

Interstitial Aesthetics and Marginal literature between Authenticity and Subordination

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Summary

This research deals with interaesthetics as a critical approach to understanding the transformations that befell the structure of literature when the text was no longer linked to the printed word alone, but rather became able to comprehend image, sound, movement, connection, and interaction within a single experience. The research links this transformation to the problem of marginal literature, based on the fact that the margin is not a description of literary deficiency, but rather a site shaped according to relations of power, legitimacy, and institutions of publishing and reception. Hence, the duality of authenticity and dependency is presented as a procedural duality that reveals the extent of the text's ability to reshape the media, techniques, and discourses it borrows, or to submit to ready-made models imposed by cultural or institutional centers. The research adopted the descriptive analytical method, based on the achievements of Arab criticism in interconnected text, interactive literature, and cultural criticism, in order to build a vision that explains how interface can give marginal literature broader possibilities for expression, and how, in return, it can be transformed into a tool for reproducing dependency if it is separated from artistic necessity and cultural context.

Keywords: interstitial aesthetics, marginal literature, center and margin, originality, subordination, interactive text, cultural criticism.

Introduction

In recent decades, literary and critical practice has witnessed profound transformations due to changing media of text production and circulation. Literature is no longer confined to a linear structure that proceeds from author to reader through a printed book. Rather, forms have emerged that allow the juxtaposition of word, image, sound, and movement, and give the recipient greater capabilities in choosing the path of reading and interacting with the material presented. This transformation did not lead to the abolition of the written text, but it prompted a reconsideration of the boundaries that separated literature, arts, and media, and the nature of the aesthetic value that can be generated when different systems of expression intersect within a single work.

At the same time, critical interest expanded in voices that had long remained outside the dominant literary body, whether because of their geographic distance from cultural centers, their different language and dialect, their affiliation to popular and oral forms, or their weak presence in publishing, educational, and award institutions. The concept of marginal literature has become a tool for understanding this type of exclusion, provided that it does not turn into a rigid classification that suggests that the margin is a fixed identity. The center and the margin

are two changing sites, and a discourse may move from one to the other when the conditions of recognition and circulation change.

The importance of combining the aesthetics of intersectionality with marginal literature is that intersectionality opens up to peripheral voices new possibilities for expressing memory, experience, and place, but it does not automatically guarantee freedom from dependency. The marginal text may use modern technologies in an organic way that reshape its experience, or it may use them in the form of an external imitation of standards created by dominant cultural centers. Hence, originality becomes linked to the work's ability to re-appropriate and transform, not merely by preserving an old form or rejecting all external influence, while dependency becomes linked to the loss of the ability to produce a special semantic difference. This research is based on a vision that considers the aesthetic form not separate from power relations. The choice of language, type of medium, place of publication, and method of reaching the recipient are all elements that contribute to determining the location of the work within the cultural field. Therefore, the research attempts to balance aesthetic analysis and cultural analysis, so that marginal literature is not reduced to its social content, and interstitial aesthetics is not reduced to mere digital technologies. Rather, both sides are viewed as part of a broader question about who has the right to produce meaning and how literary legitimacy is created.

Research problem

The research problem is the question of how interstitial aesthetics can be transformed into an aesthetic and cultural tool that helps marginal literature build its own voice and expand its scope of presence, without falling into imitation of the styles and techniques imposed by the center. From this problem arises a question related to the criterion of authenticity: Is it sufficient for the text to invoke local or popular elements for it to be considered authentic? Is every use of modern media considered a dependency? Or should the judgment be directed to the nature of the relationship between the elements and the amount of transformation that the text brings about in them?

The research questions are defined as follows: What is meant by inter-aesthetics in the context of Arabic literary studies? How is marginal literature shaped within relations of center and legitimacy? What are the limits of the difference between true aesthetic interaction between media and technical decoration? How can we distinguish between authenticity that arises from reformulating elements within a local experience, and dependency that suffices with repeating a ready-made model? What is the role of the reader, the institution, and the mediator in redistributing power within the literary process?

The importance of research

The importance of the research stems from its combination of two fields that criticism has often dealt with separately: the field of text transformations and the medium on the one hand, and the field of the center and margin on the other hand. Linking them allows showing that the medium is not a neutral bearer, and that the form itself may contribute to expanding recognition or reproducing marginalization. It is also important to try to provide an analytical standard that goes beyond quick judgments that equate originality with isolation, modernity with technology, or marginality with weakness.

The importance of the study is also related to the need to root the discussion in Arabic criticism itself, by benefiting from Arabic studies that examined interconnected text, interactive literature, and cultural criticism. These studies provide concepts through which an Arabic reading of inter-aesthetics can be built, instead of treating it as an imported term separate from the development of the Arabic literary lesson.

Research objectives and methodology

The research aims to define a procedural concept of inter-aesthetics, explain its relationship to interconnected text and interactive literature, and then reveal the position of marginal literature within the relations of center and legitimacy. It also seeks to redefine authenticity as the ability to transform and produce difference, and to redefine dependency as submission to the external model or institutional legitimacy at the expense of artistic necessity. The research ends with a set of criteria that help evaluate works that mix media or originate from marginal cultural sites. The research adopted the descriptive analytical method. Description was used to control concepts and determine the characteristics of interactive text and interconnected text, and analysis was used to explain the connections between the media and between the center and the margin, and to examine the duality of originality and dependency from a functional perspective. The research also benefited from cultural criticism in reading the patterns that control the granting of legitimacy, and from conceptual comparison in distinguishing between the formal presence of media and the interaction that changes the structure of meaning.

The first topic: Inter-aesthetics and the transformation of the concept of text

1- From the unity of the mediator to the interaction of signs

The understanding of inter-aesthetics stems from the transformation that occurred in the concept of text when it became able to transcend the limits of linear writing. The production of coherent text, in the Arabic conception formulated by Saeed Yaqtin, is not based on assembling separate units, but rather on a prior intention to build and organize the links that connect the parts of the text and its signs to each other ¹. Thus, betweenness does not become a name for the multiplicity of elements, but rather a description of the relationship that makes the reader's movement between units part of the formation of the meaning.

This transformation expands when audio, visual, and kinetic signs enter the structure of electronic text. Yaqtin highlighted that the transition from oral to written, then to electronic, allowed the combination of multiple modes of expression, and that interactive creativity can combine sound, image, movement, and writing within one space ². However, aesthetic value does not result from technical combination in itself; It is determined by the ability of these elements to build an experience that cannot be attributed to a single medium.

The specificity of the interplay is evident in works in which the image, sound, and link are not decorative accessories, but rather elements within the composition of the work. In her talk about the interactive novel, Fatima Al-Buraiki presents the possibility of employing branching text alongside still and moving images, sounds, drawings and maps within the creative structure ³. From this angle, the critical question becomes related to the function of the media and its relationship to meaning, not merely to its physical presence.

It follows that reading intertext requires expanding the tools of analysis. Written language remains an essential component, but it may be juxtaposed with elements that have different ways of producing meaning, such as vocal rhythm, image construction, arrangement of links,

and screen movement. What is required here is not to dissolve literature in other arts, but rather to notice the impact that the transfer of meaning between media has on shaping the literary experience.

From a procedural standpoint, the research adopts the criterion of functional necessity to distinguish between real interference and decorative use. If the meaning of the work and the rhythm of its reception remain unchanged after deleting a visual or auditory element, that element can be treated as an appendix. However, if its deletion leads to disrupting a semantic path or changing the recipient's position in the work, then the medium will have entered into the aesthetic structure itself. This is an analytical criterion proposed by the research to avoid equating technical experimentation with artistic value.

2- Interconnected text and the shift of reader power

Interactive text is associated with the reorganization of the act of reading; Because the recipient is not always left with one closed arrangement. Al-Buraiki confirms that interactive literature gives the recipient a more effective position, so that his role does not remain limited to reception, but rather extends to participating in building the path of reading and interacting with the text ⁴. This participation does not mean that the author's authority disappears, but rather it means that the design of the work leaves a calculated space for choice and exploration.

Hence, the recipient's participation becomes an aesthetic element when his choice has a real impact in arranging the units or revealing the relationships between them. However, if there are many connections and options without changing the understanding or interpretation, the interaction remains formal. This distinction is based on the centrality of the role of the recipient, which is proven by the perception of interactive literature, and not on the mere presence of buttons or links in the interface⁵.

This type of reading requires a special interpretive effort. Because the reader connects units that may not appear in a single sequence, and reconstructs the context with each transition. Therefore, it is not enough to describe the reader's movement within the screen. Rather, it is necessary to analyze whether this movement produces new relationships between parts of the work, and whether the available choices change the course of meaning or merely rearrange fixed material.

This engagement relates directly to interaesthetics; The reader may move from a written passage to an audio recording, image, or kinetic material, and the change in medium becomes part of the reading time. The perception that combines oral, written, sound, image, and movement provides an understanding of this transition as a complex structure, not just a technical juxtaposition ⁶. Therefore, the production of meaning is distributed between the design of the work and the path that the recipient takes within it.

However, freedom of choice should not be turned into a sole criterion of quality. Productive interaction is what makes the reader's decision influential in understanding, interpreting, or arranging the relationship between the parts. As for the large number of links that do not add a semantic difference, it remains a formal movement. Thus, critical judgment remains directed to the function of interaction within the work, and not to the technology itself.

3- The interface between aesthetic transformation and technical transfer

It is not enough to transfer paper text to the screen for it to become an interactive work in the aesthetic sense. Producing coherent text requires intention in the composition and organization

of the nodes and links. Yaqtin described this process as a structure that requires planning of the connection between the units before they appear in their final form ⁷. In this way, creative transformation differs from simply changing the physical carrier of the text.

This difference becomes clear when the image, movement, or sound is part of the semantic need for the work. The possibility that Al-Breiki records in the interactive novel, of collecting branching text, images, sounds, drawings, and maps, does not gain its value from the diversity itself, but from the way in which these elements are employed within the structure ⁸. Therefore, a simple method may be more effective than a complex technical structure if it is better able to serve the experience.

This definition allows avoiding confusion between interface aesthetics and technical demonstration. The novelty of the tool does not automatically give the work its originality, nor does the simplicity of the medium detract from its value. The criterion adopted by the research is the amount of transformation that the medium brings about in the construction of meaning and in the method of reception. If nothing fundamental changes, the technology remains outside the heart of the experience.

This distinction becomes particularly important when moving to marginal literature. A text that is looking for new channels to reach the audience may find in the digital environment an opportunity to bypass some of the gates of traditional publishing, but changing the channel is not enough in itself to produce cultural independence. A new dependency may arise if the requirements of the platform or patterns of circulation become what dictate the language, rhythm, and image of the text.

The second section: Literature of the margins, dual status, and legitimacy

1- Margin as a relationship without a fixed identity

The concept of margin gains its meaning from its relationship to the center, not from a fixed characteristic of the text or its owner. The study of Abd al-Rahman Tabarmasin and Suri Gijekh shows that the duality of center and margin is based on a dialectical and relative relationship. What one party considers a focus another party may see as a margin, and vice versa ⁹. Accordingly, this research deals with the margin as a site within a network of recognition, dissemination, and standards, and not as a pre-judgement of literary value.

This position may appear on more than one level: in language, when a dialect or local language has less chance of being recognized; in geography, when publishing and criticism institutions are concentrated in specific capitals; in the literary genre, when the mixed or oral form remains outside the usual classifications; and in the institution, when the work remains far from curricula, awards, and distribution channels. These levels do not always work separately, but may overlap in a single work.

The transition of a marginal discourse to a wider circle of recognition does not mean that its specificity has necessarily disappeared. Saleh Jadid links the shifts in perception to the center and the margins with the rise of cultural criticism and the occurrence of a rapprochement that is evident, among other things, in the intersection of expressive forms and the juxtaposition between central and marginal culture ¹⁰. This vision allows the transition to be understood as a negotiation of standards, not just a linear movement from a weak party to a fixed position.

This perspective reveals that marginal literature is not reduced to a social topic. A text may address a marginalized group while being close to the center in terms of language, publisher,

and circles of reception. Likewise, a work with a familiar topic may remain marginal because of its medium, channel of publication, or institutional location. Hence, a distinction should be made between the marginality of the topic and the marginality of the location, because mixing them turns the term into a loose description.

The flexibility of the concept of margin also stems from the interchangeability of locations. Patterns that begin in the peripheries may transform over time into recognized forms, and may in turn create new standards for inclusion and exclusion. Therefore, the research does not treat the center and the margin as final identities, but rather as two situations that change with changes in channels of reception, legitimacy, and the strength of cultural presence.

2- Cultural criticism and revealing patterns of marginalization

Cultural criticism is useful in studying marginal literature because it moves the question from the single aesthetic value to the conditions that make one discourse central and another peripheral. Suhaila Maimoun explains that thinking about marginal literature requires a return to cultural criticism as the theoretical field in which this problem crystallized. She also raises the possibility of marginal literature competing with the center's literature and transcending its peripheral position ¹¹. From this standpoint, marginalization becomes an issue of cultural relations as much as it is an issue of literary form.

The matter does not stop at naming the center and the margins, but rather extends to questioning the standards that grant some forms higher authority in the cultural field. Saleh Jadid shows that the culture of the center is understood as a dominant culture, and that the emergence of cultural criticism changed an aspect of the view on the culture of the margins and opened a space for rapprochement between the two parties ¹². This approach allows reading taste and the institution as part of the production of centralization, and not merely as neutral tools of governance.

From this perspective, it is not enough for the text to declare its bias toward the marginalized in order for it to have transcended the logic of the center. He may give them an objective presence without allowing the difference in their voices to affect the structure of the narrative, or reduce them to ready-made images created by an external view. Therefore, the research examines the distribution of speech, the right to name, and who owns the interpretation of experience, because the form of representation may reproduce hegemony even when its subject is the margin.

The institution intervenes in this process through publishing, education, criticism, awards, and presentation channels. When certain criteria are repeated and become self-evident, some of them become an entry point for recognition and others a reason for exclusion. This does not mean that the institution operates according to one logic or that it always rejects experimentation, but rather it means that the location of the work is also determined by its relationship to these structures, and not by its internal characteristics alone.

The importance of inter-aesthetics increases here because the intersection of expressive forms, which Saleh Jadid's study records within the spaces of convergence between the cultures of the center and the margins, sets traditional standards for materials that are not limited to writing alone ¹³. When sound, image, or performance enters the work, the critical institution is required to expand its tools without abandoning the question of value, consistency, and function.

3- The popular, the elite, and the transformation of circles of reception

The expansion of modern trading circles has reduced some of the distances between the culture created by institutions and the modes of expression that arise outside of them. What Saleh Jadid calls the intersection of expressive forms and the juxtaposition between central and marginal culture provides an entry point to understanding this transformation ¹⁴. The new medium not only changes the method of presentation, but may open a path for discourses that did not pass easily through the old channels of recognition.

However, expanding access does not mean the disappearance of hierarchy. Public appearance, in turn, is subject to new selection mechanisms, and the ability to share and spread may become a factor that guides the formulation of the text. Therefore, a distinction must be made between the possibility of technical dissemination and actual fairness in opportunities to appear. Everyone having a publishing channel does not mean they have equal access and influence.

This issue is directly related to marginal literature; Because the platforms may give him access that was not available through the old channels, but they may also push him to simplify his language or amplify some elements of identity in order to respond to the rapid rhythm of interaction. The research suggests reading this situation as a possible form of media dependency, that is, the subjection of the text structure to the logic of the channel at the expense of its artistic necessity.

This is why the popular and the marginal do not always coincide. A widespread public discourse may be highly centralized in its values and representations, and a limited-circulation work may be able to effectively hold the center to account. Maimon places the literature of the margins in a relationship of competition and accountability to the literature of the center ¹⁵. The criterion for analysis is not the size of the audience alone, but rather the type of relationship that the work establishes with cultural authority and standards of recognition.

The third topic: Originality and subordination in marginal literature

1- Authenticity as the ability to reappropriate

Authenticity in this research is not understood as a return to a pure origin or a rejection of vulnerability; Creativity always moves within a history of interaction, adaptation, and reformulation. What is meant by originality here is the ability of the work to re-appropriate what it borrows, so that the incoming element enters its internal logic and transforms according to its aesthetic need. In this sense, similarity to a previous model is not sufficient evidence of dependency, just as the presence of a local element is not sufficient evidence of originality.

The conversion standard becomes clearer in interoperability; Because electronic text can combine writing with sound, images, and movement in one structure, as Yaqtin proves in his discussion of the transfer of creativity to electronic space ¹⁶. But originality is not measured by the number of these elements, but rather by the amount they change in the structure of the work and in the recipient's experience.

The reader's relationship with the text also enters into this criterion. The participation that interactive literature allows is not valuable in itself unless it has an effect in producing meaning. Al-Bariki's perception confirms the recipient's active position in interactive literature ¹⁷. Hence, the research distinguishes between structural participation that changes the course of reading and formal participation that does not go beyond clicking and navigating.

Authenticity is also linked to the ability of a work to retain the complexity of its local material. Invoking a dialect, popular memory, or traditional image may turn into a consumer sign if it is cut from its context, while it becomes an original component when it affects the rhythm, point of view, and structure of reception. Therefore, the criterion is not the source of the element alone, but rather its function within the whole.

From this perspective, a text that is very open to modern media can be authentic, just as a text that appears traditional and local can be subservient if it reproduces ready-made images seeking recognition. Originality is not measured by the antiquity or modernity of the form, but rather by the ability of the work to produce its own difference, and to make its artistic choices stem from the logic of its experience.

2- Aesthetic dependency and the danger of formal modernity

Aesthetic dependency appears when the signs of modernity turn into an objective independent of the need of the text. The work may add an image, video, or links to appear contemporary, while its internal logic remains the same. In this case, the problem does not lie in the technology, but rather in its separation from the semantic structure. Therefore, the research does not treat the modern mediator as automatic evidence of innovation, but rather tests the extent of its impact on meaning.

The new discourse may carry old representations, declaring diversity while leaving one voice with the right to interpret, or talking about the margin from a perspective that reduces it to fixed characteristics. Hence, the accountability of dependency becomes broader than monitoring the formal quote; It includes the way power is distributed within the text, and the extent to which different voices are able to change its structure, not just appear in it.

Another form of dependency is when institutional recognition becomes a condition that precedes writing. A writer may reshape his or her subject or language in response to what a particular publisher, prize, or audience expects. Not every consideration of the context is considered dependency. Rather, dependency appears when the work loses its ability to negotiate or modify these conditions, and when the external need becomes stronger than its artistic logic.

This issue becomes more complex in the digital environment, where diffusion indicators can turn into an implicit standard that puts pressure on the form of text. The length of clips, the density of visual elements, or the level of language may change in order to respond to the rhythm of the platform. The research suggests looking at this phenomenon as a possible shift in status from the traditional publishing institution to the structure of the medium itself.

Resisting dependency does not mean rejecting the institution, the market, or the technology, but rather maintaining a critical distance that allows work to use it without dissolving in its logic. Independence here is relative and dynamic, and is achieved by the text's ability to redirect the influences that enter it and transform them into elements that serve its experience, not by achieving cultural isolation that is not possible.

3- Language between center and margin

Language is one of the most obvious areas of conflict between the center and the margins. Because the standard language is usually associated with formal education and publication, while dialects and local languages carry aspects of everyday memory and private experience. The writer may face a trade-off between expanding the circle of understanding and preserving

the intensity of his local voice, but this trade-off does not impose a single solution; The text can distribute functions between different linguistic levels.

Linguistic mixing becomes productive when it reflects the difference in sounds and situations, not when the dialect is used as a folkloric sign. Classical may perform the function of general narration, while the dialect preserves a degree of social and emotional privacy, and the written may be juxtaposed with the audio recording in order to preserve what is difficult to transfer completely into writing. In this case, language itself turns into an interface area where different levels of expression coexist.

But this multiplicity may turn into a form of subordination if the local language is presented according to a preconceived image created by the center's view, or if the text merely makes it a sign of novelty and strangeness. Therefore, recognition of the marginal is not achieved merely by allowing him to speak, but rather to the extent that his voice has the ability to influence the method of narration and the interpretation of the experience.

Interpersonality provides a practical possibility for preserving this pluralism. The combination of writing, sound, image, and movement within electronic space is one of the characteristics that Yaktin highlights in his analysis of transformations of creativity. This can be used to keep the local pronunciation or oral rhythm present alongside the written text, without one level being a complete substitute for the other.

The fourth topic: Inter-aesthetics as a strategy for marginal literature

1- Retrieval of oral, memory and image

Interstitial aesthetics gives marginal literature the ability to recover elements that are difficult for abstract writing to retain, primarily sound, image, movement, and performance characteristics. When discussing the transition to electronic creativity, Yaqteen pointed to the possibility of combining oral and written, sound, image and movement, and to the importance of the recipient's participation in this space ¹⁸. This opens the way for memory and local experience to be represented in multiple media rather than being reduced to a single channel.

This integration does not mean a literal return to orality; The recording extracts the performance from its moment and places it in a new context, the image chooses one angle and excludes another, and the accompanying text reinterprets the material. Therefore, betweenness remains an interpretive act, and employing oral memory requires awareness that the transition between media adds to the material and changes it at the same time.

The importance of this appears in marginal memory. Because some experiences remain outside the official archives or are present in them in a limited manner. When the work collects testimonies, photos, and stories circulated orally, it builds a parallel archive as much as it builds an artistic form. However, this process remains linked to the responsibility of representation, as the lives of others should not be turned into an object of exoticism or consumption.

The image can enter into a dialogue with the written text instead of simply illustrating it. It may reveal a detail that the phrase does not capture, or contradict a written account, or require a comment that returns it to its context. In each case, value arises from the relationship between the two mediators. This tension between what is said and what is seen is one of the areas that makes betweenness a useful analysis tool for marginal literature.

The voice can also retain traces of dialect, tone, and rhythm, dimensions that are subject to compromise when completely transferred into standard writing. The meeting of sound, writing,

and image, recorded by Yaqtin's perception of electronic text, allows for the construction of adjacent levels of presence, such that writing offers contemplation or interpretation while recording preserves the warmth of the performance and the privacy of the speaker.

2- Redistribution of author and recipient power

The interactive structure allows for the redistribution of an aspect of the relationship between those who produce the text and those who receive it; The reader does not remain a follower of one path, but rather participates in arranging the reading and discovering the units. Al-Bariki places the recipient in an active position within interactive literature, such that his presence becomes part of the formation of the experience and not just a later stage after its completion ¹⁹. This transformation gains additional importance when the subject of the work is linked to marginal voices that require multiple paths of reception.

However, reader participation does not mean the disappearance of the author's authority; Designing links, determining available materials, and arranging navigation possibilities are all decisions that precede the act of reading. Yaktin's description of the production of linked text indicates intentionality and organization in building links ²⁰. This confirms that the freedom that the reader obtains works within a structure designed by the producer. Therefore, it is more accurate to describe interaction as a redistribution of power, not its elimination.

The issue becomes more sensitive when the work uses testimonies or materials belonging to marginal groups. Providing multiple voices does not alone mean fair representation; Because the author remains responsible for the selection, arrangement, and context in which those sounds appear. Hence, betweenness provides tools for multiplicity, but it does not exempt the work from questioning its location and from examining the way in which the right to speech and interpretation is regulated.

Productive use is achieved when the structure allows the different materials to maintain a degree of their independence, so that the image, testimony, or dialect do not turn into evidence that serves one central voice. Then the multiplicity of media becomes parallel to the multiplicity of points of view, and the reader gains a role in discovering the relationships between them instead of receiving a ready-made interpretation.

3- Criteria for distinguishing between originality and dependency

A first criterion related to artistic necessity can be built: Is the presence of the additional medium necessary to build meaning, or can it be deleted without effect? The capabilities of the interactive novel presented by Al-Buraiki confirm that branching text, images, sounds, and drawings can all be included in the structure of the work ²¹. However, research does not consider its existence a value in itself; Rather, it measures whether each component performs a function that the other does not replace.

The second criterion relates to the ability of the business to transform its resources. The authentic text does not repeat the technical or aesthetic model as a ready-made recipe, but rather redirects it according to its memory, language, and problem. This appears in the difference that the use produces, not in the amount of external similarity with previous works. Affect becomes a dependency when it stops transformation, and becomes part of authenticity when it opens a new possibility for meaning.

The third criterion relates to the location of the margin within the structure: is it present as a complex voice or as a subject of spectacle? The presence of popular characters, dialects or

material does not guarantee transcendence, because the text may reenact them from a meta-perspective. Therefore, it is necessary to analyze who has the right to interpret and who determines the value of difference, and whether the margin can influence the form of the work or remains material within it.

The fourth criterion relates to the authority of the mediator and the institution. The more a text is able to use the platform or channel of recognition without being completely subject to its logic, the greater its space of independence. This does not mean absolute liberation, but rather the ability to negotiate with the conditions of publication and dissemination, so that aesthetic necessity remains a ruling element in constructing the work.

The fifth criterion relates to the effect of interaction on reading. If the recipient is, according to the concept that proves he has an active role in interactive literature ²², It rearranges relationships or discovers paths that affect understanding. Interaction was part of the aesthetic. But if it is limited to movement without any impact on interpretation, then it remains a facade technology that does not change the essence of the work.

4- In-betweenness and the reshaping of monetary legitimacy

The impact of inter-aesthetics is not limited to the interior of the text, but extends to the methods of evaluating and criticizing it. It is work that combines writing with sound, image, and movement, which are capabilities proven by the analysis of electronic creativity ²³. It forces the critic to review the tools that were formed under the centrality of writing alone. This does not mean abandoning linguistic analysis, but rather introducing it into a broader reading of the relationships between signs and media.

This reveals that monetary legitimacy itself needs a complex approach. The study records the intersection of expressive forms and the convergence of central and marginal culture in the context of cultural criticism ²⁴. It opens the way for linking the analysis of form and the analysis of power relations. Thus, the interface becomes a tool in reading as well. It allows tracing the transfer of meaning between media, while cultural criticism clarifies the conditions of recognition that receive these forms.

The introduction of digital and marginal works into the academic institution also raises the question of preservation and archiving. Because some interactive texts are linked to programs, links and platforms that may change or disappear. Therefore, critical recognition should not be limited to the moment of deliberation, but rather needs to document the structure of the work and its media in a way that ensures the possibility of studying it later. This is a methodological issue that relates to the history of literature as much as it does to technology.

Accordingly, interaesthetics reformulates the meaning of literary confession as much as it reformulates the form of the text. The rapprochement between the cultures of the center and the margins and the intersection of expressive forms, as recorded in Saleh Jadid's study ²⁵, They do not eliminate the need for a monetary standard; Rather, they make this criterion more sensitive to differences in media and contexts. What is still required is to open the way for new forms without transforming every technical experiment into a value independent of meaning.

Result

- The analysis proved that interaesthetics are not related to the abundance of media, but rather to the functional relationship that makes each medium a part of constructing and receiving meaning.

- Research has shown that coherent text reorganizes the act of reading and gives the recipient more space in the order of the path, without eliminating the design authority exercised by the author.
- It has been shown that marginal literature is a relational concept that is determined by the work's location within the frameworks of legitimacy, institutions and standards, and does not represent a judgment on its literary value.
- The study revealed that authenticity does not mean purity from influences, but rather the ability of the text to re-appropriate what it borrows and turn it into part of its own experience.
- Subordination emerges when technique becomes divorced from artistic necessity or when institutional recognition and the logic of diffusion become directed at the structure of the text at the expense of its experience.
- Interpersonality can give marginal literature the ability to restore sound, image, and oral memory, but it does not achieve this automatically unless it preserves the complexity of the material and does not reduce it to consumer signs.

Recommendations

- The focus in applied studies on the function of media within the text, and not considering the presence of an image, sound, or link as sufficient evidence of innovation.
- Expanding Arab studies that combine cultural criticism and media analysis, because the aesthetic form itself may operate within relations of center and margin.
- Distinguishing when evaluating marginal literature between representing the margin as a subject and enabling it to influence the language, structure, and methods of reception.
- Encouraging the analysis of specific digital and interactive Arabic models to test the criteria of originality and dependency in an applied manner, taking into account the cultural context of each model.
- The inequality of digital diffusion with the disappearance of marginalization, and the necessity of studying the role of platforms, algorithms, and new institutions in reproducing different patterns of centralization.

Conclusion

The research concluded that interstitial aesthetics and marginal literature converge at a fundamental point, which is reconsidering the boundaries: the limits of the medium on the one hand, and the limits of literary legitimacy on the other hand. Just as the intertext refuses to reduce experience to one expressive system, marginal literature refuses to reduce the literary field to one central standard. However, this convergence does not mean that every overlap between media or every marginal discourse represents in itself a transgression of the center; The new form can carry old patterns, and the margin can reproduce dependency while declaring its resistance.

The analysis showed that authenticity is a functional and relational concept; It is not achieved by closure or by calling up signs of heritage in a ready way, but rather by the ability of the text to transform what it borrows and integrate it into its semantic needs. On the other hand, dependency is embodied when work loses this ability and its form becomes primarily directed by the constraints of the model, market, or institution. Hence, the most effective critical criterion is the question of transformation: What did the text do with the media and sources it used? What difference did he make with it?

Thus, interaesthetics can be viewed as an opportunity for marginal literature to expand the tools of expression and preserve the multiplicity of memory, sound, and image, provided that technology turns into an artistic necessity and not an independent goal. When this is achieved, the margin is no longer just a party awaiting recognition from the center, but rather becomes a site capable of proposing new forms of writing and reception, and of pushing the institution itself to review the boundaries it has drawn for literature, the aesthetic, and the legal.

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³ Fatima Al-Buraiki, *Introduction to Interactive Literature*, ed. 1, Arab Cultural Center, Casablanca, 2006, p. 126-127.

⁴ *Ibid.*, p. 130.

⁵ *Ibid.*, p. 130.

⁶ Saeed Yaqtin, *From Text to Cohesive Text: An Introduction to the Aesthetics of Interactive Creativity*, p. 243-245.

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