

Aesthetics of Reception in the Descriptions of Lesan Eldeen Ibn Al-Khateeb

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Abstract

This research paper is interested in discussing an important aspect of the poetry of Lesan Eldeen Ibn Al-Khateeb which is called (descriptions) and studying it according to the theory of receiving and applying its techniques and recognizing the factors of literary creativity upon him. The importance of this research paper lies in that there is no similar study to it, thus we tried to draw a complete image of this topic via several consecutive themes based on opinions of Jauss and Iser in their talk on breaking down horizons of expectation and the concept of gaps, moreover the views of Anjardeen in the reaction relationship between the reader and the creative and then applying them on the descriptions, illustrating a set of the results that reveal the poet's culture in the best response of the reader for his creative texts and achieving an aesthetic value of the reception process.

Keywords: Aesthetics, Reception, Polarization, Al-Khateeb, Anjardeen, Ayzer, Yaws.

Introduction

All praise to Allah, The Lord of all Worlds, and prayer and peace upon our Prophet Mohammed and all his household and companions.

The study of the poetic text and exploring the artistic techniques emerged from this text which govern its poetic symmetry and directing it towards its expressive destination is among difficult matters to be probed which could be like an adventure that has its justifications, since the Andulsi poetic text in general and the text of Ibn Al-Khateeb in particular possesses much more of the poetic richness that makes it full of expression.

The Importance of the Subject: The endeavor to pick up the reception aesthetics in the poetic texts of a great Andulsi poet namely Lesan Eldeen Ibn Al-Khateeb and exploring the elements of the poetic creativity with the poet through applying the techniques of the modern theory of the reception and highlights the problems that accompanied the terminology and differing the technique of studying it and dealing with it from one researcher to another till it completed and constituted an existing theory in itself, which was an attempt to gather between the aesthetics of the text and the aesthetics of receiving it and the role of the receptor as being an effective element in the creativity of the literary text, then construing it depending on the collective awareness of the society is among the most significant priorities of the researcher. The

importance of the subject comes from applying this modern theory on old literary texts belong to Lesan Eldeen Al-Khateeb, (died 677 H.).

Literature Reviews: The difficulty of this study comes from none providing modern critical studies interested in the aesthetics of the reception upon the poet, moreover the lack of references and sources that interested in this aspect of Andulsi poetry, where it is hardly to find a source or reference just a dissertation written by Sann'a Sajet entitled ' The Receptor in Andulsi Poetry', but this doesn't mean that there aren't previous studies interested in the poetry of Lessan Eldeen Al-Khateeb, but entirely on contrary, as we can find a great number of the studies that interested in the poetry of the poet most top of them are: Al-Tanass in the Poetry of Lesan Eldeen Ibn Al-Khateeb for Ahmed Rabee, The Construction of the Poem in the Poetry of Lesan Eldeen Ibn Al-Khateeb for Ghazi Ahmed Al-Balwoni, The Contradiction in the Poetry of Lesan Eldeen Ibn Al-Khateeb for Osama Al-Khutar, The Rehtorics of the Poetic Image upon Lesan Eldeen Ibn Al-Khateeb and Issa Faris, moreover another number of the literary and intellectual studies that distant from our research paper subject.

Research Method:

In the research method, The researcher depended on the analytical method which is based on analyzing the poetic texts according to what set forth by the theories of the reception.

Plan of the Study:

The study has come in a preface and two sections, which in the preface we dealt with the two words of the paper's title, "The Aesthetics of the Reception" , the a conclusion which included the most important results, and lastly a list of the references and sources used in the writing of the research paper. Whereas the subjects of the sections were on two divisions: :

First Section: Breaking down the horizon of the expectation: this technique introduced by Yaws in the Theory of the Reception where he developed the terminology of the horizon and became carrying upon him the terminology of: 'horizon of the expectation' , which represents a basic pillar in forming his theory, so we focused on this technique and selected some texts that constituted for us the 'horizon of the waiting', with breaking down the horizon of the expectation at the receptor or what it is called the 'disappointment'.

Second Section: The Structure of the aesthetic response: it dealt with the textual structure that represents the aesthetic response in the literary or poetic text which considers a detection for the Theory of the Reading and Reception, and its sources as well as its position which inseparable the rest of the text elements and its basic ingredients depending on the interactional degree between the creative and the old

poetic legacy which we confined them in two basic structures which are: the structure of the polarization and the structure of the transformation.

Preface

A brief definition of the theory of the reception

The theories of the reception and the aesthetics of the reading were known in the sixties of the 20th Century, it is observed that it were linked with the German Criticism in particular, as their most prominent pioneers from Germans, and these theories were a reaction to the criticism prevailed in the fifties, and the control was for the text that considered an independent world existing in itself was not subject in the explanation, interpretation and comparison just for its own aesthetic conditions.

However, a look to this formalist criticism in which the power of the text dominates that it neglects the self of the construed reader and his analysis was only through the aesthetics " which made it an empty method of any pattern able to integrate these texts which are separable each of others in the process of history"(Roth,2000,82).

As a result, the theory of the reception focused on the third important element of the creative process which is the (reader or receptor) who didn't receive the enough attention just after the appearance of this theory that made a great attempt to renew the studies of the texts on the basis of the reading, where its two pioneers (Hanz Robert Jauss) and (Wolfgang Iser) who were the professors in the German University of Konistanse called for transition to the study of literature from the relationship between the writer and his text to the relationship between the reader and the text, and they put a theoretical framework to what called by the aesthetics of the reception, " it is a compromising theory gathers between the aesthetics of the text and a aesthetics of receiving it based on the receptor's responses and his reactions who considered it an effective and lively element since exists between him and the aesthetic text the artistic communication and interaction which both of them result in a psychological effect and emotional astonishment, and then an explanation and interpretation as well as an aesthetic judgement based on an aesthetic subject of a relationship with the collective awareness" (Hameed, 2005, 6).

The knowledge origins of this theory dates back to the contemporary phenomenological philosophy (Phenomenology) and among its most prominent scholars Edmond Husserl, Roman Ingarden, Heidegger and this philosophy based on an idea that there is no phenomenon outside the limits of aware of it, i.e., there is no way for realizing and objective perception outside the scope of the movable self, hence the self-perspective has become the logic in objective determining (Saleh, 2003, 34). This theory has also benefited from the thoughts of the philosopher George Gadamer who depended on Hermeneutology in understanding the historical horizon, which is a concept that grants the past a presence and make it understandable, since it returned to the history its vital role as described by a blog or a record includes previous comprehensions and

sounds of the experiences and expertise, where the comprehension does not possess the comprehensive truth if it excluded these experiences (Holp,2000,150). Jauss invested this concept in an attempt to return the construction of a new history based on the structure of the receptor, as in the receptor there is a focus of the literary work and the granter to the literature its historical process and the determiner to its aesthetics, thus Jauss interested in the actual reader and the literary communication obtained between him and the text in successive historical moments. Jauss sees that all readers live historical and social conditions, thus he selected for his theory to be a third way in the mid between the Marxism and Formalism since the former sees literature as a reflection of the social reality and the latter considers literature as closed systems, so he brought his theory to confront literature as described a communicative activity (Paju,1997,77), and to return consideration in methods of studying history of literature and he saw that " the literature must be studied as described a process of controversy between the production and the reception (Holp, 2000,152).

However, Iser from his part focused his attention on the reader the individual and on how the text has a meaning at the reader, thus he saw to "the meaning as described an interactional outcome between the text and the reader i.e., as described an effect could be exercised but not a subject could be determined (Jauss, 1986,38), and in order to describe the interaction between the text and the reader Iser presented the concept of the (implied reader) since he talked about it in his book 'The Action of the Reading' : "the roots of the implied reader planted firmly in the structure of the text... it is a structure looks forward the presence of a receptor" (Holp,2000,202), and this means that the text must somehow control the march of the reader. He also interested in the issue of the meaning construction and ways of explaining text through his belief that the text includes a number of the gaps that summon the receptor does several procedures in order to treat these gaps and the text contributes in forming a basic pillar of its existence (Khidr, 1998,147).

Accordingly, the aesthetics of the reception considered a technique of the voids as a dynamical structure in the text, because it is the fertile field that the reading undertakes enriching it depending on the game of the lighting and darkness that the text raised in depending on detection, disappearance, statement, stillness, reference and negligence; because the lost thing in the senses that seem trivial and the gaps that emerge from the dialogues are what happen to the reader to fill the voids by the downs, where he will be attracted into the events and to enforce to add what he hints of meaning through what is not mentioned since the implied meanings and not explicitly expressed are that to give a shape and a weight to the meaning (Iser, 1987,100).

Totally, the action of the reading or techniques of constructing meaning and producing significance that Iser deduced pours totally in the concept of the participation and emulsification of the text which be able to polarize the reader and to push him to achieve his entity and constructing his meaning, a matter that makes the

literary work a company between them and doesn't reach its extent except by cooperation between them. The research has to possess courage and embarks himself as an ideal reader to the poetry of Ibn Al-Khateeb based on his cultural background and his literary taste; because coinciding with the text always excited and effective in meantime, as the reader couldn't (utter) a text, i.e., activating its implied meaning in a current significance except in an extent of understanding it to the world and life in a framework of the literary source that the text will follow (Jauss, 2004,135).

First Section: Breaking down the horizon of the expectations

The Reception is the process counterpart to the creativity, which necessitates a distinguished reader with a profound culture and a long experience support him to probe the text and deal with its aesthetic elements.

The theory of the reception in its German model focuses on the reader and his experiment in reading the poem and the extent of his response to it as well as what it makes of effect in himself and how to realize the space in which it flies and the world the poet formulates and spins in its orbit and how to fill the gaps that found in the poetic text, and it cannot neglect the efforts that Yaws presented in the theory of the reception since he developed the terminology of the (horizon) and has become carrying at him a terminology of the (horizon of the expectations) " which represents a basic pillar in forming his theory as for it is a system of the relations or a mental apparatus that any virtual individual can face any text", and Yaws links between the process of the reception and the horizon of the expectations on the basis that the receptor reconstructs this horizon, and then measuring the effect of the actions or its impact on the basis of the horizon that deduced from these actions (Holp,1994,16).

Actually, the horizon of the expectations wasn't created by Jauss, since there was who preceded him in the fields of the thought and philosophical effort; however, he represents an important pillar in the performance within the aesthetics of the reception, so far its top interests are based on reconstructing the horizon of the expectation for the first public (Fejin, 1988,249).

The terminology of the horizon of the expectations used by Jauss doesn't mean that reading is subject to the self-perspective or illusive assumptions, but link to a group of the cultural standards and profound experiences as well as linguistic and rhetorical competence and so on of that contributes in holding a constructive dialogue between the reader and the text; therefore, the theory of the reception distinguishes by existing an interference among the knowledge systems which requires from its persons to have a knowledge experience with the other sciences such as philosophy, psychology and aesthetics and so on (Issa, 2014,7).

Naturally, this matter applies on the poetic texts upon the poet Lesan Eldeen Ibn Al-Khateeb, where the researcher in front of a difficult task to select the texts and detecting about the horizon of the expectations and a disappointment at the receptor away from the self-perspective and illusive assumptions. The first signs of breaking

down the horizon of the expectation highlights in these verses said by Ibn Al-Khateeb in describing nature, he says in the description of a rainy day: (Al-Khateeb,1988,1/30).

And the self doesn't disconnect of the hope...But the Man was created in hasten

However, the poet has crashed the horizon of the expectation by giving the clouds the features that differ from its reality, as the viewer in the first two verses of describing the clouds and thunder has an image of a lively being walks and moves, where the clouds walk slowly with its associates, and by thunder it lost its way and shook to enlighten a flame to guide to the way. The poet crashes the receptor once again by describing a meadow of flowers the rain visited by a date to fill its lust and he describes the iris flower that it turn over its shape as well as the narcissus flower as if was ill and its illness irritates, and leafs in the branches cry its status and the clouds which cast shadows on it and poured the rain on it to recover the narcissus flower and the blond lightings raced among them. What the horizon distinguished with that the poet made highlighted in exceeding the usual formula for the description and imagination and this distinction highlighted in drawing distinguished scene, and disconnect as for touching the resemblance in things which its identity staticto grant it the human identity. In another text, Ibn Al-Khateeb says (Al-Khateeb,1988,1/30) in describing a garden:

The meadows spread its virginity and dressed..... The leafs silk garment of leafs

As if the branch in it a drunk drinker.... With a glass indulged in fun and pleasant

Whenever it relieved shook the affection of singing....Increased in jazziness by a spread of leafs.

Here, we see another transformation in describing flowers, since the flower transformed into a human wearing silk garment of the leafs and its branches resemble a drunk man who was drinking wine and feeling of glee and fun, as these branches in its swaying were shaking in rapture where he resembled the motion of the flower with the motion of the drunk who swaying in rapture. The poet held a productive relationship its goal was describing the aesthetics of this meadow despite that the image of the drunk is not beautiful, but the poet linked the trance of the drunk with the swaying of the bright flowers branches in rapture, since the image transformed here from negative image into positive one in a double expression similarity.

In this beautiful verse we find the poet says: (Al-Khateeb,1988,1/163

When the grey hair filled my head my friends said...We don't need an intimate grew with grey hair

I dyed my hair fear of separation and said...This is the narration of A'sbagh of A'shhab

In these verses, he says when the grey hair filled my head my friends said: we don't need an intimate with a grey hair, so he dyed it fear of separation of them, but the answer came from his friends (break down the horizon of the expectation in the second verse) and I said: this is the narration of A'sbagh of A'sshhab, and as mentioned in the margin of the Diwan (the poetic collection) in the same page "A'sshhab is A'sshhab Al-Qaisi Bin Abdulazeez Bin Dawood Al-Qaisi Al-A'meri Al-Ja'adi Abou Omer, the jurisprudent of the Egyptian lands in his Age, he was a friend of Imam Malik who died in 204 H. , whereas A'sbagh was A'sbagh Bin Faraj who died in 225, a jurisprudent of Malikiyah seniors. The resemblance of the stages of changing colour of the hair was like a narration of A'sbagh of A'sshhab, and the humorous thing that in these two nominal verses there are significances of the colour in the hair of the head, the dye is used to dye the hair and the similarity is the dominance of the whiteness over the blackness in the hair, and who reads this verse from the first glance cannot reach this meaning just after knowing these details through narration, and this is the disappointment and breaking down the horizon of the expectation at the receptor.

However, Iser emphasized on the role of the reader in making the poetic image and the role of the gaps and voids in drawing a path for reading the text that provides the reader the value in the structure of the text to follow the total position (Holp, 1994, 22), and this could be seen in saying of Lesan Eldeen Ibn Al-Khateeb: (Al-Khateeb, 1988, 1/252).

The darkness was a camp of negro....And the stars of dark night are blades of the spears.

Whenever dropped from the meadows crying....Above them laughed the mouths of the daisies.

The poet created here a gap and a void at the receptor, because he resembled the darkness with the camp of the negro soldiers, so what is the similarity between them? Is it the intensity of the blackness of the night which resembles the blackness of the negro faces?. The poet here, did a similarity of an image with another, where the second analogy image is a brightness of the stars of this night which resembled the bright blades of the spears, whereas in the second verse we find that the poet created a clear repulsion among the significances by gathering what not gathered, since he gathered between two opposite utterances which are crying and laughing, and this repulsion crashes the reader and makes him trying to detect what is hidden behind those images through searching about the deep meanings, where the crying in the meadows is a metonymy of the rain that the poet described by the tears of the cried persons, and the laughing of the mouths as a metonymy of opening them. The poet says: (Al-Khateeb, 1988, 1/323).

The night frown and morning never seen....And the star fell down and the polar star vanished.

We laughed and brought a party....Wasn't this negro laughing

In this metaphorical image there is a graphical depiction moreover its high concentration on creating a distance of tension, as the poet makes receptor as if in front of wonderful image scene mixed with the imagination in transition of event, it is semi darkness which its night long and similar to the frown man who doesn't laugh, he is disappointed and resentful doesn't feel satisfaction because the frown is a feature the man distinguished with, and the night when frown refers to its intensity of the darkness, what is the secret of this frown? Is it the absence of the sun and switched off the light? or Is this frown comes from the meeting of the lovers and their laughs that occurring in the dark nights? Was the poet capable of saying: the night came or the night stillness? But the poet expressed sensually and optically of the length of the night and the intensity of its blackness, which proves the imagination capacity of the poet. We can see this matter in his description of the pear fruit by saying: (Al-Khateeb,1988,1/175).

The yellowness of the cloths in a shape and content....As if golden of the Amber doves

The recipient to this verse finds a similitude image, as the poet resemblances the pear fruit as a woman wears golden yellow cloths, where the shape of the pear fruit is like the body of the woman and it deems of the beauty attributes and the reader to this verse finds it as a description for a woman in her cloth and shape, but when he continues in reading the poem discovers that the description is for the pear fruit. We observe this in his description for a winding river (Al-Khateeb,1988,1/438).

A snake of a river terrified its waist....When it came flows from its hole

The branches shaken from above of it.....And the birds shouted in its trace

Undoubtedly, the omission of the smiley article in the previous verses led to the astonishment of the recipient; because the noun of similarity and the noun similar to are mixed without mental intervals and crash the hurdles to spread rhetorical and referential depth, as the recipient surprised the subject (the snake) and the object (a river) which flows from its hole to terrify the viewer for the intensity and hugeness of its waist and even the branches from the intensity of its fear shake from the hugeness of the scene and the birds shouted in fear from its seeing, where the hugeness of this snake terrified the branches and horrified the birds, thus the poet mastered in drawing a smiley image sensed the recipient of enjoyment.

Therefore, "the meeting between the text and the reader is achieving for the work its existence" (Iser,1976,113), but there is something exists before this process and is a part of the text itself, before the text transformed into the external recipient, i.e., the recipient who has the presence of text production whether was present in the text explicitly or implicitly feels its effect and this presence doesn't stand on the kind of the subject or the sort of the discourse, but on the aesthetic structure that constitute the essence of the literary text and literary process; therefore, the relationship of the recipient is interfering between the author and his original sources which we'll deal

with in the second theme and its expressive means moreover the subject that directs the process of the text production to make the relationship as follows:

Author+ subject+(production condition+ original sources+ expression means)+ internal recipient = the text

However, if the implied recipient at Ayzer as described by a textual structure, or the image reader at Jbson is a pure textual reader (Tompkins, 1999,19), the Arabic poetry and among it the poetry in Anduls involve a presence for this recipient or internal recipient that basically there is approximately any poem void of it, which is achieving a privacy we may not find it in the applications of the reception theory and its aesthetics that much of its analytical models directed to the narration, and it seen in the readings stated in the book of the implied reader for Ayzer, which is concerned with the communication in the narration from Peanal to Peaket who emphasizes on the attention in the narrated thing which among its kinds the internal recipient (Tompkins,1999,51-61).

Second Section: The Structure of the aesthetic response

It is possible to embark the study of the aesthetic response structure from the concept of the aesthetic need at Asyan Soryoo which he means the stimulus or the attractive power for the artistic works (Soryo,1982,11), since the stimulus performs the role of the alert to the value of the creativity in the artistic work whether related to the reader who influences by factors of strengthening from this expression in performing its literary work, but what gather between the two selves in determining the aesthetic subject that the literary work includes in a part of the original subject intended to be edited through an aesthetic structure, i.e., the thought or the purpose that accompany most literary texts particularly the poetic texts which we are studying in the poetry of Ibn Al-Khateeb.

The finding of a textual structure represents the aesthetic response in the literary text or poetic text considers a detection that the theory of the reading and reception highlighted it and it could depend on what decided by (Anjardeen) of a complete relationship between the literary work and the aesthetic ingredient that organized according to the phenomenal direction that treats the creative texts, since the aesthetic theme is divided in the text into two combined parts in a coherent way, i.e., the study of the artistic work as understood through the intentional self-process at the realizer who reestablishes the artistic work via intentional actions aim to determine it, i.e., makes it of visual contact (Tawfeeq,1412 H., 327).

However, the aesthetic subject in the text is created by the author or the poet who exercises before the production the role of the reader who reacts with the precedent texts, or the reality he depends on it and this interaction determines emerging aesthetic values represent the aesthetic subject whereas the creative recipient receives and acquires aesthetic experience which has an effective impact in the textual formation that it produced, and this grants the aesthetic experience in the literature and art a

historical dimension develops due to it through a series of the transformations. As for the kind of this aesthetic structure, it is disconnected with the nature of the aesthetic tendency and what resulted of the taste from this tendency that inseparable of the social environment and a kind of the response as well as conveying inheritance from the preference that a generation carry, a kind of the aesthetic preference and the response emotionally at most which do not require depending on an aesthetic theory of determined pillars and measures, as presented by Dr. Ezz Eldeen Ismaeel that "the aesthetic theory at Arab is not crystalized till now" (Ismaeel,1968,128). However,Dr. Ieshan Abbas alerted to the centrality of understanding in distinguishing the aesthetic curve in the response to poetry, since he emphasizes the pure aesthetic enjoyment, because it is firstly achieved in the process of understanding,(Abbas,1983,141). But is it possible to consider the poem completely an aesthetic response structure, thought mostly involves an objective goal such as praise, satire or lament, which this goal constitutes the center of the poem, and the stimulus to establish it, which the poetic experiments refer to across its history from one hand, and what the old Arab critics wrote down in this affair from the other hand.

The aesthetic trend in the response to the literature particularly poetry detects of the bias of the aesthetic appearances that reflected by the artistic formulation, which grants implications additional dimensions as " the poetry upon Arab is a manufacture, and there are rules for this manufacture govern the poetry and makes it beautiful or ugly, and the beauty at the Arab belongs to the shape more than to the content"(Ismaeel,1986,284). This judgement concerns those who are close to the manufacture of the [poetry whether they are creative or critics which means that the aesthetic response structure is the effective ingredient in the poetry, which directs to the one who possesses aesthetic experience of the taste.

The response structure is an independent ingredient of the engagement with the structures that include the purpose or the objective goal, even it engaged with what it directly expressed it and has its special recipient, who his influence is including in the poet's awareness and embodying in his production outside of the influence field in treating the subject. In the first theme, we focused on the recipient through breaking down the horizon of the expectation whereas in this theme we'll focus on the aesthetic response structure in the texts of Lesan Eldeen Ibn Al-Khateeb which could be allocated in two basic structures:

1.Polarization Structure

2.Transformation Structure

Polarization Structure: the polarization does not exit from attracting some of the poetic works to what other poetic works achieved and by this it possessed the factors of communication with them, and what the success of the previous poetic works of the horizon of the expectation. Therefore, the kind of the aesthetic performance that dedicated by a previous model has an ability of influence, is that for an aesthetic

response horizon, which achieved by response structures realized in the successive text, and this could be seen its trace in more than one direction, that we can focus on two important directions: the first is the imitating direction which does not exit beyond the limits of what the previous response structures drawn that dominant on the horizon of the expectation and the nature of the reception and what the artistic taste preferred, whereas the another direction is the interactional direction that associates with previous experiments without surrenders for all these drew of horizons for the recipient.

However, Ibn Al-Khateeb in most of his poetic texts exercised an interactional reception since he produced by receiving the experiments of the oriental poetry the poetic models inseparable in many of its aspects the influence in that poet which enlist in assumption that "the reception process for the artistic work resembles largely the process of the creativity to it" (Abdulhameed, 1978,129). However, the reception that produces a text it exercises negative creativity to what receives and influences with it whereas the influence in a text when producing a new text considers a positive interaction even it does not irrelevant creativity. This talk may not coincide with those who do not see an actual addition presented by the Andulsi poetry influenced by the oriental poetry, but we can find to it an echo at those who see that the relationship between the oriental and Andulsi poetry is an interaction one because " the Andulsi poetry is of a very coherent relation with the Arabic poetry in the Orient it almost coexisting with it that in the same time we must be careful to believe that the production of the Andulsi poets didn't a reflection to the influence of the Orient's poets on it" (Dhaif,2010,412).

The issue of that the Andulsi poetry possesses a full independence of the Orient poetry is not correct because it is irrelevant of the Orient poetry as well as we can't make it consequently unproductive for its texts with a necessity of acknowledging the oriental precedency mostly. In the following verse, Ibn Al-Khateeb says: (Al-Khateeb, 1988,1/358).

And the riders carry the best of his talk....Someone brings you news that not provided

In this verse we can observe an aesthetic response since its model factors reacted with one of the most important poetic expression models issued from a prominent self in the history of Arabic poetry that is Turfa Ibn Al-A'bid since the verse presents an interactional structure with what the expressive atmospheres included of Turfa's poetry. This evidence enters in the process of the texting in which the contact of the successive text with what preceded is directing to void it from its first symmetry and injected it in another symmetry with maintaining its expressive structure in the formulation that included in Turfa's saying: (Nasser Eldeen, 2002,29).

The days will show you what you ignore....And bring you news that not provided

This reciting between the two experiments have summoned the attraction to the expressive horizon that Turfa Bin Al-A'bid's experiment included. In observing another aesthetic response that what said by Ibn Al-Khateeb lamenting the Sultan Aba Salim Al-Mareni: (Al-Khateeb, 1988,161).

He built the world in building for the brightening of illusion...Went to the death and built for ruin

This verse is inclusion for Abi Al-A'tahya's poetic verse: (Abo Al-A'tahya,1986,46).

Went to the death and built for ruin....All of the grew to the sand

This verse is a descriptive imitates the death that perishes the pleasures since that Allah created the human and he is in a conflict with the death as he interested with the pleasures of the life, so he must face the destined death and he highlighted this inclusion that Ibn Al-Khateeb brought as a similarity with the verse that included by Abi Al-A'tahya's verse as for content, rhythm and rhyme where in the two verses there is a religious wisdom and the two verses are on Al-Wafer meter and ending with the rhyme of Ba'a. However, the difference stated as for the position of the first line instead of the second one moreover the purpose in which the verse said in it as the first verse was said in lament but the second was said in the art of asceticism. There are other text included aesthetic response through polarizing previous texts among them: (Al-Khateeb,1988,2/497).

The feeder and the dresser and your support is complete...And the parasite exempted of what burden

This poetic verse is an inclusion to the verse: (Al-Hutai'a: 1993,11).

Let the generous deeds do not quit to its aim...Sit down you are the feeder and dresser

The polarization of the aesthetic response of the famous verse for Al-Hutai'a that Ibn Al-Khateeb included in his poem " Al-Manh Al-Ghareeb in Al-Fateh Al-Qareeb" and functioned it in another functioning that has an impact in the self of the recipient. The aesthetic polarizations for the old poetic legacy are various in the poetry of Ibn Al-Khateeb (See Ibn Al-Khateeb,1956,1/105) and I suffice with these evidences for the reasons of the research.

2.Transformation Structure

It can be benefited from the significance of the transformation on changing to observe models from the aesthetic response structures, by which a number of Anduls poets and among them Ibn Al-Khateeb tried to present an image that distinguishes their artistic legacy since the transformation in essence means " occurring a new essential image following to the old essential image" (Salebia,1976,295).

The transformation has occurred in a number of the poems to prove a kind of independence in the expression, the poetry through which tries to achieve its own model, and its independent sound, but is this including all the poetic experiments?, the answer needn't much research to prove of not occurring this, as the elements of the transformation remained within the poems that mostly subject to the Arabic poetry inheritance and its purposes and artistic structures, or the poems that are quoted from the Holly Qur'an and Prophetic Hadeeth, and confined on a limited number of the poems or verses from poems, in exclusion to particular models that can be provided, especially in a poet's experiment, who achieved a particular poetic symmetry, he is Ibn Al-Khateeb. Following is an attempt about the aesthetic response structures at Ibn Al-Khateeb and dealing with them according to an analytical view with its aesthetic function, which not related to the purpose of the poem, or the self that the discourse directed to it, since these structures mostly closed on its self which refer to a textual giving but not an objective one.

In an aesthetic response Ibn Al-Khateeb says: (Al-Khateeb,1988,1/439)

**My eye got wrong why you then burn my ribs....Wherever a neighbor
aggrieved torturing a neighbor**

**Oh, my heart doesn't astonish by the fires of love....Extinguishing fire
"Ibrahaim" of that fire**

**Be patient on what burden you will attain your goal....By coining realized
it engraving of dinar**

In this poetic text we find the poet Ibn Al-Khateeb has merged elements of the aesthetic influence by using the horizon of religion, that the miracle was from Allah not to be touched by fire, and this merge went to the aesthetics in shape, but not the actual miracle, that was for the Prophet Ibrahaim. Although, the poem was in the purpose of the love poetry but it enlisted in what decorated by the horizon of the reception familiar to the love poetry, that we can see it has a doctrinal dimension which includes the religion of the poet. He says: oh, my heart doesn't surprise from the fires of love, that the poet burned with from quit and departure of his darling, he says these fires are like the fire of Ibrahaim-peace be upon him- that fall on his heart as cool and peace and by this transformation from love poetry to the poet's doctrinal dimension there is an aesthetic response of the text.

In an aesthetic response we find Ibn Al-Khateeb's saying: (Al-Khateeb,1988,2/550).

**I begged the blame but doesn't warn its outcomes....I am the a drowning so my
fear of getting wet**

**I don't get stingy of what I contain of graces....But it is the self-
disconnected of the hope**

I don't have a despair from a promise I tied up.....But the human was created in a hasten

Here, there is a transformation from the response structure through the Qur'anic inclusion, and the textual texting, since there is in the first verse a texting with Al-Mutanbi's verse: (Al-Akberi,2012,1/22)

The quit killing to me than watching it...I am the drowning that I don't fear of getting wet

In the third verse, there is an inclusion to Allah's saying in His Holly Book: "Allah created human in a hasten I will see you My signs but not to be hastened"[Al-Anbey'a,Ayah 37], and this texting refers to the distinction of the aesthetic structure of these verses, which don't only depend on a common model of the Arabic poetry, particularly the Oriental one which belong to it many of these aesthetic poetic models in Anduls, but its structure included Ayah from the Holly Qur'an that made the verses more distinctive, and this distinction and uniqueness enhancing the analysis of these verses, to some extent, since this expression wholly depends on an imaginable scene, moreover its containing of the wisdom by our saying: (for a drowning not fear of getting wet), and (created the human in a hasten). Through these two wisdoms the poet achieved his own model by depending on the old inheritance in expression, as the textual structure was transformed into an aesthetic structure in the text.

The poet Ibn Al-Khateeb has summoned the orient text in several places(Ibn Al-Khateeb,1975,75), as we counted twenty six poets he referred them in his poetic verse, nine of them are from pre-Islamic period (A'mr'o Al-Qais, Turfa, Al-Nabeghah, Al-Mutalams, Antrah, Al-Khanss'a, Zuhair, Labeed and Abo Thuaib Al-Hothali) and seven veteran, Islamic and Umayyad (Ka'ab, Hassan, Al-Hutai'a, Naseeb, Ibn Thorayh, Jareer and Al-Hajaj), and other nine Abbasid distributed over centuries, the second (Bashar, Abo Nawas, and Abo Al-'Atahya), the third (Abo Tamam, Al-Buhtri, and Ibn Al-Jahm), the forth (Abo Al-Tayab, Al-Shareef, and Mehyar), the fifth (Abo Al-'Alaa) and we observed the ranks of their presence in the text of Ibn Al-Khateeb as we recorded for Al-Mutanbi the top ranking followed by A'mr'o Al-Qais and Abo Tamam, then Al-Hutai'a, followed by Al-Nabeghah, Al-Mi'ari, Jareer, Abo Nawas, Al-Shareef Al-Rdhi, Qais Bin Thorayh, and then the rest.

It can be summed in this section the detection about determiners of textual structure represent the aesthetic response for Ibn Al-Khateeb's poetry, through what highlighted by the theory of the reading and reception and its sources, where it proved an integration relation between the literary work and the aesthetic ingredient on the importance of the aesthetic response structure, which results in two structures: the polarization structure that some of the poetry works attracted to the preceded oriental poetic works to achieve a horizon of reception, in which an aesthetic performance is dedicated and the previous model succeeded in it and it has the ability to influence. The poet wasn't imitating for these models and what it drew of aesthetic structures,

but it set forth from the interactional structure with the previous experiments without pursuing all it drew of response horizons. Whereas the other structure is the transformation that exercised in a number of the poems to prove a kind of the independence in expression, the poet Ibn Al-Khateeb through which was able to achieve his own model and his independent voice but not comprehensively and by complete poems, but on parts from the poems or on individual poetic verses via implications and quotations from the Holy Qur'an and old poetic inheritance.

Conclusion and Results

The following results and general features are deduced from this study:

1. Expanding the aesthetic horizon in Ibn Al-Khateeb's poetry through what the text acquired from breaking down the horizon of expectations, and disappointments at the receptor.
2. Ibn Al-Khateeb depended on Al-Hajaj style to convince the receptor, and this receptor must have a high literary culture in order to receive this text and produces a new horizon for the text structure and among these pretexts the citation in Holy Qur'an and Prophetic Sunnah as well as including texts with verses of old poetry.
3. The presence of the oriental influence highlighted in enhancing features and aspects of the expected aesthetic horizon response through the presence of many oriental texts for great Arab poets in the Orient.
4. Many of Ibn Al-Khateeb's poetic experiments are distinguished with an aesthetic culture, prepared by the factors of digesting poetic and critical inheritance, which this appears through the aesthetic response structures that were polarizing experiments of the oriental aesthetic poetry.

There are also detailed results that can be followed through the study related to the poet's distinction and his good inclusion of the texts that taken from the Holy Qur'an and old poetic inheritance.

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