

The understanding and interpretation in Aesthetic Receiving Aesthetic Reproch

الفهم والتأويل في علم الجمال التلقي "مقاربة استيطيقية

Dr BELAZZE Nouredine

University of Abu Bakr Belkaid - Tlemcen (Algeria), professor lecturer,
noredline.belazze@univ-tlemcen.dz

Received: 12/10/2024 Accepted: 09/01/2025 Published:01/02/2025

Abstract:

The litteral and artistic communication represents an aesthetic phenomenon which asks for researches to understanding it and receive the litteral and artistic message when informing, but what makes it difficult is that this speech facts a conflict between the form and the content, this one created and gave many mouvements philosophy aesthetic especially.

The other one taks name of «aesthetic mouvement learning »also called by the leaders : Hans-Robert jauss, Wolfgang iser.

The existencial mouvement adopt a strategy that is material analoga it means a kind of litteral expression without speaking in theater.

The other mouvement which is aesthetic learning goes directly it the understanding of through history and it based on :
Reading as a way of the presence of the text in story and theater.

Writing and art of speech that must be changed to spoken understanding.

Keywords: understanding, speech, aesthetic, receiving, theater, analoga, littérature, interpretation.

ملخص:

يشكل الخطاب الادبي و الفني ظاهرة استيطيقية تستدعي البحث عن كيفيات النظر في فهم و تلقي الرسالة الادبية و الفنية التي يتجلى مداها في التبليغ لكن ما يؤرق هذا الخطاب هو التعارض بين الشكل و المضمون مما خلق تيارات و اتجاهات سعت لوضع استراتيجية لتبليغ الخطاب ووضعت مكنزمات و اساليب جديدة من اجل ولوجه الى عالم المتلقي سواء الجمهور "المسرح"

Dr BELAZZE Nouredine

او القارئ "الادب بأشكاله"، ومن ابرز هذه الاتجاهات: هو اتجاه في علم الجمال التلقي : هانس روبرت ياوس و فولف غانغ ايزر.

يذهب علم الجمال التلقي مباشرة الى فهم المماثلة المادية بالعودة الى سياقها التاريخي من خلال التركيز على ما يلي:

القراءة كنمط لوجود النص الادبي تسمح بالتحام المتلقي وولوجه داخل النص الروائي والمسرحي. الكتابة وفن الحوار باعتبارها نوع من الاغتراب الذاتي تحتاج علاماتها الى ان تحول الى كلام ومعنى وفهم.

الكلمات المفتاحية: الفهم، الخطاب، استطبيقا، التلقي، المسرح، المماثلة المادية، الادب، التأويل.

Corresponding author: Dr BELAZZE Nouredine

1. Introduction

This research attempt aims to form a literary and artistic strategy in the process of understanding, whether in theater, performing arts, or in literature in its various forms. Among the most prominent trends supporting this strategy is the trend in reception aesthetics. If philosophy in the last century was directed towards science and adopted its method as the highest ideals of knowledge, it faced many problems at the level of the humanities and social sciences, especially after World War II, which changed the map of thinking, discourse, and its mechanisms.

This change produced new approaches derived from language analysis and the study of literature and poetry, which produced contemporary philosophical trends in aesthetics, such as the existential trend, the intuitive trend, and the trend in reception aesthetics, such that they were the most important features of aesthetics in the twentieth century and had an impact on the level of visual systems. With them, the problems of literary and artistic discourse surfaced, such as the problem of the conflict in communication between form and content in literary and artistic discourse.

Therefore, some trends relied on a strategy to analyze emotional experiences and automatic abilities in the process of communication and

The understanding and interpretation in Aesthetic Receiving Aesthetic Reproch

communication, the effects of which appear in literary and artistic expression.

Among the most prominent of these trends are the existential trend and the In aesthetics reception. The existential trend represented by both Jean-Paul Sartre and Albert Camus, Sartre and Camus' obsession was not only in the process of communication, but they faced difficulty in penetrating what is formal and apparent (performance) and what is implicit and imaginary or what he calls analogy in the literary and artistic experience. What is the nature of the effective strategy in literature, performing arts and spectacle? Is it physical analogy or literary reading and writing? And who achieves communication, understanding and reception: the artist, the artwork, the recipient? And does this strategy fail in the absence of any element? This resulted in the following:

"Physical similarity is an effective strategy in communication, whether in theatrical or novelistic work.

The literary model in its forms, "literature and novels," reflects the original existence of the creator as a thing and part of the artistic work. Reading a novel is a process similar to listening to an epic when recited by the narrator or when received by the one who contemplates it.

Reading, whether silent or recited, is driven by understanding and communication as reproduction, interpretation, and performance through the tone and rhythmic organization of speech." Literary reading, as an event, brings the content of the text read to representation, whether in the novel or in the theater, because reading literary texts shows a maximum degree of independence and movement and is linked to the unity of the text. It is therefore a process of presenting and representing the meaning of the text (style).

Thus, the process of understanding and communication becomes equal to the experience of the artistic work and to the artist's presentation. The literary text in the novel or theater is what conjures up this image in which the recipient merges with the creator, and communication with the text (style). The idea of linking the literary text in the novel and the theater with the concept of similarity in which the artistic recipient merges with the

Dr BELAZZE Nouredine

communication is also present in Husserl through the relationship of the phenomenological response to the theater. Some contemporary literary studies, especially in the aesthetics of reception of Hans-Robert Jauss (1921-1997) and the reading theories of Wolfgang Iser (1926-2007), have also tended to deepen the similarity in literature by focusing on the following: Reading as a mode of existence of the literary text. Writing and the art of dialogue.

1- Material similarity is an effective strategy in communication:

As for the existentialist trend represented by Jean-Paul Sartre and Albert Camus, we find that they are among the great philosophers and writers who called for the homogeneity of literature and art in service of their philosophical theses. Therefore, we find Sartre's works ranging between literary works, including the novel *La nausée* and the play *The Flies*, and dual works in aesthetics, namely *What is literature?* *Imagination and imaginary*. In his book *What is literature?* Sartre goes on to say that literature has a special status and a special space that rivals the arts of poetry, music and photography, as the writer depicts reality as it is and adheres to his position in influencing the will of the public because he is a witness to his era, which gives him the meaning of the commitment that falls on him in the message of literature and that reality is the artistic material for creativity. He also sees in his book “*Imagination and the Imaginary*” that the forms of artistic expression are not limited to painting, music and sculpture, but there is another field in which the artist is creative, which is imagination, which has an effective role in expressing the hidden powers of the creative self. He considered it a free creativity, and the world of imagination is the world of absolute freedom in which the artist finds his goal in creativity. Sartre means by imagination the artist's ability to deny reality and create an alternative world for it, and this world is linked to subjects, just like perception. In the space of imagination, consciousness merges with subjects in an automatic, spontaneous and sudden way that comes in the blink of an eye, because imagination is the faculty of creating infinite images that are not linked to reality, and sometimes we start from them. Sartre starts building the analogy by saying that there are artistic works in which imagination intervenes in order to perform its functions in

The understanding and interpretation in Aesthetic Receiving Aesthetic Reproch

the best possible way. For example, in the theater, the artist expresses his imagination in his approach to a certain subject through physical analogies, which are the set of movements, sounds, and gestures that the artist performs when he conjures up the character required in the text or scenario to play a certain role. Thus, imagination has a special kind of existence, while movements and sounds are merely physical media according to the rule *L'action précède la parole*, which is a common principle in the arts of performance and entertainment, such that the artist does not make any effort to convey and communicate a message to the recipient, but rather is satisfied with the analogy, which is somewhat close to the silent cinema of Charlie Chaplin through the art of gestures in the thirties of the last century. Sartre made analogy an introduction to the study of literature and performing arts, as real objects do not always and necessarily express their true nature. The presence of the creator in both works (the novel or the theater) means his unreal, imaginary presence when creating an alternative world to the real world, such that the unreal world can express topics that the real world is unable to express, and thus the creator draws the recipient and the audience with him into a special space that attracts him and even learns from beautiful things. Similarity constituted a turning point from classical literature and theatre to contemporary literature and theatre, where trends emerged that gave new forms to similarity and revealed a new experience for the artist, referring him to freedom and creativity, so that the creator becomes the focus of the communicative and informative message par excellence through what is called *kinésique*, whereby the actor produces several different images according to the directorial vision and the scenario dictated by the theatrical performance, through his physical being, which appears in movement, transition, gesture, body position, and facial expression.

Feltroski referred to this centrality that the actor embodies in producing the image during the performance, where Feltroski says in the book *Attempts in Semiology of Theatre, Sound and Image in the Performance* by Patrice Pavis: "The image of the actor is a dynamic unit for a complete set of signs. It carries what the actor's body, image, and

Dr BELAZZE Nouredine

movements can carry, as well as several other things, from pieces of clothing to the theatrical scene. In general, the actor makes meanings center around him, and he may do so to the extent that he can replace all signs with his actions.” The specifications of the creator within the theatrical space constitute a vital way to generate meaning, especially in activating movement and physiological divisions. They are indicative systems that work within a comprehensive framework in order to produce the image in a clear way that carries the idea. Physical expression ranges in its presence in the text and the spectacle, where the recipient is in direct contact with the actor's body. According to Patrice Pavis, the comprehensive theory of the actor is fully praised for all his activities to produce meaning, in addition to being the basis of the imagination and the basic link between the author's text, the director's instructions, and the recipient's hearing and awareness of the actor's competence and his ability to represent the actor's play and read the character's physical signals. Physical expression, whether purely gestural or kinetic, combines the criteria of the face and the divisions of the body. This image constitutes an influential dimension due to its cultural significance, ideological dimension, or social orientation.

Kinesics is the study of all non-verbal aspects of gestures, movements, facial expressions and body postures. The American anthropologist Ray Bridge and Sell are among those who laid the foundations of this science and dedicated it to studying two types:

- 1- Introduction to kinesics.
- 2- Kinesics and context.

The actor's body in the theatrical performance constitutes a language that carries many symbols and connotations, as the presence of the body image constitutes several important features that form a communicative space through which he confirms his direct presence and embodiment of the character. Body language covers many theatrical performances, especially experimental performances that give priority to the actor's body and vitality, as he summarizes several dialogues through his facial expressions and movements. For example, we may see the actor presenting the movement and then uttering the dialogue sentence. This is what Patrice Yves called corporal immediacy, where the movement covers the act of speaking. In

The understanding and interpretation in Aesthetic Receiving Aesthetic Reproch

other situations and positions, the pronunciation and body movement are equal at a point of calm, and the creator is parallel to a verbal and physical image through alternation and attraction between the two specific languages to a level of equality. The creator during these two patterns is the element of convergence of all the images present in the performance, such that all meanings are based on him and around him.

As for the novel, we do not doubt that it has presented in its general form a qualitative and advanced shift, which explains the resort of many philosophers and writers to novelistic genres to express their philosophical ideas. This is what we see manifested in a number of novels by Sartre, Albert Camus, Dostoyevsky, Tolstoy, Chekhov, Gorky, Hemingway, Beckett, Wells, Lawrence, Proust, and Balzac... These were novelists and philosophers, even though their philosophies remained folded up during a group of human situations that their immortal novelistic characters experienced. If Sartre was a distinguished writer and playwright in his literary, philosophical and artistic craftsmanship, we find that the other French philosopher, Albert Camus, was a writer who rebelled against reality due to his many contemplations, as his literary writings were blatant and struck deep into his aesthetic thought. His broad knowledge of literature and philosophy enabled him to create literary works, novels and plays that reflected the life of poverty and deprivation that he lived. His works were dominated by the character of existential literature and philosophical novels, as they were the artist's refuge in unleashing his expressive cry.

Regardless of their not being similar, they performed their communicative functions in depiction and expression, as he sees in his novel "The Rebel Man" that the First and Second World Wars had an effect on the lives of writers, philosophers and artists, as they awakened them and made them think about rebuilding a world in which order and security prevail instead of chaos and destruction. The bitter truth in this world is an illusory truth in which darkness, absurdity and the unreasonable prevail, all of which constitute obstacles to freedom and thus are the enemy of literature and art. Camus believes that this world can be transcended by

Dr BELAZZE Nouredine

rebellious against it and not accepting it in a creative way that is represented in the following: "Reconstructing existence in a metaphorical way by formulating a world that is governed by order and unity, such that this task is only undertaken by the rebellious artist when he imposes his ideas in creating a literary or artistic work. The philosophical novel is the truest expression of rejection and rebellion and is like the tongue that speaks about the authenticity of life, as Camus says in his novel *The Stranger*: "I was never able to regret anything, as I was always taken by what would happen... by what could happen today or tomorrow... The novel creates destiny with inevitable fate." In his view, building the novel depends on two basic factors: freedom of choice and transcending reality. These two factors are linked to the style (text) to influence the audience and recipient intellectually and emotionally. This style tends towards similarity, as the imaginary and the real overlap, which Camus calls stylistic normalization." This style is not only related to the novel but also to the performing arts such as theater, and here the overlap and homogeneity of the literary and the artistic appear. Stylistic normalization is the artist's displacement of the absurd reality and the formation of a reality dominated by order through creative abilities and talents imposed by the artist when dealing with a realistic subject that allows him the opportunity to oppose it with his own style, where rebellion in art becomes a subject of the philosophical novel that carries value dimensions and represents a pillar of existential literature and a prominent element in the construction of the novel.

Based on the above, we find that existential literature and philosophical novels are two linguistic styles that aim to address lived reality in a philosophical manner that reaches the recipient through the concepts that literature provides, such as anxiety, absurdity, and the daily... Existential literature is that literature that draws its themes from human existence and the worries and anxiety that accompany it... As for the philosophical novel, it is that novel that makes existence and reality the subject of philosophical thinking. It departs from the traditions of the classical novel in its principles and formative elements, and each of them (literature, novel, and theater) represents a revelation of existence in a lively, specific manner that we can hardly find a counterpart to in any other style of expression. For this reason,

The understanding and interpretation in Aesthetic Receiving Aesthetic Reproch

these styles have been adopted by many Western and Arab novelists without any delay or embarrassment. If we contemplate Camus's literary and theatrical works from a distance, we are drawn to the harmony between the literary and the artistic in his works, and his blatant and effective style in communicating and shaking emotions, where we find the novels: *The Plague Story*, *The Rebel Man*, *The Throne*, *The Myth of Sisyphus*, ... As for the plays: *The Return of the Prodigal Boy*, *The Brothers Karamazov*, *Legolas*, *The Just*, *State of Siege*. In all these cases and in whatever form these patterns appear, they reflect the need of literature and art for exchange, interaction and overlap, especially at the present time, where man appears in the image of a tragedy and a victim and feels his lost existence and mysterious fate in the midst of science and the dilemma of civilization. Therefore, this overlap had a profound effect that flows in different ways into the content of artistic and literary works in the form of similarity (gesture) or in the form of a language of communication, as they, with their form and their multiple and abundant artistic types, perform the function of communicating and communicating with reality and individuals. The literary text in the novel or theater is linked to the concept of similarity in which artistic reception merges with understanding, and we find its presence in Edmund Husserl (1859-1938) through the phenomenological response and theater. What Husserl called the response means the effort we make to reach a grasp of the meaning of the lived world, where we stop looking at this world from the usual, familiar angle and begin to look at it in a contemplative manner as a pure phenomenon. According to Husserl, the phenomenological response requires us to put all our judgments related to the existence of the world in parentheses, meaning that the response requires us to suspend every judgment related to this existence, whether by requiring it, denying it, or proving it. Thus, it is suggested to look at the arts of performance and spectacle, especially theatre, from the perspective of phenomenological response. Theatre confronts the spectator with a cognitive situation that involves a connection between things, characters, texts, etc., either on the stage or without it, and invites him to use a formula in reception and perception that resembles the situation between brackets

Dr BELAZZE Nouredine

that Husserl referred to, because the things presented are temporarily separated from what connects them to the world as it exists in reality. This connection between response and theatre is not a fabricated matter, it is present in Husserl, especially in his writings between (1905-1918). Jacques Derrida (1930-2004) had clearly indicated this in his study of Husserl in his book *Voice and Phenomenon* (Northwestern Journal 1973), saying: "The phenomenological response in Husserl is a spectacle, it is a stage (1973-1986). In reverse terms, we can say that the theater presents to us the Husserlian process of phenomenological response dramatized on the stage, for both, I mean the response and the theater, require an awareness that presents a temporary disregard for the everyday and the banal." The articles that the book contains between its covers invest this Husserlian analogy between response and theater and other subsidiary analogies (found in Martin Heidegger, Merleau-Ponty) and others, and open the arts of performance and spectacle in general to new and innovative forms of understanding.

2- Literary reading, writing and the art of dialogue as a focus for understanding and reception:

The second trend targets the contribution of reading to the meaning of the literary text as one of the gains of contemporary literary studies that were developed in Germany, especially the aesthetics of reception of Hans-Robert Jauss (1921-1997) and the theory of reading of Wolfgang Iser (1926-2007). In his quest to deepen literary representation, he moved directly to rely on the degree of penetration into the historical context to give a historic character to literary works directed for reading. In his article entitled: "Literary History as a Challenge to Literary Theory", Jauss sees that there is another conception of literature that approaches the spirit of Gadamer's theory, as he proposes a method for historical reception. He does not seek the poet's success, fame, and influence, but rather the historical conditions that stand behind that, from awareness of change. The interpretive understanding of Jauss does not express a process of reproduction from the original production, but rather the moment of creativity, as he starts from a Gadamerian foundation that reflects his interest in the act of reading as a determining factor for the meaning of the

The understanding and interpretation in Aesthetic Receiving Aesthetic Reproch

text. Even Gadamer himself was influenced by these developments that literary studies have known, as he focused on two basic ideas, which are:

- Reading as a mode of existence of the literary text
- Writing and the art of dialogue.

Jauss is keen to expand the scope of the first rule in his later writings to include all types of arts, whether it is related to music, sculpture, architecture, ... because the pattern of realization of the artwork always goes back to the act of reading, which contributes to moving the meaning of the text. When we confront ourselves, the presentation associated with every performing art prompts us to practice reading and attention, which led Hans-Georg Gadamer (1900-2002) to say that the concept of literature is linked to the reader and the recipient. It is an active element in preserving existence, thought, performance, and history, which is what we call world literature, such that it is not satisfied with preserving existing documents as in classical literature, but rather takes them as models and transforms them into examples to be emulated. It is also not correct to say that world literature is a form alienated from the literature that formed the pattern of existence of the artworks that we mentioned previously, but rather it is a historical pattern for the existence of these works and their belonging to world literature. The concept of literature is broader than the concept of a work of literary art and extends to all texts that are transmitted through written language, whether legal, scientific or interpreted. Literature encompasses all scientific research to the extent of its connection to the linguistic element. There is also another characteristic in artistic and literary work, which is that it always implies a meaning and tells us something else in terms of content. In this sense, the text becomes a method of knowing the world, people and things, i.e. a method of revealing truth and existence. But is there a difference between the language of poetry and the language of literature? According to Gadamer and Iser, these are secondary, incidental differences, but in essence they lie in distinguishing each form in its meaning and concept. Gadamer does not drop the distinction between literary genres, and the evidence for this is the studies he devoted to the

Dr BELAZZE Nouredine

hermeneutics of literary genres such as drama and poetry in its various forms, where he states in his article: “On the Contribution of Poetry to the Search for Truth” that every linguistic form is followed by a poetic content, as he says: “If the essence of language as a language lies in the fact that it always tells us something through dialogue, then this distinctive characteristic of language reaches its highest condensed form in poetry, which tells us what it says in words that remain written and cannot be replaced.” Thus, a fact is generated that the difference and uniqueness of literary works lies in their alienation within the form and the exclusion of the truth that the literary work tells us. From the issue of reading as a mode of existence of the literary text to writing and the art of dialogue, the written text places understanding before a problem specific to transformation, as it is the oral speech that raised the problem of understanding, and this explains the tendency of hermeneutics in its beginning with Schleiermacher towards the psychological dimension and led to the concealment of its historical dimension, as writing occupies a central position in the interpretive phenomenon, when it separates from the author and the reader and rises to an ideal state that reveals a world of meaning that brings with it its own history and constitutes an equal experience for every person who reads it. Writing is a kind of self-alienation whose signs need to be transformed into speech and meaning because meaning became alienated when it became written. Written texts perform a true interpretive task, which is one of the lofty tasks of understanding. The spoken and oral remain confined to themselves, the tone of voice, and the circumstances in which it was said, while the written provides a greater opportunity for understanding and removing strangeness and ambiguity. It also preserves heritage and makes it continuous, passed down through generations to be researched and interpreted. It is not from the past, but rather transcends it into the world of meanings. Once we decipher its symbols, it becomes a pure spirit as if it were from our present world. Gadamer describes this process as a miracle of transforming something strange and dead into something familiar and contemporary, saying in this regard: “... and just as we were able to show that the existence of a work of art is a game and that it must be perceived by the viewer in order to be realized, so it is entirely

The understanding and interpretation in Aesthetic Receiving Aesthetic Reproch

true of texts that only in the process of understanding them does the dead effect of meaning turn into a living meaning...” In other words, the structure of art is based primarily on its presentation, which is a structure in which we always participate. Reading means that we let something happen and speak, and I am tasting a piece of music, poetry, or a painting. It means letting it affect me and letting myself be changed by it. Every aesthetic experience, as in the act of reading, points to an experience where the work’s presentation resonates in my inner ear.

This aesthetic approach to understanding and reception comes to form a literary and artistic discourse, an attempt to devote the principle of communication and communication in the world of aesthetic awareness between the artist and the recipient in the field of aesthetic studies that were and still keep pace with the human and social sciences. For this purpose, the contemporary philosophical trends in aesthetics mentioned above tried to establish an aesthetic basis in the aesthetic communication relationship artist-artwork-recipient, which is driven by understanding, whether it is related to the material similarity in its formal nature as the most effective method in the communication process, and on the other hand it may require literary reading and writing as a complementary and supplementary procedure whose effects appear in reception. The literary and theatrical text needs material similarity and reading and the art of writing as they are the engine of research in understanding and reception. Material similarity as well as reading and the art of writing constitute two effective strategies in the communication process within the literary and artistic discourse.

Reading this strategy in literary and artistic discourse and trying to root it and enrich it is evidence of the possibility of the birth of a philosophical aesthetic rule that believes in saying that every literary or theatrical work is based without a doubt on a philosophical vision that is not satisfied with producing pure knowledge but with creating it and concealing all the frameworks and restrictions that were practiced on literature and art during a period of time. Therefore, this approach provides a fertile space for a new style in the world of art and literature, which is the perception of meaning in the artistic work and the creator’s perception of himself in the artistic work

Dr BELAZZE Nouredine

and the perception of the recipient and the audience of himself through his presence in the world of the artist and the artistic work together. What the existential trend called material similarity refers to that dialogue between the viewer and the artist, or rather to a reciprocal relationship between the interpreter and the text or the artistic work, which is a relationship of self and other, and every dialogue requires directing our attention and body towards the person or the artistic work. In physical dialogue, the relationship is revealed through movements, tone of voice, facial expressions, and all of these contribute effectively to the success of the dialogue and its communication, while dialogue lacks The artistic work to such effectiveness as it tends towards understanding and interpretation in the way of the other-ego or vice versa, but the biggest role that it plays to make the dialogue successful is to start with the ego that has the initiative and allows the possibility of speaking with it as a subject that takes upon itself to reveal the truth of the artistic work in its manifestation that is not separate from the presentation because its essence and all patterns of artistic expression are necessarily keen on the distinctive communicative dimension of the dialogue, and the performing arts, plastic arts and theater are the ideal model that reflects the complete ontological equivalence of the pattern of existence of the interpreter and the artistic work. For example, we find that the dramatic work is not satisfied with its presentation and performance, but rather involves the viewer in following and celebrating it, and that he gets to know himself through the presentation, as the presentation cannot be separated from the world and life in its themes and in its performance and achieves what he called verification. Theater, dance and music are arts that require in their essence to be represented, so there is no artistic work without presentation or representation, and the concept of presentation here carries the meaning of contemplation, and literature is considered, like these arts - theater - from the artistic works that are based in their essence on representation. Literary reading, whether it was Silent or verbal, it is accompanied by understanding as a kind of reproduction, interpretation and performance. The distinctive feature of the reading process is that it is a presentation and representation of the meaning of the text, and the process of understanding becomes equal to the experience of

The understanding and interpretation in Aesthetic Receiving Aesthetic Reproch

the artistic work. The work in the arts, in its literary and theatrical forms, is not complete except through the gaze of the one who contemplates it and addresses it. In his attempt to expand that aesthetic perspective on the pattern of the existence of literature and art under the authority of material analogy and literary reading, writing and the art of dialogue, Gadamer believes that the science of reception aesthetics was directly inspired by the hermeneutics of these concepts, but from the beginning it faced great difficulties in testing the possibility of going beyond previous proposals related to the strategy of communication in the space of the artistic work, but it did not escape from them. In his view, we are faced with models that do not contain in themselves any representation with a special ontological content, since the act of reading is a special internal process that does not have any representation and excludes every occasion for any association with public reading or performance. However, the matter is not obligatory to remain so, and just as Gadamer did with the theater and the visual arts, which he attached to the concept of the game, he does so with the literary text, which he quickly introduced into the world of play by linking understanding and representation through his proof of the following facts: - Removing the possible differences between silent reading and recitation allows for the clarification of understanding as a kind of reproduction, interpretation and performance because the tone and rhythmic organization of speech find their place In silent reading - The novel reflects the original existence of literature as something readable, so reading a novel is nothing but a process similar to listening to the epic whose original existence is manifested in its recitation by the narrator, as well as the image that appears in the eyes of the one who contemplates it, not the opposite, so the material similarity among the proponents of the existential trend takes over the audience and possesses it to the point that the artist presents the artwork to himself or the writer reads the novel for himself, and this contradicts reception, communication, and understanding.

- Reading as an event allows the possibility of bringing the content of the text being read into representation. It precedes the analogy and opens a space for the recipient to follow the stages of the artistic work and prepare

Dr BELAZZE Nouredine

for that. Thus, the distinctive feature of the reading process becomes clear as a process of presenting and representing the meaning of the text. Then the process of understanding becomes equal to the experience of the artistic work and the literary text. Whoever conjures up this image in which artistic reception merges with understanding. Gadamer seems to be in agreement with the second trend and in the footsteps of Hans Robert Jauss, starting from a foundation that reflects his interest in the reading process as a basic factor determining the meaning of the text. The developments that contemporary literary studies have witnessed have enabled him to work hard in his later writings to expand the idea of reading to include all types of art, whether it is related to literature, music, or theater. This is because the pattern of achieving the work of art always goes back to the act of reading, which contributes to creating the meaning of the text. While we are confronted with ourselves, the presentation accompanying each work of art pushes us to practice reading. In this sense, all types of art are in fact performing arts, thus integrating types of art. Based on this, Gadamer concludes an important result, which is that the concept of literature is closely linked to the reader and has never severed its connection with the recipient of the literary and artistic work. Literature and art do not indicate the existence of an alienated person who is simultaneous with his lived reality, but rather are an activity to preserve existence, transmit it, and communicate it. From the act of reading to the act of writing, Gadamer confirms that writing is a kind of self-alienation whose signs need to be transformed into speech and meaning, because meaning became alienated when it became written. Therefore, written texts present us with a real interpretive task and are considered one of the sublime tasks of understanding, unlike the spoken word, which has an enormous capacity to interpret itself without the need to interpret the written word through the manner of speaking, the tone of voice, and the circumstances in which it was said. There is nothing strange that requires understanding more than writing, so much so that we cannot compare this strangeness to an interview with people who speak foreign languages, because the language of gestures and the tone of voice are always factors of direct understanding.

The understanding and interpretation in Aesthetic Receiving Aesthetic Reproch

List of sources and references:

- 1- Dr. Ahmed Aliyan Ahmed, First Edition 2000, The Dialectic of the Relationship between Philosophy and Literature, Dar Al-Manhal Al-Lubnani for Printing and Publishing, pp 78-79 (ahmed).
- 2- Suad Harath, The Actor between the Manifestations of Semiotics and the Embodiment of the Image, an article published in the Journal of Discussions in Language and Literature, Issue Four, December 2015, Ahmed Zabana University Center, Relizane, pp 19-20-21. (harat, 2015).
- 3- Allen Stone and George Savona, Theater and Signs, translated by Sabai Al-Sayed, reviewed by Mohsen Mousilhi, Academy of Arts, Publications Unit (n.d.), p. 82. (savona).
- 4- Umberto Eco, 2005, Theory of Literature (Reading, Understanding, Interpretation), Rabat, quoted from Ahmed Bouhassan, Translated Texts, Dar Al-Aman, p. 30.
- 5- Jean-Paul Sartre, What is Literature? Translated by Mohamed Hilal, Anglo-Saxon Library, Cairo, p. 08. (sartre)
- 6- Albert Camus, 1942, the myth of Sisyphus, Gallimard, Paris, philosophy and novel, P 133 (camus).
- 7- Patrice Pavis, essays on theatrical semiology, voice and image of the scene, p127 (pavis).
- 8- Hicham Maafa, Hermeneutics and Art in Gadamer, Arab House for Science Publishers, Ikhtilaf Publications, First Edition, p 222 (Maafa).
- 9- Anwar Mughis, Issue Three 2004-2005, The Game and Art in Gadamer, Philosophy and the Age, Cairo, Supreme Council for Culture, p. 174 (Mourith, 2004-2005).