# THE CONCEPT OF TEXTUAL GAPS

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**Research Summary:**

This research tries to shed light on the concept of the gaps after a quick presentation of the concept of theory and how focused on the recipient after you try to view what the Arab heritage of signalsemphasize important of interest in the recipient , and then touched on research to critical points of the theory which is wayfor interaction between text and the recipient , and what needs this reaction of the elements in order to result in the true meaning of the text , and how it affects some factors on the quality of this interaction , and research touched on different concept of textual gaps between Arab critic and another , and effects of choice Translated of the term from Germany to English and to Arabic , and the relationship of the concept of gaps terms of a other provided by ISER , and how can a n identifies the recipient gaps ? What a their importance for the literature in general , and the recipient and the process of protrude text in particular.

**The introduction:**

Praise be to God, Lord of the worlds, and may blessings and peace be upon our master Muhammad, the most honorable of all creation.

the theory of receiving a and what is called aesthetic receiving a pivotal turning point of in the field of literary criticism, become of a bear according to their concepts can not be achieved e not through the recipient 's interaction with the text ,and the theory revolved around a set of questions ;And of them how to be the text of literature to the recipient ?How can a n build the recipient of this meaning?

Naturally , each theory be adopted on a fundamental pillar , and complemented its pillars a other sub , divide text A and blanks and how to deal with it is the axis basis of this theory , because it is a close relationship with other themes , such as the reader implicit and the face of the consideration mobile and waiting and others of ,and by

filling those gaps and e fully text is shaped the aesthetic sense of the recipient , and the recipient here large for himself a burdens that production by relying on sediment accumulated over long periods of time left over from previous readings ; And the integration of the individual with the surrounding society.

We will address these issues in our brief research, hoping that we may contribute, even in a small way, to enriching contemporary critical knowledge about receptivity and the role of the reader in it and in producing meaning, especially since what we discussed is trying to add some aspects to the critical theory of what the Arabic language proposes in its specificity about receptivity.

We calculated that what we presented here would represent the effort of insecurity , and if our work was correct and useful, the merit for it was to God Almighty, and if it was the other, then I think that he will intercede for me as I am on the first steps of scientific research and that God will help me in meeting the days towards achieving a more complete work.

And Praise be to Allah, the Lord of the Worlds.

## Introduction to the theory of receptivity

Literary communication depends on three main elements, the first of which is the writer, who is the creator and expressive in his own style according to what is going on in himself. It describes the effect that something has had on himself and interacts with it to produce an expression with words, movements or actions, and this expression presented by the author constitutes the second element of the elements. Literature, as for whoever receives this work, it is the third element, which is the future or to whom the work is directed and it is intended even if the work is the result of a personal experience that the writer wanted to express and the intention of broadcasting this work is either to seek sympathy with him from others or to show the skill in interacting with this The effect once you have completed the first two components.

The feeling of a matter by the creator and its expression completely terminates the role of the creator completely, so that the interaction moves to the third element (the recipient), and to summarize this process, we can say that the first element occurs by means of the second effect on the same third, either positively or negatively, so the last element comes to express what the second caused in itself Either by words or deeds, or by simply showing the feelings that that action caused.

Throughout the ages, interest has shifted between those three elements, so the first thing was limited to searching and searching for what the writer wanted to say, whether he was right or not, and such classic studies, then the main interest shifted to work (the second element) and the exclusion of everything related to the first element of circumstances Psychological, social, and similar textual studies. Then, recent studies that focus on the third component (the recipient) came over to us.

Although this is the prevailing view in most studies that limited literature to the creator and the work presented, there are many indications that the criticism is concerned with the third element (the recipient) because literature is not complete if it is not presented to him. If someone produced many works and withheld them from all A person other than him cannot be called literature.

And whoever searches among the heritage books finds that the recipient has not gone out of the circle of interest, so when the writer presents his work and carries him his feelings and feelings, he takes into account the level of knowledge of the recipient. Therefore, they criticized in the past on my father completely departing from this rule, where some of them said to him (Why do not you say what he understands) and he answered (and why not) Understand what is being said [1] (Because he did not address people in a way that they could understand, this was considered a defect in his poetry.

If a quick look at the rhetoric , we will find that the eloquent terms of taking into account the understanding of the hearers, through Tqaidhm the most important corner of the article related to different forms , according to the general conditions of the different theory which is the rule: (each serves as an article for each incident ,modern , [2) (and from here we see that the recipient is an active element in the Arab heritage, and al-Jahiz warns of the need to take into account the state of the recipient, so we see him saying: (The speaker should know the values of meanings and balance between them and the fates of cases and make every layer of that speech and each case has a standing even He evaluates the magnitudes of speech on the magnitudes of meanings, and the magnitudes of meanings over the magnitudes of the meanings and the magnitudes of the listeners on the magnitudes of those cases. [3]()

Al-Jahiz here warns the creator of the need to take into account the meanings as much as taking into account the listener (the recipient), as well as taking into account the situations in which they were focused in order to reach the listener in the correct manner. The listener in Arab criticism was not out of interest, but looked at it as an active element in literature, but the view prevailed after the multiplicity of literary approaches. In Western curricula, the recipient is outside the scope of criticism.

The receptive theory in general is a set of critical concepts developed in particular by (Robert Hans Yaus ( and (Wolfgang Eiser ( and they are among the most prominent theorists of this theory in the German school of Constance in the second half of the twentieth century, and this theory appeared in response to the concepts The criticism that prevailed during that period, as the authority of the text was the one that held the upper hand in criticism, so the emergence of this theory was not generated from a vacuum, but rather a theory with its origins, components and philosophical references.

Tried to) Robert C .Hulpe ,( highlighting the most important factors that influenced the evolution of these concepts of theory , he said: (was observed five effects for the pioneers on this basis , a formalism Russian and structural Prague virtual Roman Anjardn and interpretive George Gadamer and sociological literature. [4) ) (

It is worth noting that the critical trends before the emergence of the concepts of reading and the aesthetics of reception and became a critical approach to which the criticism circles spoke. These trends had developed through different stages of time as they tried to address the literary text. Each stage focused on one of the three aspects of the literary work (the author, the work, and the recipient). Others were neglected, as the focus of the historical, social and psychological contextual doctrines was on the author to make his purpose the top of the pyramid and all the conversation revolved around him, what he intended, and how he expressed his aims and how he excelled in that.

Then a radical change took place in those concepts to generate structural approaches, as the attention shifted mainly to the text and what it says, so it took the author and what is related to it out of the circle of attention, focusing mainly on the literary work and considered it a stand-alone structure. The critic has to search for the semantics of the literary work within the text, and it is not necessary. He has to cross these limits.

The shift in the positions of the circle of interest between the three elements of literature continued, focusing this time on the last element in the chronological order of creating the literary work, which is the recipient and in light of critical concepts, the task of criticism was previously to reveal the link between the literary work and the author, but it has now become, from the viewpoint of the receiver, about an attempt Detecting the interaction between the text and its recipient, and this is not an easy task, so the interaction should not take place in a region close to the text or the recipient, but rather there is a withdrawal from the recipient towards the text and a tendency of the text towards the recipient [5] That is, the interaction takes place between them in a middle area between the two so that literature produces this fruitful interaction.

The receptive theory is based on the relationship between the text and its recipient (it is concerned with the interaction between the reader and the text by describing this relationship based on the basis of continuous controversy) [6] Between the reader and the text, and this relationship revolves around two main axes or poles, the first (artistic) and the other (aesthetic) [7] The first represents the text produced by the creator, while the second represents (the act of investigation performed in the mind of the recipient). [8]

In light of this productive attraction between the text and the public, literature is formed according to this theory, as criticism is not concerned with studying literature only, but rather (with actions related to responding to that text, as the text itself does not present except linear manifestations [9] ( The artistic work here cannot match the text or what is in the mind of the recipient. Rather, the artistic work is what is drawn in the mind of the recipient and what is produced after interaction with the authored text, and for this it is an independent entity in itself that is born after the interactive reading between the text and the recipient. It arises from the interconnectedness between the text and its recipient, and the text must present linear appearances or drawn structures that move away from subtle detail, and the reader must place those subtle details in the structure of the text to produce the artwork, and these details must be compatible with that structure.

  The receptive theory focuses heavily on the interaction and correlation that must occur between what the writer says and what the reader draws (so receiving in its aesthetic concept involves two dimensions, both passive and active at the same time) [10].

Through interaction with the text, the reader becomes according to this perspective the focal point of the literary work .The interaction between the literature trilogy (the author, the text, the reader) is the aesthetic dimension of the text, so the writer presents his own words, compositions and images, and the recipient produces in his mind words, structures and images of his own that may not be produced by other readers, rather his first reading does not match even with his other readings.

What the writer presents and what the recipient produces relates to one topic, but interpretations of this topic differ from one person to another and from time to time.

What the recipient produces in his mind in the first reading differs from what he produces in subsequent readings of the same work (the literary work is not a two-way speech because the reader receives it. And he rides it. ⁽ [11]⁽ ⁾

**The mechanism of interaction between the text and its recipient:**

The process of receiving is an essential element in creativity, and for the productive interaction between the text and its recipient to take place, the recipient must be distinguished by literary features that enable him to understand and analyze the text he is reading and to feel the beauty in it. Effective reception needs a reader who is able to reshape the text again in a way that enables him to open the field. In the face of the emergence of interpretations and contradictions, the reformulation of questions related to the work and the formation of a complete semantic structure that allows the reader to uncover the secrets of the text from his own point of view, specific to the time of reading. B (Verbs related to responding to that text) ⁽⁽ 12)⁾ This response is governed by an act of influence and influence, as the literary work cannot give a true aesthetic image that expresses it (unless the series of successive works is attributed not to the producing subject alone, but to the consuming subject as well, i.e. to the interaction between the author and the audience). ⁽⁽ 13)⁾

This renewed interaction with each reading produces a new aesthetic dimension every time because the reader's psychological conditions differ each time from their predecessors, and thus literature gets the reason for its permanence and renewal, and this renewal depends on the imagination component of the recipient as the text is not limited to one meaning because the recipient's imagination Renewable and variable defines this meaning.

His theory of reception was based on a new view of literature represented in giving each of its elements its own place in understanding the literary work. In order to reach a true picture of the interaction between the text and its recipient ,Iser presented a set of principles, either taken or modified from other theorists. For example ,Iser relied on Psychoanalytic concepts by Roland D .Ling ⁽⁽ 14)⁾ And on the concept of indefinite place established by Roman Angardin. ⁽ [15]⁾

Among what Iser presented was the term (implicit reader) (which is a response to Wayan Booth's concept of the implicit author) , ⁽⁽ 16)⁾ which was presented by the latter in his book (Balagh al-Khayal) in 1961, which is as defined by Iser) a textual structure that expects the presence of a recipient without necessarily determining it , ⁽ [17]⁾ (it is (a combination that cannot be matched with any real reader) , ⁽⁽ 18)⁾ and with this definition ,Iser tried to distinguish him from the symbols of the readers that appeared in the theorizing of criticism as the ideal reader for Eko ⁽⁽ 19)⁾ ᵀʰᵉ superior reader in Revater , and the detective reader of Fish . ⁽ [20]⁾

The reader with Iser is present, but not specified (we must acknowledge the presence of the reader without determining it in any way in advance) ⁽⁽ 21)⁾ With this indefinite , Iser prepares the text as an authoring system (in which a place is reserved for the person assigned to achieve these compositions). ⁽ [22]⁾

Presented WISER concept another several of the important means to enable the reader to be present in the text and this audience at the confluence of the memory point with the expectation called WISER this process (various textual perspectives) , and later called (view mobile) and these perspectives are identified by four perspectives of key ( They are the narrator's perspective, the person's perspective, the plot's perspective,

the reader's perspective [(23)] Because of the different and constantly changing of these perspectives, a dialectical movement occurs between them that leads to a continuous modification of memory, as these perspectives (none of them alone coincide with the meaning of the text) [24] Rather ,this dialectical movement helps the reader reach understanding the text through individual perception, but this understanding does not happen all at once, as the path of understanding changes continuously, so the reader modifies his understanding by retrieving the previous information and receiving it from the text, and this viewpoint when exchanging centers Excellence within the text, as it does not agree with a certain point of view against another, but rather tries to modify the meaning of the text and its perceived content for the recipient constantly, and the role of the reader in understanding the text is determined by three basic components: (the different perspectives represented in the text and the angle of view from which the reader connects between these Perspectives and then where you gather. [25]

Ezer  sought to elaborate the theory in an elaborate manner in order to make it an integrated theory and in order to provide the important requirements that help the reader to understand the text and highlight what is hidden behind its phrases and structures. Therefore, he introduced the term (epistemological repertoire) or (cultural storage), which is the sum of the recipient's previous experiences and his culture agreed And the ammunition for Laser is (the familiar homeland where the text and the reader meet to exchange contact).( [26])

The text alone is not able to deliver something new to the recipient, but by relying on the ammunition that the reader possesses, the literary text is able to reorganize the social and cultural norms to help the recipient to organize this organization. The text presents something that the recipient cannot find in his daily life based on the formulation of reality in a new way. After the recipient interacts with the text ,It depicts an unfamiliar life pattern of reality and thus the repertoire has a dual function (it reshapes the familiar programming to form a background for communication procedures and provides a general framework within which the message or the meaning of the text is organized). [27]

**The concept of text gaps:**

Among the important terms that Iser dealt with are gaps or gaps, and studies have differed a lot in this term, as it has been translated into spaces, gaps, areas of indeterminacy, and blankets , and we will try to stand on the meaning of each of these terms, hoping that we can get closer to the closest to the truth and to what is intended and the most appropriate in terms of The translation, and the first and least mentioned of these terms is the term (emptiness), as Raman Selden said :
 )Ezer prefers the term emptiness here [28] (Speaking about emptiness, he also mentions that both the terms emptiness and emptiness draw the course of interaction because it enables the reader to participate in the textual outlines of the author, and the void in Arabic dictionaries is the space between the earth, the sky, and the void also the space between the two things and the emptiness of the Persians, the void. Between his hands and feet, the emptiness is also honey, and the vacancy of the place is empty of its people. [29]

Regarding the second term Bayadat mentioned by Abd al-Karim Sharafi in his book (From Philosophies of Interpretation to Reading Theories) and other research and articles by some researchers (( 30)) The linens or the whiteness in the Arabic

dictionaries is the white color, the whiteness of the paper and the grease, and the whiteness of the skin is something that is not brown in it, and the whiteness on the ground is what is not rebuilt , ( [31]) and it is worth noting that the linens are explained in the text, so that the term textual linens are intended here to leave blank in literary texts, intentionally or unintentionally, allowing the recipient the opportunity to produce the meaning in order to fill in those spaces with what suits them from his mind consistent with the reference letters that Drawn by the author.

As for the locations of indeterminacy ,it was mentioned by Terry Eagleton in his book Theory of Literature , ( [32]) and came a subtitle in the verb reading Lazer (( 33)) Among the Arab studies it came in the study of Abd al-Karim Sharafi and Muhammad Iqbal in (Structural Concepts in the Theory of Receptivity.( [34]) (

Dr. Bushra Moussa Saleh was singled out for the term gaps and gaps in the dictionary, widening between the two things, and the gap of the house is its area, and the gap is wide from the ground. ( [35]( )

We mentioned in a previous place a number of concepts that Ezer had added in pursuit of completing the theory, and we noted that there is a discrepancy in the translation of this concept between spaces, linens, gaps, areas of indefinite and void.

Of course, the accuracy of the Arabic language words may not reach another language. If we look at these terms according to their literary context and what each term refers to, we find that each term has a sign related to speech, but this reference strengthens or weakens according to the meaning of the term itself.

Although translating) leerstclle)In the book The act of reading was to areas of indefinite( unbestimmthitssteitsstellenMost of the studies translated it into the blanks, but the most worthy sign of this place is the gaps, because the main meaning of the gap is the distance left between two things, while the emptiness indicates that the thing is completely empty, as we say an empty vessel or an empty house. Musa Salih has been almost alone in her book (The Theory of Receptivity, Principles and Applications) by adopting the term gaps, and we are not here to favor one term over another, but it must be said that the most appropriate term that we see is consistent with the entirety of Ezer's theory of reading and receiving, is the term gaps text because it is quite appropriate in terms of Its significance in the Arabic language on the spaces represented in the literary text that the reader must fill, and this is what we will make sure of more when we discuss the relationship of the term gaps to other terms in Iser.

**The relationship of the concept of gaps to other terms in Easer's theor.**

**The concept of ammunition and the horizon of waiting and its relationship to the concept of gaps          .**

Cared  School Constance receiving  beneficiaries  the beauty of  different streams of thought     and     philosophical     has     been     taken     from     the philosophy of Umberto Eco  phenomenology something   and   benefited   from   the sociology of modern  language and  Alhermenoutikie modern  and  other  various  sciences, and is Iyawas theorist prominent in this school with his friend WISER , and in order to move the literature Towards exceeding its limits after it was seen that it is related to the text only, that is, it (literature) is moving in one direction, and instead he tried to make the reading an act of dialectical dialogue between the text and the recipient (so every moment of reading is a dialectic of anticipation and remembrance) , (( 36)) that

is, transforming literature from being a process of sending and receiving and matching the Sunnahs of the text with the mind of the creator, to being a dialogue and debate between the text and the reader, so the process of reception moves the reader to circumnavigate the corners of the text, and the text (not a code of divine judgments that provides answers to the questions raised in advance. ) , ( [37]) the text does not carry meaning in him, ready for the task of the recipient to search and discover it.

The true meaning of the text is achieved by the act of reading, and it is not required in the text that it carry an abstract meaning. Rather, the meanings change and are renewed with each reading, and the meaning is only achieved by the act of reading and the meanings it generates in literature, not as ready-made meanings that the words transfer from the mind of the creative writer to the mind of the recipient Rather, it is the meaning of the prospective renewed presence emerging as a result of the reading process through interaction, attraction, dialogue and continuous reproduction between the text and its recipient with what the recipient carries in the mind of the recipient from the impact of his previous experiences and the new effect of the text as a result of the subsequent reading, so (during the entire reading process there is continuous interaction Between modified expectations and stirred memories, but the text itself does not formulate or modify expectations, and it also does not specify how the association of memories is accomplished and this is the field of the reader himself. ( [38]( )

In order to understand this interaction and the outcome of the interaction, the theory provided some concepts that assist in a correct understanding of literature and the interactions related to it. Among the pillars that the theory provided for the understanding of literature was the concept of waiting horizon, as the waiting horizon is the cornerstone of his receptive theory in general and among the ideas presented Ezer in particular, as the ideas and judgments of the generations on a specific literary work may not result from receiving the intended text nor from its constructive textual truth. Rather, they are judgments inherited through the generations. They are prejudices transmitted between ages. Therefore, the horizon of waiting for the audience and the recipient at Yaws depends (on the practice of The previous audience is the literary genre to which this work belongs, then the forms and themes of past works that are supposed to be known in the work and finally the opposition between poetic language and scientific language between the imaginary world and the everyday world. ( [39]) )

These three pillars help to measure the aesthetic distance between the world of text and the world of the recipient, between the waiting horizon of the recipient previously stored in his mind and interactive production with the new work that may result in changing the horizon of waiting, as the conflict between the waiting horizon of the recipient and the horizon of the text results in the aesthetic distance. Consequently ,this aesthetic distance lends itself to the emergence of new horizons that differ from the previous one, for every disappointing horizon in its place generates a new horizon, so receiving here is a process of interaction, shattering, and generation, and thus is generated from his dialectic of receiving new production and creative literature.

As for Ezer ,he differed a little from Yaws because he was more interested in what was more than what he was concerned with, that is, he was interested in the text formed in the reader's consciousness and he turned away from the text presented. Thus, the literature of Iser represents the poles of the first (artistic) and the second

(aesthetic) , ⁽ [40] the first represents the text as the writer invented it, and the second represents what was formed in the mind of the recipient after reading the text, and thus literature is different from what the text represents, just as the text does not represent what is stored of knowledge in the mind of the recipient ;Rather, it is the effect that the text has on the imagination of the recipient as a result of reading it (it is a transformation of the established reality, as it carries to the world something that did not exist before) ⁽⁽ 41)⁾ Thus, the recipient's duty is not to search for meaning within the text, but rather to produce meaning as a result of his interaction with him. The text raises the previous experiences in the recipient's soul and is also directed to the reader in a specific direction, and the reader's observation is a directive observation in literature, which is what is produced in the mind of the recipient. The recipient by reading the text towards a controlled face in the direction that the text had previously drawn.

This directed interaction depends on many stimuli that regulate the direction of that interaction, such as the ammunition or the register, the strategy, the sites of indefinite or the gaps, and the building of the frame of reference, and by the register ,Ezer means a group of cultural and social norms and traditions, so the text stems from these social norms and values, but the text when it is produced from this cultural background and merges with it. His interaction in the mind of the creator changes those norms and facts because literature does not represent facts as they are ;Rather, he is the result of these facts as a boy who has some features of his family, but he does not coincide with them in everything. Literary texts (select their subjects from the empirical world). ⁽ [42]⁾

Likewise, it is (not the sum total of the text itself) , ⁽ [43]⁾ something new between reality and what the presented text declares, for the repertoire is formed from the norms of society and its cultural and social issues ;And it is the text that reshapes it again , ⁽ [44]⁾ Iser emphasized that the cultural repertoire is a new text when it is merged with the horizon of the text, and it is a link between the past and the present, and more precisely, between the original sources of those elements and their formation with the text to produce an unfamiliar event , ⁽⁽ 45) and when the ammunition interferes, it imposes or becomes an interfering interactive ability in the production of the text and forces the recipient to adopt (a horizon established from previous readings and other views) , ⁽⁽ 46) ⁾ and when the recipient deals with a literary text produced in a previous period of time, it is certain that the text bears the characteristics of the period in which it was completed and depending on the previous experience accumulated from those works, and through it the recipient can reach to understand the text he is reading, the relationship between the repertoire The text interacting with it is related (explanatory, because these hints to other texts indicate the reference fields on the one hand and on the other hand highlight the limitations inherent in modeling the sub-texts and describing what the text in question did not declare and intend to reach , ⁽⁽ 47)⁾ (and the gaps need the recipient's intervention to connect the disassembled parts and explain the important ones and the ammunition that forms the raw material for this complex process. The interaction of the stored information with the current experience enables the recipient to form an image even if it is in a poor way, and that the retrieved experience remains dispersed. The data does not lead to an extreme result , ⁽ [48]⁾ and it is worth noting that the nomination of one element and the exclusion of another to suit what was left in the text (leads inevitably to the selection of the benefit of specific links) ⁽⁽ 49)⁾ Because that is the way to understand the text by forming a structural picture of the text, and this (selection

includes the mechanism of exclusion and that the thing that is excluded remains as a potential field of links) [50]) And reading is rearranging the structure again, so what is found in the text and the mind of the reader are the materials of that construction, and reading is the process of demolishing the structure of the text and the reader's mental stock and forming a new structure from them based on the fatty reference, and when the text absorbs it, it turns into a new body from The path of an efficient reader who rearranges things in order to form a new aesthetic dimension generated from the interaction of the text and the mind of the reader, and in this way the repertoire participates in the process of producing the text by illuminating the eyes of the recipient to reveal what is hidden for him when reading, as it puts before him signs he had previously seen On it, and comprehend it, to compare it with what is in front of him in the text he is reading now, to carry out a balancing process and discover what is in conformity with the previous references and what is different with what is in the text of current references.

### C- The role of textual strategy in the concept of gaps:

As for the textual strategy, it is the medium that provides the terms of reception, and through it, the interaction relationship occurs between the context of the reference text and the reader in order to reconfigure the technical structure and gather the divergent parts to direct the construction process towards a decree by the text, that is, according to the text's schemas, textual sketches leave the text record an opportunity to fill in its content.

As for building a frame of reference, the literary text excludes the elements of the record, so the reader is forced to confront the text without a common frame of reference with what he reads, so updating and sharing with the author of the text is imperative in order to establish the aesthetic topic. [51].

### The importance of the concept of gaps and the means to find them

We all know that all literature was written for the recipient to convince him of something or astonish him with a wording, and it is worth noting here that the Arab heritage was not far from this perception, in our literary heritage some references to this matter and among those references are what we find in Al-Mutanabi said

I sleep full of my eyelids from their ions, and the people watch over them and fight back(( 52))

Vvhmanm gaps left to the recipient of the freedom to place where it deems appropriate, Vlgtina Arabic replete with this kind of expression, and the clearest example of this door deletion in rhetoric as Jerjani for splendor by saying: (He spoke door precise course nice sockets wondrous It 's like witchcraft ( [53]) (Each deleted place leaves its place empty of what requires the recipient to put what suits him from his imagination, and the deletion may occur on the letter or name and even the sentence and the gap requires something to fill it to the extent that it is deleted from it.

One of the clear evidences is the indication of the gaps that require the recipient to imagine what suits the Almighty saying (It was said, O earth, swallow your water, and Jassma ,take off ,turn the water, and make up the matter (( 54)( ) (As Al-Jarjani says about this noble verse that he addresses the earth and ordered it to swallow water and address the sky to take off, leaving the reader to imagine how the earth accomplished that, how long it took for that, how the matter was done, and how much the earth needed to dry up and stiff again, and what is the state of affairs. The creation

then, and what they were thinking, and also when the heavens were commanded to take off ;How the rain stopped ;How long did it take to stop permanently ;( [55]) And many other questions that need to be answered, and the answer to them depends on the mind of the recipient, and the cultural treasury here plays an important role in filling these gaps .

Iser points out that he does not view filling the gaps as something taken from reality but rather on the basis of changing reality (and therefore he brings to the world something that did not exist before)  (( 56) That is, literature is not only limited to the text presented by the creator, but rather it is the text with the addition of the recipient relying on his imagination and his cognitive treasury to fill the gaps left for him in the text, in order to stimulate him to participate and stimulate his mind in building an aesthetic topic of his own, and the gaps are formed from (The sum of the deconstructions   that separate the parts of the textual perspectives, and their presence within the text indicates the text's silence about the semantic connections or relationships that can exist between its various parts and its discourses, and the reader must assimilate them , ( [57]) ( and through these gaps ,Ezer tried to give the recipient a greater role in the production of literature by using his cognitive treasury to fill those gaps, and the aesthetic textual construction is completed through the text's calligraphy, as well as the details that the recipient places between those calligraphies, thus producing an understanding. Work by sharing the recipient's production so that the interaction takes place (between the structure of the text and the structure of the reader's understanding). ( [58])

To know the gaps, there are many methods that help the recipient reveal their location, including: (( 59)

 -1Unfulfilled ambiguity corresponding to what the text does not refer to due to lack of appropriateness.

 -2Every place in the text the reader feels a deficiency in it for some reason.

 -3Every place in the text where the creator intends to silence something in order to motivate the reader to participate in the construction ofthe text and thus to truly participate in the production of literature.

  -4Every place in the text the reader is unable to determine its conflicting connotations.

 -5Every place in the text falls on a more condensed reference horizon that the reader cannot give.

And the reader should focus on these places in the text to complete the meaning by filling those gaps depending on his culture .The concept of the gap played a fundamental role in the theory of receptivity and transferred the interest of criticism from the pole of the writer or text to the third pole (the recipient). The focus on the gaps and assigning the task of filling them to the recipient increased. From the intensity of the spotlight and making it an essential element in the production of literature

The gaps for Easer help in linking the outline layouts and thus actively contribute to directing the recipient in the right direction within the text, avoiding facades far from the true meaning of the text, and keeping the reader from going outside the boundaries of the text and obliging him to walk in a path predetermined by the text.

The gaps put the reader in between two things (either fill them in or delete them) [60] It is by way of blanks that completes the missing information about what happens in the time intervals [61] ) The gaps also play an important role in building meaning and correcting the information inferred as a result of reading the paragraphs of the text or its parts, as it corrects the path whenever it deviates, and also pushes the reader to change some of the ideas that he previously adopted because they are suitable for completing the text.

**Conclusion:**

the emergence of the theory of receiving and adopted by some critics after birth in germany our draw substantially to the amount of broad freedom possessed by the recipients in the way of its response to the text of the literary and the formation of an appropriate meaning in his mind , but this freedom is not completely divorced and e grown are governed In areas specified in the text in advance , as passed by us in this research, and in order to be briefly aware of what has been reached, we will summarize our conclusion on the following issues:

-        The term gaps is translated in several translations, including linens, spaces, areas of indefinite , and emptiness, etc., and through our lexical study of these terms, we saw that the best term is the term gaps or spaces, and that the rest of the terms lack accurate Arabic lexical awareness.

-        The term "gaps" for Iser is the central term in theory because the whole process of analysis depends on it directly.

-        The rest of the terms such as the implicit reader, aesthetic distance, etc., were used in theory as auxiliary terms to clarify the receptive process.

-        The rest of the terms that Eiser put forward in the theory, but act as terms that revolve around the main term, the gaps, and that it works with him to help the reader and lead him towards achieving better critical reading.

-        I advise students to submit more studies on the concept of textual gaps by applying it to fictional, theatrical or Quranic prose texts hoping that this application will contribute to laying the correct critical and analytical foundations for the term on all literary arts.

And Praise be to Allah, the Lord of the Worlds.

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