remnants of fear.*  
*sweeps from all over the soul*  
*Patience straw*  
*Bomb!*  
*Bear since a brown lean.*  
*The secret of death.*  
*Take time off a little bit.*  
*The casualties are moaning.*  
*After Victims*  
*After Victims*  
*Long Ghavin Mahad Wood Qan*  
*Embrace from the branches of my comrades a flogger.*  
*Dripping here*  
*Above Red Step Pores*  
*He knows. That*  
*Time call:*  
*Leftover dagger*  
*Open an eyelid*  
*To fall asleep between the throats and the throats. (Maan, 2017)*

The clock's sound came in the sense of continuity and flow of time and five minutes towards the end of the estimated waiting time. Before the dawn of a new day, she is promising Iraqi danger, urging him to quickly enter the new world and emerge from the Jerusalem in which he flops, enticing him to enter the scale of the Gilded Age and keep up with his updates before all the sand atoms descend from the hour. And the gate closed to the new world, and that's all in a terrifying atmosphere. with the sounds of the drums of war that were beating nonstop and dead, Foreseeable doom and a frightening future. It's the war that must be fought. He fights for victory, surrenders, eats raw, or dumps his body on the margins of history. This is accompanied by the sounds of string machines, most notably violins, which are characterized by: "Its soundtrack potential makes it one of the most capable instruments of simulating human voice and its different musical techniques give it the ability to perform many different musical colors " (al-Saad, 2000), The latter, who expressed the bemoaning poetry, transported himself and his groans on lost glory, And a golden future in the hands of the West. Intimidation from the war and its consequences, which led to the loss of Iraqi glory and promise a future of anaemia and anaemia, and the need to accelerate entry into the alphabets of Latin time and restore the composition of the time by retrieving lost glories after finding the secrets of the bumps in which the Arabs fell, granting Alawi and progressing on a gold plate for his Azzali crime (Western), the latter who took full advantage of this and stepped away from his margin and decline, and joined the center squared on the throne of control in the world, after being abandoned by the Arab because of his ignorance and lack of resourcefulness, but the hope of the poet remains indefinite, dreaming of returning to the centrality of the world and the restoration of glory lost its features, but inscribed his secrets into the conscience of those enveloping their souls.

Let's say that this musical orchestra formed with a platform: "Extension, distribution of movements, Utilizing orchestral coloring for a more blend service and feelings, whims and thoughts " (Karim, Music & Poetry, 2015, p. 154), have been able to influence the recipient and give him all the current intentions But the role of accompanying music is one of the highest of this influence. and deepened the sense of the depth of tragedy and the need for change, so I accelerate his search for the path of salvation by choosing to enter a trail before the time of the only chance to get out of the dark prison runs out.

### **8.2 Second piece (Maan, 2017) (tractor traitor with thirst drunkenness)**

Repeat the following symphony poetry twice, finding it in the third poem, the nine-hour poem of the first hour (poverty), the length of (1.00d), and make the poet the following text accompanying it:

The poet says:  
*I wear the jars shy and bad*  
*The heavy zipper with the connector distances*  
*Drought still waters my roots.*  
*And my lean fruit of death filled*

*Stimulates Ankles*  
*Fast horizontal*  
*And my lazy spring is getting slower.*  
*Autumn appeals to me in the pale.*  
*The cactus is slowly sipping on me. (Maan, 2017)*

The piece begins with quiet short notes that soon expand and increase in tone and rhythm. The poetry in this piece employed the piano machine, and a set of overlapping sounds of string machines. The piece began with a quiet tap on the fingers of the piano keys, without being accompanied by the sound of any other instrument. But the piano soon thickens, and other musical sounds of stringed instruments intervene. To reflect a kind of tension and anxiety derived from the country's situation: "The Earth is thirsty, the wells are dry, and the tractor is a traitor who has not done her usual job. I climbed out of the well empty, just like I first entered it, you won't recount the drought. And I even announced the dismissal of drunkenness, and the player resorted to a distinctive musical technique. In the first and last piece, solo, where it appears: "The piano sound clearly without any melodic accompaniment from other instruments in a role akin to a simple melodic stunt." (al-Nimri, 2019) The same thing with the end of the piece, when the string machines stop, making room for the piano by ending the piece that started quiet. It ended quietly until it disappeared as if it were an indication of surrender and acquiescence to the force of the crescent who watered the roots. And he filled the lean fruits with the spirit of death, so we conclude that the piano contained the connotation of decay and weakness. Having contributed to the further sensing of the future threat of death and erosion, The decline in soundbites may have signified submission to and surrender to death after the body's fear of the spirit of life. and the accompanying string machines worked to: "Bring out different and varied tones that increase the beauty of the machine's sound" (Belbashir, 2019)

### **8.3 Third piece (Maan, 2017): Homeland and the Traveller's Concerto**

The fifth poem from the first hour was memories on the pages of a miserable memoir, in which the poet recalled his distant homeland; He remembers him in exile, bringing back the tape of his happy memories. His mother's features as she lovingly and warmly craved the garden of her home, and the cardamom scent that labels his father's morning coffee, memories invading his grandparents, says:

*National. And the exiles break in my fairways. Two cheeks in love. And they explode in my palms. Mom. She crossed her features on the willow. Wipe her rural tear off my grandfather. And you print good. The walls of our walled village are grassed with cardamom. I can't, Dad. I got away with your nostalgia. Stabbing her heart the days. She cheated. And lengthened. And I poured on her crazy barrages. It's pale time. (Maan, 2017)*

This poem is accompanied by a piece of music with a length (0.28s), soloing of the piano machine, the so-called concerto, in which the single instrument reviews: "Its potential is at its utmost potential, in the hands of an accomplished player who can perform everything he writes for the particular machine no matter how difficult it may be" (Belbashir, 2019, p. 44). The choice of piano for this work was very successful, because it is the most prominent instrument capable of: "Play multiple tones in a very large acoustic space, including the space of all the sharp-decked musical instruments, and the high-decked on both" (Belbashir, 2019, p. 42), and the player must be distinguished and genius in playing, so that he or she can: "The various other instruments of the orchestra show that this dialogue may even culminate in the incarnation of ideas and the soloist proves his ability to dialogue the orchestra with his musical ideas." (Musa, Ahmed Mohamed Abd Rabbo, 2008)

And the player did that because he could keep up with the purposes of the words. which formed an orchestra to run with a single instrument, capable of proving itself in broad dialogue with the rest of the instrument performing its function to the fullest. The quiet piano was able to take us to the poet's home, where he was relaxed, quiet and seen the moments of his passing diaries, in a cinematic scene in which events clash between three characters. (Mother/Father/Poet) In a unified space with an authentic identity, but we also feel a kind of sadness emanating from musical notes, which is the woke sadness of memories past and will not return, rising as a beautiful dream in the space of alienation, but being brutally slapped from the shoulder of a bitter reality.

### **8.4 Fourth piece (Maan, 2017): (waiting for Godot flavor)**

The piece of music was 0.44s, starting with prominent tunes of the harp machine, accompanied by the piano machine and a group of sounds of stringed instruments combined, for a text whose sad skies were filled by clouds covered in its vacant desert clock, a text that was waiting for its title, waiting long for it to come, but does it arrive? The poet says:

*The Rain Burden of the Zipper*  
*Stolen by Faghat deserts*  
*While he shone.* (Maan, 2017)

The player chose the harp machine to express the time of waiting because: "Very romantic machine insensitive, heart-touching, helped by the fact that the colour of the voice is soft and low... so they wrote her pieces full of love, passion and feelings" (Hamdi, 2022) and waiting always for the loved one, for the party to which he will bring life back. In it, please salvation, and waiting for the poetry is a wait for the rain that has tormented and warmed the ukulele tunes so that it may lean and shed the tears of Ghaith on the dystopian desert. But waiting for him was in the flavor of Godot. And this is highlighted by the sounds of stringed machines that cracked the ukulele quiet, She began to amplify her notes to break the romantic monotony and to sow sorrow, promising her that the Godot curse accompanied the clouds of Iraq's skies.

#### **8.5 Piece 5 (Maan, 2017): "The Earth Does Not Be a Phoenix"**

The seventh text of the fourth hour opens to the poetry:

*Captivating death in the soreness of the remains*

*Hellenic ego from every coming*

*His shadow is blatantly tearful.*

*All languages are wounded.*

*Let's stay patient.*

*His path is pronounced silent by the parties.* (Maan, 2017)

Accompanied by a piece of music with a length (0.41 w) that transforms us into authenticity, this is through the sound of a prominent violin, Accompanied by human sound effects derived from Sampler's program against the background of a picture of a land that has made ash impossible It's like the land of the past that locked the phoenix in a steel prison, preventing it from regenerating and bringing about life. And this broadened the connotation of violin tunes, the ancient instrument that strikes at the roots of cultural history, is the instrument that: "Move the emotions of the listener, the passion of the passion in them along with the other kinds of human feelings" (Researchers, 2022), this is its close proximity to the human voice on two levels: the raw level, and the level of time extension.

The violin was able to impose a state of setback, gloom and distrust on a land that decided to lock the phoenix in its guts forever. to increase the existence of a rupture, and to increase the death and fracture of its people, as expressed by the human mothers accompanying the violin, Kwaman has persisted, perhaps healing her bloody boiler. And these groans were very in harmony with the sound of the violin, as well as the frequency of the sounds of the stringent machines, and formed the impending death sympathy in the recipient's hearing taste.

#### **8.6 The sixth piece (Maan, 2017): "The Conflict between the Dark and the Light"**

After sensing death in the previous piece, here is the piece of the sixth poem from the fifth hour long (1.17 D), beating the drums of war, foreshadowing the end, talking about an imminent conflict, a struggle to which words have been referred, it is the eternal conflict between the dark and the light, the poet says:

*Conifer Sky.*

*Fermented your Lipas stars*

*How to grow on your forehead sucking hearts*

*My land is smoky with salt and lichens?* (Maan, 2017)

The trombet's voice is loud in this piece, the blowing machine that crushed the feeling, inserted breath into a state of tension and fear, awaiting the alphabets of conflict between the dark and light world; Here are the selves that she has hoped to limp into the light, find herself governed by the Earth's darkness, dragging her into the eternal darkness, with the beats of a damn war drum, sharp trombet exhales, and choosing this machine to keep pace with the poet's sensual state: "Cover the brass puffers", which narrowed the breath and forced the self to obey the word darkness, and at the end I went to the darkened catapults, to remain in the cheating of the pure sunset, and any life envisaged in the darkness is ravaged by nowhere.

#### **8.7 Seventh piece (Maan, 2017): "Explosion and reconstruction"**

The fourth text of the third hour was an acclaimed speech, consisting of a message from the flash pole as a reprimand for his homeland and urging him to explode, an explosion that would restore his lost power, and bring him to rebuild himself from his wreckage by collecting a diaspora of his authenticity,

away from all the impurities that it had adhered to; He was returned by a lifeless body surrendering the dust, which says:

*You walk-in.*

*Seal Back*

*My road is full of pillars of bloody wind.*

*And you're shading a barrage from a fire.* (Maan, 2017)

This text was accompanied by a calm, nostalgic piece of music, which came with a length (0.41s), formed by the sounds of the highest-contact musical instrument, namely, flute, violin cello, violin, and the machine of cello, which emits: "Big voices, called motherhood in Europe" (Al-Hanafi, 1987), have been made symbolic by poetry of the mother who backs her baby. and urges him to rely on himself, as well as the poet, to urge his homeland to explode to rebuild its structure again, The cello tones accompanied the continuous voices of Nai, who touched the reader's conscience, Because she came out of the breath, she drank the situation, and she's trying to bring it closer to the other. Let the voice of the violin come mostly the sense of grief to which the homeland came. and then the sensory situation exploded, awaiting the nation's explosion to reshape itself, rejecting all forms of submission.

### **8.7 Eighth piece (Maan, 2017): "Sacrifice and Freedom"**

*The poet sealed his gratitude with a poem from the flash column, saying:*

*Look at me.*

*Oh, and the gift of the dream.*

*I had my blood in you.* (Maan, 2017)

In his poem, the poet expresses the enormous sacrifices that accompanied the resistance scenario, the Earth twisted in the blood of testimony, until the hands of its monolith people, like the two sons, became cloaked with freedom. The poet addressed his home country, which was blasted by the explosion to rest because freedom was realized, accompanied by a long piece of music 1.05 and came by playing solo through the use of the piano, which brought calm and spiritual peace to its regular, blunt and non-heavy sequences, accompanied by an auditory effect of the sea waves, as if the poetry was resting on the banks of a quiet sea listening to its careful hits on the rocks of the harbour, which saw the right to return to the stream, and the strugglers cladding to retrain; Because the goal had been achieved, and Iraq was back on track, after it had entered time and exploded and then rebuilt itself. and gathering his children, and here he is today rest quiet because the causes of oppression are gone. And the sea waves returned to their tides and islands did not succumb to the salt of divisions, life returned to normal and control over time. And hence the return of the clock's scorpions to its proper direction, the joy of the homeland restores its past and reforms its present, and looks forward to a future that is unsatisfied with darkness and absurdity.

Here we say that music is the language that has performed its role properly, it has been able to communicate to the hearing the proper understanding and understanding of the purposes of the blog, and what it aims, in a more effective and effective manner, to be not: "Mere tunes and sounds matched in a blurry manner and in corresponding, repetitive and weighted arrangements only. They resonate with voices coming from the damaged visual or hidden nature, and with the echo and meanings of the mother tongue, that innate language based on sounds and tones that express basic and instinctive situations and needs that translate into sounds such as sadness, pain, malaise, anxiety, anger, anger and instinct. (al-Sabbagh, 2018)

## **9. Conclusion**

Music and literature are identical creative drinkers who meet in sound technology as a focus of attention and action. The association of music with literature has been since time immemorial, and this is to express man's emotional and psychological states. The creator and his interest in voicing his knowledge of the latter's effects on human breath. Technology expanded the use of the world of sounds in literary creativity and facilitated their access to literature in a serious technical way. Digital literature is the first and forthright business to employ the world of real voices in digital blogs. Soundtracks (musical/soundtrack), a blogger (for firewall finishes), created their effects on the recipient. The blogger's music pieces were parallel to the poetry text, which is described as a moral and aesthetic pillar of the letter. Mushtaq Abbas Ma 'an succeeded in combining creative arts (music/literature), emphasizing that literature is able to absorb all creative stereotypes and keep pace with each new.

### Recommendations

These research papers found a number of recommendations, including:

- a. Creators need more attention to digital literature.
- b. Sober and effective integration of the rest of the arts into digital literature
- c. Literary creativity must learn the basics of digitization, to write seriously in the world of digitization.

To keep pace with the world of digitization, the necessary flooring must be provided to receive constructive configurations, enabling literature to break into the field of digitization and successfully integrate the arts into digital blogs.

Finally, any new must be encouraged and pushed forward as long as it keeps pace with globalization in its positive aspects, moving away from rejection and frustration movements.

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