



ARTÍCULOS

UTOPIA Y PRAXIS LATINOAMERICANA. AÑO: 25, n° EXTRA 1, 2020, pp. 431-435
REVISTA INTERNACIONAL DE FILOSOFÍA Y TEORÍA SOCIAL
CESA-FCES-UNIVERSIDAD DEL ZULIA. MARACAIBO-VENEZUELA.
ISSN 1316-5216 / ISSN-e: 2477-9555

Meaning and its Impact on Aesthetic Reception

El significado y su impacto en la recepción estética

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Este trabajo está depositado en Zenodo:
DOI: <http://doi.org/10.5281/zenodo.3784881>

ABSTRACT

It is natural that the aim of this research is to achieve the critical thought with reference to the characteristics of each literary school in terms of (reception) concept and show reasons of comparing this concept between the theory pioneers and significant figures of our criticism science like: Al-Jahiz, Abdulqaher Al-Jurjani and Al-Qartajni. Perhaps some of the factors that forced us to demonstrate the opinions of those critics are what we found within the contents of the new theory regarding the thought that has no reference except in our criticism credit and therefore, meaning.

Keywords: Aesthetics, impact. meaning, reception.

RESUMEN

Es natural que el objetivo de esta investigación sea lograr el pensamiento crítico con referencia a las características de cada escuela literaria en términos de concepto (de recepción) y mostrar razones para comparar este concepto entre los pioneros de la teoría y figuras significativas de nuestra ciencia crítica como: Al-Jahiz, Abdulqaher Al-Jurjani y Al-Qartajni. Quizás algunos de los factores que nos obligaron a demostrar las opiniones de esos críticos son lo que encontramos dentro de los contenidos de la nueva teoría con respecto al pensamiento que no tiene referencia, excepto en nuestro crédito crítico y, por lo tanto, en el sentido.

Palabras clave: Estética, impacto, recepción, significado.

Recibido: 15-02-2020 • Aceptado: 28-04-2020



INTRODUCTION

The topic of meaning received the attention of thinkers, scientists and scholars on all intellectual levels, since this topic took part in the logical, philosophical, critical and rhetorical researches. Many particular studies have been allocated to tackle meaning on all these levels till it became an independent science that studies the case of meaning with all its historical and cognitive depth ⁽¹⁾.

Researchers have connected the meaning to mental image since they saw that the meaning is the mental image by which the expression is chosen and spoken. They also needed to understand the matter of meaning as it depended on the connection between language and its expressions or the composition that refers to the context in which the word is put whether it was spoken or written. Such references can be found in our Arab intellectual heritage in the form of images used by some philosophers accordingly, new meaning theories have emerged that were not of much interest to contemporary scholars and as these theories discussed matters that are far from text explanation and concerned with the level of text construction and the impact of the meaning on it, the popular idea was that some of the Arab scholars were interested analyzing and explaining the text in search for the meaning but the idea that we must adopt is how the meaning affects the language used by the text creator accordingly, the effect on the recipient⁽²⁾.

Meaning in its simplest form is the common emersion (clarity of language) and this emersion differs from one person to another based on the general influences with maintaining an equal share of that emersion. Its task is to preserve the connection, while the meaning travels through other dimensions when the common emersion becomes a tool to transit to other connotations that also differ from one person to another based on the general influences that might intersect to the point of contradiction and disagreement; the matter that puts us in front of a complex and conflicting system for just one text⁽³⁾.

The conflict with structural conceit of literature has formed one of the main approaches that contributed in strengthening the role of reception aesthetics, as structuralism faced strong opposition till it became a theory trying to establish a comprehensive science for literary meaning (secularization of literary texts). In the midst of this debate, the reception aesthetics theory has been established considering it an objection to the nature of literary structural understanding ⁽⁴⁾.

Reception aesthetics came as a reaction to some critical approaches like: (structuralism and semiotics) that focused in their studies of literary phenomenon on text and that probably was the reason why the German theory drew its attention to the reader and his relation to the text, since (Izer) sees that "literary works are essentially made to be read. It is clear that reading is a necessary precondition for all literary interpretations" ⁽⁵⁾.

(Jauss) and (Izer) stressed on the importance of reception in two primary cases: literary type evolution and meaning construction ⁽⁶⁾.

Mahmood Abbas Abdulwahid considers that reception aesthetics is a developed extension of structuralism, which was common in Germany and France while Nadhim Oudah Khudhr indicates that reception aesthetics come from problems created by structuralism on the level of interpretation, meaning construction and structure-conception bond. He also sees that reception aesthetics is a trend followed structuralism and is considered a post-structuralism trend accordingly, this theory tries to bring back the process of understanding literature. Abdullah Ibrahim has linked (reception aesthetics) with the theory of connection when he said the importance of reception aesthetics theory cannot be understood considering it a critical process concerned with literary texts, their acceptability and the reproduction of their connotations whether in a cultural circle which is what we call (external reception) or within the imaginary artistic work of literary texts themselves which is what we call (internal reception) ⁽⁷⁾.

LITERATURE REVIEW

Talking about meaning is very much like talking about quality which leads to the question about the essence of text: is it considered a text by its quantity or by its quality? Is textuality achieved by meaning or construction or both?

This matter makes us look into the textuality of the text and analyze the values of speech's objective in terms of its structure and speech's meaning in terms of its reaction with the recipient on connotative, cognitive, mental and plain levels ⁽⁸⁾.

Abdulqaher Al-Jurjani represents the sound of rhetorical reason in this case when he formulated a theory in semantics known in our Arab heritage as the "theory of linguistic construction" in which he laid comprehensive linguistic laws on the composition level and made the science of meaning a base for it ⁽⁹⁾. He uncovered the semantic aspects of composition and context when he proved with evidence that speech depends on creating a complex relation among words that combine to give one meaning which is considered the purpose of the speaker and the matter to be understood by the listener therefore, when someone says (Zaid beat Omar so hard to discipline him) we get one meaning from this sentence and not many as people might wrongly understand, because he tries to demonstrate the (methods) of valency that occur between the verb (hit) and the results related of verb in addition to the provisions referred to as (outcome of valency) ⁽¹⁰⁾. He continues to analyze the relations produced by this sentence and through them, connotation can be created for some purpose.

One phrase has no advantage over the other till it has a meaning that the other does not have, i.e. when a phrase expresses a meaning different to the other phrase, it means that they are two phrases with two meanings and not one meaning like comparing a man to a lion: Zaid is like a lion, or when we want the exact meaning: Zaid is a lion, and the difference here is that the second phrase has an emphasized comparison in terms of describing him as fearsome, brave and strong-hearted to a point the listener thinks that Zaid is a lion in disguise ⁽¹¹⁾.

Abdulqaher Al-Jurjani also did not forget to show that the point is not in piling expressions together but the it is in their semantic consistence when he said: "constructing sentences is not about the succession of expressions but it is about their conformity in a manner that is required by the mind which is equal formulation, ambiguity, self and everything related to imagery" ⁽¹²⁾.

This opinion reminds us of Al-Jahiz's idea about poetry: "poetry is a production, a type of construction and a class of imagery", this opinion might refer to his vulnerability to Ash'aris theory of psychological speech especially when he discusses words and meanings and refers that the arrangement of words depends on the arrangement of meanings within the self ⁽¹³⁾.

If Abdulqaher Al-Jurjani uncovered the where the text value lies which is the construction; then he added another semantic dimension to the text with its idea that tackles the meaning of meaning when he said: speech is of two types, one is about understanding the purpose through the expressions only i.e. when we want to tell something about Zaid concerning walking out like: Zaid walked out or Omar's departure: Omar departed. The second type in which the purpose cannot be understood by the expression itself but the expression leads you to the meaning of the subject then you find in that meaning a constant connotation that show the purpose, this type involves metonymy, metaphor and likening ⁽¹⁴⁾.

Hazim Al-Qartajni (638 A.H) added new semantic aspects to the text after he has developed the case of meaning of meaning after stating that there are primary meanings that "are within the structure of speech and have the same poetic purpose"⁽¹⁵⁾.

There are secondary meanings that are not existed within the structure of speech nor have the same poetic purpose, but they are examples or conclusions of the primary meanings. They are not considered major in constituting the sentence as their main task is to simulate the primary meanings or detecting a similarity regarding some forms by which meanings meet and shift to other meanings ⁽¹⁶⁾.

Hazim linked these two terms with the philosophical term "simulation" and considered the primary meanings to rank the lowest in this term but they are fundamental in the phantasy side of secondary meanings. He also added additional terms to the cornerstone of semantic research in understanding texts, as there are public meanings which are understood by the majority of people, the poetic meanings that describe emotions and matters that evoke emotional response, artificial meanings that originated from the public meanings and rare meanings that are unique and have no synonym and rank the highest in meanings deduction and whomever reached them will reach the ultimate goal ⁽¹⁷⁾.

Interpretive meaning

Uncovering the text infrastructure and identifying its connotation come from the process of interaction of the two readings that are in the mind of the reader. The first reading depends on decoding the context of poetry to reach the meanings that are directly attached to the formal structure. This matter depends on the linguistic repertoire and the competency of the reader's mind. On the threshold of the acquired meanings starts the literariness of text when the reader starts to feel the generation and piling of meanings out of meanings so that he resorts to the regenerative reading that works in bringing back the structures to their origins which is referred to by Michael Riffaterre as (real interpretive reading). That is based on stripping off the text with a structural reading, which combines phrases and sentences meaning units in order to form the peak semantic text reading through detecting common meanings. This does not necessarily mean that the reader interprets the text as he likes; otherwise it would be a mess and waste because the rightful reading is not about telling anything about anything. The purpose is when the reader reads the text, he examines and questions it, accordingly questions himself, explores the text and archives something close to what the author/poet implies ⁽¹⁸⁾.

CONCLUSION

In conclusion, the research tries to demonstrate the theoretical conceptions concerning the questions of aesthetic judgment, taste and structural path of literary innovation. All this, basically for capturing the field of meaning in the world of aesthetics without neglecting all its philosophical dimensions in their adjacency and interaction with the aesthetic experiment to create a perfect complete artistic work and responsive audience.

According to the above mentioned, it is clear that Hazim Al-Qartajni divided meanings into two types: direct which includes the direct denotative elements and indirect in which the higher purpose of the elements occur when there is a rare, strange or bizarre meaning. This means that the ideo-aesthetic value according to Hazim is determined by rarity (rare meaning) considering that it expresses the depth of mind and lightens the thought.

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Footnotes:

1. Please review: *Meaning extraction according to Arabs in the end of seventh century*, Laith Talib: 8.
2. *Mental image (Study in meaning conception)*, Dr. Saleem Ahmed Maaloof: 118.
3. *Meaning creation according to Arabs*: 21. Please review: *difference of opinions and reception in poetry*, Khalid Khaleel, 8 and 9.
4. *Impact and reception aesthetics in the trilogy of Ahlam Mustaghanmi*, Khalid Wahhab: 11.
5. *Reading impact: response aesthetics theory in literature*, Wolfgang Izer, translated by Hameed Al-Hamdani: 20.
6. Please review: same source: 21.
7. *Cognitive fundamentals of reception theory*, Nadhem Oudah Khudher: 147.
Please review: *aesthetics and meaning question*, Dr. Rasheeda Altereky: 89-90.
8. Please review: same source: 91.
9. Please review: same source: *Dalā'il al-l'jaz (Intimations of Inimitability)*, Abdulqaher Al-Jurjani: 305.
10. Same source: 200.
11. Please review: same source: 361.
12. Same source: 203.
13. Same source: 204.
14. Same source: 206, please review: *Asrar Albalagha (Secrets of elucidation)*, Abdulqaher Al-Jurjani: 48.
15. *Minhaj Albulagha wa siraj aludaba*, Al-Quratjini: 23.
16. Same source: 23.
17. Same source: 20.
18. Please review: *Aesthetics of poetic meaning, composition and interpretation*: 15-43.

BIODATA

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