

The Role of The Slavic School in Providing Marginal Literature to The Arab Recipient.

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Abstract:

The Slavic school has emerged as one of the important attempts in the field of comparative literary studies, although it is national in its form and socialist in its content, but it is human and universal in its tendency, it has tried to put forward a systematic project that on a socio-historical mechanism in understanding the literary phenomenon and the factors of its production and transmission, in order to achieve a kind of literary relations between nations, and from these points of view this paper aims to answer the following problems What role has this school done to displace marginal Literature from the spaces in which they were held? How did you manage to do this away from the hierarchy based on the principle of the sender (positive) and the recipient (negative)? How did the Arab recipient be able to know the literature of the other, who shares the worries and hopes and likens it to social and economic circumstances?

Keywords: comparative literary, Slavic school, socio-historical, marginal literature

ملخص:

برزت المدرسة السلافية كإحدى المحاولات الهامة في مجال الدراسات الأدبية المقارنة ، مع أنها قومية في شكلها واشتراكية في محتواها ، لكنها إنسانية وعالمية في نزعتها ، فقد حاولت طرح مشروع منهجي يقوم على آلية اجتماعية – تاريخية في فهم الظاهرة الأدبية وعوامل إنتاجها وانتقالها ، بما يحقق نوعا من العلاقات الأدبية الندية بين الأمم ،ومن هذه المنطلقات تهدف هذه الورقة البحثية إلى الإجابة عن الإشكالات الآتية: ما هو الدور الذي قامت به هذه المدرسة من أجل

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زحزحة الآداب الهامشيّة عن المساحات التي احتجرت فيها؟ وكيف تمكّنت من ذلك بعيدا عن التراتبيّة القائمة على مبدأ المرسل (الإيجابي) والمتلقّي (السلبّي)؟، وكيف تمكّن المتلقّي العربي بواسطتها من معرفة أدب الآخر الذي يشاركه الهموم والأمال ويشابهه في الظروف الاجتماعيّة والاقتصاديّة؟.

1. Introduction:

Historians and scholars of literature in various literary eras have taken an interest in historical or historical literature and consequently in the great literature and literature sciences, and turned a blind eye to all that they considered to be secondary or marginal literature, on the pretext that These forms do not amount to status and language to the ethics of the Center, and the aesthetic, critical and social justifications expressed by these people, have removed the morals of minorities and state morals that have moved away from the status of the Euro-American states to the margins. Under these circumstances and orientations, the Slavic school has emerged as one of the important attempts in the field of comparative literary studies and has contributed greatly to the reconsideration of marginal literature, and has sought to reach the Arab recipient, which is itself marginal compared to the European-American recipients.

2. COMPARATIVE LITERATURE AND DISCOURSE:

The comparative study of international literature and interactions generally aimed to bring national literature to the world when it came out of the language in which it was written into the literature of a language or literature of other languages, and the view that comparative literature is the collection of similar reactions and Similar influences, both in content and in image, no matter how different the languages in which this similarity appeared, as the national connections that the witness is close to each other, (Tieghem, n.d, p. 201) the reactions that the most prominent pioneers intended to do. The comparative literature (Tieghem Paul Van) in this statement refers to the sayings of the metalation, which in turn refers to the processes of influence and influence, which is the first aspect of comparative literature that has been influenced by the theory of the metalation. This effect does not take place, and the positive process is carried out in accordance with the needs of the recipient and on his initiative in the light of the horizon of his expectations, but the concept of influence, which is not related to the connection, turns the affected side into a negative party, and attributes the elements The whole positive is to the influential side. (Abboud, 1999, pp. 53-54) which makes us feel that it is impossible to have an effect or an impact that is not prevented from occurring.

In this regard, Dr. Hamadi Samoud emphasized in his opinion on the issue of influence and influence that "the prevalence of discourse in the study of comparative literature has reduced the impact of globalization and supported the universality that means the particularities of this or that literature in doing comparative study, every culture can contribute to the contours of the tomorrow that people aspire to build." (Samoud, 2001, p. 22)

The theory of the metallurgy has taken it upon itself to take care of those specialties that distinguish literature and give it universality at the same time, by transferring the center of attention from the production of literary works and their aesthetics to receiving these works with their aesthetics, whose impact varies from recipient to recipient, This is another means of dissemination that is included in the influence in both positive and negative aspects, and some critics in their study of literature in general have combined the approach of the "academic" and "the critical horizons that this theory has opened to the scholars, which are In order to understand and explain the other, I must respect him, admit his jealousy, and be ready to open up to him, and to be exposed. I have to be ready to engage him in a dialogue relationship that will lead to horizontal change, expansion and development. (Gadamir, 1997, p. 77) We stand by the study carried out by Abdo Abboud in his book Modern German View, a comparative receiving study, (Abboud, 1993, p. 12) not to highlight his findings regarding the spread of German poetry in the Literary and Arab circles, but to explain some of the procedural obstacles that he is applying for in order to clarify the comparison:

- The orbit of its comparative critical direction, which is in combination with the creative product that shows the interaction of Arab culture with European literature, has been announced.
- Set conditions for the success of the process of receiving, such as the availability of appropriate social and cultural introductions in the receiving region that make it possible to understand foreign literary work. (Abboud, 1993, p. 18)
- The appropriate political and political criticism, as the role of the literary critic comes in terms of the importance of the role of the translator to inform the Arab reader of the social, cultural and historical market of the translated literary work. (Abboud, 1993, p. 20)

This study, like other studies, was based on the prevalence of comparative and classical literature, as the comparative lesson in it moved from:

“Merely being influenced and influenced to activating the reception theory that overlaps with the spiritual, human, value and visionary dimension of theses of comparative literature, and these critics have mostly revealed the essence of the human and civilizational vision in some literature with others.” (Abboud, 1993, p. 114)

If we link the objectives of the national al-Ta'ad school, which the French and American schools have dedicated to comparative literature, we find that they pushed a recipient to the center and pushed another to the margin, just as it did with the literary works that i dealt with, but The Slavic school represented a cognitive weight in comparative studies that could be used to modify The European and American extravagance in the concentration of Western self-repositions, and in doing so tried to balance my comparative and contact, even

indirectly, and we should. We present a brief definition of the Slavic school in comparative literature and monitor its most important principles, which aim to break the modeling of literature and refuse to take care of a recipient at the expense of another:

3.SLAVIC SCHOOL: ITS DEFINITION AND PRINCIPLES:

The so-called "comparative experience" differs from one literature to another because of their return to different sources: a linguistic aspect, a political aspect, an economic aspect, a philosophical aspect, or a geographical aspect:

Its name is the Slavic school, which refers to Slavic languages and the people they pronounce in eastern European countries.

The call for socialism is due to the political and economic system that prevailed in the societies of these countries, which marked the various aspects of their lives, including their literary and artistic production.

The characteristic of Marxism is due to the philosophy that governs the thinking of its ideologues in other socialist countries.

The Soviet character was a part-to-be, particularly since the theorists of the Soviet Union played a leading role in the various aspects of the lives of the societies of socialist countries.

The stereotype, topological, typological, or typological characteristics come from the nature of the comparative lesson adopted by the proponents of this school when they are particularly concerned with similarities between morals. (Germounski, 2004)

It remains the only philosophy adopted by the ruling political establishment in the societies of those countries, which have all handed over their affairs to the one party that governs them, the Communist or Socialist Party in each of them.

Slavic experience is one of the most important and successful attempts in comparative literary studies, and if the French school is historical, and the American school is aesthetic, the Slavic school is a critical school based on two pillars, philosophical and scientific.

"No significant influence can be a coincidence or an automatic impulse from outside, or an event," says Germonsky, the school's most important organizer. In the form of a writer, or in the biography of a number of them, or as a result of encountering a new book or drifting behind literary models or trends representing the literary table, literature, like other forms of ideology, is formed above all on the basis of A specific social experience as a reflection of social reality and a tool for rebuilding it, so the very possibility of influence is conditioned in some respects by natural laws for the development of a particular society or literature... Any influence is historically possible but socially conditional." (Germounski, 2004, p. 12)

This theoretical view is likely that any literary influence is linked to a social transformation of the influential model, i.e., linked to adapting the impact to the specifics of social development and to the local needs required by the reality of the affected social class.

Germonsky writes:

"If the science of literature in the West has abandoned the study of the broad issues and broad prospects for the development of world literature and has moved towards narrow specialization, defining its research frameworks within national borders, and at best relying on European works, we are in the National Soviet Union, Where the peoples of the East and the West live in unity and fraternity, to adopt a new culture , "nationalism in its form and socialism in its content", automatically recognizes the need to address the issues of literary development through historical comparative studies that are more horizons, and the need to take into account the inclusion of these studies. On Western and Eastern literary works." (Germounski, 2004, p. 50)

The Slavic school in the comparative study of literature is inspired by Marxist philosophy in its management of the similarities observed among different national literatures and refers to the similarities between the infrastructures producing these literatures. Similarities in the stages of the development of societies, which are similar in economic structures, must, in the custom of the followers of this school, lead to similarities in the components of the superstructures, one of the most important of which is literature. Thus, any similarity observed by the comparative scholar between two literary works belonging to two different national literatures can be recalled to the similarity between the two structures of the two communities that produced these works, and it is not necessary to have any direct or indirect connection between them, because similar infrastructures necessarily produce similar superstructures, and this similarity is the secret of the similarities that we fall on between literary works of different nationalistic, regardless of any relationship between these literature.

This means that the Slavic school is based in its interpretation of the similarities observed among the various national literatures on the material understanding of human history and the laws of its development. Since literature as a beautiful art, part of the superstructure of any human society, is determined by the physical base of that society, similarities between literature can be rooted in the infrastructures of the societies that produce it, depending on what the unit of the process of socio-historical development of mankind says. Germonsky writes, explaining this basic introduction in the comparative lesson as seen by the school's supporters:

“The unity of the process of the social-historical development of mankind is the basic introduction to the science of comparative literature. This unity, in turn,

requires the unity of literary development as one of the ideological superstructures. And just as the socio-political relations conditioned by the state of the productive forces and its relations reveal similar characteristics typical in far western Europe and in Central Asia, for example in the era of feudalism. Art as a knowledge of reality in images should reveal important similarities among different peoples in their similar stages of development. It is no coincidence that ideological currents and literary trends such as Renaissance, Baroque, Classicism, bourgeois renaissance, romanticism, critical realism, naturalism, and symbolism appear in European countries as successive phases within the unity of the historical and historical-literary development process. Without this law of succession denying the existence of certain local characteristics that characterize the national historical development of each country separately, based on the comprehensive historical movement" (Germounski, 2004, p. 11)

This opens up a wide range of comparisons without marginalizing literature at the expense of another, and thus elevates good literary works, regardless of their geographical location, ethnicity, sexuality or ideology, unlike the French and American schools, which have worked to enshrine the principle of "amplifying the ego and reducing the other" in the same way.

If we are to investigate the efforts made by the Slavic school to highlight the manners of the other, which the European school considered marginal or rather far from the European centre, we summarize its most prominent principles, which indicate its interest in these manners:

- Comparative literature from the perspective of the sciences of this comparative direction.

"A science that studies the development of national literature within the framework of world literature that unites the East and the West and is based on the principles of fraternity and cooperation among peoples in the process of historical progress and development in relation to cultural issues, particularly literary ones." (Khadri, 2008, p. 20)

- Its emphasis on literature is an expression of the social and economic reality of the society in which the literature lives or is it, "an expression of the concerns of the type to which the literature belongs", (Khadri, 2008, p. 23) and this development of literary creativity is more evident in the literature of marginalized peoples, as their people are more concerned on more than one level.
- Germonsky considered that "social development is unstoppable, creating a need for cultural and literary development, which in turn creates a need to interact with foreign cultures and receive influences from them." (Germounski, 2004, p. 134) It was not the reason for the emergence of a realistic trend in different European and non-European literature and at different times, but rather because the manners in which realism had emerged had reached degrees of social development that made the emergence of realistic literature necessary, and in which the seeds of

that factual literature were formed. Then came the factor of influence and influence, i.e., cultural import, to make that development more difficult and powerful. If the need did not exist in the affected literature, the processes of influence and influence would not have borne fruit at all. (Abboud, 2001, p. 116)

The basis of these processes is the need for receiving culture, not the need for the transmitted culture. Cultural import sciences "are subject to the needs of the future party, not the other way around. In doing so, Germonski was able to understand the issue of influence and influence, and to place it in a larger context, the role of external influences in the development of literature. Influence has a role to play in that development, but that role is neither primitive nor fundamental. The main role is the internal development of literature, which is in keeping with the development of society. As society develops, its development creates the need for a literary development that is accompanied by a literary current, and the seeds of this development are considered within literature. If added to this, they accelerate that development and, like a seed, fall into fertile suitable ground. If there are no social and literary conditions that generate the need for external literary influences, the processes of influence and influence are useless, and remain an isolated phenomenon with no roots." (Abboud, 2001, p. 117) Victor Germonski thus made a valuable contribution to the interpretation of the phenomenon of literary development and exchange. He set the record straight, in keeping with the Marxist saying that the crucial role in literary development is for internal factors, while external factors are secondary and inconclusive, the effectiveness of which depends on the availability of the internal conditions of literature. In doing so, Germonsky disappointed the advocates of cultural domination and expansion, who wanted to spread their cultures into the world and impose them on peoples at all costs, without considering the levels of social development and cultural needs of those peoples.

And if we're trying to shed some light on the school's management to get marginal literature out of the dark circle in which it was placed, we're trying to limit the concept of marginal literature that this study means, and it should be difficult to define an inclusive concept of literature. The fact that these manners are called this only because of the morality of others occupied the position, the position and the margin are a duality against the one, marginalizing and eliminating the other, which is bilateralism. It combines two things that have formed an anti-conflict relationship similar to the eternal conflict between oneself and the other. As for the center, it is the ideal and complete model to be emulated, so it is highly sponsored, it is held for festivals and games and is included in the educational curriculum and, in general, it is the official literature circulating, while the margin is called all the literature of a rebellious outcast and exceeding the authority of the Center... To be clear, we are trying to present the most prominent definitions circulating to the Center's Literature:

4.CENTER LITERATURE:

Some believe that the literature of the Center is that literature that serves the supreme and classy class in society, since it is the court literature, which works with the life of the private people and the clergy, (Saada, n.d.) it is an escort of the authority and the publisher of its plans, no matter how political that authority may be. Religious, ethnic...) and "overall" is the literature of the circulating (Jagham, 2011) and it is not surprising that the nationalists take it and a means of claiming because it glorifies their achievements and praises them and if they are failed, and we consider that the concentration of European self-Euro_ Centrism is a declared call for European and American literature to form a center that hovers over the rest of the other literature, and sometimes even seeking to throw the literature of the other at the bottom as the maximum distance of the margin.

5. MARGINAL LITERATURE:

The marginal other is everyone who withdraws from the group to which he belongs, whether by choice or forced to do so.

"We usually talk about the marginal other as someone who lives on the edge of society, margin or even outside it, as the marginal can be marginal within the society in which he lives or outside the boundaries of the society. Living on the margins of society can include living far away with his likeness in the semi-isolation of material, spatial and geographical or the meaning of living outside the standards in the sense of refusing to submit and comply with the ethics and laws of shared life, which may result in moral, cultural and ideological isolation, and may even become more marginal to a form of social. Cruel psychological isolation, that dark side of loneliness, to be without others when those others who light up all our consciousness are reducing us to the point of pain without interruption of anxiety and prolonged waiting, it relates only to the absence of others and can only live as a painful wait for their presence." (Bahrawi, n.d., p. 9)

However, the other's marginal association with a society makes us consider that the occurrence of an act of "marginalization" on the "marginal other" is relative because it is subject to the characteristics and standards established by society and that these standards and characteristics change as the characteristics of the marginal one change, we are marginal compared to a group established in an era and place and in relation to a reference with social, moral and mental criteria, which refer shari'a to different content and definitions.

One Moroccan writer defined it as:

"It is every literature that does not recognize the ready-made stereotypes imposed by the cultural lobby in our country, whether in terms of addressing the current topics and problems that impose themselves on the creator, or on the level of creative writing techniques themselves, and the creator comes out to the norms and traditions prevailing in writing." (Takrasin, 2014, p. 31)

Marginal literature was judged to be beyond the norm and challenged power, when it was considered that "every literature produced outside the institution, whether political, social or academic, (Ghaith, n.d., p. 52) has been a rebel on power and tradition, and if we look at the manners that have been marginalized by the European nationalism is covered by the definition of marginalized literature, which is seen as "literature that is angry by the institution, either because it fights it openly, or offers alternatives to life", (Bahrawi, n.d., p. 155) which are alternatives that Europeans do not want in any way, because they see in Their way of life and the form of their manners are ready-made templates that the other can take and live in, if you don't really try to impose it on him. "There is neither right nor wrong, nor justice nor equality, except what the great powers or the center see." (Bahrawi, n.d., p. 152) These claims are instilled within the destructive direction of these forces, but they are aware that the other marginal is the product of an economic, social and political system, and that these systems are the ones that throw it out of the walls of belonging to The center, according to the criteria it has chosen for itself (Bahrawi, n.d., p. 156), and therefore it looks at the other with a inferior view of contempt and forces it to enversion and shrink itself, where the whispering turns into a forced act with premeditation, and this is why we are looking for the share of these marginal morals from the process of dumping.

6. RECEIVING MARGINAL LITERATURE:

If we recognize that margin literature is all literature produced outside the institution, whether political, social, cultural or academic, we can closely determine margin writing based on the terms of the theory of the poetic recital as such writing that goes to the horizon of the ideal or typical reader... Contrary to what he expects from her dedication to the good literary values and in keeping with the moral hypocrisy that literature traditionally circulates and ups the literature of the world, (Bahrawi, n.d., p. 9) The decline in receiving these literatures for a long period of time is due to the European view of inferiority to the rest of the world's literatures. They believed that:

- African or Asian people as primitive or "childish" can exclude their manners and arts without the slightest sense of ignorance of the requirements of scientific research. (Bassnett, 1993, p. 18)
- That literary races that do not agree with European literary conventions can be neglected without a sense of sin, if they are outside western literary law.
- The great literary works in the eyes of the nations and the people sit pedestals of the so-called masterpieces of Western literature and undermine the dances by their proximity or distance from Western approaches.

We can summarize the outcome of these beliefs that they seemed racially unfair by making some manners equal to others, some of which were unique in

their universal importance, others that could be neglected as primitive or ordinary." (Bassnett, 1993, p. 19)

Jacques Dubois has modelled marginal literature according to the angles of the view, which are subject to the principles and foundations of the tread, as follows: Banned manners: For ideological reasons, the subject of some form of censorship is excluded from the context of recognition and abuse. (Dubois, 2005, p. 131)

- Regional literature: which found itself geographically and culturally separated from the dominant sites of production and distribution and away from the crucial centers of christening despite the effects of French ordination. (Dubois, 2005, p. 131)
- Parallel etiquette: which do not belong to any of the production and distribution networks and express itself in a somewhat spontaneous way, manifested through spontaneous and sudden channels. (Dubois, 2005, p. 131)

The need to understand literary history is based on the principle of the shamanism to which the process of receiving aspires to represent a large number of approaches and forms that can be characterized by the attribute of literary effectiveness, i.e. "the complex and shamanic knowledge of the illuminated The production of unique knowledge derived from the texts (French Literature, n.d., p. 1036) and the division of human literature into central and marginal and linking the other to the center by influence and influence is in fact an omission of the role of the metalation and its fundamental dimensions, it has made this view of the connection a condition For any effect, it did not abandon the concept of influence, but it put it in a new context and radically reformulated it. (Alloush, 1987, p. 136)

In fact, the immigrant writings tried to disrupt the culture of the center by asking a range of interesting questions and by trying to remove the cultural purity imposed by colonial domination, an intersection between two concepts or two projects or two cultures, all of which led to the birth of a new space called the space of hybrids where the culture of the center and the culture of the immigrant, this hybrid is the new cultural color, and the goal is not to exclude the culture of the center to be replaced by the historical memory marginalized Rather, it is to dismantle that centrality and add that marginalized historical memory and culture to it and then look at the hybrid space that this creates as a third space fit for the inhabitants of the world. These texts, produced by the post-colonial situation, have allowed critics to develop critical entries that respond to the dynamics of these texts and can be limited to the following:

- National or regional input: which focuses on specific features of a particular national or regional culture.
- The ethnic entrance: which captures certain features in which various national literatures are shared, as in the common ethnic heritage of African literature, which is the entrance called "black writing."

- Comparative introduction: Which seeks to study certain linguistic, historical, and cultural characteristics involving two or more literatures of post-colonial literature.
- A comparative but more comprehensive entry, emphasizing characteristics such as hybridism and compromise as characteristics of all post-colonial literature. (Ashcroft, 2005, p. 9)

7. EFFORTS OF THE SLAVIC SCHOOL IN PRESENTING MARGINAL LITERATURE:

The concept of receiving is particularly special when we talk about comparative literature and marginal literature, and in our follow-up to this concept with the efforts of the Slavic school, we find that we are:

When we talk about receiving foreign literature, we need to take an explanatory stand against the very concept of "literary receiving", as the key concept and the central cognitive tool underlying this type of receiving studies. It is well known that receiving foreign literary work is radically different from that of local literary work. The recipient, whether ordinary, such as the reader or the viewer, or a professional, such as a critic or writer, who receives a local literary work, receives it directly, without necessarily needing an intermediary. The course of local literary work consists of three episodes:

1. Production or creativity.
2. Publishing or receipt.
3. Reception or reception of all three types: regular, monetary and product.

The course of foreign literary work is more complex and consists of the following episodes:

- Production or creativity in the source language, i.e., in the original language of literary work.
- Receipt or publication in the source language as well.
- Reception or receipt of the source language by recipients speaking that language.
- Translation from the source language to the language of the target, or the second creative birth of literary work.
- The delivery and dissemination of translated literary work in the language of the target.
- Receiving foreign literary work translated in the language of the target by the recipients speaking that language, which is a multi-image, i.e., normal, critical, and productive. (Astif, 2007)

There is no difference that the purpose of comparative literature is to look for the infinite possibilities of human creative experience in its intellectual and artistic levels, individual and collective, and its internal and external literary relationships. In this context, the Slavic school has taken an interest in people's

literature through the "evaluation of their literature and their connection to the world's literature by highlighting their point of view and increasing their literary and cultural positions through free comparative literature." (Khadri, 2008, p. 40) We can limit the school's most important efforts to provide marginal literature to the recipient in general in the following elements:

- Its interest in the deep connections between the Slavic and Arab countries and the countries of Asia and its response to many modern literary and critical studies that seek to reveal aspects of the relationship between Russian literature and other literature, as well as between literature and social and economic sciences in Russia and in the rest of the world.
- The interest of the flags of this comparative school on the literature of the Islamic, Arabic and Persian East, in the view of the criticism, criticism and translation.
- The elimination of the colonial and imperialist perspective that the Arab Central Authority has dedicated to its work on the "re-examining the economically poor, isolated and politically marginalized cultures" despite the common and deep past between the literature of eastern and Western countries and their interaction with them (Khadri, 2008)
- Working to spread other languages by:

"Introducing the civilization of the peoples of the East and the whole world to the atmosphere of comparative historical research, and to pay attention to the mutual relations that have emerged in the atmosphere of other languages, especially Sanskrit, Greek, Slavic, Chinese, Arabic and others." (Abboud, 2001, p. 122)

During this Slavic school's turn towards marginal literature, it has worked to take the hand of the Arab recipient in order to learn about these morals, whether through writers and writers who have moved immigrants to the countries of the Socialist camp or through the translations of literary works of nationality to rare Arabic language... We can shed some light on this:

8. THE ARAB RECEPTION OF MARGINAL LITERATURE IN THE LIGHT OF THE SLAVIC SCHOOL:

In a study, Dr. Salah al-Serouri comments on the words of Lord Cromer in his book "Modern Egypt", in which he describes the Arab mind. The East has a deaf mass, no individual differences between its members, no consideration for the elements of time, place, technological development, or degree of learning.... And this east has a contradiction with itself and illogical by nature and coin, and on the other hand, the West also represents a single mass with no differences between them, The European man must be representative of the best race, he

stands on the right side of the East because he is broken up with the basic thinking of the organization (Al-Sorori, 2009, p. 2786)

and this is the development that the West has tried to enshrine on more than one level. Clearly on the literary scene, by locking the East within a human and geographical framework, it presents ready and prepared conceptions based on scenes (a thousand and one nights) that paint the miraculous and spiritual east." (Al-Sorori, 2009)

In cases where foreign literary work reflects the situation of a foreign society similar to that of our society, such as South American literature and Turkish literature. The works of these two Arabic-language literatures sought to be readable, critically acclaimed and creative, against the backdrop of the great similarity between Arab society and the Arab and South American communities, enabling Arab recipients to interact with and enjoy these works, and to find an expression of their situation and concerns. In any case, the contemporary dimension in receiving and interpreting the incoming literary work is more complex than the contemporary dimension in receiving and interpreting local literary work. Perhaps it is the altruistic view that has made the Arab to overlook the morals parallel to him and make him feel only the other nationalist with his classic creations, even if the Arab ego or other marginalized people carry in his folds many contradictions in the identity cannot exist alone without a few shortcomings, contradictions and opposites, The Greeks are borrowing barbarians, the Europeans are borrowing Africans and Cherts, etc. and vice versa. (Said, 1984, p. 80)

The Arab had to learn about the marginal morals that preceded him and his contemporary and shared the worries, hopes, needs and likeness in many aspects of life. "We only know who we are when we know who we are not, and that is often when we know who we are against" (Huntington, 1998, p. 39) And this is what the West overlooked or ignored in its extravagant self-centeredness.

It is noticeable that the movement of the receipt of marginal literature in the Arab countries is not distributed among these countries in a way that guarantees an acceptable degree of widespread there are marginal literatures that occupies large areas of that reception, for reasons that are not necessarily literary, and there are marginal literatures that are absent or almost absent. Not because they are devoid of works worthy of information and translation, but for reasons related to the mechanisms, standards, and foundations of the selection of translated literary works, and by the people who make that choice, translators, publishers and experts, publishing houses develop their programs based on their estimates and recommendations.

The peaceful reception of other literature expands the horizon of the Arab recipient and gives it human dimensions and is moreover an important source of aesthetic and intellectual pleasure made available to him by translations supported by universities and Slavic institutions.

“It was so few to the point of quoting names that do not come close to the number of fingers of one hand, while the French Library contains thousands of translated compositions, and this limited translation narrowed the horizon of receiving other literature among the Arabs.” (Boumediene, 2012, p. 86)

Ahmed Shawky and Tawfiq al-Hakim... We find that Dr. Salah al-Saouri registers their dislike of these morals, which have made literary models with an elitist perspective, saying that “they have completely refrained from receiving or interacting with manners. Their contemporaries are French or European writers in general.” (Al-Sorori, 2009, p. 111) This means that the union is not merely through communication, but more as dictated by the specific cultural needs of culturally active groups.

And the one who is looking at the quality of literature that the Slavic school was keen to present to the world and the Arab recipient got a share of it, contained the components of the literary work inside besides the external circumstances that formed the factor of the actor. It has not neglected the influence, and some scholars consider it important to study the variables and variables in each national literature, along with the study of the concept of artistic value of both the sender and the recipient. Because the concept of value in the sender is subject to factors posed by the mechanisms of the creative process, which aims to renew and adapt, engaged and arguing with social and historical factors specific and specific to their national experience. (Alloush, 1987, p. 135) The other is the concept of artistic value in the future, which is “subject to the criteria of cultural and social preferences posed by the current circumstances - spatial - of its own.” (Alloush, 1987, p. 135) And this is what we tried to refer to in our exposure to the position of the Arab recipient of marginal morals. The study of literary-cultural receiving must take place in the light of the study of the socio-cultural system that surrounds a literature.

9. CONCLUSION:

We conclude that the Slavic school worked to create a literary space through its comparative studies to present marginal literature to the Arab recipient through the media of translation and the trips of Arab writers to the countries of the socialist camp, although its attempts are not rich enough to satisfy The Arab recipient, who has to pay attention to those manners that are similar to him, but she drew a parallel line in front of him, in order to get rid of the yoke of the

models of central literature and turn to the literature of other nations and find in it what the horizon of waiting for.

Since literature as a beautiful art, part of the superstructure of any human society, is defined by the physical base of that society, it is unfair to remain marginal literature, because the receiving person himself is in the circle or boundaries of the center and the prospects of his expectations remain the same in all areas.

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