Digital Interaction Criticism: From Experimentation to Theorization

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Description of the Study

This study sheds light on the critical process in treating digital text in an attempt to crystalize and consolidate the concept of ‘digital interactive criticism’ which emanates principally from levels of interaction between the elements of digital work itself on the one hand, and from the critics, readers, and author on the other. In this sense, interactive criticism becomes a natural response for the in-depth understanding and analysis of vehicles of literary digital works. To further elucidate this, I will review a summary of a research paper that my colleague, Dr. ʿĀyīda Naṣrallah, and I wrote about the topic in question, which we later published in a book entitled "Artistic Literary Interaction in Digital Poetry: The Būġāz Tree" (2015).

 The distinctiveness of our research lies in its focus on the interactive critical process undertaken by myself and Dr. Naṣrallah (as critics from two different academic fields) in addressing and analyzing the elements of this poem, and which necessitated the integration of our critical tools; I belong to the field of literature, while she belongs to the field of art. This process also included the interaction between us and the author and readers. Therefore, it can be said that this research is the first empirical theoretical research in the field of ‘interactive digital criticism’ written by two academics from different fields.

 The description of the process of our joint work as critics from two artistic fields depends on the intertwined critical tools from two differing viewpoints. It aims to engage the reader in the beauty, obstacles, and problems we faced during the interactive critical process and which enriched the analysis and complexity of the digital text. We hope that this experiment will open new horizons in the field of digital criticism. We further hope that it inspires other critics to treat digital literary texts from new aspects that emerge from digital literature and that it will help situate digital criticism in a broader and more comprehensive circle of digital art which can accommodate criticism tools beyond just those used for literary criticism.