

Reading Mechanisms and Reception Aesthetics in Jamal Hussein Ali's Novel (The Dead of Baghdad)

By

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Abstract

Contemporary Iraqi literature is distinguished by a novel type that is clearly directed to express repressed souls from the topics that ravaged Iraq due to the policies that prevailed before April 2003. Novelists began to penetrate new paths that freely expressed the suffering of the Iraqi people. (The Dead of Baghdad) is one of those novels which revealed the nature of life that the Iraqis lived in its various circumstances, in addition to the tragedy added by the American occupation. The novelist Jamal Hussein Ali embodied it in an artistic way that is immersed in science fiction that could breach horizons of expectation of its recipients. The literary work is not just a text, but it is a mixture and combination between the text and its recipients. Hence, the present study aims to examine the novel (The Dead of Baghdad) from the perspective of the aesthetics of reception to find out the features of creativity and uniqueness that distinguished this novel and printed it with a fantasy aesthetic character.

Keywords: The Dead of Baghdad, Jamal Hussein Ali, reading mechanisms, reception aesthetics.

Problem Statement

The problem of the present study revolves around the following:

1. What is the novel of the Dead of Baghdad?
2. What is the relationship between this novel and the Iraqi tragedy, and how could it embody the pain of the Iraqi society before 2003?
3. What is the effect of the novel on the reader?
4. Why were the studies of this novel so few and superficial that they were no more than a simple explanatory ideological reading, and why did this novel not attract the attention of researchers?
5. What are the technical and creative mechanisms employed by Jamal Hussein Ali?
6. How is the novel read from the angle of reading theory and reception aesthetics?
7. What is the influence of the novelist's culture and his multiple scientific specializations on the novel and its recipients?

Objectives of the Study

The present study aims at:

1. Introducing the novel of (The Dead of Baghdad).
2. Identifying the connection between the theme of the novel and its events and the Iraqi society.
3. Revealing the artistic and creative features employed in the novel.

4. Tracking the reading mechanisms theory and the reception aesthetics in the novel.
5. Reading the distinguished aesthetic novelistic landscape of Jamal Hussein Ali by examining the various indications that the novel has.
6. Finding the influence of the novelist's multiculturalism and Determining its reflection on the novel and its recipients.

Significance of the Study

The significance of the present study is due to the following:

1. The novel revealed many political secrets and the issues of the American occupation and its causes that the Iraqis have long ignored.
2. The reflection of the novelist's many specializations on the novel, which made it full of creative artistic techniques. He mixed his various capabilities that he drew from various eastern and western societies, which he acquired through contact of both types, direct, as he is fluent in more than one language, and indirect, due to his extensive knowledge of translated Western literary books. This made his fictional texts rich with artistic and cultural values that can add to the various aspects of literary criticism.
3. The novel's representation of political and social epics, through which the novelist embodied the suffering under which the Iraqis lived for dozens of years, passing through the experiences of the ancients such as Dante and Al-Ma'arri. The novel, with its artistic styles and methods of expression, is the best witness for those who did not live through those dark years, with their harshness. Umberto Eco believes that it helps to include limited individual experience in time and space within a broader and more comprehensive memory that is the memory of all humanity through that ability that it has and that helps absorb worlds that end up in other cultures that often nothing is known about.
4. The predominance of sumptuous aesthetic and rhetorical expressions, with which the novelist formulated the text of the novel, which made it look like a prose poem in which successive poetic images appear, in which the novelist violates the horizons of the recipient by employing them, especially in some passages in which the literary genres overlapped, due to the influence of various Heritage, cultures, and various literary works such as *Workers of the Sea* by Victor Hugo, *Love in the Time of Cholera* by Gabriel Marquez, *The Waves* by Virginia Woolf, and others on the novelist.
5. Seeking to uncover the suggestion and its distant connotations that stand behind the techniques and ambiguous expressions that cause an increase in the distance between the horizon of the text and the horizon of the recipient in an attempt to bring them closer together.
6. Shedding light on the importance of the novel because it deals with important stages of deep relevance in the memory of every Iraqi individual. Because the novel did not receive an in-depth study that reveals its artistic features and aesthetic methods, the present study is an attempt to cover some of the shortcomings in this field of study.

Previous studies

1. The Novel of Violence: A Sociological Study in the Post-2003 Iraqi Novel, Dr. Bassim Salih Hameed.
2. Manifestations of death in the Iraqi Novel 2003-2013 , Dr. Faris Nayif Al-Fayez.

Introduction

Modern Arab criticism witnessed the emergence of numerous critical approaches, which varied in the way they dealt with literary phenomena, as a result of openness and communication among cultures through translation. Some of these approaches focused on the text alone, away from its author, with a closed linguistic structure. While others focused on the author, his/her origins, his/her historical circumstances, and the context through which the text was born. This approach completely neglected the text and the recipient. Some other approaches took care of the text and the recipient and took care of the interaction that took place between the two parties in order to interpret and reveal the aesthetics of the literary text. They are known as Reception Approaches or Criticism of the Reader's Response.

Before Delving into these theories and their influence on the novel in question, the novel and its author should be introduced.

(The Dead of Baghdad)

The novel is one of the most important novel experiences for which Jamal Hussein Ali is known. It is an epic novel consisting of eight chapters, 443 pages, and 100,763 words. The novelist recounts the biography of a super man in mastering the sciences. The novelist hid his name throughout the novel to give a general dimension and to be a symbol for any Iraqi person who lived through those events. The professor returns back to Iraq after losing his Russian wife to cancer. He is surprised by what happened when the occupying American forces entered. He lost all his family members. Through his father's letter, the man's journey to search about his missing brothers begins. His attempt is nothing but a discovery of the secrets of Death. Because he lost his wife before them, the man Decided to secular himself to be preoccupied with the world of the Dead and solve their scattered riddles. By doing these things, the man goes towards his project in forming a human being who collects his parts from the remains of Dead bodies with the help of the elements of nature, to donate to him with his backbone and half of his blood. He also intends to rid him of evil genes to be the first pioneer of peace in whose birth nature contributed to. Perhaps this idea is derived from what applies in the collective human consciousness, which agrees on the existence of a miraculous saviour who possesses the keys to change. This idea may be glimpsed in some literary and artistic works in which the theme is based on the idea of the supernatural saviour, including *Waiting for Godot* by Samuel Beckett 1953 , *Dune or the Dunes* by Frank Herbert 1965 , *Waiting for the Mighty God's Relief* by Saadi Al-Malih. In addition, this literary text reveals the methods Jamal Hussein Ali used in his literary works.

Jamal Hussein Ali

He is a writer, novelist, and journalist. He was born in Basra 1957. He completed his primary and secondary studies there. He obtained a BA in Atomic Physics from the University of Basra, Faculty of Education. Then, he was appointed as a teaching assistant. He continued at the same university before leaving Iraq to pursue his studies in Moscow. Jamal Hussein Ali possessed many talents since his youth. He won a poetic play under the title (*Waiting*) in the Arab Youth Festival held by Libya in 1975 when he was only sixteen years old. His text was chosen as the best text in that festival. Then, he obtained a Ph.D. from

Moscow University in physics and mathematics, in December 1993 . The novelist also published many stories in addition to his activity in the fields of theatre, journalism, plastic art, and cinema (Pierce, 2017). He published many articles and studies in literature, science, technology, and media. He holds a PhD in Media and international relations. He published many books, including *Summer in the South* 1983, *Lighthouses* 1983, *The Twins* 1985, *The Dead of Baghdad* 2008 , *Amarji Letters* 2019 , *Grain of Baghdad* 2021 , *The Time of Deader* 2022 , *The Book of Love* 2016 , *Comprehensive Beauty Weapons* 2020 , and others.

Reading Mechanisms and Reception Aesthetics in The Dead of Baghdad

The process of reading in criticism is a way to understand the literary productions and their meaning in order to reach the correct understanding of the text. It is often based on the cultural stock that the reader possesses in order to reactivate those cultural acquisitions (Sharafi, 2007). The Constance School, the first German school, is considered to make major attempts to renew the textual study according to the theory of reading. The interest of researchers in the past was focused on finding connections and revealing the links between the text and its author. Then, the owners of this school started changing and shifting the circle of research interest from the relationship between the text and the writer to the relationship between the text and the reader (Sahloul, 2001). Thus, according to the reading theory and reception aesthetics, reading must be characterized by productive activity, which looks beyond the texts through the cultural experiences that emerge for the reader because all types of texts are often not explicit, but they contain subtleties that only the shrewd critic can obtain. Hence, the pioneers of this theory sought to plan a new approach in critical studies. Yaws formulated his opinions through theories related to literary work and the functions and positions it performs. He called for renewal and change in the history of literature. He intended to Develop a new approach, which is Reception Aesthetics. Yaws proposed a group of proposals at the end of the sixties that are considered the cornerstone of a new theory in understanding and interpreting literature, and finding out about its problems left by successive theories of understanding and analysing it (Khidhr, 1997). Hence, this approach is capable of summoning experiences and interpreting them into a new present. It is the approach that makes the experience preserved in the arts of the past easily accessible. It also raises the questions that are suspended anew by each generation. From his point of view, literary works remain the same without change, while the interpretations that revolve around them change. Indeed, the texts and literary traditions are formed by themselves according to the multiple horizons of reception that they are exposed to throughout history. Yaws calls this approach the horizon of expectations among the majority of readers in different eras (Ba Isa, 2004).

Wolfgang Iser took a different approach than the philosophical and historical approach taken by his colleague. He based his opinions on various mechanisms, "so he relied on the concepts of phenomenology, on psychology, linguistics, and anthropology. He benefited from the works of (EngarDeadn), the Polish philosopher (Hassan, 1993). This means that he was influenced by (Phenomenology), which saw that any study of literary work is not done by paying attention to the text only, but rather to the actions and responses associated with it by the audience. Thus, from the point of view of (Iser), the text is nothing but insinuations, symbols, and signs that the researcher must employ to serve his/her reading (Eiser). He was preoccupied with the issue of interaction between the parties of the communicative process, the author and the recipient that is considered one of the most important theories. He focused on the relationship that brings the reader together with the text, as the relationship between them is dialectical in light of various mechanisms and strategies (Holb, 2000). Accordingly, Iser saw that there are three dimensions that Define the

concepts he wanted to Develop,, including the text as a structure for planned aspects, allowing the reader to participate in making Meaning and action investigation And the mechanisms in the text when reading. In this dimension, (Iser) focuses on the concept of the mental image in which the coherent aesthetic goals are represented. The third dimension is embodied for him in the concept of the implicit reader, which he Defined through his continuity in the production of meaning, as a way of counting the production as the reader's work as well And not only the writer (Abdulwahid, 1996). Thus, the reading of the text was directed in the theory of aesthetics of reception through the following mechanisms:

First: The horizon of expectation

The concept of (the horizon of expectation) or (the horizon of waiting) is one of the basic concepts that Yaus relied on in the Theory of Reception Aesthetics. The horizon of waiting is defined as a set of preparations and multi-faceted references such as historical, social, and cognitive references, which are prepared in the mind of the reader as a weapon with which he/she confronts the literary work, i.e. it is the prior perceptions and assumptions that are formed in the awareness of the recipient, expecting the text to achieve and confirm them to him/her through the reading process. The text may or may not achieve this compatibility as a result of the possibility that the text may conflict with the horizon of expectation of the reader, so disappointment occurs to the expected horizon of waiting for the recipient and then he/she corrects or changes that horizon, rebuilds it, and shapes it in accordance with the new criteria. Thus, the reading process is inclusive of what is existing in awareness and perception and what is generated during the reading process (Omari, 2009). Breaking the horizon of expectation is achieved through some Expressive mechanisms and techniques, including:

1. Suddenness; Suddenness is one of the elements through which the horizon of expectation is broken. The recipient is shocked by the aesthetic flows of the text. It indicates that the reader receives the literary text from an angle that he/she did not take into account, and which he/she did not expect. If there is a prior relation between the reader and the text, it loses its artistry, effectiveness, and influence, just as the reader loses the sense of beauty of the text (Al-Ashi, 2009). The following texts are among the texts that are characterised by suddenness in the novel:

From the passion of one of his brothers, who visited him more than the others, it seemed to him that they were suffering a lot in their world. They have not found their mother yet. He did not give time for humiliation to iron them out this time. He kept explaining the Descriptions of their mother to them.

She is the bright light of the horizon.

She is the morning star that shines.

She is the rain in its appropriate season.

She is the buried water of love.

She is the grove of prosperity that is filled with the most Delicious fruits.

She is the pine tree that is well- watered...

My brothers, tell her, your beloved son... sends you his best wishes and he will find you wherever you are (Ali, 2022).

These texts could break the horizon of the recipient's expectation as a result of the Depth of the linguistic capabilities that characterize Jamal Hussein Ali's competence in directing and representing shifts, and bypassing the ordinary language of expression, to excite

the sense of the recipient. He did not expect the literary genres to overlap to the point where the novel turns into a melodious poem that contains aspects of contemplation to realize the extent of emptiness, loneliness, and isolation that the man suffers from, due to the loss of his family members one after another. The novelist formulated the text Describing the separation of the family (mother and brothers) in a poetic manner in which rhythms, symbols, allusions, similes, and exciting metaphors were manifested, as represented in his saying (the morning star that shines). He borrowed the word star for the morning, contrary to the familiar images of nature in the mind of the reader. Perhaps, he meant the last star that embraces the sky at daylight, as it appears clearer and brighter due to its uniqueness in the vastness of the sky because it is more indicative of the romance and vitality of the day. It is the most suitable for the mother value. Thus, the metaphor is a form by which the specific meaning of a word is transferred to another meaning that does not fit it except in a similar way that exists in the mind (Lihwidiq, 2015).

Suddenness is also represented in the following text:

With observance of a strict follow-up of a choir of sardines that were singing according to their whims a song about an elegant house that irrevocably fell this night, and a mermaid that left the world prematurely, responded to by the smoking albatrosses that found a nest after 12 years of searching. The movements of their wings wanted to say that life is bitter.

The langur sings.....and 76 types of lovebirds, in which the first one used to say: Korkooo.

The second replies by saying Foo...

Dagnash tries to do something for his throat, which was tired for building four nests for his wives, so he extended his throat to his female asking her to sing for the man sitting beside the tomb of his beloved in her first night in the world of the dead (Ali, 2022).

This text carries flows of shocking suddenness, which flow with the course of the novel. This mechanism reveals the Depth of visions and evidence of the novelist breaching through the familiar images. He made birds share the hero of his novel in his grief over his Russian sweetheart. He talks about his lost freedom with the loss of his stolen homeland. Thus, the distinguished texts of Jamal Hussein Ali are evident in their poetic language, especially the poetic lyrical language that increases in making nature a participant in man's grief, especially when it comes to the subject of women in particular as in Fictional writing. The presence of characters multiplies well as languages. It is a vision that is Derived from a society that does not include one individual, but rather several individuals who differ in their artistic awareness, social levels, and different dialects (Ashbhoon).

What is expected in The Dead of Baghdad

The expected is defined in harmony with the Arab poetic taste as long as the recipient does not feel strange with it and the tense relations do not interfere with it. Each text makes the recipient feel satisfied, reassured and comfortable because he/she found something that he/she is familiar with and got used to in advance, even if it came with new images (Hamasa, 1983):

These young men, who are full of pain, may not have seen the absent, for many were arrested while their children were either in their mother's wombs or were infants. He noticed that many of them, their grandmothers, and members of the entire family gathered in any

place believed to be a secret underground prison, and again the beats and phrases that have become familiar began. Because the crowd continued to increase, it led to the suspicion of the Americans who surrounded the place, and soon they understood the matter that they had not cared about since they entered the city, they do not release the prisoners and do not allow people to search for them and close all the roads leading to the secret Detention centres and prisons (Ali, 2022). In this text, the novelist exposes the inhumane practices by which the American occupiers increased the catastrophe and disappointment of the Iraqis, and closed in their faces all means of searching for what they lost from the people. In these expressions, the text corresponds to the reader's expectation, through the author's statement and his revealing of the curtain, meanings, and connotations in showing the issue of the Iraqi people. The recipient of this text has previous experiences about the practices of the occupier, the subject on which many Iraqi narratives are based. Thus, the regimes joined forces with the recipient in reassuring this text through his previous experiences.

Among other texts in which the horizon of the text is equal to the horizon of the reader's expectation is what the man (the hero) faced in the (Valley of Peace) cemetery. The narrator Describes it saying: Because he understood the new way of Dealing in his country that did not exist at all in his days, he put a paper of Ten thousand dinars in the hands of one of the assistants who had finished guiding others who were asking about the grave of a wanderer" (Ali, 2022). With this text, the man reveals the morals that have spread in the Iraqi society, where the absence of chivalry, as the helping hand has become closer to those who give money, which is natural when crises and wars prevail. The dominant class is the oppressed class. Through this expression, the horizon of the reader coincides with the horizon of the text.

2. Excitement

There is no doubt that the grace of speech has a great impact on the recipient, and perhaps what most distinguishes the creative text is the activity of its constructive sentences movement, which is represented by creative Deviations, aesthetic paradoxes, symbols, and connotations that provoke the sensitivity of the recipient and arouse his curiosity to proceed in the act of reading it to discover more secrets of the text. The Dead of Baghdad is structured in a well-crafted artistic way, in which Jamal Hussein Ali diversified the various methods of enjoyment and excitement. His excitement is evident in the garments of rhetoric in its various arts, as well as the techniques of narration such as anticipation, retrieval and symbolism, including the following text:

He heard hundreds of tales of young men.

The absent ones did not stop the tongues of women and old men from narrating them to whoever stops even for a moment and looks at the Depressing pictures.

If the women were in front of him this afternoon, they shed all these tears, how much they cried throughout the years, and what whips struck their tails on their hearts and squeezed the strings of their hearts and what a crash filled the jugs of their life as rigid as lead (Ali, 2022).

In this Description, the aesthetic effect is manifested in the Description of women, especially in the following sentences (what whips hit their tails on their hearts and squeezed the threads of their hearts, and what a colliding jugs of their rigid lives filled like lead). He comes out with these eloquently suggestive and profound images. He borrowed the word (pitchers) for age, to remind of the fragility of a woman's feeling, so she did not see any slack

to breathe security, as her habit became searching, excavation and inspection in prisons and mass graves to no avail, so she sleeps every day hoping to wake up to the greatest Disappointment. Thus, it appears that only the reader can realize the underlying elements of the text and bring them to life in facts. Therefore, the structure of the text and the reading process are complementary in achieving communication, which is achieved when the text is linked to the awareness of the reader (Al-Dasouki, 2008).

Retrieval is also considered one of the most important archaeological techniques in the novel as the author says: “The agreement of the living to bury the Dead as soon as possible, to leave to complete life, leaving them like this and Dealing with them as Dead only, is one of the most serious mistakes in humanity because it turns the Dead into real Dead and keeps the living.” The way they are, should we just let the Dead become Dead, and he did not forget his nymph for a single moment since his work here and compare it with them as the Dead of the mass graves, do not belong to the actual Dead who lived their lives, that they or she are other Dead people who do not have the experience of the Dead In Disturbing the Lives of the Living (Ali, 2022).

The text reveals another mechanism that the novelist used to instil excitement in the soul of the recipient, which is the retrieval technique. He retrieves memories of his Russian beloved whom Death kidnapped, comparing her to the Dead mass graves because he believes that these Dead are of another kind. Thus, time is considered one of the main pillars in the novel. The characters must have a certain time that they go within its frame. The novelist must move towards future once and retrieves the past once again, in addition to being characterized as a non-perfectionist because of what he possesses of looking forward to the future at any moment.

3. Detection

Some theorists of literature considered that poetic excitement, which is characterized by the characteristic of revealing, is one of the Deepest and broadest expressive means on which poets and writers relied. Through it, the writer can keep up with reality and realize its Deep internal dimensions, not just its external appearance. Poetic vision is a revealing method in many cases. Thus, the importance of revealing is in its search for the hidden world in the spirit and the universe (Al-Ashi). The task of the writer is not limited to Describing reality, but rather revealing the contents hidden in it that are absent from the ordinary consciousness as it is formed causing intellectual astonishment. This astonishment is considered one of the most important links between the writer and the recipient. This feature is very evident in the novel in which the novelist detaches himself from reality, often crossing the limits of reason and logic, with his Deep thought and rich culture. It made the views towards the novel superficial, Deficient, and dispersed. Its symbols were not prompted by internal analysis. Its aesthetic features were overlooked, just as pearls are overlooked in their places and pastures. They passed by hastily, forgetting or burdened with absorbing the amount of creativity in the philosophy replete with the worlds of humanity with all its death and life, such as immersion and openness to the nature of the universe. These methods of high excitement all came together for the novelist to express through them his attempt to change the human reality with all that it includes of the Death of a homeland, the disappearance of tears, the agony of heartbreak, the absence of a family and the loss of a beloved. The novelist turned her into a veil that hides behind her what the hardworking Iraqi individual yearns for, such as the stability of living and liberation as in the novel:

He remained in this way embracing the grave to surround it after reflections that raged alone amidst the coldness of a failure to comprehend the horrors that afflicted him to be surrounded by the highest trees near the very recent grave of the weeping birds...

Then, voices of Crying birds spread over the horizon from which the sun set three millionths of a second ago, so that the man would bury his face in the dust of the grave again, shout with their cries, weep with their crying, wail with their wailing, and weep with the intensity of their chests now kuh boo boo oh hey..., A grasshopper comforts him with an unflattering cry: Zar t yrr... The little hedgehogs crackle with him, so the mothers run to them to take them back to their burrows. Squirrels whistle quietly, the guillemots feel their chicks so that the different cries of the good truncated chorus do not wake them up with alarm (Ali, 2022).

This text seems unfamiliar with its fragmented images. The novelist conceals the supernatural abilities of the hero to make the reader fond of the text in order to know the reasons for obfuscation and elusiveness behind the secret of the man's attachment to this beloved, his Russian wife, for whose sake he ventured into revealing worlds that the reader could not imagine. These worlds are manifested by the voices of birds and their wailing. The novelist made them share with the man his great crisis. His invention of the melodious sound of birds is nothing but a process of revealing that the novelist led us through as an expressive artistic tool to excitement and amazement. It is towards the miraculous narration in which the reader decides to accept new laws of nature that phenomena can be interpreted through them.

This characteristic is represented as follows:

Even the Dead have their own laws, but it seemed to the man that the Dead of Baghdad are secondary and have no intercessor. They are abused even after death.

Nevertheless, the work is accomplished with the utmost logic because he knows that death takes care of the conditions of others far from him. He sleeps in the places where the bones are scattered in front of him. This was not a lonely night in which the burden of the dead was eased. He understood it as forgiveness or consolation... (Ali, 2022).

In this text, the phenomenon of revelation becomes clear through the man's connection with the Dead, reflecting the other side of the universe and death. The author's familiarity with the special methods of revealing what is beyond the reasonable, his understanding of the language of the Dead, and his understanding of their hidden worlds made the narrative stylistics of Jamal Hussein Ali of supreme unity. There are necessary things for the stylistics of the novel, which are the possibility of plurality of style and its monolithic in the narration, the language system, and the method of Narrative construction (Mustafa, 2015).

4. Comprehensiveness

Comprehensiveness is one of the basics required by the horizon of waiting. It deliberately extends and expands in an endless manner. It also provides it with a comprehensive and intensive growth. In its entirety, it fulfils the comprehensive dimensions, which made some writers follow his example in the way the text flows, heading towards contact with the other. Thus, they became accustomed to this style of narration and deliberately followed its example, intending the characteristic of inclusiveness that is an absorption of all that is in existence in terms of thought, literature, Poetry, prose, history, geography, and other things that the world abounds in terms of knowledge and science. Then,

writing can be comprehensive (Al-Shami, 2017). The writer can only be inclusive through the extraordinary effort contained in his text that enables him to keep up with the various types of literature. Comprehensiveness is a skill of talent that no writer can acquire unless he delves into human culture, including its rich sciences and heritage. Since the novel is with high artistic features, comprehensiveness is represented in it in many places as it is written for the sake of humanity. Therefore, its universality must be mixed in many aspects, including:

He heard the voice of the Tunisian who was slowly advancing toward him.

She spends more time with skulls.

He did not turn to her and continued to clean the skulls and put each one near its bones, avoiding her question. He said: Skulls would speak if the living knew how to listen to them. Skulls always want to tell their sad story.

There are those who make dolls, toys, cups and souvenirs from them.

I don't understand what kind of people used to drink with skulls.

See how kind and gentle she is.

These are cannibals.

No, until now, they use the word drink when they start drinking.

What do you mean?

Skull spiritual energy.

The English and Americans use the old term for the skull, and the Swedes' toasts begin with skull.

I didn't notice this at all.

You didn't take care of yourself either. Do you know why you vomit constantly? (Ali, 2022).

In this text, there are various manifestations of symbolic and suggestive expressions that are revealing and comprehensive. The man's expression of the need of skulls to speak and express their sad story is knowledge of an unknown matter that transcends the awareness of the human mind. The novelist makes us in a whirlwind of questioning about how a man can understand the language of death and understand the sad stories of skulls. In addition to this expression with a strong erotic flavour, inclusiveness is embodied to give a clear conception of the nature of the man, what is going on in his mind, and the amount of culture that enabled him to pass through the different stages of science. He talks about the history of humanity and how it deals with the Dead. They are often desecrated. Their heads become cups for drinking, after which they are a source of spiritual energy. The history of Americans and Swede views comprehensiveness as an aesthetic feature through which the treasures of knowledge that the man could obtain become clear, regardless of his scientific and logical analysis of what the Tunisian suffers from vomiting. He reveals to her the reasons behind it which are related to medical anatomy.

Second: The aesthetic distance

The pioneer of the reception theory (Yaws) was aware of the direct responses to the reader's action through its conflict and difference with the horizon of the text, Depending on the text's difference from what the reader possesses of culture and reference. The reader coexists with the horizon of the text during the reading process amid caution, anxiety, and anticipation, anticipating the end of the text and its significance. He also warned against failing and making mistakes in building expectations. The artistic work can practice a role and authority that can direct the aesthetic experiences of the recipient. Therefore, the horizon of waiting for the reader may or may not be consistent with the literary work. (Yaws) termed the horizon of the reader that collides with the horizon of the text as the aesthetic distance, which is a term based on the contradiction between what the recipient expects and what the text presents. Thus, the term aesthetic distance is given by (Yaws) to the distance of

movement and conflict between the aesthetic horizon of the text and the horizon of reading. He sees that whenever there is a response to the horizon of the text with the horizon of the recipient, the more the text is characterized as normal as it does not arouse sensitivity in the reader. Rather, it restores the well-known standards of aesthetic expression and devotes them. When it is shocking and disappointing to the horizon of the recipient's expectation, when it departs from its laws and standards, and when it violates the well-known habit, it constitutes an artwork that is of high status and value (Murshid, 2018).

As for (*The Dead of Baghdad*), the novelist employed various methods of aesthetic expressions in it. It represented countless innovative displacements, in addition to gender overlap. Perhaps, this is the characteristic in which the novel violated the horizon of the recipient's expectation, pushed the distance between him and the text, and frustrated his expectation through methods of metaphors, displacement, the paradox it contains, and the interference of literary genres and its disruption of the horizon of reception. That is why the novel was not received, which is evident from the small number of previous studies dealing with it compared to the status and importance of the novel. That is because the recipient needs time after receiving the shock from the text. He interacts with it and accepts this text. Thus, the reception theory rejected what is predetermined, not out of a desire for an abstract contrast, but rather because the matter is related to its philosophy that aims to reject the knowledge related to the mind in advance and compensate for it with a dialogue relationship that aims to extrapolate what happens to the reader while he receives the text and how he himself reaches Knowledge and its layers. The difference between ready-made knowledge and constructed knowledge is like the difference between discovery and invention (Salih, 2001).

Among the texts that helped increase the openness of the distance between the text and the reader is what is illustrated by the following:

In the *Baghdad morgue* in particular, he was swept away by the idea of comparing the good and bad genes and how to pounce on the evil ones, no matter how bright their fires are, in a way that they step aside so that the current generation that is full of bad deeds does not pass it on to the next generation, even if it is Generalizing a difficult matter because this did not frighten him as much as the emergence of a unique case that he discovered in his people. They have good genes and at the same time evil, so how will he deal with them? (Ali, 2022).

There is no doubt that ambiguity in literature plays an important role in shaping the aesthetic distance that results from changing the horizon. Perhaps, (*The Dead of Baghdad*) and the stylistic, verbal, and expressive paradoxes it carries, in turn, created a special and unfamiliar horizon. The metaphor in it, the contrast and the interrogation increase the bewilderment of the receiver. The man began to analyse the diversity he witnesses in the genes that humanity carries. They are characterized as good and bad and how the man will overcome his purification of evil and pounce on it.

In this deviant expression, the novelist creates a paradox between good and evil. His hero seeks to rid humanity of duality, which he discovered that it is powerfully dominant, so how will he deal with it? In this text, the novelist breaks the horizon of the recipient through the methods through which he Deceived the recipient in his discovery of the intended meaning. The text requires exploration for the hidden meanings in order to show the aesthetics and to reassure the reader of the significance of the text.

Third; Purification

One of the most important critical terms is catharsis, which is a concept coined by Aristotle to explain the mechanism of paradoxical pleasure experienced at the sight of tragedy, which, according to Racine, is “the pleasure of weeping.” It is (the purification of the emotions) (from the Greek medical term Katarzsis: purification) through which strong emotions and feelings are experienced, as the tragedy in its basic form evokes two emotions, pity and fear. Courney adds to them admiration for virtue. The purification of the recipient takes place through recognition of The tragic hero. This recognition exempts the spectator from his experience in life in a painful way. It memorizes or manages for resentment or non-pleasure (Tameen, 2021). The concept of purification is related to Aristotle's theory. The term purification refers to simulation. He believes that tragedy is simulation of a complete noble act, which has a known length, in a language that is equipped with colours of ornament that differ according to the different parts. This simulation is done by people. It arouses mercy and fear, so it leads to purification from these emotions (Salih, 2016).

As for Jamal Hussein Ali, he tries to make the reader in a state of constant contact with the novel through the intense feelings, thoughts and sensations he transmits, which reflect the suffering of both parties (the author and the recipient). He urges the recipient to purify himself from selfishness and the evil caused by genes inherited through generations. He also urges the recipient to live a peaceful coexistence and respect for the homeland. His novel is based on human and philosophical dimensions more than it is based on revolution. In this novel, he tries to arouse the attention of the recipient towards him. He spreads his ideas and culture in the folds of the text. He also mixes between the realities of living life and the imagination in order to strike a balance between the approximation of the distances between the horizon of the reader and the horizon of the text, and between their divergence, so that the ordinary reader does not feel that the novel was not created for him, even though the novelist disturbs its course with suggestions and symbols and leaves many spaces for the reader to fill in. The events begin by growing from diverse personalities in different situations and specializations, with multiple viewpoints that evoke various emotions in the same recipient, sadness is at the top of its pyramid. These emotions combine in the text of the novel to call on the recipient to liberate and purify. Purification may be represented by identification and partnership between the hero and the recipient. They share everything, especially with regard to the world that the recipient wants to be a part of. This sharing and communication is clear from the introductory text of the novel. The novelist makes the reader as if he is an integral part of it from the first page of the novel. The recipient is very much merged with the hero. He considers himself to be the intended and targeted basis for the formula of the text as illustrated in the following:

The intensity of stress and exhaustion does not leave the body even pain” said by the professor whom you love and who spent more than seven hours with you in the operation room, eradicating what he could from your tender body. After every hour, he comes out with his trembling hands to light a cigarette, and answers me before I ask, for now, I don’t know what I should cut out of and what I should leave.

The similarity between the man’s grief and his overwhelming feelings about the loss of his Russian wife becomes clear in this text. In this text, he tries to purify the human self from what befalls it from the course of life, as death and grief for the absent is the most common thing in humanity. This text tries to liberate the recipient internally. The man’s grief over his wife helped liberate the recipient from the concerns of common life. The recipient regains mental clarity through this text and has the ability to accept the idea of death and think about this issue properly, like the hero who seeks to stop harm to humanity. Thus, the

authority of the reader "is not always external, but is, in many cases, an internal tyranny: the poem lurks, somewhere, before its eruption, to cast on the poet his magic incantations before the act of writing, and dictates to him the conditions of communication and reception (Al-Alaq, 2002).

The Results

1. The title of the novel is a preparation and a successful novelist beginning towards the most important place, which is, the morgue of forensic medicine in Baghdad. The novel does not have an unintended title, but the novelist derived it from reality. He linked its content to the cover, which is a drawing of the dead walking in one line towards one path. The narrator is among them in his real character as if he had risen from the dead to tell his story, imitating the legends of Prometheus, the Islamic stories represented by the Isra' and Mi'raj, the letters of writers, such as the letter of forgiveness by Abu Alaa Al-Ma'arri, and followers whirlwinds by Ibn Shaheed Al-Andalusi.
2. The presence of death in the novel is not in its natural state, but the presence of violent death, which is represented by assassinations, explosions, and deliberate killing. The novel focuses on the death of those close to the hero's character, the Russian wife, father and mother, and brothers. The romantic and influential nature of death results from such manifestations. The man sacrifices himself in order to stop the train of death, which is no longer confined to males as in the past, but it has crossed all spaces until it reached homes, schools, and streets. No one is excluded from it at any second.
3. Previous studies of the novel are limited to interpreting its events and linking it to the Iraqi history, without revealing features and characteristics of aesthetic narration. Distinguished texts printed with the characteristics of imagination in both its soft and coarse types can disrupt the horizon of the recipient. Therefore, they need time and serious critical readings that try to bring the horizon of the recipient closer to that of the text to break the ambiguity and complexity and understand the novelist's goal to improve reality.
4. The novelist deliberately divided his novel into chapters, beginning with the ruling and sayings of the sages and scholars from the East and the West, to make it a key to what goes on in these chapters in terms of contents and concepts. The presence of women had the largest share of these manifestations. The loss of women, mother and wife is the motive and the basis for the establishment of this novel.
5. In his narrative construction of the events, the novelist followed technical techniques specific to his narrative methods. His means of expression varied from rhetoric, intensification, ambiguity, and suggestion, as well as the interplay of genders interacting within the textual narrative structure, which is exciting and often transcends the horizon of expectation of the recipient. He moves away from the external Description of the main characters. He hides some names and reveals others. Perhaps, he reveals the names of some characters who have an extension and a continuous presence in other parts that follow this novel.

Conclusions

It can be concluded that Reading and Reception Theory is concerned with the transmission of the influence of the text to the recipient, through mechanisms that were planned by its pioneers (Yaws and Aizer). Since the novel is full of charming and influential

poetic expressions, it caused a disruption in the horizon of readers' expectations. Most of the readings are Deficient, simple, and superficial. The beauty of this novel is its inclusion of numerous verbal sciences and arts mixed with philosophical, scientific, artistic, traditional, medical, physical, and historical aspects, which has made the novel a type that requires a special reader to delve into its immersion. The techniques and mechanisms that the novelist followed in constructing his text frustrated the ordinary reader, so it can be considered among the works that need time for the recipient to settle with and then receive it.

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