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THEORETICAL TRENDS OF RECEPTION AND AESTHETICS IN VISUAL ARTS AND LITERATURE

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Abstract. This research study examines theoretical reception trends and their aesthetics in the arts and literature. First, we will present the contributions of Russian Formalism and its leading thinkers. Next, we will move on to semiotic theory, exploring the perspectives of its philosophers and theorists on reception and its significant interpretative implications. We will then explore structuralist theory's interpretative views on the essence of reception from a structural perspective. After that, we will discuss phenomenological theory, outlining the key contributions of its thinkers and their major ideas on reception and aesthetics, as well as their view of the recipient's influence on the visual arts and literature. We will then move on to German theory, presenting the essential ideas and perspectives of its proponents on optics and the aesthetics of reception. Finally, we will conclude with a psychological theory and its scientific perception of the aesthetics of reception. Postmodern thought has achieved a revolutionary transformation of the concept of reception by empowering the recipient in creative work and elevating their role, which had previously been marginalised in the creative processes of the arts and literature. This shift engages with the system governing creativity in general and is closely linked to the aesthetics of reception. Examining its effects and illuminating the cognitive concepts that have emerged from various theories focused on the aesthetics of reception is therefore necessary. This involves tracing the impact resulting from the authority of individuals and audiences and considering both as integral to the horizon of reception. This creates a rich and fertile environment for studying the formation of multi-sensory aesthetic taste.

Keywords: Visual arts, literature, theories of reception, aesthetics of reception

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ТЕОРЕТИЧЕСКИЕ ТЕНДЕНЦИИ РЕЦЕПЦИИ И ЭСТЕТИКИ В ИЗОБРАЗИТЕЛЬНОМ ИСКУССТВЕ И ЛИТЕРАТУРЕ

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Абстракт. Данное исследование посвящено анализу теоретических тенденций рецепции и их эстетического измерения в сфере искусства и литературы. В первой части рассматриваются вклад русского формализма и ключевые идеи его ведущих представителей. Затем освещается семиотическая теория и её философско-теоретические взгляды на рецепцию, а также значимые интерпретационные выводы. Далее представлено структурное понимание рецепции в рамках структуралистской парадигмы. В продолжение анализируются основные положения феноменологической теории, идеи её представителей относительно эстетики восприятия и роли аудитории в изобразительном искусстве и литературе. Затем рассматриваются ключевые положения немецкой теоретической школы и её подход к визуальной оптике и эстетике восприятия. В финале исследуется психологическая теория и её научное осмысление эстетики рецепции. Постмодернистская мысль радикально трансформировала понятие рецепции, усилив роль воспринимающего субъекта в художественном процессе и превратив его в центральный элемент эстетической интерпретации. Эта парадигма формирует основу для изучения многосенсорного эстетического опыта и взаимодействия рецепента и художественного текста.

Ключевые слова: изобразительное искусство, литература, теория рецепции, эстетика восприятия

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TƏSVİRİ İNCƏSƏNƏTDƏ VƏ ƏDƏBİYYATDA QƏBUL VƏ ESTETİKANIN TEORİK MƏCRALARI

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Abstrakt. Bu tədqiqat əsərində qəbul nəzəriyyəsinin tendensiyaları və onların incəsənət və ədəbiyyatda estetikasının təhlili aparılır. İlk olaraq, rus formalizminin töhfələri və onun aparıcı nümayəndələrinin fikirləri təqdim olunur. Daha sonra semiotik nəzəriyyə və onun filosof-teoretiklərinin qəbul məsələsinə münasibəti və interpretasiya baxımından yaratdığı əhəmiyyətli nəticələr araşdırılır. Ardınca strukturçuluğun qəbulun mahiyyətinə dair struktur yanaşması şərh edilir. Sonrakı hissədə fenomenologiya nəzəriyyəsi, onun əsas nümayəndələrinin qəbul və estetika ilə bağlı təməl ideyaları, həmçinin onların təsviri incəsənət və ədəbiyyatda oxucu-tamaşaçı roluna verdiyi dəyər araşdırılır. Bundan əlavə, alman nəzəriyyəsi və onun ideya sahiblərinin qəbul estetikasına dair əsas baxışları nəzərdən keçirilir. Tədqiqatın sonunda psixoloji nəzəriyyə və qəbul estetikasına elmi yanaşması izah olunur. Postmodern düşüncə qəbul konsepsiyasını yenidən formalaşdıraraq yaradıcı prosesdə qəbuledicinin rolunu gücləndirmiş, onu bədii-estetik yaradıcılığın əsas subyekti kimi ön plana çıxarmışdır. Bu transformasiya yaradıcılıq sistemində yeni yanaşmalar yaratmış və qəbul estetikasının mərkəzi məsələlərindən birinə çevrilmişdir. Tədqiqat prosesində qəbul estetikasına dair müxtəlif nəzəriyyələrin konseptual nəticələrinin araşdırılması, oxucu və auditoriyanın təsir gücünü nəzərə almaqla çoxmodal estetik duyumun formalaşmasının izahına şərait yaradır.

Açar sözlər: Təsviri incəsənət, ədəbiyyat, qəbul nəzəriyyələri, qəbul estetikasının nəzəriyyəsi

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1.Introduction

The study of individual tendencies through the arts and literature is a focal point at the intersection of numerous disciplines that create visual content, paying theoretical attention to the latent power of artistic and literary texts directed at the recipient. The significance of this lies in their ability to generate meaning and create perception. This provides clear evidence of the multitude of theories that draw on sources of creativity, philosophy and beauty. These theories contribute to a body of knowledge that penetrates the depths of the psyche, investigating behaviours, incentives and motivations that are worthy of research and interpretation.

Based on the above, this article will focus on theoretical trends in the aesthetics of reception in visual arts and literature, centring on the most important contemporary approaches to interpreting reception in terms of its essence, function and mechanisms.

2.Reception and Its Aesthetics in Formalist Theory

This theory emerged in its early stages within the academic circles known as the "*Moscow*" and "*Prague*" schools, establishing an analysis of visual discourse in audiovisual arts. It is important to consider the context in which formalist ideas were developed in relation to the study of reception, its horizons, aesthetics and types of recipients. In the contemporary European version of formalism, there is a general tendency to challenge the concept of authorial or artistic intent, separating it from the visual work and granting the subject independence. This new critical approach leads us to separate the work from the recipient's cognitive perceptions.

Adopting the approach of the new formalists, we can establish a neutral state for literary science based on semiotics and classical hermeneutics, in which signs have an inherent ability to reveal their own meanings. There are objective equations for signs in visual design during the reception process itself. This aligns with the ideas of Wolfgang Iser (1926–2007), who described visual artworks as transcending mere ideas since design derives its value from its realisation in the form of an artistic work. He provides an example of the independent realisation of literary texts, regardless of the reader's emotional state: 'The point of intersection between the work and the recipient achieves the work's existence.' Jan Tompkins also expressed this idea in his book Reader-Response Criticism: From Formalism to Post-Structuralism, as a methodological description of the reception process and its role in exploring the relationship between the artwork and its audience [Susan Rubin Suleiman, Inge Crosman, The Reader in the Text: Articles on Audience and Interpretation, Dar Al-Kitab Al-Jadeed, Beirut, Lebanon, 2007, p.56].

Among the most important theoretical trends in reception theory, the formalist approach considers reception to be an analytical space. Within this theory, the formal analysis of visual content is key to understanding the impact of visual works on the viewer. This principle can be applied to various visual arts to understand their material structure and products. This directs the recipient's sensory perception and psychological cognition towards form, as artistic vision is founded on a sense of form. Victor Shklovsky (1893-1984) argues that artistic perception is valuable "*when we realise form*". Clearly, the perception in question is not merely a psychological state, but an element of art. Art cannot exist outside perception. Thus, reception involves perceiving the aesthetics of forms through the characteristics and differences that distinguish them [Bakhosh Ali, The Strategy of Reception in Light of Formalist Theory, Al-Makhabar Journal, No. 04, Mohamed Boudiaf University, M'sila, Algeria, 2008, p.68].

The formalist approach emphasizes the value of visual discourse due to its hierarchical nature, imposing its intellectual and rhetorical weight on the visual artwork. It represents a space where rhetorical combinations intertwine, both attracting and repelling each other. Visual discourse serves as an infinite realm for generating signs, carrying an analytical inclination and a specific intellectual direction through image, movement, or integrated actions. From this, it constructs its own identity that creates and produces its trajectory. By its production, it possesses a unique characteristic in the essence of its visual discourse, as seen in advertising, for example [Makhour Barzouk, The Strategy of Theatrical Discourse between Textual System and Performance Context, Theater Spaces Journal, No. 03, p.66].

The formalist approach emphasises the value of visual discourse due to its hierarchical nature, which imposes intellectual and rhetorical weight on visual artwork. It represents a space in which rhetorical combinations intertwine, attracting and repelling each other simultaneously. Visual discourse is an infinite realm for generating signs and carries an analytical inclination and specific intellectual direction through images, movement or integrated actions. It constructs its own identity, creating and producing its trajectory. Through its production, it possesses a unique characteristic in the essence of its visual discourse, as seen in advertising, for example. Patrice Pavis refers to this discourse as 'comprehensive discourse', characterised by the relationship between two practices: the practice of the text and the practice of the stage. These two practices are linked in a dialectical relationship: the utilitarian situation of the stage is defined by the interpretation of the text, which in turn is influenced by the situation of the stage. Comprehensive discourse can

therefore be described as theatricalisation [Bakhosh Ali, The Strategy of Reception in Light of Formalist Theory, Previous Reference, p.70].

Formalists have emphasised stimulation as a fundamental principle in the creation and design of the visual arts. They argue that this principle carries complex significance, providing the artwork with elements that encourage the recipient to engage creatively with its essence, enabling them to connect with its beauty. This makes the recipient more attracted to, and engaged with, their acceptance and understanding of the work. This gives the principle of stimulation an inner energy that reveals the aesthetics of forms. It serves not merely as a primary element or absolute goal sought by the recipient, but as a means of focusing on bias and rebellion against the ordinary due to aesthetic pleasure. This displacement makes the perception process challenging and enjoyable, fostering stimulation within the realm of estrangement and intensifying positive interactions for enhanced perception, until the recipient can derive meaning from the work and redefine its overall image.

Returning to the origins and development of formalist theory and its perceptions of reception and aesthetics, we see that they view the audience as the recipient. From a procedural perspective, the audience is an urgent necessity as they embody aesthetics, even if the fusion is difficult to separate. The formalists have undergone various stages and developments in their study of artistic works, initially being labelled Russian Formalists to disparage their ideas. The term first emerged when the Russian scholar Victor Shklovsky published an article on Futurist poetry in 1914 titled 'The Resurrection of the Word'. The movement truly emerged through scientific meetings, dialogues and writings from two groups of students. The first group, the 'Moscow Linguistic Circle', was established in 1915. This group focused primarily on linguistic aspects and influenced the field of linguistics to include visual and literary language. The most prominent thinker of this group was Roman Jakobson. The second group, the 'Society for the Study of Language', appeared in Petersburg in 1916. Its members were students of literature who were dissatisfied with the existing forms of literary study and interested in the futurist poetry movement. Shklovsky and Eichenbaum are considered the main theorists of this circle [Bakhosh Ali, The Impact of German Aesthetics of Reception on Arab Criticism, Al-Makhabar Journal, No. 09, Mohamed Boudiaf University, M'sila, Algeria, 2009, p.33].

Formalist theory boasts a rich array of concepts that focus on types of artistic discourse, including visual arts. "Jakobson" identified six primary functions of discourse, elevating the referential function in any communication process to be effectively applicable to personal styles.

Formalist theory boasts a rich array of concepts focusing on types of artistic discourse, including the visual arts. Jakobson identified six primary functions of discourse, elevating the referential function to a level that can be effectively applied to personal styles in any communication process. This function informs us about the characters and the self in every visual message and can convey information about politics, religion, beliefs or philosophy. It serves as a tool for communicating information about other characters and the audience, and for expressing the subject's ideology and core idea, which is essential for the referential function of visual discourse.

Furthermore, the cognitive function is performed through rhetorical elements such as justification, interpretation and commands, and the formation of convictions. Through artistic reception, the character performs an expressive function, translating the artist's feelings and demonstrating the functional cognitive framework. The rhetorical function is fundamental to artistic discourse and its subject, alongside the informative function performed by the character, which is self-evident. 'Observfield' emphasises that discourse centres on the utterance of the self as 'you', in contrast to the absence of the third-person pronoun [Makhour Barzouk, Previous Reference, p.63].

From a formalist perspective, the persuasive function of discourse in the visual arts focuses on signs conducive to communication, provided that the identity of the recipient is clear when interacting with artistic content produced in the visual arts and literature. For Shklovsky, the purpose of art is not to comprehend an idea through a metaphorical image, but to express and communicate feelings. This means sensation brings about a new vision rather than identifying something previously known. In other words, the image does not aim to confirm or define things and their identities; rather, the purpose of art is to provide a vision of the subject, not mere recognition.

Despite its dense content, the rhetorical medium fundamentally embodies both what is intended to be conveyed and the implications that arise from its reception. The medium endows the goal with resonances of identity contained within the subject through renewed awareness of every sensation. Jakobson enriched the field of aesthetics by defining the functions of discourse and making the role of emerging communication suitable for the recipient, as is the case with audiovisual arts. This multiplicity manifests at the levels of the self, religious beliefs and philosophical and political ideologies conveyed by the discourse. It transcends the role of communication, informing the audience about the content. This serves as a reference framework for all levels of discourse during the communicative function, with this informative role acting as persuasion based on interpretation, guidance, emotional translation and analysis.

3.'Reception and Its Aesthetics in Semiotic Theory'

Semiotics has always been a fertile field in literature and the arts, spanning various classifications. The interests of its theorists have drawn attention to the dynamics of meaning that permeate artistic works, with the aim of interpreting them for the audience. Semiotics is an operational activity focusing on the production of meaning through artistic works, extending from the artist's experience to the audience's interpretation. It is both an ancient and a modern study.

From a semiotic perspective, the act of reception is considered a secondary production of the artwork. Although semiotics has provided a broad space in literary studies, it has particularly flourished in the analysis of visual artworks due to the freedom of reception and liberation from critical constraints. Semiotic methods have developed their own tools to define the concept of reception and its aesthetics, particularly in the visual arts, and to study their internal dimensions and meanings. These meanings are created by both the artist and the audience, transcending ideological commitments, and are generated through reminiscence and recall- the primary drivers of the audience's creative imagination on their journey to aesthetic pleasure.

This is evident in the semiotics of theatre, which focuses on analysing texts or performances, and considers the formal organisation of texts or spectacles, as well as the dynamics of signification processes and the production of meaning through practitioners' and audiences' interventions [Karim Belkasi, Nabila Boukhabza, Theoretical Approaches to the Foundations of Semiotics in Theater, Al-Dhakira Journal, Heritage Laboratory, Qasdi Merbah University, Ouargla, No. 03, 2014, p.278].

According to semiotic analytical literature, building meaning and methods of interpreting visual works requires a predictive horizon from the audience, as well as an analysis of the moment at which the artistic effect is grasped, achieved by studying the openness of the horizon and traversing the artistic distance via the audience's authority in deciphering artistic codes and identity references. Artistic works are based on a set of signs that create and convey visual discourse. Semiotics plays a pivotal role in arranging and organising these signs, and in understanding how artistic appeals arise and find their path and purpose with the audience. The semiotic implications are evident in the impact of reception on knowledge, emotions, behaviours and aesthetic values, for example.

In semiotic theory, the audience engages with the reception process using all their senses. This is because ordinary matters on stage or in the visual, fine and applied arts acquire greater significance than in everyday life. Therefore, care must be taken to avoid neglecting the relationship between the artwork and the

audience. This involves identifying, monitoring and interpreting meanings, as well as focusing on the methodology of defining form and the extent of the overall development of the visual context. This process starts with the perception of unity and harmony in the artwork and the ability to unravel its complexity and cultural representations, and ends with the establishment of mechanisms for interpreting the work according to a system of signs.

If the nature of visual discourse necessitates transitioning from self-awareness of identity through artistic reception, utilising multiple techniques related to the artwork itself- as is the case in theatre- then it flourishes through an artistic relationship with signs and symbols. This transition requires an analytical approach that attempts to decode the technical signs of performance through deconstruction and reconstruction, highlighting the characteristics of theatrical discourse [Ahmed Dain Al-Hanani, Semiotics of Theatrical Discourse, Al-Nass Journal, No. 03, Djilali Liabès University, Sidi Bel Abbes, 2016, p.36].

In constructing the structure of linguistic signs and their various cultural forms and general linguistic trajectories, Ferdinand de Saussure aimed to derive the analysis of words, signs, rules and meanings from cultural representations, enabling the intended content to flow according to semiotic principles. In this context, the visual arts represent the creation of symbols, signs and icons that define the semiotics of images within a social system. The aesthetics of reception lie in shared perception and focus on specific uses through which individuals engage with fixed and dynamic significations, given the rich iconic linguistic discourse that images embody.

Contextual vision serves as a field for exploring balanced compositions of visual and auditory signs, and for interpreting significations between every signifier and signified. This involves analysing the meanings generated from them. Thus, the semiotic reading of the aesthetics of reception differs from other approaches to visual arts of all kinds. In this way, this discourse can contribute to the generation of meaning resulting from the theatrical interplay of sources of communication [Ahmed Dain Al-Hanani, Previous Reference, p.39].

The elaboration of signs within their interpretive and hermeneutic contexts provides a framework through which to observe the reciprocal effects of visual arts and literature on the audience. Patrice Pavis studies the processes of sending and receiving in the dialectical relationship between these two disciplines, which he considers to be at the core of his research interests, alongside scholars such as Umberto Eco, Anne Ubersfeld and Marco Marin. These scholars have repeatedly emphasised the inadequacy of viewing art as a one-way process between sender and receiver. They assert that the effectiveness of the sending process depends on considering the role of the

recipient. Furthermore, reception cannot be fully understood without reference to the sending process.

Pavis emphasises his belief in the dialectical reciprocity between these processes, referring to them as early semiotic practices. Visual artwork, as a complete and final sending process, suggests that the signifying system is shaped not only by the original creator, but also by the recipient through various interpretations. Thus, from his perspective, semiotics is limited in its ability to provide a dynamic interpretation of systems of signs and the multiple mechanisms governing signification in different visual arts. Without this partnership between art and the recipient, the artistic achievement cannot fulfil its purpose; otherwise, the absence of the recipient will lead to a shallow effect in the artwork and disregard the dynamic, hierarchical structure of the systems, in addition to neglecting the recipient, who alone is capable of perceiving this structure and the process of meaning production and transmission [Akram Abu Al-Abbas et al., Articles on Reception and Interpretation, Dar Al-Rashidiya, Cairo, Egypt, 2011, p.53].

By utilising a combination of senses- sight, hearing and emotion- when experiencing the artwork, the audience activates a multifaceted platform. The structure of the content and the visual display, in its various fixed and moving forms, is formed through dual sensory engagement or the engagement of one or more senses, depending on the nature of the artwork.

Wagner suggests that the theatrical medium possesses a transformative semiotic quality, enabling signs to transition freely from one medium to another- a freedom not found in other art forms. J.Honzl provides numerous examples of this phenomenon, demonstrating how signs within a visual space are perceived as designating and analysing the space, as well as its impact on the reception system in which the artistic work or action takes place. The semiotic approach captures, analyses and studies the interweaving of signs and their iconic significations. This indicates that signs do not have to be spatial (i.e. concrete materials or decorative elements), but can also include auditory signs that accompany visual reception. Furthermore, they can be light signals or a combination of all these types of signs, as seen in performance arts, where the space is invented to mislead the audience into believing in its existence, creating a realistic effect. For instance, a snowstorm can be simulated by actors wearing blue aprons who toss small pieces of paper while jumping around and making noise [Akram Abu Al-Abbas et al., Previous Reference, p.54].

In their book Introduction to Communication Theories, Monet and Beria argue that the structure of semiotic languages becomes clearer through the multiplicity of existing codes and their interconnections within the space of images. Various classifications stem from the principles of general semiotics,

considering the different levels that arise from an image. These include the denotative level, which encompasses the image's material and form; the connotative level, which involves the image's implicit cultural implications; and the representational level, which entails a highly accurate mechanical recording of objects. Additionally, the suggestive level creates conceptual shifts in the image through framing, distance, colours, and lighting, prompting the image to convey alternative meanings [Nour El-Din Al-Hamisi, Chapters from Semiotic and Cultural Criticism of Advertising, 1st Edition, Al-Yazouri Scientific House, Jordan, 2016, p.37].

4.'Reception and Its Aesthetics in Structuralist Theory'

In order to understand structuralism as an analytical trend, it is important to examine the environment and conditions that led to its emergence and development, as well as its cognitive and scientific contributions to the exploration of reception and related themes. Structuralists are grounded in solid linguistic foundations, encompassing the meanings and impacts embedded in language. Primary inquiries within structuralism focus on questions reflecting the rich diversity of research within the structuralist project aimed at the audience, making the aesthetics of reception a broad field attracting prominent structuralists to interpret and analyse it.

In the early 1980s, contemporary American and European criticism became centred on the audience, readers, reception, response and interpretation. Shortly before this, the structuralist method emerged in the 1950s. Contributions from the French anthropologist Claude Lévi-Strauss regarding phenomena such as myths, rituals, kinship relations and food traditions popularised this method. This revitalisation of the field prompted critical theory to take a new direction, raising essential questions: How and through what codes does the audience manifest within a given work? How does the implied audience contribute to the work's readability? What other aspects of the work, whether formal or thematic, determine its readability or coherence? Finally, from a slightly different perspective, which codes and conventions- whether aesthetic or cultural- do readers refer to when constructing meaning from texts, and which do authors rely on to facilitate, complicate or frustrate this activity? [Susan Rubin Suleiman, Inge Crosman, Previous Reference, p.26].

Although literature has held significant importance in structuralist theory, particularly with regard to research methodology and the presentation of interpretive concepts in literary aesthetics and reception, the visual arts have also played a notable role in providing intensive critical practices that encompass various visual, artistic and audiovisual styles and forms. This involves reading and re-reading non-literary art and various fields of

knowledge, enabling audiences to develop an intuitive understanding of the structure of visual meaning.

At first glance, the concept of directing the recipient, as indicated by 'Pavis', may seem to create a distance between the aesthetics of sending and receiving. However, involving the recipient in the work necessarily suggests that, from a visual perspective, the recipient rearranges priorities and creates critical diversities. As they engage with the work, they also incorporate diverse approaches within it. Like other theories, structuralism explores in detail the relationships that arise between sending, receiving, and the subsequent effects. These approaches include various rhetorical, semiotic, phenomenological, psychological, social, historical and interpretive critiques. This collective's vitality is based on the idea that different dimensions of analysis and interpretation are possible. This opens the door wide to the interpretation and analysis of the processes of sending and receiving, as well as the study of the possibilities and effects on the recipient of visual works, depending on their type, the tools used to receive them, and the environment.

According to structuralist concepts, this makes the pleasure of visual reception more expansive than that of literary texts. Visual arts are more accessible than literary works, as there is a greater abundance of visual works and they are easier to access.

Structuralism seeks detailed revelations in the visual arts by focusing on multiple levels of discourse, the density of significations, the interweaving of signs, the role of feeling, variability in responses and interrogating visual artworks alongside the limits of available interpretations. Compared to literary and textual analysis, structuralism is considered a more advanced form of formalism, which focuses on the text itself and disregards all external factors, such as cultural, social, psychological and ideological contexts. Structuralists believe that meaning is contained within the text itself, as its linguistic form or structure inherently encompasses it [Bakhosh Ali, The Impact of German Aesthetics of Reception on Arab Criticism, Previous Reference p.33].

The visual narrative concerning the implied audience within a specific artistic work focuses on the fundamental concept first articulated by Gérard Genette and Gerald Prince, namely the artist's immersion in their artwork. This unconscious immersion is characterised by the audience's desire to complete a particular artistic work, meaning that they engage with and participate in it. Artworks can be analysed structurally using the same categories that critics apply to specific visual artworks.

We observe that the balance of research between the visual arts and literature, and their relationship with the audience, stems from a keen intellectual awareness that renders the systemic perspective incidental to their unity.

Focusing on the audience and interpretation has become central to contemporary American and European theory and criticism, where audience criticism has been established as a distinct field and is considered to be part of the artistic process from a reception perspective. American critics closely linked to this approach include Jonathan Collier, Norman N. Holland, Stanley Fish, Wayne Booth and Paul de Man. Expanding this list to include European figures such as Roland Barthes, Gérard Genette, Jacques Derrida, Tzvetan Todorov, Hans Robert Jauss and Wolfgang Hauser reveals a significant critical shift towards the audience.

Audience-directed criticism is not a single field, but rather multiple fields. It is not a straightforward or easily navigable path, but rather a rich interweaving of diverse branches that cover a vast area of the critical landscape, highlighting its bold complexity and confusing the less determined [Susan Rubin Suleiman, Inge Crosman, Previous Reference, p.19].

The levels of reception of visual art and literature can vary significantly. The critical eye of the viewer acts as a lens through which to reflect on visual art from both an internal and external perspective. Recipients investigate the persuasive and evocative mechanisms embedded within visual artworks of various types- figurative, applied and audiovisual- to evoke emotions and fulfil aesthetic pleasure. Structuralism analyses artistic worlds based on cultural definitions and variables that programme the recipient's behaviour, whether consciously or unconsciously.

The objective of structural analysis is not to attribute complete meanings to the subjects it explores, but to understand how meaning can be created, the cost of doing so, and the means by which it is achieved. The issue of how the implied audience contributes to their reception of a work is analytical, not merely interpretative. Notably, Pavis emphasises that the recipient and the artwork converge at a prior cultural awareness or structure that the recipient recognises when directed towards ideology or other artistic works.

This necessitates establishing analytical distinctions between visual artworks that require the presence of the implied audience and artist during reception and those that obscure their presence, leading to an almost complete absence of the implied audience. The latter is an indicator of the success of the creative transmission of the artwork.

According to Barthes, the structuralist does not interpret a work, but rather describes it in a way that clarifies its operational rules and system. The structuralist description is not intended to replicate the original image, but rather to make it comprehensible. Barthes' analytical perspective has evolved since he wrote that analysis. If one considers it a programme for criticism, it is doubtful that one could remain fully committed to it. Nevertheless, this should

not stop us from using Barthes's structural formulations, as they provide precise and rigorous specifications for the analysis's objectives and methodology [Susan Rubin Suleiman, Inge Crosman, Previous Reference, p.25].

5.Reception and Its Aesthetics in Phenomenological Theory

According to the pioneers of phenomenology, artistic works across various genres possess a detailed perceptual vision of their meanings. The phenomenological approach focuses on aesthetic perception in general, considering this direction of thought to be a tangible means of evoking positive reception in visual artworks. Rather than expressing an intentional phenomenon of the artist or writer, it serves as an artistic mechanism employed in simultaneous reception strategies. This concept of the implied recipient provides critics with a rich resource from which to extract indicators that, through analysis, open up considerations of context.

Phenomenological analysis pays particular attention to contexts and structures as systems of repetition designed to ensure optimal reception of a particular artistic message. Edmund Husserl, the founder of the phenomenological method, established a series of principles that his students later employed. A German philosopher, he studied astronomy, physics and mathematics, specialising in phenomenological philosophy. He is best known for his work Philosophy as a Rigorous Science and for his numerous publications on phenomenology, including formal and transcendental logic [Bakhosh Ali, The Impact of German Aesthetics of Reception on Arab Criticism, Previous Reference, p.33].

In phenomenology, the mechanisms of reception are projective functions that address the horizon of reception and its aesthetics from a functional perspective. The aesthetics of reception are closely linked to phenomenology, as many of the concepts introduced by this philosophy of subjectivity through its leading figures, particularly Husserl and Ingarden, have become theoretical foundations, concepts and procedural axes. Illusion and clarity coexist within the artwork; therefore, a guide to the reception process in the artistic content alone is insufficient. This guide's clarity is accompanied by other aspects of the artwork characterised by obscurity and unreadability.

Therefore, the matter concerns the perception of the guidance present in the work, as well as literary and social standards. This results in changes and modifications to the reception process, and to the evolution of different embodiments and the multiplicity of their aesthetic effects. For example, Pavis refers to the most important principles of phenomenology in his theoretical approach to theatre, in which the concept of embodiment occupies a significant place. From his perspective, he summarises the concept of interpretation in

terms of the reader, recipient or audience as a collective. This embodiment occurs for both sensory perception and abstract thought.

Ingarden's theory relies on a formal framework that provides the reader with points or areas of ambiguity to fill in. He refers to these empty spaces as 'embodiments', representing the difference between the text's structure and what the reader adds to it through their own interpretation [Akram Abu Al-Abbas et al., Previous Reference, p.58].

Phenomenological critics focus on the experience through which viewers or recipients engage with a work of art. Using a term proposed by Ingarden, they refer to the experience they achieve, and this act of realisation transforms a work from a collection of structures into a harmonious, organic whole. The phenomenological approach therefore emphasises the point of convergence between the work and the recipient. It strives to describe and interpret the mental processes that occur when the recipient creates a model of the work or imposes it on themselves [Susan Rubin Suleiman, Inge Crosman, Previous Reference, p.38].

The reception process is fundamentally defined as an activity of meaning-making consisting of complementary activities of selection and organisation, intuition and anticipation, and the formulation and adjustment of expectations.

The starting point of phenomenological theory has been to clarify a direct interpretative relationship. Following "Husserl," the German philosopher, came "Kant," then "Franz Brentano," leading to "Heidegger," who developed a perspective on reception closer to that of "Hans Georg Gadamer." Gadamer's theories on reception have gained significant weight, positively influencing "Roman Ingarden," who expressed the theory of reception most effectively. The context of phenomenology is founded on previous philosophical backgrounds, and discussing the theory of reception in theater, for instance, brings forth the names of many philosophers and thinkers who initially contributed to the existence of this theory, including the German philosopher "Edmund Husserl".

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the writings of the 18^(th)-century German philosopher Johann Heinrich Lambert, who aimed to identify objective logical elements in thought by studying consciousness and its structure.

Husserl viewed consciousness as always being aware of something and used the term 'intentionality' to describe the act of consciousness or intentional action. The intuition embodied by intentional acts and objects can be analysed and categorised into layers based on precise logic once all prevailing assumptions regarding psychological processes have been removed. By examining the patterns and functions of consciousness, Husserl successfully traced the mechanisms of textual reception in drama in his book The Literary Work. In this book, he points out that there are two texts in a literary work: the first is the dialogue or main text and the second is the secondary text, or stage directions. Ingarden believes that theatrical performances embody the latter text in the form of stage directions. He states that 'the writer, through their stage directions, conveys their vision for the theatrical performance, which we refer to here as the "reproduction of the dramatic work", based on the premise that the dramatic text is an "original production" while the theatrical performance is a "reproduction" [Ahmed Saqr, Prospects of Theatrical Criticism and Its Manifestations in Literary Studies, Arab Writers Union Publications, Damascus, Syria, 2011, p.41].

According to phenomenological theory, the recipient has authority over the artwork, grasping all perspectives and completing the sensory perception of the piece, which cannot be seen from a single viewpoint. The concepts of the transcendent and intentionality are among the most influential procedural concepts impacting the aesthetics of reception. The ideas formulated by Husserl regarding the reception of things through subjective understanding or reception began to transform into tangible truths that rely on the essential ontological components of the object. This concept was informed by the reception theories of Ingarden and Vodička.

In order to clarify the concept of embodiment within a phenomenological context, it is first necessary to examine its significance in the works of Husserl, Ingarden and Jauss. Husserl believed that philosophy began with a careful and precise examination of one's mental processes. Ingarden is considered to be the first to modify the concept of the transcendent from that of his mentor, Husserl. He posits that objective meaning, free from preconceived notions, arises after a phenomenon has acquired a designated meaning in consciousness- after the return from the external, material world to the inner world of consciousness [Bakhosh Ali, The Impact of German Aesthetics of Reception on Arab Criticism, Previous Reference, p.02].

Phenomenologists have delved deeply into the mechanisms by which meaning resonates within the mind of the recipient. Like any external phenomenon, meaning is the essence of pure individual understanding. This process is referred to as transcendent. Ingarden argues that the artistic phenomenon encompasses two consistent structures: a stable one, which he calls "typicality" and which serves as the foundation for understanding; and a variable one, which he refers to as "materiality" and which forms the stylistic basis of the artwork. The meaning of any phenomenon is not limited to the stable typical structure; rather, it is the final outcome of the interaction between the artwork's structure and the act of understanding.

Ingarden's idea is a fundamental pillar of all trends under the Husserl banner, including the work of Heidegger, Sartre and Gadamer. Ingarden's phenomenology positions the recipient as a crucial element in filling the gaps present in the work [Bakhos Ali, Previous Reference, p.03].

6.Reception and Its Aesthetics in German Theory

Any researcher of reception theory must consider the fundamental trends in German theory in depth, and how they have addressed the aesthetics of reception in visual arts and literature across various classifications. As an introductory overview, it is worth noting that aesthetic theory of reception emerged in Germany in the wake of a dynamic movement in critical theory that sought descriptive rigour and multifaceted approaches to visual artworks. These approaches radically renewed prior frameworks.

While artistic works are typically the subject of research due to their creators and makers, the German theorists discussed later transcended the fundamental realistic and psychological trends on which artists rely when creating their works- be they drawings, paintings, sculptures, architectural designs or literary texts. For a time, art critics focused their attention on the artist or writer, examining their psychological realism, convictions, ideological affiliations, and connections to their era, family, culture, social upbringing, friends, and circumstances of success. This trend prevailed in European critical studies for a while, led by critics such as Hippolyte Taine and Brentano, until the emergence of modern critical methodologies such as formalism, structuralism, and deconstruction in the 20th century [Bakhosh Ali, The Impact of German Aesthetics of Reception on Arab Criticism, Previous Reference, p.10].

The fundamental trends in reception theory developed by German scholars are rich in contributions from many theorists, most notably Hans Robert Jauss and Wolfgang Iser. Addressing the aesthetics of reception requires an acknowledgement of these early insights, which can be summarised by the range of views and standpoints formulated by Jauss in the early 1960s. These were considered a foundational pillar of modern literary and artistic theory,

emphasising research efforts in interpretation and analysis and focusing on key reception issues.

These issues primarily stem from theories that succeeded one another in understanding the theme of reception and its aesthetics, and in analysing them in literature and various visual arts. Jauss articulated his proposals in a 1967 lecture at the University of Konstanz titled 'The Study of Literature Has Not Ended', which included the famous essay 'The History of Literature as a Challenge to Literary Theory'. Alongside Jauss's proposals, Wolfgang Iser presented a series of assumptions that align with the same approach [Bakhosh Ali, Previous Reference, p.04].

Jauss is considered one of the most influential researchers in the German theoretical tradition. He views the theory of reception as a framework that considers understanding to be the primary mechanism for clarifying the meanings presented in visual artworks. This research direction is based on the idea that understanding is a broader concept than simply interpretation, reading, or forming symbols, signs, and codes. Instead, it is a functional process that significantly impacts the construction of meaning and contributes to its intended goals.

Examining the aesthetics of reception more closely reveals that modern critical methodologies, such as the Marxist perspective, structuralism and the historical approach, are based on three key foundations: the author, the context and the text. However, these methodologies have overlooked a crucial element in the conveyance of artwork and its communicative tools: the recipient. The recipient plays an indispensable role in embodying the artistic achievement and establishing the completed version intended by the visual artist. Some of these methodological approaches even considered the recipient to be a passive element that merely consumes artistic production. The theory of the aesthetics of reception therefore emerged to affirm the vital role of the recipient as the true creator of meaning, uniting themselves with the artist through personal engagement and appreciation [Mohammed Ismail Al-Tai, Reception in Educational Theater, Al-Academic Journal, No. 52, College of Fine Arts, University of Baghdad, Iraq, 2009, p.86].

Jauss successfully enriched German theory by blending fundamental principles harmoniously. His theory of the aesthetics of reception emerged from a serious attempt to formulate his ideas, drawing inspiration from theories related to meaning, artistic works, and their aesthetic and semantic functions. He meticulously addressed the position of the recipient in relation to the work, as well as the foundational principles that govern this relationship. His focus on reception stemmed from his insights into literary history, positivism,

Marxism, and formalism, which he applied to the interrelated relationships between the arts, literature, and history.

Jauss was interested in the sociological contexts of literature and the arts. In this regard, he was influenced by the work of "Lukács" and "Goldmann", who also relied on these contexts. From his perspective, both literature and art are embedded in history, including the impact of formation on the processes involved in artistic work or literature. 'When examining inherited works, it is essential to consider not only the produced subject, but also the consumed subject, through studying the interaction between writer and audience in the context of the history of the work's reception' [Bakhosh Ali, The Impact of German Aesthetics of Reception on Arab Criticism, Previous Reference, p.05].

Jauss was keen to highlight the importance of the reader in constructing and perceiving meaning. Each meaning is realised through the communication and interaction between the recipient and the artwork, based on the interpretive process advocated by Gadamer through units of understanding, interpretation and application. Understanding always involves the beginning of interpretation. It is the basis of perception and the substance of reception. It serves as a dual interpreter between the self and the essence of the artistic work. Interpretation is the apparent form of understanding; the interpretation is merely the intelligent offspring of the concept embedded in the essence of the artwork, and the formulation of meaning integrates perception.

Thus, the interpretation practised by the aesthetics of reception works to reconstruct the horizon of questions and expectations. Understanding is a structure inherent in the artwork itself, and the linguistic carrier is one of the factors influencing understanding that must be nourished by subjective references based on the recipient's understanding [Bakhosh Ali, the Impact of German Aesthetics of Reception on Arab Criticism, Previous Reference, p.06].

In the context of German reception theory and aesthetics in various visual arts, we transition from Jauss to the work of Wolfgang Iser. Iser's German aesthetic theory is based on the dialectical relationship between artwork and recipient, with units built on the interaction between the two, characterised by multiple strategies. Like Jauss, Iser began with the premise that the relationship between artwork and recipient is dialectical. However, he diverged from structuralist approaches by shifting his focus to the topic of the recipient, exploring the evolution of artistic works and the construction of meaning. This approach is based on a series of methodological assumptions that emphasise how and under what circumstances a work is imbued with meaning by the recipient.

According to Iser, the presence of the recipient in the artwork goes beyond what was observed in previous critical methodologies, which barely

considered the recipient and merely assumed reception to occur. This realisation prompted Iser to reflect on the nature of reception in the visual arts and acknowledge the surprising fact that we only know a small fraction of what we consider to be the premises of reception. This indicates the urgent need to prioritise the recipient and dedicate greater attention to them, since they are the intended audience of visual artworks.

Iser developed his theoretical framework based on a variety of cognitive and philosophical principles, drawing on a range of concepts established by phenomenologists, as well as psychological, linguistic and anthropological knowledge. He enriched his theoretical perspective with insights fundamentally drawn from the works of Roman Ingarden, with the overarching philosophical references in his assumptions tracing back to relativity theory and phenomenological philosophy. This approach was a reaction against classical rational philosophy and significantly benefited from relativity theory. Through this theory, Iser posited that a work does not truly exist unless the recipient engages with it [Bakhosh Ali, The Impact of German Aesthetics of Reception on Arab Criticism, Previous Reference, p.17].

Iser's essential contributions lie in his diligent attempts to elevate the authority of the recipient and highlight their aesthetic role. In many of his writings, he emphasised that the primary element in any critical reading of visual artworks is the interaction between their structure and the recipient. This dynamic unfolds through the interplay of the artist, the writer, the recipient and the artwork. Any visual artwork is inseparable from the various elements that contribute to the creation of the aesthetic theme and the resulting enjoyment experienced by the viewer. This interaction culminates in the actual production, which is evident through the realisation of the final, integrated, open artwork.

Iser's essential contributions lie in his diligent attempts to elevate the authority of the recipient and highlight their aesthetic role. In many of his writings, he emphasised that the primary element in any critical reading of visual artworks is the interaction between their structure and the recipient. This dynamic unfolds through the intermingling and intertwining of the artist, the writer, the recipient and the artwork. Any visual artwork is inseparable from the various elements that contribute to the creation of the aesthetic theme and the resulting enjoyment experienced by the viewer. This interaction culminates in the actual production, which is evident through the realisation of the artwork, resulting in the final, integrated, and open production of meaning.

The more these meanings detach from prior references and imposed constraints, the closer the aesthetics of reception can approach the ultimate goal of maximising aesthetic enjoyment. Thus, aesthetics ceased to be merely

a subject demanding definition; instead, it became an experience to be undertaken, an effect to be lived and a sensation pulsating anew within the faculties of taste, awareness and exploration in the realm of interpretation. This gives the recipient transcendent authority that cannot be divorced from the context of visual artworks.

In this discourse, a modern rebellion occurred against the classical view of meaning, undermining its foundations. The traditional perspective regarded the recipient as latent within the artwork, seeking a path to existence. When the recipient recognises themselves in the artwork, it is akin to discovering the mysterious aesthetic riddle within it, as occurs in literary works. The recipient's task in interpreting a work is to uncover this hidden meaning; once revealed, the work becomes trivial. The more the recipient uncovers the author's meaning, the greater the loss for both creator and recipient. This not only undermines the text, but also the criticism itself [Bakhosh Ali, The Impact of German Aesthetics of Reception on Arab Criticism, Previous Reference, p.18].

In his philosophical discourse on reception and aesthetics, Iser consistently emphasises the dual nature of artistic and creative works. He describes each work as having two poles: the artistic and the aesthetic. The first pole is the work of the artist or author, while the second is the realisation achieved by the recipient. These two poles necessitate interaction, allowing the artwork to develop in a way that inherently contains the seeds of realisation within its folds. This interaction contributes to the work's success and artistic fulfilment before it is subjected to reading and reception.

Rather than merely presenting a defined space for the recipient to navigate, artistic strategies craft an aesthetic object for them. This is because the success criterion imposes itself on the objectives sought from the artwork. These objectives rely on the capacity to activate the recipient's diverse faculties of perception and processing, as well as their sensory and emotional tools for receiving the work. According to Iser, artwork resists simultaneous comprehension; it is impossible to grasp the subject of visual art all at once. Instead, it is conceived through a series of stages based on multiplicity, sequence and continuity in reading and reception.

Given this varied trajectory, a dynamic perspective emerges during the reception or reading of the work. Iser refers to this as the 'mobile perspective', traversing the emotions and yearning for enjoyment within the work. This perspective encounters the subject it seeks to understand while simultaneously transcending it, in a delightful pursuit open to wonder and passion. This interconnected perception can only materialise through stages that create and develop it.

It is important to note the nature of these stages: each contains aspects of the subject that need to be formed, yet none can fully represent it. Consequently,

the aesthetic subject cannot be identical to any one of its manifestations within the mobile perspective [Bakhosh Ali, The Impact of German Aesthetics of Reception on Arab Criticism ,Previous Reference, p.20].

The succession of research opinions among the pioneers of the German theoretical approach to reception and aesthetics in the visual arts compels us to recognise the distinctions between them, despite their shared theoretical foundation. Iser's perspective may differ from Hans Robert Jauss's in terms of social perspective. Jauss focused on a set of specific concepts in his theory of social reception, emphasising the opinions of the audience receiving the creative work.

When discussing literary reception, Jauss asserts that literary works influence readers, prompting consideration of their mechanisms and formation conditions. This indicates that the existence of the recipient is inherently linked to the work, in that the literary work has a recipient and their judgements clarify and highlight what the author's work contains, disseminating this understanding among other recipients.

Based on this interrelation, according to Jauss, we can affirm the recipient's position within social reception, as he focuses on the audience and investigates the reasons that led to the formation of their interpretive readings in that particular way. This approach moves towards a mode of reading that differs from the ordinary, transcending traditional meanings and aiming to unify concepts of reception before reading the works. This is achieved by presenting information about the work and its creator beforehand.

Here, a new perspective emerges on the relationship between time, simultaneity and literary works. The recipient's perception of time may precede, coincide with, or follow the intended reception of the artwork. This is also similar to visual art, though linking reception to specific social contexts, times and places does not necessarily imply the correctness or stability of the recipient's views. Attempting to understand and appreciate a text's aesthetic impact from one set of influences rather than another- distinguishing between epochs- does not mean that one's understanding is complete and closed off from new interpretations. Often, ancient texts evoke vigorous and eager reception. This is evidenced by this group's understanding of literature and its content within a specific temporal and spatial context.

According to Iser, social reception is linked to specific times, places and cultural conditions, which suggests that reception will change. The potential for this change is determined by the nature of the work, the conditions of reception and the differences between recipients at different times. The more a work is marked by its time, the more it renews with each new recipient. Time has an active role in effecting change on creative works, whether in literature

or the arts; subsequent recipients may have different views to their predecessors, and these views may sometimes be contrary. Thus, visual artworks share with literature the evolution of understanding and renewal, acquiring a vibrant reception process.

At this point, Iser aligns with 'Norman' in his view of social reception, as he assigns a higher status to the literary text than to the recipient. He expresses this idea when he says, 'If the reader is an active agent in the reception process, they also become a passive subject, subjected to the influence of the literary work.' The literary work dominates the reader, yet the reader also exerts their authority over the literary work." This emphasises the importance of the literary text and the necessity for the reader to understand it. Just as the reader exercises authority over the literary text, the text imposes its dominance on the reader, enabling them to understand it correctly and not to stray from it' [Ahmed Saqr, Previous Reference, p.45].

7.Reception and Its Aesthetics in Psychological Theory

The psychological approach to the theory of reception and its aesthetics enriches our understanding of visual arts by employing psychoanalytic methods to interpret artistic phenomena and uncover their meanings. Writings from this movement have placed significant emphasis on psychological structures when explaining the mechanics of reception and their impact on creativity. Pioneers such as Hippolyte Taine, Brand, Sainte-Beuve and Brunetière led studies in the visual arts.

Peter Brook, the theatre director who runs the International Centre for Theatre Research, states that his goal is to liberate the imagination and draw the audience into a fantastical world. The scholar Breukelen offered a vision combining imagination and the recipient according to psychological preparedness. Brazilian theatrical artist and director Augusto Boal highlights the relationship between imagination and theatre, asserting that the aesthetic space of theatre liberates memory and imagination. Every human being has an inherent imaginative capacity that requires emotional stimulation through a series of processes blending emotions, sensations, and thoughts.

Roman psychiatrist Jacob Levy Moreno, a theorist active in the first psychodrama therapy association, believes in the ability of psychological drama to forge intense connections between reality and the imaginary world. He asserts that the imagined character is present with its feelings, emotions, moods and complexes, emphasising that there is no conflict between reality and imagination, as both are active within a broader realm that encompasses people, objects and events- this is the psychological dramatic world [Salai Abbas, Psychology of Creativity and the Creator, Theater Spaces Journal, No. 06, p.162].

In visual arts and literature, the aesthetics of reception imply that artists and writers are unconsciously tethered to numerous experiences and emotions during their creative process. This is evident in the work of many painters, such as Van Gogh, where psychological factors play a significant role in guiding the creative process. In sculpture, which dominated Roman civilisation in churches and various architectural forms, psychological motives play a crucial role in achieving aesthetic pleasure and engaging the viewer in the internal world of the artist.

Similar dynamics are also present in the theatrical arts, where the psychological approach to theatre fundamentally relies on the psychology of the audience's sensory perception. Psychologists have debated composite visual arts that blend different performance arts intensively and simultaneously on stage. This divergence arises from the different assumptions underlying painting, sculpture and live visual arts, such as theatrical works, which are considered to be among the most significant forms of visual art.

The density of artistic images from various angles often obscures rather than reveals the essence of theatrical art for the recipient immersed in theatrical artwork. The multitude of artistic expressions can dilute the distinctiveness of theatricality to the point of dissolution. As a cradle for various arts, theatre experiences reception intertwined with a richness of interconnections that accelerates the performance compared to the pace of reception. This indicates an absence of immediate awareness of the true evolution of theatre, which can exist without music, actors (as in puppet theatre), conflict or dialogue (as in mime theatre).

As noted by 'Hunziker', the challenge posed by this theory lies in whether the recipient can perceive visual and auditory signals simultaneously and with the same intensity. This results in a noticeable disparity and multiple levels of reception for a single work. If the recipient focuses intensely on one aspect during the reception process, resolving this issue requires an understanding of artistic signal awareness as a state particular to the moment of reception.

If the recipient's mind must think densely to grasp the semiotic value of specific truths, it will certainly form a series of active, collective hypotheses. From a conscious structural perspective, the mind works on sensory perceptions of a particular quality, whether visual or auditory. When the recipient's concentrated engagement is perceived through their active visual and auditory awareness, it becomes impossible to discuss a series of impressions. Instead, the focus shifts to observing each subcontext in the reception process and understanding the relationship between each type of awareness.

This multifaceted awareness defines the psychological dimension and its impact on attracting these perceptions within a single awareness process. As long as visual and auditory elements exchange positions, one can dive beneath the recipient's conscious surface. For instance, the meaning of an audible dialogue may cause the recipient to focus on a dramatic gesture, appearance, scene, lighting or other background elements. This means that the recipient's engagement with the dialogue distracts them from the other elements, or conversely, witnessing a dramatic act may overshadow auditory perceptions such as words, music and murmurs' [Akram Abu Al-Abbas et al., Previous Reference, p.57].

The psychological approach is a dialectical tendency that links drama to psychological theory and the dramatic arts. It encompasses most visual and applied arts within a single artistic work. Psychodrama is an improvisational theatrical method that presents a series of dramatic scenes and roles for therapeutic and preventive purposes. In this context, reception assumes an aesthetic therapeutic function, meaning that psychodrama plays a positive role in maintaining an individual's psychological balance, particularly during a child's psychological development. It addresses emotional and unconscious aspects to achieve psychological equilibrium.

We observe multifaceted aesthetic interactions in the reception of visual arts. The characters perform roles that clearly reflect their life situations as they experience them in their environments. Consequently, psychodrama has a strong connection to sensitive situations that offer opportunities for exchange. This is particularly evident in how children engage with one another, expressing their emotional and social relationships- especially those based on their psychological preparedness in relation to their surroundings.

They articulate their emotional inclinations, desires and overt and latent wishes. Multifaceted visual artworks hone their talents and reveal the essence of their souls, translating their personal desires. Psychodrama is also described as a form of group psychotherapy that aims to elicit latent emotions and the underlying causes of personal issues by encouraging participants to take on spontaneous theatrical roles. This method focuses on representing emotional feelings collectively.

From a psychological perspective, the theories of reception and aesthetics place Constantin Stanislavski as a pioneer in the realm of visual performance, analysing the creative process and its role in enhancing the aesthetics of reception. This field of study delves into the psyche of both the artist and the audience member. As theatre encompasses all forms of visual art, including plastic and applied arts, the consequences of reception are examined from the perspective of the sensory tools of those involved in the creative process [Jamal

Hamdawi, Patterns of Drama in Children's Theater, Al-Rafid Journal, Al-Noor Center, Amman, Jordan, 2010, p.32].

Stanislavski is renowned for his realistic approach to complex psychological concepts in theatre, offering analytical and rhetorical insights into the relationship between theatre and its audience. He reflects on the relationship between artists and their audience, arguing that performing art without an audience is like singing in a room where sound does not resonate. The audience is an essential element; the creative process cannot function without them. Without an audience, a theatrical performance space becomes merely a cluttered room. Conversely, performing in front of a responsive audience is akin to singing in an acoustically equipped space.

The creative spirit is ignited by the interaction between creator and recipient in the moment. This interaction receives our immediate and stored human emotions and returns them to us, much like an echo. Sound deepens this type of communication within a collective subject matter and in the fluidity of conditional performance art. The style of the play, its performance and the entire presentation often lie within the conditionality of the medium itself. Actors in comedic plays continuously engage with the audience, delivering performances that exude confidence, boldness and a strong sense of self, appealing to viewers [Constantin Stanislavski, Preparing the Actor in Creative Suffering, translated by Sherif Shakir, Egyptian General Book Organization, Egypt, 1997, p.374].

The psychological approach to reception theory focuses primarily on its aesthetic dimensions. The psychological impulses that accompany a person during the reception process evoke a wide range of aesthetic values and have various effects on their overall awareness of their own identity and the identities of those around them. Works of art have mental connections that are deeply embedded in the memory of the recipient, and this connection is particularly intense in audiovisual arts, leading to transcendent states of consciousness, particularly in the drama between theatre and audience.

In his article ‘Freud and Literary Creation’, John Louis Baudry wrote that ‘creators have a special connection to madness, and the work of art is a manifestation of the delirium that possesses creators. Madness, possession, delirium and creativity are terms that can be used interchangeably [Salai Abbas, Previous Reference, p.163].”

Drawing on Stanislavski’s analytical methodology and psychoanalytic theory, we find that the reception and aesthetics of visual artworks fundamentally rely on an important psychological principle: imaginative play. This play is characterised by an ongoing capacity for symbolic expression, indicating a transformation of the immediate natural environment into a set of

symbols that underpin cognitive activity. Illusion plays a vital role in deepening the reception process and amplifying its effects. Consequently, psychological studies have shown significant interest in imaginative play and its potential to maximise aesthetic appreciation. It is considered 'one of the best means of alleviating the fears and tensions created by environmental and societal pressures, as we resort to imaginative play to regain balance' [Naqash Ghalem, Play and Spontaneous Representational Activity in Children: A Psychological Approach, Theater Spaces Journal, No. 05, p.20].

According to the psychological theory, the essence of reception is a moment of awareness and perception. Therefore, when engaging with a dramatic work, the recipient or audience relies on an important psychological process called 'identification'. This process is less intense in visual arts. It refers to recipients' capacity to mentally project themselves into the artistic situation or the specific condition of the characters in a theatrical work. As mentioned earlier, theatre encompasses all forms of visual art.

This phenomenon serves as an objective equivalent to, or substitute for, the recipient's activity, considering the recipient an artistic subject within the work. In other words, the elements embodied in the artistic work, whether characters or situations, also occur within the recipient. When a painting evokes a sad, joyful or fearful atmosphere, the recipient engages in a long dialogue with the theme of the work. The same applies to dramatic works, but with greater intensity: the audience collectively enters the mind of the portrayed character. If this simulation and identification does not occur, then one of the participants in the dramatic communication chain- including the writer, director, actors and audience- has failed to establish this connection.

For meaning to be produced, it is essential that the sender and receiver exchange roles during the communication process and that conditioning, transformation, action and practice occur between them [Mohammed Ismail Al-Tai, Previous Reference, p.89].

8.Conclusion

The research into theoretical trends in reception and their aesthetics in visual arts and literature encompasses the ideas presented in various theories, including formalism, semiotics, structuralism, phenomenology, German theory and psychology. Numerous research efforts have focused on the theoretical directions of the aesthetics of reception. This study has explored these within a critical framework and contemporary critical currents. Consequently, the subjects of visual arts and literature have established a significant position in terms of their perspective on creative work and its various manifestations, as well as its impact on the recipient. Consequently,

theoretical approaches to this subject have diversified, with many interpretative efforts being achieved from multiple perspectives.

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