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The Theater of Daily Life and Its Parallel Literatures: A Study of the Transformations in the Relationship Between Daily Life and the ‘Simulacra’ of the Arts

**Dr. Midani Ben Amor ¹, Dr. Akila Grourou ², Dr. Hocine Mechara ³, Dr. Zenina Kelthoum ⁴,
Dr. Bellila Abdelkader ⁵, Dr. Soumaia Salhi ⁶**

^{1,2,3,4,5,6} University of Martyr Hamah Lakhdar, El Oued, Algerian Republic

Email: Benamor-midani@univ-eloued.dz; grourou-akila@univ-eloued.dz; hocine-mechara@univ-eloued.dz; zenina-kelthoum@univ-eloued.dz; bellila-abdelkader@univ-eloued.dz; salhi-soumaia@univ-eloued.dz

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Abstract

Until recently, arts and literature were viewed as an additional aspect of human activity, something extra that aimed to beautify life or entertain individuals and groups after the burdens of daily work. This contributed to the belief that the arts and literature function mainly as enjoyable activities that imitate real life, improve it, and free it from scenes of pain, cruelty, and anything that disturbs human dignity, security, and existence. From this perspective, for long periods of human history, art remained subordinate to reality. It was shaped by reality more than it influenced, motivated, or guided it. This study aims to observe the major transformations that have occurred in contemporary life in its relationship with the arts. It seeks to demonstrate the extent to which life has come to follow representations of human aesthetic creativity, influenced by their powerful suggestions and inspirations shaped by technological development and postmodern digital changes. The study adopts Erving Goffman’s approach to the “theater of daily life,” a realistic model that shows how our everyday experiences are directed by the growing influence of artistic styles. It also illustrates how artistic forms create model images within the public sphere, reflecting the shift of art from dependence on life to guiding and leading it.

Key words: Art and Life, Aesthetic Influence, Daily Life Theater, Postmodern Simulacra, Irving Goffman

1. Introduction

Nature and natural beauty have long inspired human beings, who saw in them the highest level of beauty, the finest composition, and the most precise detail that existence could offer. Humans used natural materials, transforming and investing them to create an alternative form of nature between themselves and the natural environment, which continues to erode and shrink.

Human artistic and technical creativity expanded at the expense of natural space. People stood in awe before nature, feeling overwhelmed and eager to keep pace with what was happening around them and within their own lives.

Later, the concepts of life and public space (Agora) developed as humans increasingly controlled nature to serve their cities, civilizations, and social relations. Once the symbolic umbilical cord connecting humans to nature was cut, individuals no longer perceived themselves as inseparable from the external world. As they became aware of their independent selves, they sensed a deep alienation and a longing to return to their original harmony with nature. They expressed this nostalgia by imitating things in their pure and innate form. What they created seemed most perfect when it preserved the qualities of untouched life and maintained its natural image.

Humans continued using natural materials to improve their living conditions and beautify their surroundings through art and industry. Eventually, however, humans became used by the productive and creative machine, which replaced their natural talents and energies. In this process, we became witnesses to human alienation and objectification. As public civic life lost its essential element of vitality—its “humanization”—it turned toward artistic imagination, seeking an artificial alternative to the disappearing natural environment.

Consequently, life, which once guided art, began to imitate it. Daily existence increasingly resembled dramatic settings and fictional environments, aligning itself with the narratives of films and electronic games. Police investigators now turn to detective novels or theatrical works to understand the structure of crimes. Reports have emerged of children who cannot distinguish between their real lives and the events of electronic games—such as *Free Fire*—in which a command to end the game may lead them to end their own lives impulsively. Cases of kidnapping, robbery, and rebellion against family authority are often imitated by youth who replicate patterns taken from artistic and digital media.

The Frankfurt School examined this transformation by returning to the Greek myth of Odysseus to explain how contemporary art and the culture industry influence human life. They described how the human mind fell into the trap of “instrumental reason,” which sets its goals according to a pragmatic model aimed at controlling nature and humanity, reducing both to tools. The Frankfurt School recounts the myth in which Odysseus orders “his sailors to put wax in their ears so that they do not hear the singing of the nymphs, a singing that ends with those who hear it succumbing to them and seducing them. He asked them to tie him to the ship’s mast, and to tie him more as he sang more. The myth ended with the nymphs committing suicide after Odysseus heard their singing” (Messeri, 2002, p. 135).

Nature, likewise, “committed suicide” after Odysseus continued his blind exploitation of its resources, tied to his instrumental and consumer mindset. This mindset ultimately turns against humanity itself, reducing human beings to instruments. As a result, human ingenuity and natural

instinct are increasingly driven by what our future will become under highly powerful and efficient technological systems.

1-1. Hypothesis

The study assumes the existence of an intense and ongoing dialectic between art and life, shaped by mutual relations of influence. It suggests that art has increasingly deepened its impact on people's lives. As a result, our desires, possessions, choice of partners, and even our children's toys have become aligned with the inspirations of films, advertising images, and theater celebrities.

1-2. Research Problem

This study asks whether we can speak of a decline in the biophysical natural environment due to the expansion of art and artistic manufacture. It questions whether the effectiveness of life has come to depend on contemporary art, especially as societies forget the original moment of imitation and the initial natural wonder. The study also examines the extent to which fascination with imitating artistic imitation has replaced real engagement with nature, leading to the disappearance of natural biophysical imagery within an endless process of reproducing copies, images, and artistic models in contemporary life.

1-3. Research Methodology

To trace the shifts in influence, effectiveness, and emotional impact between art and life, both historical and descriptive methods are employed. These approaches help identify major transformations in the nature of their relationship. The analytical method is then used to interpret and explain these transformations.

2. The Biological Natural Starting Point and the Instrumental Zigzag

Simulation theory is often considered the oldest framework for explaining literary creativity and its connection to the writer or artist's life and reality. Since ancient times, creativity has been understood as an imitation of reality or a transformation of it when the artist seeks to represent it aesthetically. Idealist philosophers describe this process as a distortion or falsification of facts, viewing it as an excessive use of subjective imagination that goes beyond what reality can accept.

The teachings of Plato and his teacher Socrates were strict toward artists, insisting that they avoid surrendering to imagination and prevent it from straying too far from factual logic. Their concern was that uncontrolled imagination could destabilize values, judgments, and laws that structure the individual's relationship with the world. They believed that the soul should remain oriented toward the ideal world, characterized by absolute beauty and perfection.

Plato adopted an extreme stance against mimicry in arts and literature. He opposed poets whose unrestrained imagination distorted reality “by two degrees” away from the truth of things. His aesthetic philosophy operated as a critique of creativity and a reduction of the role of art, beauty, and literature in human civilization. Ironically, Plato himself had been a creative poet before learning from Socrates, whose teachings reshaped his view of poetry. Aristotle, Plato’s student, later viewed this position as an exaggeration and a misunderstanding of the arts’ significance in public life.

Plato argued for the existence of two opposing worlds: the world of ideals and the world of the senses. This dualism established the binary logic that shaped all his philosophical thought—(heaven/earth), (soul/body), (absolute/relative), and (fixed mental/sensory, material, changing). Thus, he believed that all human artistic production in the material world was an attempt to approach or distance itself from the ideal world. In this view, the artist is guided—perhaps unconsciously—by a metaphysical force while attempting to model his work on the transcendent ideal, though he inevitably fails to reach absolute beauty or perfection.

This duality influenced later understandings of literary and artistic creativity as a form of imitation between two parallel and opposing worlds. This imitation may occur between a metaphysical and a sensory world, or between the external physical world and the artist’s internal world of imagination. Aristotle developed this idea further by moving from imitation to *catharsis*, linking artistic creativity to human lived experience.

Plato prohibited theatrical actors from embodying the roles of evil characters in their performances. In his view, only the imitation of noble and virtuous ideals was praiseworthy, because such imitation directs human aspiration toward identifying with the world of ideals. For Plato, this movement toward the ideal world elevates human life toward the highest levels of transcendence.

The artists of his time understood that this position imposed restrictions on their performance, limited their creative freedom, and distanced them from the realism and credibility that theater requires for its audience. Aristotle, Plato’s student, perceived weaknesses in this theory of artistic imitation. He proposed bringing these teachings “down from their heights to Earth,” arguing that imitation should relate to the writer’s or poet’s reality and to the world as they imagine it. According to Aristotle, evil exists in life alongside good, and the two constantly struggle, with one overcoming the other.

When evil is represented in epics, tragedies, and even comedies, the audience experiences a form of purification as they witness the tragic fate of the villain. Aristotle insisted that art must imitate both the external nature of things and the inner nature of the human soul. Yet this imitation is not a mere “conformity or imitation, but rather entails choice, arrangement, and presentation, and the subject of simulation may require a difference in what one simulates, as Aristotle’s theory is opposed to Plato’s

theory, which sees that every simulation is an external apparent copy of the manifestations of nature” (Al-Tungi, 1990, p. 767). While Plato saw imitation as a superficial copy, Aristotle believed that imitation penetrates into the essence of things—into nature, into feelings, and into the depths of human psychology.

This perspective made it possible to speak of artistic creativity that imitates human life and nature. Literary works thus became capable of modifying, reforming, or improving life. Literature achieves this only when it is convincing to its audience—when its realism, tension, and dramatic contrasts attract the reader or viewer and stimulate engagement.

Accordingly, Aristotle emphasized that imitation is not truly creative unless the poet avoids unreasonable impossibilities. Fabricating events and facts does not mean mechanically depicting life or nature without variation, addition, or omission. As he explained, “the convincing impossibility is one of the artistic requirements in poetry—then—and it is better than the possible unconvincing thing” (Hamada, 2019, p. 223). Purification of the audience occurs only when the artistic work is both engaging and credible.

Here Aristotle brings together art and imitation through excitement and persuasion. In art, surprise and displacement occur by either amplifying or reducing natural events. Persuasion arises when the artist imitates the nature of events and facts while maintaining a shared interpretive ground between the artwork and the audience’s expectations. Without this shared foundation, the artwork becomes difficult to understand.

In this way, the idea of imitation became firmly established. Artistic worlds and the creative achievements of human civilization came to be seen as representations of two parallel worlds: the ideal model and the world of representation. Humanity continues to measure its creative activity by how closely it approaches—or departs from—what appears ideal, transcendent, perfect, or absolutely reasonable. Thus emerged the longstanding belief that art imitates life, nature, external reality, or even a higher utopian existence.

However, with the passage of time and the development of industrial, digital, and automated technologies—technologies that opened vast bridges between the arts and sciences—artistic production became more influential on human public life than the influence of life on the artist. This raises an important question: now that the arts have expanded and absorbed large areas of human experience, is it not possible to say that contemporary life imitates the arts and follows their narratives, rather than the other way around?

The Irish writer Oscar Wilde (1854–1900) argued precisely this when he stated that “life is a tradition of art, not the other way around” (Al-Juhani et al., 1420 AH, pp. 381–382). Wilde maintained that

arts and literature once drew their themes and aesthetic dimensions from nature and life only because these were governed by artistic conventions, school-based models, and the moral education of virtuous republics, where social stability depended on stable values. Thus, art long remained subordinate to life, imitating it. Wilde believed that art and literature could escape this confinement only when “we felt our lack of need and interest in the pattern, but in the exception” (Stolnitz, 2023, p. 182). In the exception, he argued, humans gain the courage to create models and to listen to the voice of the creative spirit. Romantics and mystics supported this view, holding that truth is found not in life or reality, but in beauty and art, as Keats and others famously affirmed.

Life and its characters often become shaped by the imitation and projection of artistic figures and artistic realities. When a human being senses possibilities of living that exceed the limitations of his actual conditions, art opens for him fuller, more beautiful, and more meaningful alternatives through narrative, visual, and other creative forms. Because man naturally seeks self-perfection and aspires to transcend toward a higher, healthier, and more harmonious mode of existence, he turns to the resources of nature to achieve this ideal. When these resources are insufficient, he resorts to the fertile realm of artistic imagination, constructing hopeful and heroic extensions of his life story in order to overcome the constraints of necessity and the limited means available in his historical moment.

Ernest Fischer, in *The Necessity of Art*, argues that “man always aspires to be more than just himself in his constant pursuit of perfection, seeking to get out of the limits of his body and his restricted life to something more spacious... Man seeks a more utopian, beautiful world... Thus, art can be considered an expression of man’s immense desire to revolt against the limited life that allows him to fight it...” (Madi, 2020, p. 26). These inhibitions—what Fischer calls the brakes of necessity—restrict what is possible and shape man’s perception of reality. Hence, artistic imagination has always encouraged humans to challenge the causal and realistic sequences that govern their existence.

Art becomes a force—almost like striking a horse with a powerful blow—to unleash the maximum potential energy hidden within life. From this vital energy emerge the most beautiful and creative forms of expression that would not have appeared without the imaginative power of art, which reveals better and more elevated possibilities for human existence.

These remarkable intersections between art and life, especially through cinema, theatre, and the novel, continue to astonish and dazzle humanity by projecting representations of the present and anticipations of the future. They remind the human being of the profound influence and illuminating power of the arts. An extraordinary example is the real-life incident experienced by the renowned American science-fiction writer Philip K. Dick (1928–1982), who once found himself living a scenario he had previously imagined and written. After leaving an evening party to mail a letter, he

suddenly realized that the people and events unfolding around him resembled those he had created in one of his novels. It was as if his imagined world had become an exaggerated and revised version of the reality he inhabited—particularly the world of *Flow My Tears, the Policeman Said* (1974) (see Nicolas Bernard, 2011).

His life became a mirrored hallucination, oscillating between reality and artistic imagination, until his death in 1982. In his writings, he envisioned a world ruled by robots, where humans yearned for warm, natural, intimate connections—relationships that had become scarce in an age when communication with virtual minds surpassed communication with real human beings. Today, we witness the full realization of his prophecy and the unfolding of the future he once foresaw.

It is as if life itself has begun to imitate art and respond to its demands. From this perspective, we may agree with Oscar Wilde, who proposed overturning the old classical claim that art imitates life, asserting instead that life will ultimately imitate the arts—especially in the advanced stages of human physical and technological development.

3–The Theater of Daily Life

There is no doubt that philosophical and humanistic studies since the mid-twentieth century have opened widely toward linguistic approaches. Structuralism and post-structuralism fascinated sociologists and psychologists and elevated the value of discourse and text. Today, every social phenomenon worthy of analysis is treated as a “text” that can be dismantled and interpreted just like a literary discourse. This is what led the French philosopher Jacques Derrida (1930-2004) to summarize his deconstructive method in the famous statement “*Il n’y a pas de hors-texte*” — “there is nothing outside the text” (Rudy Steinmetz, 1994, p. 234).

This perspective allows scholars to read any social, cultural, or factual phenomenon as if it were a text open to interpretation. Yet this expression was criticized by Edward Said, who aligned himself more with Michel Foucault than with Derrida. Said argued that Derrida’s phrase isolates the text from the world and ignores the cultural, social, political, and economic conditions that shape it. Thus, for Derrida “nothing outside the text,” while for Said “the text is everywhere.”

From this angle, social life can be viewed as a theatrical script, and people in markets, homes, and streets can be seen as actors performing pre-assigned roles according to an unwritten scenario. After structuralism and pragmatics, even mythical rituals and daily rituals become inseparable, as the linguistic *phonème* corresponds to the social mythical *ritème*.

In this study, we rely on the work of the American sociologist Erving Goffman (1922-1982), a pioneer of the Chicago School, who applied linguistic pragmatics to social interaction. For him, the exchanges

between individuals resemble the interactions between characters in literary texts and actors in theatrical performances.

4–From Phonème to Ritème

Understanding the sociological world of the Canadian-American thinker Erving Goffman requires entering through the door of everyday ritual, one of the key foundations of his project. He sees daily life as a sequence of behavioral “rituals” that govern social relations. These rituals, although small and ordinary, function like linguistic units—like phonèmes—that extend into a broader communicative system. Through them, everyday life becomes a dramatic and theatrical performance.

Anyone who reads Mouloud Feraoun’s autobiography *Les Chemins qui montent* (*Tribal Days*) notices this dynamic. When the young boy accompanies his father for the first time to the weekly market, we witness a symbolic passage: the child moves from a closed, controlled world to an open, public space. What appears at first to be a simple outing becomes, upon closer reading, a profound “rite of passage.”

Sociologists use this term to describe the transition from one age or social status to another. In this case, the family guides the child toward a new stage of maturity that prepares him to face responsibilities, social pressures, and the challenges outside the maternal sphere. In the market, the father keeps advising his daughter:

“The market is for men, not for women...

Don’t be afraid...

Don’t be shy...

Be bold...

Keep your dignity...

Protect your face.”

(Feraoun, 1998, p. 59)

This autobiographical scene illustrates exactly what Goffman means: every movement, interaction, or meeting becomes a ritual performance governed by social rules. These rituals do not only reveal personal behavior; they also uncover the deep symbolic system behind everyday actions.

According to Goffman, daily life follows patterns similar to the underlying structures of literary works. The idea of a “transitional ritual” resembles what happens when an actor crosses the stage to face the audience, guided by the director’s instructions and the script.

Here, we are no longer speaking only about literature influencing life, but also about life influencing critical perspectives on literature — because living itself becomes an art, and daily behavior becomes a performance that must be learned, refined, and mastered.

Thus, the *phoneme*—the basic linguistic unit in structural linguistics—was transformed into a *ritual unit* (*taqsim*) when inserted into the context of daily life, which becomes a parallel “text” from the perspective of the pragmatic (deliberative) school. Goffman believes that life itself is “a theatrical text—indeed a very dangerous one. When an actor fails to show the respect required by his role, behaves inappropriately, or detaches himself too strongly from other actors, he exposes himself to serious risks: the loss of prestige, and perhaps even the loss of freedom. Psychiatric hospitals exist to receive those who deviate from the text” (Mondou, 2013, p. 132).

In his 1974 book *Rituals of Interaction*, and in much of his work, Goffman broke away from the quantitative statistical methods common in the humanities at the time. Instead, he relied on direct, descriptive observation. He treated *face-to-face interaction*—situations in which two people are physically present and opposite each other—as the primary material for understanding social life. He explained that the role of “the other” is crucial in guiding this interaction. According to him, this relationship is built on a ritual—what Goffman calls a “ritual metaphor”—that reshapes the meaning of face-to-face encounters. This emphasis reflects his deep interest in symbolic interaction, the central pillar of his thought (Serge Agostino et al., 2023, p. 158).

Goffman borrowed the concept of ritual from Émile Durkheim’s *The Elementary Forms of Religious Life* (1917), where Durkheim defined religion as a system of beliefs and rituals related to the sacred. Beliefs involve representations; rituals involve specific actions directed toward sacred objects. However, Goffman expanded this notion far beyond the religious domain. For him, ritual includes all repeated actions filled with social meaning. Alongside sacred rituals such as mass or prayer, there are worldly rituals (demonstrations, sports ceremonies, birthday cards) and social rituals (grooming rituals, rituals of seduction), all of which became central themes in Goffman’s research (Serge Agostino et al., 2023, p. 158).

By doing so, Goffman transformed ritual from its sacred and religious meaning into a reactive and functional principle that organizes social life. Everyday interactions follow the structure of dramatic action. From a theoretical standpoint, this confirms that life, in its fullest expression, imitates the arts. Social phenomena are now analyzed using methods originally developed for studying artistic and theatrical forms—evidence of the deep convergence between art and life.

5. Art Code and Social Code (Masks and Roles)

Human existence can only be represented through interacting systems of symbols. Ernst Cassirer (1874–1945) argues that “man is a symbolic animal, whose semantic reality is manifested only in a list of symbols and functions” (2001, p. 208). Humans constantly produce and circulate symbols, and the rituals that govern societies are no longer confined to the sacred. As metaphysical patterns decline

under the control of civic rationality over new human realities, rituals are no longer tied to belief. According to Abdul Wahab Al-Masiri, secularization in material society has created new forms of mental and spiritual domination that resemble the rituals of primitive foundational myths. These rituals aim to generate emotional states that can become intense enough to trigger specific behaviors, restoring balance to body and soul (Al-Sawah, 1994, p. 53).

In contemporary daily life, inspirations, visual temptations, and spectacles guide individuals and groups toward certain commodities, lifestyles, or even intellectual and artistic convictions. This happens through the alignment of desire and need, which are reproduced as stereotypes by everyone. In the past, rituals were linked to sacred beliefs regulating religious experience. As Firas Al-Sawah (1994, p. 53) notes, rituals once ensured collective performance according to fixed rules. In the modern secular context, daily rituals aim to normalize collective behaviors, orientations, and symbolic interactions. Individuals perform these rituals obsessively, avoiding alienation, inferiority, or misalignment with the demands of the industrial and social environment.

Many philosophers have described the modern city as a “big stage” (De Sarto, 2011), a concept developed by Michel De Sarto in *The Invention of Daily Life: The Arts of Practical Performance*. Here, the terms *arts* and *performance* refer to everyday life as a representative space, parallel to reality but often disconnected from it. Similarly, Goffman’s *The Presentation of Self in Daily Life* (1959) presents social life as theatrical. Life is not naturally spontaneous; it is performed through roles, rituals, and masks that individuals learn to memorize, enact, repeat, and internalize from childhood.

Goffman showed that humans are inherently ritualistic and can only coexist through rituals that regulate symbolic exchanges. Society functions as a daily theater where roles are regularly performed according to interactive rituals. Each person occupies a position in public or private spaces, maintaining their status and what Goffman calls *face*. Preserving one’s face, or social dignity, is a fundamental rule of interaction. Collective life is structured by theatrical metaphors (*métaphores théâtrales*) that guide daily interactions (Al-Mahawashi, 2010, p. 16).

Daily routines are orchestrated as if an invisible theatrical director were guiding every action. People perform roles they have internalized, either for themselves or for family and society, managing their impressions to create a positive impact. This process, which Goffman called *impression management*, involves controlling gestures, expressions, and bodily movements to influence others’ perceptions. Individuals conceal flaws and highlight traits that preserve social status, maintaining distance when necessary to protect their self-image (Jadaan, 2011, p. 368).

Goffman’s research explored multiple aspects of American daily life, from interactions between bar workers and customers to social behaviors in buses or metro stations, including racial provocations

and physical expressions. He demonstrated that even seemingly ordinary social encounters follow rules, some explicit and some implicit, which govern interactions in everyday urban life (Goffman, 1973, p. 12).

Through his analysis of daily symbolic interactions and their rituals, Goffman transferred the concept of ritual from its sacred, legendary origins to everyday human life. Daily interactions are like a floating nebula of infinite rituals, expressed through roles, masks, physical movements, and gestures that individuals perform in social confrontations. Each ritual corresponds to functional social patterns, ensuring group continuity and survival. Rituals serve as the hidden structural system that regulates our daily roles.

Goffman distinguishes between the *front stage*, where individuals wear masks accepted by society and perform socially approved roles, and the *back stage*, where they remove these masks and act freely within the privacy of their homes. This distinction allows spontaneity and mistakes that would be unacceptable in public.

One may ask: would Goffman have interpreted daily behavior as theatrical and symbolic if contemporary life had not been dazzled by the arts, becoming subordinate to them? In linking positive rituals (affirmation, display) with confrontation, and negative rituals (repudiation, avoidance) with social perception, Goffman applies artistic and literary critical concepts to human behavior. Daily actions can be read as performances, where violations, stylistic displacements, and normalization mirror artistic discourse.

Goffman's concept of ritual differs from classical sociocultural and anthropological models. His rituals are pragmatic, interactive, and situational. They focus on immediate benefits and harmonization within daily life, rather than transcendent or eternal meanings as in mythical rites of passage (Eliade). Individuals perform their "one-man shows," adjusting behavior based on audience reactions and situational expectations.

This perspective shows how life itself becomes influenced by art. Movements on the stage and in films do not simply imitate life—they shape it. People try to simulate what they see in art, creating public personas that align with aesthetic ideals. Contemporary life often becomes a series of attempts to capture fleeting images of oneself, producing a ghostly imitation of reality.

French philosopher Jean Baudrillard (1927–2007) calls this phenomenon *simulacra*—a reality dominated by endless replication of images with no clear original. In today's world of interactive digital arts, it is often impossible to know whether what we see is real, altered, or digitally reformulated. Humanity has gradually adapted to these waves of artistic and informational

fabrication. We accept them as part of beautifying our lives and social appearances, even at the cost of distancing ourselves from our original, natural selves.

Jean Baudrillard's concept of *simulacra* reveals how images and representations increasingly detach from reality. He identifies **four successive stages of the image**:

1. The image reflects a deep reality.
2. It masks and distorts that reality.
3. It masks the absence of any reality.
4. It exists entirely on its own as a pure simulacrum, unrelated to any reality.

In this sense, images no longer reveal truth—they conceal, distort, and create parallel worlds that replace the original. This aligns with the observations of the Chicago school, particularly Goffman, who emphasized that daily life can be read as a textual performance. However, life itself increasingly mimics art, rather than art imitating life.

Postmodernism, digital technologies, and interactive arts have amplified this phenomenon, destabilizing the balance of reality. Human experience is now influenced by artistic imagination, and daily life draws its colors, forms, and rhythms from the creations of the arts and their technological extensions.

Conclusion

Life has become an aesthetic theater, with interpersonal interactions functioning as performances rehearsed in private spaces. The concept of *social weather* now has artistic and functional dimensions, shaping behaviors in daily life.

Historically, art drew its materials, subjects, and inspiration from life. For long periods, art was a reflection, imitation, or enhancement of human reality. But as technology and industrial production expanded, life began to adapt to art, striving to match the fantasies, narratives, and imagined possibilities created by artists. Today, people often live in ways that emulate artistic visions, revealing the profound influence of the arts on contemporary human existence.

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