

# Reception Theory and its Applications, Analysis of the novel "May God's peace be upon your eyes" as a model

Dr. Mothanna Madallah Al-Asasfeh<sup>1</sup>, Dr. Omar Abdullah Al-Anbar<sup>2</sup>

<sup>1</sup>Associate Professor, Language center, The University of Jordan  
[mothannahabashneh@gmail.com](mailto:mothannahabashneh@gmail.com)

<sup>2</sup>Associate Professor, Arts Faculty, Isra University  
[omaraInbar@yahoo.com](mailto:omaraInbar@yahoo.com)

## Abstract

The receptive theory represents an interaction between the text and the recipient, as it relies on a systematic philosophical and epistemological dimension that the recipient constitutes the most important of its central aspects of his vision, attitude and position, and the receptive theory bets on the culture of the recipient in filling the spaces of literary work, as the novel is based on the reader's response, so the reader is (the godfather of the text), As for the novel (slaam allah ealaa einik) by its author Muhammad Al-Salem, which presents a new experience for the reader through its rebellion against the horizon of expectation and waiting, indicating unfamiliar systems of thought that break the horizon of the reader's expectation through their aesthetic features, and the extent of their influence on the recipient.

**Key words:** theory, receptivity, analysis, novel.

### First: concepts of reception theory

The reception is a statement of aesthetic functions through reproducing the novel, and showing its dimensions to the reader, and the reception theory is characterized by its dependence on the recipient and his social, economic and psychological environment. The reception theory represents the development of literary criticism through showing the role of the recipient in understanding and analyzing literary texts, so the relationship between the recipient and the literary text is the base of this theory, so the recipient: "the future of a literary work and its reader, he could be one person, or a group people reading and enjoying this work, because the recipient is an essential part of the parties of literary liaison system, and we might not be wrong when we say: it is the main reason of this process; and that's because when the creative writer produces literature, he doesn't produce it to himself, but for the others, and if he had written it to himself, he would not have needed to publish it, but we see the creative writer always tries to initiate to publish this collection of poems, and articles or stories are published for another to read them" (Abdul-Bari, 2011)

The reception theory examines literary texts through different external elements which are the recipient, that means the recipient is outside the text, and his view of the texts maybe a reproduction of literary works, and the reader may reach a conviction that he is producing the meaning; because the meanings are made up while reading, and the texts allow the reader to impose his manifestations and responses, that aim to: "renewing literary history by the reception theory, and the comparators who have been using the concepts of (sender, recipient and the message) for a long time, have adopted all the German research or a part of them, but this metaphor has triggered some kind of misunderstanding" (Mirgadi, 2011)

And the elements of literary creativity: (the author, the text, the recipient, the reference) so the literary study of texts will be done, as the reception theory shows the importance of the recipient by describing him as the most important axis in understanding and analyzing literary texts, and what to be noticed is that the basis of reception has come from: "Schools that influenced the creation of reception theory like: the German Konstanz school by "Izer and Jauss" (Jauss, 1997). The reception theory admits its

direct contrarian to Marxism, and its benefits from structuralism and deconstruction, and the existential school of criticism and literature. However, the most important schools from where it started to form its opinions are: Russian formalism school, phenomenological philosophy and literature sociology” (Fatoum, 2013).

And as for (Hans Robert Jauss), he is considered as the pioneer of reception theory at the Konstanz school in Germany, as he presented in his first introductory lesson at Konstanz university (in 1967) new opinions explaining the aestheticism of reception, when he realized that after the world war II, literary studies have been imprisoned by the vision that does not differentiate in the creative process between the author and the reader, which did not give the slightest interest to the reader and the reading history, and from his thesis he wanted to offer a new literary history that is almost perfect for him, and his lectures had many reactions, and his writings have been translated to different languages worldwide” (Mohamed, 2016).

It can be directed to the recipient and realize his enjoyment, and that is evident in narrative text in the body of the search, and Jauss named: “his new method by the name (aesthetics of reception), and in terms of the vast meaning of this name we can understand that it is a way of moving with literature study from being completely occupied in texts and their authors to being interested in reading and receiving, so the followers of the German direction began calling for the research to move from the relationship between the writer and his text into the relationship of the reader and the text (Mirgadi, 2011)

The reception theory establishes the relationship between the text and the reader on the interaction between the terms of reception, and it is interested in reading literary texts. Its theoretical origins go back to the phenomenological philosophy, so the reception facilitates disclosure in the meanings of the texts for the reader, so the interaction between the recipient and the text is the basis for understanding the text, and thinking relationships make a part of reception; because thinking and receiving form a connected pair. It is noticeable that the theory of reception contributes to achieving new textual dimensions, so there is in the text what is

actually written, and some spaces are meant to be filled in by the reader based on his understanding and interpretation, this is what differs from one reader to another, since the recipient has senses, mind, tendencies, directions and responses, and the reception represents an interaction between the reader and the meaning: “and the readers are divided into different categories based on certain standards; there are ones who divide them into two parts: a hypothetical reader and a real reader, the hypothetical one is like the implicit reader, and the perfect reader (Al-Bazai, 2002).

There are those who divide them into three types; the first one is those who enjoy without passing judgment, and the second is the one who judges without enjoying, and between these two there is a branch that makes a judgement while enjoying, and enjoying while passing judgment (Linhart, d.t), and other divisions that take multiple forms influenced by cognitive and philosophical backgrounds (Al-Ghadhami, 2014).

Reading methods vary through texts variations, because the text requires a specific reading, and each text has a specific reader who can enter the manifestations of the text and fill in its cognitive spaces, and determine the prospects of waiting, and reveal the reception aesthetics of texts. The meaning of a literary text according to –Izer-: “by describing it as the result of the interaction between the text and the reader, the distinguishing feature of a literary text is its ability to create something else that differs from it, and from here the act of reading becomes a vital activity which has an aesthetic process from which the centrality moves to the reader from the text, towards interaction to produce the aesthetic effect (Al-Ghazawi, 2017)

The act of reading constitutes the transfer of literary texts potential energy into showing textual manifestations, so the relationship between literary texts and the recipient to reveal texts secrets. However, (Izer) begins to receive literary texts through: “Awareness of the social dimension of the text and the reading, and he focused on the aesthetic aspects of this reading based on awareness of the social dimension of the text and reading. While, (Jauss) has set the position of the literary work within the historical horizon, and (Izer) puts conditions for literary work in order to achieve the effectiveness of reading, as if the text carries a self-thrust that

pushes the reader towards a new intentional awareness, as it sets conditions for the reader to achieve the act of reading, through interaction and harmony between the text and the reader. The reader should be aware of the codes of the text, which should be valuable, and the deeper the question is, the deeper the interpretations of the literary work. The reader can fill in the gaps in the text, and filling in the gaps or the spaces does not require relying on external references, but rather requires the interaction between the structure of the text and the reader's understanding (Mohamed, 2016).

So the dialogue between the recipient and literary texts makes a flexible model for receiving literature, since the book leaves spaces for the reader to understand literary texts, as (Izer):" drew strong attention to the theories of reading and the aesthetics of reception in particular, and (Jauss) participated in the reinforcement of receiving pillars, as they agree in generalities and differ in particulars and details, and the most important thing they differ in is that "Jauss" focuses on the history of literature and the development of genre, while "Izer" is more interested in constructing meaning and methods of interpretation because he believes that the text contains a number of gaps (Mohamed, 2016).

All concepts and signs of reception emphasize the role of the reader in understanding literary texts through a conceptual apparatus of reception that helps the reader in understanding, analyzing and interpreting texts, so reading is shared by the text and the mind of the reader, and not understanding the text alone, and not the reader alone. The theory of reception is concerned with a text and a reader, and providing the reader's pleasure through revealing the aesthetics of texts, and imagining texts by recomposing literary texts according to their place, location, and the reader's angle of view.

## **Second: The tools of reception**

The reception approach provides tools that help the reader analyze literary texts by focusing on the duality of participation between (the reader and the text), and the tools literature reception are many, among the most important are:

1- (The cognitive gap), (spaces), (gaps) is a tool among reception tools that make the reader a partner in understanding the text, so the cognitive gaps in: "(Izer's) theory mean mysterious areas, and non-specific that the reader has to fill in using his imagination, and it is precisely that position in which the reader is supposed to be responsible for recomposing the meaning, it represents the space where the reader works within the text, as the text contains ambiguous and non-specific areas that resemble emptiness and void that must be filled in order to achieve the presence of the text and the reading (if the purpose of reading, from the perspective of "Izer", is to reach a state of consistency and balance in understanding the text, this does not come until after filling those gaps, as the balance can only be achieved when the blanks are filled, because the communication between the text and the reader does not begin until after the completion of this task (Abu Al-Qian, 2015).

When the author writes literary texts, he describes the reader as a main pillar in receiving literary texts, as he leaves spaces in the text where the reader should interfere with his imagination to interact with it by filling in the cognitive gaps, and these gaps may be formed through the plot in order to interest the reader and revitalize the novel by stimulating the reader's imagination to reach the meaning, and reintroducing it with a special vision. At the end of some novels, the cognitive gaps may increase to enable the reader to present the meanings that are formed in his mind, and cognitive gaps may be presented without the intention of the book, since they cannot present everything in the novel or know everything, so there must be cognitive gaps that the reader appreciates with his imagination, for the text is two texts: (An existing text that its language says, and an absent text that a waiting reader says)" (Abu Al-Qian, 2015).

It is verified that: "gaps (cognitive gaps) constitute the basic elements of literary communication, as they let the reader participate significantly and effectively in building the textual meaning. But this participation stays always confined within the space of the relational potentials between the textual parts that are already built-in the text and in a latent manner. That means, whatever the reader's selective decisions are, they will remain

conditioned by this latent web of relations and directed and controlled by the mutual illumination of the textual perspective parts that are relating to each other” (Anber, 2010). The reader’s imagination and mind are responsible for filling in the gaps by participating with the literary text in order to present the write meaning to recompose the text through the ratings of the reader for missing items.

2- Implied reader: the implied reader makes a supposed attempt to analyze the novel through the tools of the implied reader or the tacit reader:” that the researcher can meet with the horizon of expectation or the historical horizon of Jauss, and this reader represents the pinnacle of his procedural concepts. He distinguished him from other readers brought by structural and stylistic readings, such as the collector reader of Michel Riveter, the ideal reader created by Fish, the contemporary reader... and other readers. He saw that they express partial functions that are even incapable of describing the new relationship that has been created between the work and the recipient, unlike his reader, he is the only one who is qualified to read and recompose the text in his opinion, thus achieving the communicative process; However, it is not a real living reader, it is just a perception: “that embodies the internal instructions of the imaginary text in order to allow him to receive (and thus it becomes clear) that the implied reader is a perception that places the reader in front of the text in the form of a textual location, with which understanding becomes a reality in relation to him” (Gedo, 2008).

Analyzing the novel according to reception method ensures the existence of an implied reader in the novel, who represents the orientation of the reader in presenting the meaning of the novel, and maybe try diving in the reception of the novel in a more accurate way, so the reader is facing the novel to get to the meaning.

3- The expectation horizon: it appears that the expectation horizon represents a system that could be imposed by the reader to the text through his personal expectations and the relationships that the reader tries to establish with the texts through his previous experiences and their literary expectations. This is how the text lays in the possible expectation horizon of the text, or differs from the expectation horizon that is imposed by the reader. The concept of the

expectation horizon represents: “A basic pillar of the theory of reception aesthetics, albeit with some ambiguity. Through this concept, the elements in which the horizon of expectation appears are: disclosure, comprehensiveness, text thresholds, opposite dualities, excitement, difference and intergenerational of meaning, dramatic construction, anticipation and prediction” (Mohamed, 2016). The expectation horizon may be defined by three elements to create the horizon:

First, the horizon is established through the usual standards or the common aesthetics of the literary genre, the second through its implicit relationship with works that deal with the historical literary environment, and the third through the negotiation between the imaginary and the real, that means between the aesthetic function of language and its practical function” (Mohamed, 2016).

The expectation horizon can be described as: “A system of references that are able to be objectively formulated, resulting in the appearance of any work at a moment in history, three factors of origin: the audience’s previous experience of the genre to which this work belongs, the form and subject matter that the work requires knowledge of, and the contrast between poetic language and practical language between the imaginary world and the daily reality (Al-Zakrawi, 2014).

Literary texts break the expectation horizon and produce new horizons for expectation, and the expectation horizon is an indication of the strength of the literary text and its potential for presenting a new one that contradicts the expected horizon of waiting.

4- Aesthetic distance: Literary texts possess a horizon of expectation and prevailing through which it is possible to form knowledge of the level of literary work and its aesthetic capacity. The aesthetic distance has a: “dynamic relationship with the horizon of expectation, and it highlights the extent of the proximity or distance between the horizon of the creative artwork and the prevailing horizon” (Mohamed, 2016), because knowing the aesthetics of literary texts depends on previous experiences in the reader’s interaction with previous literary works, that what makes him able to judge literary works.

5- Aesthetic pleasure: One of the most important goals of literary texts is to present the aesthetics that motivate the reader to continue reading literary texts, and the aesthetic pleasure can be described as: “The feeling that the recipient has while reading the creative text, and (Roland Barthes) was interested in this concept in his book (The Pleasure of the Text)” (Mohamed, 2016).

### Third: problems of reception theory

All theories of critics suffer from problems. Critical theories can be developed continuously, and this is done by bypassing the problems that appear when applying. The receptionists see that one of the most prominent problems of reception is the multiplicity of its terms, as it appears under different names: “reception theory, receptive theory, reading theory, aesthetics of receiving, aesthetics of reception” (Mohamed, 2016).

This theory was taken after the drawbacks, and some criticisms were directed against it, we focus on:

[1] Its tendency to make critical reading a self-reading that does not depend on rules and laws.

[2] - It does not provide us with any standards or criteria to be based upon in evaluating the literary text or judging the process of receiving by success or failure, which threatens the productive reading as an impressionistic reading (Bin Qasima, 2017).

Among the reception theory problems is its neglect of the author and focus on the reader, noting that: “The most dangerous confrontations faced by the creative text is continuing reading from the official reader (the critic), who is believed to be a passive reader who assumes his requirements on the text, his culture and the ideology he believes in in criticizing the text, and yet there is no ideal or typical reader as the great critics (Izer, Hauss, and Iko) declared. Thus, one minute reading is an official announcement of the death of the text, so they have no ideal reader as it’s known (Belkhamisa, 2013) and here it is noted that: “Many of the creative texts that do not agree with the tendencies of the official reader is seen negatively (Shihab, 2007).

One of the problems of reception is the constant progress in novelistic methods that require the reader to develop his tools to be able to dialogue with narrative texts that reflect developments and innovations, especially technical ones, and the problem of reception theory remains in embodying the procedural concepts that brought at the application level by its pioneers; because the reception theory is similar to critical theories such as structuralism and semiotics, as its concepts began to be more theoretical than applied, especially since the pioneers of this theory did not set an application model for all these theoretical and often abstract concepts.

The reception theory is a philosophical practice of how to receive, produce meaning, and understand it, and for this reason, some procedural concepts remain theoretical assets that invest in mental and intellectual activity at the level of the recipient as mechanisms guiding the process of cognition and reading” (Qasim, 2016).

### Fourth: Analysis according to the reception approach of the novel (May God’s peace be upon your eyes) by the novelist Muhammad Al-Salem

The novel (May God’s peace be upon your eyes) of Muhammad Al-Salem, published in Dar Tashkeel for publishing and distribution (2017), in its third edition, and the cover of the novel in its third edition issued in 2017. The recipient’s attention might be taken by the novel’s cover which is a picture of a postal letter, in the middle of it there is a shape of a pretty woman without a mouth, and a white pigeon standing in her head. As if the novel’s cover tells the reader she’s a woman who has bird standing in her head, and the indication of bird standing in human’s head is anticipation and fear. The last date when the novel was written was 8/8/2017, as it is mentioned in the last page of the novel. As for the back cover, this text was written: I had never thought that someday I could be writing to a woman who settled in my chest, her eyes became my comfort and destruction. I never imagined I could fall in love, and there is nothing I could do but give up. I am writing to you today, and my eyes are filled with tears, and flags for nostalgia.

I did not realize how hard your absence is! And the meaning of being lost in the maps of longing, looking for a way out to my other half, to the part I lost without knowing, how all faces disappear in it, and your face remains immortal there.

I imagined my life if I couldn't find you; all I see is a picture of a depressed face living in a shell of sadness... Doesn't have a purpose but to run away from his memories.

I am the one who's been lucky for having you in his life (Al-Salem, 2017). The recipient here stands in front of a state of sadness which is written in the back cover of the novel, and maybe this state attracts the reader to read the novel.

He uses numbers to present the novel's chapters, and between every two numbers he uses a star which divides topics. The numbers start from number (1) until number (13):

Chapter's number in the "May God's peace be upon your eyes" novel	The author used the stars to divide between the chapters' parts (*), which divide the topics of every chapter of the novel "May God's peace be upon your eyes"
1	7 stars
2	4 stars
3	2 stars
4	4 stars
5	2 stars
6	6 stars
7	4 stars
8	2 stars
9	3 stars
10	4 stars
11	4 stars
12	3 stars
13	5 stars
the novel's number of chapters is(13)	The number of topics in all the chapters of the novel is (50), and every topic in the chapter is referred to, using a star (*)

This novel departs from its arrangement, which includes thirteen chapters and fifty topics, into side topics through two titles: (I told you on our way home) and the title (Another in the evening). The novel begins with a dedication: (To all those I love... and there is no one but

you), but the unity of the topic in the novel is present in most of the novel (Al-Salem, 2017).

This arrangement has a meaning for the recipient, as it indicates the tightness of the chapters in the novel and the numerical gradual methodology, and raises a wonder about the two

side titles that were not assigned to arrange the assets.

The language of flirtation is like a message from a lover to his beloved, and the subject of the message is the beloved eyes that his soul longs for, his soul is not in the right place, (May God's peace be upon your eyes / the beginning of seduction), and the harbor of wishes. O virgin, your perfume is not enough for ruins, I have never forgotten that you are my wind... you are my pain and my longing, and on the banks of your flanks my fires would cool, whenever your name crossed me heedlessly; Time stops for me, and I drown in my memory... where the place has no value (Al-Salem, 2017).

This aesthetic narrative linguistic pleasure that shakes the recipient while reading the novel confirms the concept of the pleasure of language through the linguistic aesthetics that it presents. The right place is his soul next to his beloved, every song is a message from his beloved heart to his, songs are short and small messages that his beloved sends to him to convey feelings, and he describes love as affliction or a new affliction attempt. He mentions his first beloved as not the first love, and there is no doubt the reader notices the styles' aesthetics, and the smoothness of the word as the novel has a flexible, sweet style. The reader is attracted to the novel from the first page, and that is because of the aesthetics of his writing style; The professional implied reader recognizes the aesthetics provided by the novel and the intense attraction.

The author mentions that it was not the first love, and how is he going to get out of the affliction of the love he is living. It is a long-lasting misery, no doubt that the reader notices the style's aesthetics and the smoothness of narrative description's aesthetics. The linguistic capacities of the reader are amazed by the author's ability to transfer the recipient to the life depicted in the novel. The hero of the novel Ghassan is a university student expatriate in the university of Australia. He is originally from Riyadh, and went to Australia to study. Ghassan works at the university to receive students at the airport and take them to the university housing where he studies as well; This way he can manage to spend his education fees, because the university gives him an amount of money for receiving students at the airport and taking them to the housing. This time when he was on his

way to the airport, he stopped by a farm of roses to buy one rose. There was no logical reason to do that, and after that he resumes his way to the airport at 7, to receive a new student, whom he wrote her name (Sarah Abdulwahab) in both Arabic and English on a paper and waited for her at the airport. As usual, he waits at the airport for the students coming to his university in Australia to study: there was only one face I couldn't take my eyes from, I don't remember I blinked for once when I was looking at it, and the long distance between us was not a barrier to keep me from clinging to the beauty of his creation! It was the face of the mirror of perfection, and the beauty features" (Al-Salem, 2017).

Even this beautiful face asks himself, when did you last see like this beauty, he is thirty-five years old, and he never saw a beauty like this, nor a face deserves to look at like this beautiful face. As for his age it starts from now, and all he lived before was a waste of time. When (Sarah Abdulwahab) approaches, he went ahead when he saw her, saying: This is how we started, strangers gathered by a stop, waving, passing word, and eternal moment where we were stuck, not looking for a way out, of if it was the beginning of every end gathers us!

It's hard for the reader to stop reading this novel, as he enters the events of the novel without permission. The sentences are sweet excite the reader, and reminds him of a love situation he may lived once. Every love to the novel's hero (Ghassan) if a new affliction attempt, as he talks to her:

You weren't the first love, but you were the real love... the one who says: there is no door for forgetting, and every attempt is just a burning! No cold or peace in it. How could I forget! While you are the only one who planted a seed of love in me, until it grew and branched, and its leaves turned green; Then you left in an autumn that didn't compassion the loneliness that lived inside it (Al-Salem, 2017).

Didn't I tell you; you were bigger than all my thoughts? And if I think well... I can't find my soul lost in love with a girl like you? By then you felt exaggeration in my speech... you said: I am not the best you could get!

I answered: but more than I deserve to have (Al-Salem, 2017).

The novel presents the aesthetic pleasure through the pleasure of the text in describing Ghassan's feeling of love, as the dialogue starts internally between Ghassan and himself. While (Sarah) dips into her phone, and Ghassan couldn't ignore her back and kept on looking at her from time to time. The road was too long and dark, no light except for Sarah's phone light. There was no other way for Ghassan except for looking.

The first dialogue with her, was asking her to stop for a coffee, and she agreed to that, as Ghassan returns to himself to maintain his balance, Sarah's beauty took the confusion of his mind, he has to keep his balance to not get hit by life again. Ghassan talks about his Saudi origin, customs, traditions and fear of everything that is hidden from him. He will return one day to Saudi Arabia, and he is now in a temporary exile to study at the Australian University. The effect of loneliness and exile that he lived is shown upon his face, and it is followed by receiving the goodwill that makes the recipient.

(Sarah) asks Ghassan how many years he has lived in Australia, so he answered five years, and he hopes that Sarah will not be talkative; Because nothing takes beauty like: a lot of words, and chooses distinct and sweet words, as the reader goes on in the novel. Smoothness and sweetness make the reader enjoy, and a literary friendship will be formed between the novel and the reader. This friendship stems from the literary honesty that the novel conveys with the aesthetics of realism, and the novel relies on a distinctive luster in the use of language and the selection of consistent words, consistent with the contents of the novel, so the recipient immerses in the novel.

After that, he took Sarah Abdulwahab to the university housing. He conveys his feeling when he arrived at his residence at night, as he thinks of Sarah Abdulwahab, and cannot sleep, meeting Sarah Abdulwahab opens a door of memories, the most important of which are: his mother's face, his childhood, his father's marriage to a second woman, and his wife who he was forced to marry even though he does not know her, and her name is Nadia. Marrying her is a failure; Because she does not care about him, and there is a huge distance between them, and he does not want to polygamy like his father, as Ghassan's father treats his wives harshly. Ghassan gets close to Sarah, and she notices love

in his eyes, and he decided that Sarah would be his. After a period of time Sarah reached the university and got acquainted with (Ali), one of Ghassan's friends, and Ghassan has been told that Sarah is having an affair with Ali, and Ghassan tells Sarah what he can know about Ali, telling her that he is a womanizer. Ghassan advises Sarah: "I know you are better than this Sarah, and I know that Ali is the worst person to be around him" (Al-Salem, 2017). But she does not give any answer.

Here appears the character (Anthony), a driver who works to deliver and accompany university students, and he is a friend of Ghassan. When he takes a vacation, Ghassan takes his place to take advantage of the opportunity to get closer to (Sarah Abdulwahab), and the relationship between them develops, and he tells Sarah while dining with her, I love you; But she does not respond, and Ghassan's joy becomes attached to Sarah's love.

Ghassan declares that he will lose Sarah as he lost his ex-wife Nadia, but he refuses to lose her and tries with all his might to stay by her side. Can you imagine us together in the future? I mean do we have a future together? Or is it exile that leaves us with nothing to dispel its cruelty but love? (Al-Salem, 2017).

Ghassan asks (Sarah) about her personal life, and she says: I have three sisters, and an older brother. I am the last in the ranking. An Australian, my father died two years ago. My mother followed him after only two weeks. She was talking to me before leaving forever (Al-Salem, 2017).

No one cares about Sarah, all her sisters are busy with pregnancy, childbearing and taking care of their husbands, and she is alone in a foreign country, and her brother had no objection to traveling to Australia to complete her studies. Ghassan's father married another woman just three weeks after his mother's death. (Ghassan) suffers from exile as well, his brother convinced his father that he is not suitable for business, and the novel (Love, Spinning and adoration) is transferred to (Sadness), and the recipient follows the accelerating events of the novel, which is narrated in a distinctive and interesting style.

At the beginning of the fourth chapter, Ghassan confirms that Sarah is still resistant to Ghassan, even though they hang out together. With the



advent of summer, Ghassan and Sarah traveled to the city of the Golden Beach, and Ghassan arrived with Sarah at her residence that has a sea view. Ghassan's memory always arises with problems, but he relates to Sarah day after day, Sarah became Ghassan's life, as: "The sea was not as deep or beautiful like she is" (Al-Salem, 2017) and perhaps the transformations of the relationship constitute an unpredictable horizon for the reader.

As for the fifth chapter, Ghassan tries parachute jumping from the plane, when Sarah gets nervous and cries in fear for Ghassan. Ghassan confirms that Sarah's crying is evidence of her love for him, and he does not want the relationship between them to turn into a relationship of bodies only; Ghassan says: "I decided to go, or drown with you. The voice of conscience within me is fading, and I think that you are what I do not regret catching up with" (Al-Salem, 2017).

As for the sixth chapter, Ghassan gets always jealous of Sarah from (Ali), who returned to the scene. He recalls (Afaf), a first-year student of Libyan origin, whose English is weak, and Ghassan got to know her at the university; But she talks a lot, and she is lonely like Ghassan. He allows her to get close to him and be his friend, as she sends him beautiful love poems; and declares her love to him; But he confronts her with harsh words, and the reader notes that the way he talks about (Afaf) does not indicate his love for her.

Ghassan always assures his love for Sarah to the recipient when he says: "You do not know what hope and love you leave in me. I remember you in my prayers, and it never occurred to me that I wished for something that you would not be with me in, and if I forgot, I searched for you where I find the answers to all my wishes" (Al-Salem, 2017).

He always finds justifications to not stray from her, as: "I looked into your eyes, which I love, and then I knew that I could not be cruel to them" (Al-Salem, 2017).

The character of (Ghassan) can be called by the recipient as a character (of multiple female relationship), so his relationship with Afaf is illegitimate, and another illegitimate relationship with (Sarah Abdulwahab), a relationship that dominates the novel; And a previous divorce before these two relationships

with Samia. The recipient looks at this character and realizes the chaos of women's relations, as if it is a character whose effort is limited to women's relations, and does everything he has to please (Sarah Abdulwahab), because he is attached to her; But with (Afaf), he is vacillating in his relationship. As for his wife, he tried to love her; But he failed.

In the seventh chapter (Ghassan) confirms that Sarah Abdulwahab was not a little thing for him to give up on her, and it is clear that Ali beat Ghassan, as Sarah did not spend the night at her university residence, but he remembers her love and says, "I love the way you do things, when you see a flower lying on the ground, holding it towards you, as if it were yours... you play with it with your cheek, and when I tell you that it is dirty, you say these are your songs, you came as I desire for a woman to be" (Al-Salem, 2017). He will not give up (Sarah) to Ali, whatever the reasons, and he goes to (Ali) to make sure that Sarah is not with him at home. Ghassan fought With Ali, but Ali can hit Ghassan with his huge body, but Ali makes sure that Sarah is not with Ghassan.

This chapter concludes with a new surprise for the recipient, (Fahd). The son of Ghassan, who now appears to the recipient.

The recipient notices the contradictions in Ghassan's relationships, as he deals with Sarah with great love, and he deals with his wife (Nadia) as a stranger to him, although he tries to love her; But he could not, and was compelled to her. As for (Afaf), he is sympathetic to her, but he does not love her, as he says: "I do not understand why I am attracted to her sometimes" (Al-Salem, 2017).

The recipient confirms that Ghassan's personality is immersed and preoccupied with women, and his presence in the university is to spend more time in exile to run away from his father and his homeland. Ghassan dealt with himself, as he portrays himself as romantic, although he has multiple women's relationships, and the recipient knows that he is a womanizer, moving from (Nadia), (Afaf) to (Sarah), as he deals with a materialistic utilitarian way. His personality is based on absolute hostility with the personality of (Ali), and he failed to be a merchant like his father and brother. The only way for him to stay in Australia is to attend university, and there is no doubt that he loved

Sarah, and the viewer of Sarah notices her split between Ghassan and Ali; But she tends to Ghassan more because of his intense affection for her. We see that the main characters of the novel are contradicted.

The end of the seventh chapter in the novel marks the end of the romantic stage for the recipient of the novel's events and a transition to the problematic stage, as the novel enters the discussion about the details of Ghassan's life with his wife Nadia, and for the reminder; Ghassan married Nadia, and he does not know her. He tried to get closer to her, but he was unable for reasons he does not know, and she did not declare.

One day, he booked a plane to travel with his wife on a tourist trip, and she accepted the idea. For a reason he did not know at that time, (Nadia) closed the door on herself when it was time to go. After that, she asked him to take her to the hospital, to take a pregnancy test. It was proven that she was pregnant, and with this pregnancy (Nadia) began to move away from Ghassan; Because she can't stand his smell, then she asked to stay in her family's house, to get away from him. Ghassan started watching his wife (Nadia) trying to: "Reform what was spoiled without notice, I carried myself and went to her in her father's house; but she was not there. They told me she was leaving the house every day to visit me, but I did not want to spoil her lie, and I assured them that was right" (Al-Salem, 2017).

He found her going out with someone in a white car, and he did not want to know who he was. He asked Nadia's parents about the reason she's leaving for, and he revealed that she was lying to them, and telling them: that she is going out to meet Ghassan, so Ghassan asked to meet (Nadia), and the answer was immediately by setting an appointment for the meeting tomorrow at home. Nadia spoke frankly as she never did before, as she indicated that she had been in love with another man, other than Ghassan for four years, and he is the one who owned her heart, and as soon as she gives birth, the relationship between them would end.

It appears to the recipient in the eighth chapter that the divorce between Ghassan and Nadia has become a necessity; She says: You know you were nothing but a strange man I lived with, I tried to love you, but: What can I do with

a heart filled with someone else's picture, You and I, Ghassan, will always be two different pieces... They tried to bind us together, until we were worn out. There is no longer a way for them to wake up what they have corrupted in us" (Al-Salem, 2017).

Because Nadia confesses her love for another, as she reveals the page of her old love to another in front of her husband Ghassan, which is a huge surprise to the recipient, and she says: "Do you know that I have mistaken you with his name too many times? I used to call you by his name... the name that I never imagined being with anyone else. There is one person who deserves all your senses, and is based in memory like a mountain that you cannot get rid of, and belong to a place or another person. As for those who surround you without you wanting their proximity, they are only an emergency obstacle to which you must find a solution" (Al-Salem, 2017).

She assures the recipient that they are different, and that they never met, even if they were married. She had never loved him, and this difference leads to a request for separation. So, Nadia asks Ghassan for separation, and she never spoke to him honestly and openly like this time. The degree of Nadia's hatred towards Ghassan reached for trying to abort her fetus. In this event, the recipient moves from the bright side in Ghassan's life to the dark side of love to betrayal, and perhaps these novelistic transformations constitute a pleasure to receive the events of the novel, as the novel is an arena of transformations.

She is affected by a psychological condition that made her hate herself more, and hated him until she wanted to harm him. I was jumping on the ground and praying that what was weighing on me would fall from my stomach. Other times I hit my stomach, and I never regretted it. And if you want to know the real reason why I sometimes delay the bathroom; I think you have many valid ideas in your head now (Al-Salem, 2017).

I promise that everything will be over, as soon as I give birth to your baby. He's yours, I don't want him. Just give me the opportunity I lost from my hand because of you... to be with the person I love, and I say it to you now with all my might: I do not want a life that is not with him (Al-Salem, 2017). Five months is all that

separates us from the final sign of this play, in which we were only actors who did not master their roles as required. We'll give birth to the baby, and then you'll be gone from my life forever. Such was the agreement (Al-Salem, 2017).

Before Nadia gave birth, the news comes for Ghassan to rush her to the hospital, but Nadia reassures him that she will stay with him, and tries to continue her marriage. She enters the operating room, as she is expected to stay for an hour; But she stays for more than three hours. Ghassan's son is born, his name is Fahd, and Nadia dies. Here, the expectation of the recipient is broken; Because it represents a new beginning for the events of the novel.

And so, it was simply over. Nadia left, and another story began... Its heroes: a single father, and a child named Fahd (Al-Salem, 2017).

The event of Nadia's death is a surprise to the reader, and perhaps a first end to the novel, and an approach to new unexpected events in the novel. The novel did not start from the first event, but started in the middle of the events and then returned to the first event.

It becomes clear to the recipient that the novel contradicts the reader's horizon of expectation. It is expected that the novel will address the problems arising from Ghassan's divorce from his wife, Nadia. But Ghassan uses his brother Saad's wife, to take care of his son Fahd, and he sets off on a journey to Australia, and the novel was starting over, and this contradicts the horizon of external expectations to confirm the plot of the good novel.

In the ninth chapter, he declares more love for Sarah, as she is the title of his new life, and Ghassan confirms that his father's opinion has not changed, as he is far from his father, and is radically different from him. His father is a merchant, and Ghassan did not succeed in becoming a merchant in Saudi Arabia, so he fled from there and left his son with his brother Saad's wife, who does not give birth, and she found her son in him.

He communicated through (e-mail) with a Lebanese merchant to open a restaurant in Australia, and whenever he asked for money for the restaurant, he gave it without counting: "In the end, it became clear to me that I had been scammed, and all the papers he presented to me

as a proof of my share and participation were fake, even the work visa I came with was nothing but a worker's visa!

My attempt to go to the law firms did not help, they were repeating at me: The law does not protect fools (Al-Salem, 2017). New events are revealed to the recipient by returning the novel to old details in his novel through internal dialogue.

After his money ran out, he joined a homeless family in Australia, and his internal refusal to communicate with his father left him like this. "A month passed while I was homeless, I lost a lot of weight, my tattered clothes do not show any improvement at all, my movements between shops and markets do not predict a new opportunity... Silence swallows me, and the need eats me!" (Al-Salem, 2017).

(Ghassan) reveals to the recipients how he became a student: "Now I tell you that it was nothing but a cover to stay in this exile for a longer time! I have to forget what I went through, or for a long period of time in exile that is impossible to be a homeland that does not filter my joys (Al-Salem, 2017).

He always conveys his love to Sarah, as he says: "Do not reconcile, either true love without association, or peace be upon you until the day they are resurrected. Half a love is not enough for me, half madness, half heart" (Al-Salem, 2017).

And in the tenth chapter (Ghassan) shows his love for (Sarah) by saying: "When you are sad, you will have the sadness of the moon... A part of you is extinguished, while the other remains ignited looking for hope through to return, until the full moon is complete in your soul, and you come out with light orbiting, followed by the rest of the absent in the whirlpool of love" (Al-Salem, 2017).

The love between them leads to a request for marriage, and the expected answer comes from Sarah, as she says to Ghassan: "Your child is my child", and she means Fahd: "And believe me, Ghassan, I will not be a barrier between you, I want him... Your child is my child" (Al-Salem, 2017).

Ghassan asks Sarah:

"Will you marry me?"

You got up and stood in front of me, stretched your hand towards me as you do

Whenever you wanted life, then you said:

I thought you would not ask! (Al-Salem, 2017)

Ghassan and Sarah take a plane to Dubai, and he goes from Dubai alone to Dammam Airport in Saudi Arabia to his country: "But after the farewell, the plane was slowly in the air when you called me, I answered your call, but I did not understand what you were saying:

- Ghassan... come back... don't go... sorry... and the call is cut off" (Al-Salem, 2017).

This call after the farewell represents a cognitive gap for the recipient in the novel. Sarah's farewell to Ghassan was a while ago at the airport, so why this call that asks for his return? Perhaps the reader will come to know that there is a problem that happened to Sarah or a major matter that will be revealed by the events of the novel, as it is noted here that the cognitive gaps left by this novel make the recipient a participant in the analysis of the novel's elements, and there is a reason that arouses the recipient's curiosity in knowing the secret of this call; Because he said goodbye at the airport a while ago, so why does she say: Don't go.

At the beginning of the eleventh part, Ghassan arrives in his country, Saudi Arabia, and meets his son (Fahd), and says: I thought it was too difficult for it to be, but I quickly got used to (Fahd's) face, and he did not delay in calling me "father" as if he had lived a long dream. His wish has finally come true (Al-Salem, 2017). (Fahd) begins by asking him about his mother, and he answers that your mother sees us (Fahd).

In the eleventh chapter, his visit to Riyadh ignites feelings of longing for Sarah, whom he began to miss greatly, and he heard that his father had married a new woman three months ago, as he feels a constant alienation towards his father: "Before we went to the airport, my brother Saad told me that my father wanted to see me. I was surprised by his desire that comes at a later time, since I returned home, and I am looking for him. I wanted to shake hands with him for once, and tell myself that I

still have a father, but he is either on a journey or in isolation with his wife whom Saad told me that he married only three months ago (Al-Salem, 2017).

His father summoned him two hours before he traveled, and (Ghassan) describes his father that his beard was not long, he shaved his beard, and kept his mustache after he dyed it with the color of youth, he appears in good health, his slow gait disappeared... And he started walking like a young man in his prime, and ran towards him my son Fahd; He lifted him to the top, laughing before holding him towards his chest, I do not remember that I had a similar moment of hug, all I remember about him are miserable moments, and disappointment he was throwing on me since I was young (Al-Salem, 2017).

But Ghassan's father will remain a stranger to his heart, and his father will tell him: You left your son Fahd for a long time, and I was treating you harshly, not as your mother treats you softly; But I never left, I'm better than you; Because you left your son Fahd, and while Saad was flipping through the papers to understand what was going on, I spotted a picture on one of them. The paper was pulled hard; So, I split it into two halves, the half that was left in my hand, he printed a copy of a passport on it, then Ghassan's father came with a set of papers and documents to throw at Ghassan: "As Saad was flipping through the papers to understand what was going on, I spotted a picture on one of them, pulling the paper tightly; It split in half. The half that was left in my hand, on which a passport photo was printed, and next to it was the owner's data... It was your photo.

I cried unconsciously: Sarah (Al-Salem, 2017)

In these papers there is a passport with a picture of (Sarah Abdulwahab) his beloved who is waiting for him now in Dubai, and this means (Ghassan) fell in a scheme drawn up by his father for him, by sending (Sarah Abdulwahab) to Australia to bring Ghassan from there. This is a shock that neither (Ghassan) nor the recipient could imagine, and thus the reader's horizon was broken through a planned love story from Ghassan's father in order to return to take care of his son (Fahd), as if the novel here contradicts the horizon of expectation for the reader, because all the previous events that the reader

thinks are spontaneous, then realizes It was pre-planned by Ghassan's father, as if the reader needs to re-read the novel according to a new horizon of expectation represented by Ghassan's father's planning for his return from Australia to Riyadh.

In the twelfth chapter, the pessimistic thinking style becomes clear, as he asserts that: The problem with love is that we do not know in what form it comes, and in what way it departs, we are lost in its land, we give hope of happy endings to the soul... So, some of us get it, and others see the real face of it, because he only finds more wounds (Al-Salem, 2017).

Ghassan accuses his father of spoiling his life, Sarah, whom he loved, is a plan arranged by his father. He sent him Sarah and as he planned, his father returned Ghassan to Sarah... She was not your lover, and she did not harbor any feelings towards you, and she was only looking for her salvation. She found you a chance to survive; So, she agreed. And you think you met her by chance? No... Everything was going as planned. I didn't know her until Sarah came to Ghassan's father begging me to return her brother to her. Her brother who was nothing but a fool who had borrowed a large sum of money from me, and could not repay it, she was here, ready, to accept everything, in order to get her brother released. Until I was told that she was studying in America but she stopped her studies to come back and release her brother from prison, that's when I thought of you. I thought of your son whom you don't know and doesn't know you. But he lives every day in the hope of you returning to him. I simply suggested to her to come to you, and bring you back here. Only then, her suffering will come to an end. She agreed in condition that her brother will be released from prison as soon as she reaches you, I did not mind that. Your meeting at the airport was planned" (Al-Salem, 2017).

What astonishes the reader is the elaborate plan carried out by Ghassan's father, which contradicts all reading horizons, as (Sarah Abdulwahab) came to Ghassan's father to save her brother from prison, and she was ready to do anything to save him. He suggested for her to Australia to bring his son Ghassan back, so the meeting of (Sarah and Ghassan) at the airport was planned by his father, and the goal was to return Ghassan to his homeland and his son. The irony is that this is not love, but rather it is saving

his brother, and this is a problem that may hurt Ghassan's feelings, that wasn't taken into account. Ghassan fell victim to his father's plan, so he did not expect to be a target of his father's plan. Coincidence was the title of the relationship between him and Sarah, and after revealing the plot, everything has changed. The reader of the novel realizes that there are two models, the first of which is spontaneous, disorderly, and Ghassan's love for Sarah his rush to her, the request to marry her and traveling with her, which is the model that appears from chapter (zero) to chapter (ten). As for the eleventh chapter, it shows the different horizons of reading by showing an organized plan from Ghassan's father, who felt the necessity of the return of his son Ghassan; Because he was not very well in Australia, and he was not there for his son Fahd. So, he had to come back to his homeland. It is noticeable from the beginning of the eleventh chapter to the thirteenth. At this point, it is Ghassan's father who became the main character who rules the events of the novel. His father knows how to achieve his goals without turning back to Ghassan's opinion. That is how the recipient reaches more conviction that the events are not related to the absence of chance and events and finds that the arrangement will shock Ghassan.

The thirteenth chapter of the novel starts with: "two months have passed, and I'm mourning for your loss... my loss", that indicates a shock to the recipient, which reorganizes the events of the novel with the anticipation of Ghassan's father (Al-Salem, 2017).

He did not travel to Dubai to meet her. He's living a shocking period because of the plans of his father. He stayed in Riyadh for two months with his son Fahd. When he did not get out of his house, solitude was his only reason for writing to her: I wrote what my heart dictated, not what I wanted you to read. Then I found in writing a window; With it, I eased the stress of my loneliness, and I imagined its presence so as not to return to the talking tables (Al-Salem, 2017).

The recipient will feel that Ghassan is facing a second loss, as he lost his wife Nadia and now, he is losing his beloved Sarah. His brother Saad came to him suggesting the idea of looking for Sarah through the address information written on the papers his father gave

him, probably he would find her brother's address to tell him where she is. He kept looking for her for nine months and a half, but he couldn't find her.

The reason of writing this novel is shown to the recipient that is the try to achieve a final solution through rewriting the events in a narrative method, releases the author from his pain.

Ghassan may come to final solution through writing all the events, and he starts the novel saying: "may God's peace be upon your eyes... this is a separation between me and you! I reaped the fruits of your love as gall, and I was the one who used to water you from the water of his heart.

Today I am sending you my story, and God did not write anything worth reading about it except... you.

"Ghassan"

I was about to send her the text file through the e-mail. I clicked the button to attach the file, and on the field "message title" I stopped a while. I thought of leaving it blank; But I was afraid It would go to the junk box and you wouldn't pay attention to my letter. At a single moment I wrote the title: "May god's peace be upon your eyes".

Then I clicked send.

A small yellow window pops up on the screen, saying there is no internet connection to send it. I went out to check it out... when I came back, I found a letter in my phone. It was from Anthony: "Sarah is here... aren't you coming?" (Al-Salem, 2017). That means Sarah went back to the university in Australia, and Anthony as a driver at the university, sent Ghassan a message telling him Sarah is back.

The novel leaves the recipient in a cognitive void and full of questions, among them: will he go to Australia to meet Sarah? How will she receive him after an absence of nine months and a half? What will be the reaction of Sarah when she reads the letter? Will they come back to the life they were living before they separated in Dubai? These questions may be the reason of creating the cognitive void at the end of the novel as a way for the reader to complete the novel's aesthetic experience through his subjective response to the reader.

After Anthony's call to Ghassan telling him Sarah was back, here the expectation horizon of the reader heads to a happy ending to the novel, as it is expected that Ghassan will go to Australia to meet Sarah. This happy ending can break the horizon of the reader's expectation, as sadness could be the ending of a sad novel, because the sadness in this novel extends for a period of nearly nine months since Ghassan has been away from Sarah.

The events of the novel conclude in a happy way, as Ghassan will go to Australia to meet Sarah, at the end of the novel on 8/5/2018.

It appears to the recipient that the science of the novel is limited to six characters in Australia, and six others in Saudi Arabia. The novel presents a personal vision, and doesn't present the vision of the world. Some characters may appear without dimensions or features, so the permanent transformation and divisions, and the vibration of the value system of the main characters is a prominent feature of the novel "May God's peace be upon your eyes", and it may appear to the reader that it represents the reality of contemporary Arab life.

In conclusion, it appears that the novel is divided into three transitions: the first one is from the first chapter to the seventh, where it focuses on love, flirtation and magical realistic romance using a smooth and sweet language describing the aesthetics of love. The reader attaches to the novel because of his interaction, and his follow-up to the love relationship between Ghassan and Sarah; Because it represents the aesthetics expected by the recipient, as the first part of the novel presents the aesthetic pleasure through narrative text pleasure in picturing the love relationship between Sarah and Ghassan which enhances the audience's attraction to the novel. Secondly, focusing on the life problems of (Ghassan) like the business problem with the Lebanese merchant, and personal problems with (his wife Nadia, his friend Afaf, his father, his son Fahd and Sarah). All the problems that Ghassan had been through are shown in this chapter. It reflects on the reader, who turns to the problems of suffering, so all the hope, love, and contentment turn into sadness, pain and misery. With all these transitions, the reader turns from hope to pain in the second transition of the novel. As the novel still maintains the sweetness of the word and its impact, and the accuracy of

picturing scenes and the beauty of the style. The reader cannot take his eyes from the letter, and this indicates the coherence of the novel's chapters, which helps hold together the small number of characters in the novel.

As for the third part, it is the plot of the novel that appears through his father's unexpected plan to ensure Ghassan's return to his homeland in order to preserve (Ghassan's son) Fahd. The eleventh chapter of the novel reveals an unexpected plan breaks the expectation of the reader through organizing the events of Ghassan's meeting Sarah Abdulwahab in Australia. It turns out that (Sarah Abdulwahab) was executing a plan drawn accurately by Ghassan's father in Saudi Arabia in order to arrange a meeting between them to ensure his return; The reason why Sarah accepted this plan is her desire to save her brother from prison. The goal of this plan is returning Ghassan back to his homeland, because his father felt that his son was lost in exile forgetting he had a child. He had to make him come back, and here the reader enters the battle of love at the end of the novel, after which Ghassan enters a state of mourning, which leaves the reader in confusion that does not become clear by the end of the novel, and then Ghassan decides to travel to Australia to meet Sarah.

The novel leaves a positive effect on the recipient through a trip in the love worlds. Then, it comes back with him to the problems in life, and a trip of planning, measuring and plotting. The novel transports the recipient from one world to another, thus generates a desire to continue reading without stopping, and what distinguishes the novel is its tight style and plot which makes the reader feels like he is part of the novel, and the reader may realize that the cover of the novel is a letter directed to a girl with no mouth having a bird standing on her head. She is Sarah Abdulwahab, who was obliged to act like Ghassan's beloved in order to get her brother out of prison, and the girl is inside a letter drawn on the cover; So, the novel represents a letter directed to Sarah Abdulwahab.

This aesthetics may come from the Aesthetic indulgence in describing and expressing the aesthetics of love, so the methods vary, the scenes, the paradoxes and the narrative pictures that are close to poetry. As the novel's language performs an expressive and aesthetic

mission, in addition to attracting the recipient by creating a new aesthetic distance for the novel.

## Conclusion

The reception theory has methodological tools, the most important of which are: (cognitive gap, artistic reader, expectation horizon, aesthetic distance, aesthetic pleasure) to show the aesthetics of reception in presenting the Arabic novel, which is characterized by the privacy of receiving that reflects the uniqueness of the Arab experience. Through reading, the reader realizes the aesthetics that (May God's peace be upon your eyes) novel offers, so it is a very attractive message transfers the recipient to the love and flirtation worlds. The surprise that differentiates with the expectation horizon which forces him to reexplain the novel. So, the reader recreates the novel by dividing it to three parts, the first one (from the first to the seventh chapter): the aesthetics of reception through picturing the love relationship. The second was the horizon of expecting life through life problems, and the third: paradoxes of aesthetic distance, and returning to the aesthetics of attracting the recipient through an accurate narrative plan and a beautiful plot. That is because of the transformations formed by the novel and the diversity of scenes and paradoxes, and the narrative pictures that recreates the world of the novel through the cohesion of the novel.

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