



## Reception in the novel Ijam by Sinan Anton

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### Abstract:

The Iraqi novel traveled an evolutionary path full of many achievements, which was associated with the transformations of the Iraqi society at different political, cultural, social and economic levels. A reader who follows this path will not hesitate to acknowledge the superiority of some contemporary fiction experiences providing texts that break the monotony of classical writing and open new creative horizons. We will suffice to recall the experience of the Iraqi writer Sinan Anton, where it can be said that it is one of the most outstanding fictional experiences that embodied these transformations in four novels: "Ajam", "Al-Fahres", "The Only Pomegranate Tree" and "O Maryam". This research specifically focuses on Ajam's novel; A novel in which the contradictions and distortions of the readers' horizons are intensified. In the sense that our study examines the impact of the aesthetics of reception in Ajam's novel, through what the

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theory of the aesthetics of reception was based on, that is, the mechanisms of its pioneers, Yavus and Izer are represented in the horizon of expectation, aesthetic distance and the implied reader. This research also aims to show how the horizon of the readers' expectation is changed in the novel by adopting the reading and reception theory approach and also explains the expansion of the aesthetic distance in the title and characters. And finally reveals the implications of the implicit reader in the text.

**Keywords:** Anton, receiving, Ijam, expectation horizon, aesthetic distance

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