

Calvino's Critical Vision of the Active Self and the Recipient

Lect. Zainab Jawad Musa Al-Shahtoor,
College of Arts, University of Basra

Prof. Dr. Majid Abdul Hamid Abdul Kaabi,
College of Arts, University of Basra

Abstract: The topic of reception constitutes a complete theory that has an impact on literary discourse and interest in the reader as “(a basic concept used in analyzing the conditions for receiving impact, which is the primary meaning of the text)” (Alqathy et al, 2010, p. 314), and its place in this theory, Reception was a revolution in the face of old theories and ancient approaches such as historical, Marxist and others, which went beyond the role of the recipient and his influence in evaluating literary works, in contrast to modern critical approaches and their new theories, which paid great attention to the recipient because he is one of the important elements in the literary process. Calvino tries in his novel *If a Traveler in the Night Winter* to explain his critical view on the role of the writer and the reader in the reading process, by addressing the reading process in detail, explaining the role that the reader plays in evaluating literary texts, and the role of the writer* (the active self: which is the self that produces literature represented by the writer or author), (Odeh, p. 134) He is the active self who is considered the first pillar of the process of reading through the text that he edits and highlights his vision regarding the matters he wants to present, as Calvino tried to comprehend the theories of reading in his novel *If a Traveler in the Night Winter* which It was one of his most prominent literary works.

The Role of the Recipient in the Reading Process:

The recipient pays great attention to the components of the text to enable him to reconstruct a new text according to the data that he acquired during the reading process, and another understanding of the text or a new reading of it is formed. The role of the recipient is equivalent to the role of the author and the text because the creative process cannot be integrated except through This trinity (the creator / the text / the recipient), and the axis of reception is focused on the role of the reader and his drawing of the horizon of expectation, which is determined by the reader's culture and his multiple experiences consisting of the process of interaction with texts (Hamouda,1998), and his expression of his opinion about them and filling out Its empty gaps are filled by the process of his interpretation of it (Eco, 1996: pp. 63-64). Here the reader interprets the texts relying on his cultural and cognitive stock, and his practice of this process requires real awareness of him as a critic of them and a reader who tries to formulate these texts in a new way through his interaction with them, and in doing so The reader produces a new meaning for the text by revealing connotations and other aspects that were not revealed by the writer (Yaos, 2014: p. 87), but rather left to the interpretation of the recipient. Thus, reading the text amounts to reproducing a new meaning for the text by the reader and not by the author. Umberto Eco believes that reading goes beyond reproduction. Creation and response to the enjoyment of reading because the reader reformulates it in his imagination through his familiarity with the language as well as the literary taste that he obtained from previous readings, as well as through the relationship between the symbols and metaphors that the text contains and the code of that text, and the code that was formed in him from that reading and from The intersection of these two codes creates a new structure that is part of the other structures that readers obtain through the structure presented by the author (Khalil, 2010: pp. 265-266). The relationship that arose between the text and its reader is linked to its cultural and cognitive stock and the ideology of the text through the visions and symbols that the author broadcast in it. And the act of reading, and then there is an exchange between the reader's competence and the competence presented by the text until it is read at the required level (Eco, 1996: p. 86). The reader reveals the strategies of the self that lie behind the imaginary structure mixed with truth sometimes and illusion at other times, which are not outside the self. consuming the text and revealing its connotations (Eco, 2015, p. 9), but through the interaction that takes place between the reading self and the text through the connotations sent by the writing self, which are embedded in the gaps and spaces of the text and require reading through which the layers of

the text can be penetrated in order to The effect that works to form fragmented meanings is searched for in the deep structure of the text, and the discovered meaning is like a treasure trove of meanings that suggests participation between the text and the reader to produce meaning. According to the attempt to form meaning anew, the reading that we can practice toward Calvino requires decoding. The text is because it is a writer with a high culture and a diverse creative library.

What is the Relationship between the Text and the Reader?

Calvino framed the relationship that occurs between the text, the reader, and the writer in his creative work under the name *If Traveling on a Winter Night*, understanding the theory of reading and the role of the reader in this theory, and he was guaranteed success in this endeavor, according to Yaos's words: "Calvino has succeeded. Here we achieve what no theory of reception could achieve except partially, which is to describe the process of reading, its definition, and its magical distortion in all its stages in the highest forms, starting from marketing procedures...and ending with censorship" (Yaos,2014: p. 94), and Yaos considered that the novel *If Traveling on a Winter Night* included all theories related to production and reception, and that it revealed types of readers who exchanged their experiences in the reading process. It, in turn, confirms that texts are processes that carry hidden connotations that are revealed by reading. Literature needs the reader as much as it needs the author (Yaos, 2014: p. 10), until the reading process is complete.

Based on what Yaos (2014) had come up with, we can say that Calvino was successful in choosing the title of his work *If Traveling on a Winter Night* because the process of traveling in the winter is a difficult and complex process, and there are social and natural conditions that require the traveler to be alert and cautious in dealing with all circumstances, bumps, and pitfalls. Which he can find on the road, and it is a symbolic title encoded in that it describes the reader as a traveler in the reading texts, and that travel carries meanings that indicate pleasure, cognitive discovery, and the development of skills and experience. Calvino likened the reader to a traveler, which is a description that contradicts every reader produced by theories of reader reception. Implicit, which ends with the real reader. Every reading requires a specific strategy. It is a declaration from the writer that reading is a difficult process that requires patience, intelligence, hardship, and high determination on the part of the reader or traveler. Calvino took into account during his writing the reader and his role in evaluating the literary work. He seeks to He does not repeat himself in his writings, as he often comes up with new and different ones. He says, "I think that I have been able to maintain my readers, even if I write something new. I have accustomed my readers to expecting something new from me. They know that the recipes that have been cooked do not satisfy me, and that I do not enjoy them." I never repeat myself) (Calvino 2019, p. 247). He writes for something new that no one has written about. He does not like to repeat himself in his works, and when he completed his literary work *If Traveling on a Winter Night* it was a conscious representation of the theory of reception that he had prepared. With formulations different from his other works, and perhaps the state of revelation by him and his reliance on the strategy of breaking expectations and adhering to everything that represents the new, can motivate the reader to read freely in that he has revealed the trick of the book and the concepts of the investment market to market the text and consume it by the recipient, as the Cultural Criticism Group said, He adheres to the critical theory in which he believes in theory and creativity, which is consistent with what can be called the committed writer or the literature of commitment, and between what he proposes in the theory and its creative application. Commitment is an element of strength for the writer and a creative practice, and at the same time it is a commitment from the writer towards the reader who He interacts with it and responds to it, because he cares about the reader and cares about him more than other means of textual communication (the sender of the message and the addressee), so he described this case by saying: "It is a kind of imaginative article written under the premonition that telling a story is a kind of refining lies, and that is why we find it written From many confusing levels, and from half-finished stories, each of which contains others, just as a Russian doll contains smaller and smaller dolls" (Calvino 1999, p. 12). Thus, the stories of this novel overlapped without being completed, as the story in each part was not complete, and the writer supplemented it with a story. It is also new and incomplete, as if it suggests that it is like the stories of One Thousand and One Nights that Scheherazade tells to Shahrayar, and that this type of technique in the book of stories, which is called frame stories, which are a story within a story, does not discuss the suspenseful aspect and theories of completing the whole and the part, but rather is an attempt by him to describe The contradictory and scattered reality, in addition to that, is that it searches for the multiplicity of voices within the textual body that reflect reality and try to participate with the recipient in recreating it or understanding it anew, and a path and philosophy that we can sense in the philosophies of interpretation that search for understanding more than the pleasure and pleasure that Foucault preached in his book. The pleasure of the text.

What is the Role of the Writer in the Creative Process?

Calvino wanted to find something important in his writings. He did not write solely for the purpose of writing, but rather he wrote for creativity and for his understanding of this creativity. He says: "I found something that I prefer to writing, that is, my need to understand the creative process in the current cultural context, to write about something that no one has tried writing about before, and in it I review A greater development of the possibilities of literary expression. I desperately want to be one of those writers who have something clear in mind to say and promote this idea in their works. I would like to be like that, but I am not. My relationship with ideas is complex and problematic. I always think about the pros and cons of everything every time In it I am trying to build a complex picture" (Calvino, 2019: p. 246). What was most important to him was creativity in any way, and the result of his creativity was this novel - *If Traveling on a Winter Night* - in which he recorded his perception of the theory of reception, and the goal he set for this novel was to present The nature of the novel as a type of hyper-novel. Its beginning is divided into ten beginnings that grow and multiply in changing ways, but they have a common core that unites them (Calvino 1999: p. 115). This is an important feature that Calvino focused on in this literary work because of his feeling of the role that the writer must take in the process of Creativity. The plight of the creator or writer is that they rely on the strategy of encryption and encoding, especially when there is an intention on the part of the author to present the complex thought or ideas according to the text. If we broaden the vision, it can be said that the equation of the Literary creativity is manifested in achieving a balance between the ideas or ideas of the author, style, and aesthetic values, which most creators try to maintain in achieving textual integrity, but what we sense in the creator is that he is biased towards the ideas that transformed the text into a deep philosophical message that gave the recipient the impression that it was encrypted and complex and that the text was working. On the semantic pluralism, and that this type of writing has positives and negatives, and there are those who declare that it is a kind of his strategy, as we find it in Sartre in his creative writings that reflected his existentialist philosophy. Calvino spoke about his novel *If Traveling on a Winter Night* and says, "My method of writing prose." It is closer to the poet's way of composing his poem... My goal was a novel based entirely on fantasy, and to find in this way a truth that cannot be found in any other way" (Calvino 2013, p. 7). Through this fantasy that he made in the novel, he was able to He introduces the theory of reading to clarify the role of both the reader and the female in the process of interaction with texts and the paths that the reader takes in order to comprehend this theory, in addition to this recognition by him that his method is compatible with the method of the poet. It must be noted that the poet and the narrator or storyteller, or poetic creativity and narrative creativity, are two. Literary genres are opposite in that each genre has its own world, and the process of writing narrative creativity according to the strategy of writing a poem can affect many things in the narrative aspect, including that it is biased toward emotion, ambiguity, metaphor, metonymy, and other methods of brevity that require a skilled and cultured reader to fill these. The voids and gaps, so that it can be said that the reader turns into a participant in the creative authorship, in addition to being a critical revelation by Calvino that he believes in the theory of overlapping genres and removing the separations between literary genres.

Calvino explained his opinion of reading by interacting with texts and re-reading them is tantamount to breathing life into them again. Reading is "there is something that exists there, something made of writing, a solid material body, you cannot change it, and through that thing we encounter something other than present, something." It belongs to the immaterial, invisible world because it cannot be reached except by thought or perception. Either because it no longer exists, it has become part of the past, it has become lost, it is unattainable, it has become in the world of the dead, or it is not present because there is not yet anything desirable or fear-provoking that is possible or not. Possible" (Calvino 2013: p. 91), and thus Calvino is a supporter of the theory of reception and interpretation proposed by both Yaos and Gadamer, specifically around the term fusion of horizons, the horizon of the past with the horizon of the present, which helps produce a new meaning that has specificity in the present time, and perhaps this opinion is one of before Calvino, he could raise many questions for us regarding agreement or disagreement with modernity and what comes after it, and more clearly his criticism of modernity and everything it brought and his insistence that meaning or historical event can help in developing solutions in the present time, and Calvino summarized the reading process with this critical opinion in which he clarified These texts that are read and interpreted go back to another time, a time that has passed and is not visible at the present time. The interpretation that the reader seeks is helped by his thought and culture, which he obtained from approaching the texts and evaluating them, and they were a help for him in interpreting outdated texts. The first reading of the text It is what helps the recipient and directs him to the stage of aesthetic perception, and the interwoven knowledge that the reader acquires through reading previous texts helps him achieve this perception. Texts, no matter how new they are, must be interwoven with different aesthetic standards, some old and some new (Yaos, 2014: pp. 14-16). His perception of reading is often stated in his novel. He says, "Reading is necessarily an individual act, much more than writing. If we accept that writing can transcend the author's limitations, it will continue to acquire its meanings when it is read by an

individual person and passes through his mental circles" (Calvino 2013: p. 199). 200) Thus, Calvino gave his perception of reading as a process that requires the effort of the mind in order to know what the writer wanted. Thus, Calvino contributed to the formation of a complete perception of the reading process, starting from the first moments of this process, and passing through the role of the writer in the process of creativity, and he pointed out To the point that the work of the writing self who carried out this creativity is nothing but a combination of experiments and experiences that were formed and ultimately led to literary works. In the context of this, he says: "Who are we? Who is each one of us if we are not a composite of experiences and information, books we have read, and imagined things?" Every life is an encyclopedia, a library, a storehouse of things, a series of styles, and everything can be constantly replaced and reorganized in every conceivable way... (Calvino, 1999: p. 118). Thus, Calvino expresses his critical view of the author that his composition arose from Multiple data and many readings worked to refine that composition, adding things to it that helped him and assisted him in developing his writing spirit. He says that the author has a job: "The job of the author is an idea, and that behind every book there is a person who guarantees the truth to that world of ghosts and differences simply because he included his own truth in it. And he identified himself with that structure of words? From the beginning, and because his taste and talent were pushing him in that direction more than at any other time" (Calvino, 2013: p. 182), the author tells a certain truth and mixes this truth with a stream of his words that match his vision of this truth, especially since language is malleable to him. He forms it as he sees fit, and the sense and artistic taste participate in that choice. Thus, Calvino has given his perception of the author, which he expressed in the field of matching the truth with the talent he possesses. By mixing truth with imagination, the author's text is formed. The author of the book is a personality who has the ability to express what he sees in the world. At the same time, asking the recipient to search within the text for the truth that surrounds it with aesthetic values, and perhaps this suggests what we can call that he is inclined to the Platonic vision that placed morality in the scale of virtue and that poets are required to speak the truth and criticize reality through text masked by beauty. As for his view of the texts that he writes, he says: "I sometimes think about the material of the book that I have to write as something that existed before, ideas that were previously thought of, dialogues that were previously spoken, stories that had previously occurred, places and environments that had previously been seen. The book should not be Except the equivalent of the unwritten world" (Calvino, 2013: p. 195). Most of the materials that the author uses exist because the language in which everyone writes is known, but the distinction occurs in how this speech is worded so that it makes the recipient feel that there is a difference between the texts and that each writer has a special imprint. In writing, his writings are a transfer from the world or equivalent and parallel to that world. Literary texts are, in reality, nothing but a restructuring of other texts that preceded or absorbed the individual work (Eagleton, 1995: p. 236), opening up through this the controversy that it aroused. The proponents of theories of intertextuality or dialogism, proponents of the theory of textual purity, and other theories that do not believe in the theory of parricide or the Freudian complex in the formation of a new text that does not internalize dialogues or migratory texts in its text, and thus adheres to its main idea, which believes in ancestors or the past, in addition to the motivational aspect that tends towards Its path, along with style, is the man, and the creative ability to formulate creative speech is what determines the creative aspect, not the meanings, because the meanings are in the way, as Al-Jahiz said, and in order to complete the relationship between the author and the reader, Calvino made his readers critics of his works, and through them he is evaluated, so he says: "I expect my readers to read in my books something that I did not know, but I can only expect that from those who are waiting for something they did not know" (Calvino, 2013: p. 208). While writing his texts, Calvino took into account the opinion of the recipient and thus emphasized the process of communication between the creator and the recipient. He gave authority to the reader as a producer of the text, and the presence of the reader in the mind of the text writer is One of the aspects of examining the text. The reader is the self who gives the text its true existence by reproducing it (Boukrouh, 2011: p. 7). Thus, the reader has a major role in the process of reading and receiving, and then the author feels that the text will not be interpreted according to his desire, but rather through strategic matters. A complex of interactions within which the recipient is absorbed (Eco, 2015: p. 85).

Calvino's opinions in his novel were based on a set of problematic questions that go to the heart of the theory of reception, including: "What is the importance of the author's name on the cover? Let us take our thoughts to three thousand years from now. Who knows which of the books of our era will remain, and who knows which authors? Will their names remain in memory? Will they be well-known books, but they will be considered to be written by an unknown person, as is the Epic of Gilgamesh for us, and there will be authors whose names will remain famous, but nothing of their works will remain, as happened to Socrates, or will all the remaining books be attributed to one mysterious author, such as Homer?)" (Calvino, 2013: pp. 121-122), These legitimate questions were an incentive to write for many creative people throughout the ages in the search for immortality or universality through writing, and this is a legitimate fear because the creator carries genius or priesthood that can help him predict the future. He mentioned his future vision and the recipient's evaluation of

the author. Does it depend on his fame or on the fame of his production? This was his perception of the text and the author.

What are the types of readers according to Calvino's view?

As for the reader, he had a large share in his vision because he is the important part in the reading process, and since this novel was written by Calvino in order to show the role of the reader in the theory of reception, we will try to explain that in light of this theory based on what Aiser put forward in his book *The act of reading* in his description of the types of readers, and what Calvino will explain in his mention of these types and who are the most prominent readers on whom he relied and emulated in his novel.

The reader has a great place in the theory of reception, as he is the active element in the process of reading the text after Yaos and Aiser adopted this theory, which attempted to present a new concept of literature, through the relationship between the reader and the text (Muhammad, 1999: p. 97).

The reader in this theory is based on several types, according to Aiser (Aiser, 1984: pp. 33-42). He mentioned the real reader, who has a reaction based on documenting the reading he made, interested in this documentation of the texts. As for the hypothetical reader, on whom all the consequences of the texts fall, it is divided into sections. Among them is the ideal reader, or what is described as an intellectual, and his law coincides with the law of the author, so there is no need for him to exist. He is a fictional being who does not exist on the ground, or the author himself may be the ideal reader.

There are other classifications of readers presented by contemporary criticism: He presented the "unique reader" according to Riffaterre, in which readers are able to read all texts and have the ability to formulate the stylistic truth through their reactions and have the ability to decode the text through perception, and this requires the presence Different abilities depend on their proximity or historical distance from the text.

As for *The Knowledgeable Reader*, it appeared in Stanley Fish, who is interested in his capacity as a reader of the text. He is neither a mere reader nor a real being, and the effect of the text on him is evident. He possesses linguistic competence that is consistent with the language of the text and is familiar with the semantic knowledge of the text.

The intended reader who appeared with Woolf takes different forms and can represent all the readers whom the author envisioned in his mind, and Wolfe links this reader to the social history of the era in which he was created in order to determine the reader whom the author means, and he is an imaginary reader whom the author wants. Addressing him is of his own making.

As for the concept of the implicit reader: it is the concept upon which Aiser's theory was based in clarifying it to readers, and his choice of the reader model is neither real nor virtual, but rather a structure within the text, far removed from any external influence and cannot match the real reader (Aiser 1984, p. 43). The implicit reader plays the role of the reader as a structure in the text that expects to find a reader without specifying him. Thus, this term creates a group of structures that arouse the reader's response to it and make him excited to understand the text.

Aiser explained the role of the reader, which is built from three elements: the different visions present in the text, the point of distinction that connects them, and the meeting point where they come together, and from the interaction between these elements, the reader is attracted to the text (Aiser, 1984: p. 41). It can be said that the author He draws in his mind multiple types of readers, including those outside the text and others inside the text, in addition to the implicit reader that Aiser addressed in his theses. Thus, Iser presented his own concept of the reader based primarily on his conflict with a group of concepts related to the reader (Muhammad, 2002: p. 46).

As for Calvino, he highlighted the reader as the pillar that integrates the author and the text in order to complete the creative work. What was his vision of this reader? Who are the readers he wanted to appear in his creative text? The novel *If Traveling on a Winter Night* represented the effort made by the author to show his influence on the theory of reception. He made it more like incomplete articles, and through it he wanted to show the type of readers who appeared in it, to clarify his point of view on reading and the types of readers, so that he attracts the reader and implicates him in the process. Reading is to show the nature of this reader, his style of thinking, and what type he is. He shares with the reader the process of reading, trying to answer the problem of the relationship between the author and the reader, out of his desire to find a new type of writing, especially since he has a point of view about the writer who should not repeat himself in his writings, and this is what he mentions. Always, and I do not know why, this constant fear on the part of Calvino for the reader and his keenness and interest in being in constant contact with him. Perhaps Calvino felt that his creativity was not readable or that he was subjected to criticism by the academic side and its standards and rules, or it is a kind of adherence to the idea of freedom that he enjoys. Calvino and his transgression of all the limits of meaning or the academic institutional library and its authority, heading towards the ordinary reader or the public. We find Calvino encouraging reading in most of his novels, and this is what we noticed in his previous novels, *The*

Baron inhabitant of the Trees, and *The Split Viscount*, and others. However, in this novel, he created a different style. The novel is from its beginning to the end. Its ending talks about reading and encouraging it, and the dynamic movement in the novel is represented by the process of continuing the chapters without having a known end, but the reader makes his effort to complete this reading, as the difficulty of reading requires a patient reader who has a high ability to grasp all the threads of significance and textual meaning.

Calvino's vision in his novels and his love for reading began at an early stage, especially literary books. He was a prolific reader, and this trend was represented in his writing of the book *Why Do We Read Classical Literature*. He is by nature a reader of books. He says, "My beginnings are from the age of six to twenty-three years. It begins... With the story of Pinocchio and ends with Kafka's novel *America*, which is an important book in my life (Calvino, 2019: p. 260). He read many books and through them the image of the reader became clear to him and what his view of the reading process is, and also that reading classical literature is at least adhering to the Western heritage, which is... A criticism of what writing had reached in his time, which could not reach the level of classical literature, which is considered the original, and he is a type of advocate of originality in literature.

What are the Characteristics of the Calvino Reader?

Calvino mentioned his reader with qualities that must be present in him, as he knows what the author wants and shows his vision to the ideal reader. He says, "You are a sensitive reader with this kind of subtleties. You are always ready to capture the author's intentions. Nothing escapes you. But at the same time, you feel some disappointment, and now in particular... You're starting to really care about the story. The author thinks he has to show off one of those ingenious tricks in modern literature, by repeating a paragraph as it is a paragraph. What do you say? It's a whole page. You can compare it to verify that he didn't change even a comma. And when you continue reading, what happens? Nothing is repeated in the narrative similar to the pages that you have previously read" (Calvino, 2013: p. 41). Calvino wanted to provoke his reader in order to explain to him how he can be a reader unless he knows the intention intended by the author and that his reader has the ability to distinguish between mixed matters and what The literary text presents a vision of the world, which is the vision of the writer (Aiser 1984, p. 40). The recipient must seek to know what the writer wants behind the written text, and in this opinion, he also gives the impression that he is criticizing the modern method of creative writing that does not provide a clear strategy as it was. The classic way of writing. Creative writing at the present time does not attract and motivate the recipient or break his horizon of expectation. Rather, it is reading that thrives on repeated disappointment, which causes him a kind of boredom.

Calvino clarified his relationship with the reader in a way that enables him to present his statements to him in an understandable manner. He says, "I do not agree with grimacing at the reader and circling around the subject, colors and layers, and mixing words. It is true that the writer has the right to strive for the maximum impact on the reader, but he must take into account These results must be achieved by the shortest means and in non-different ways" (Calvino, 2013: p. 262). It is clear from this that Calvino always takes care of his texts for the sake of his reader so that his relationship with the reader is a clear relationship not shrouded in ambiguity, and by influencing that reader by creating The appropriate atmosphere for reading his creative texts, calling for a state of balance in creative writing, as the style must be easy and abstaining, far from all embellishments and ambiguities. He is one of the owners of descriptive language, far from all the flashiness of modern writing.

His characters who read were multiple, between male and female, so his reader was of the ideal type who possessed awareness of reading "Here the female reader appears with her happy appearance within your field of vision, O reader, rather, she penetrates into the area of your attention, or rather, you are the one who has entered a magnetic field from which there is no escape and no escape. Escape from his attractiveness... You have a topic to open a dialogue with, so think a little and you can showcase your wide and varied readings" (Calvino, 2013: p. 45). Calvino stresses the importance of dialogue between readers in order to exchange opinions about what is in the books in order to gain other knowledge that is added to The knowledge gained from reading: The reader is distinguished by her strong memory and her knowledge of the facts that occur in the novels. As for the reader, his knowledge is limited and his knowledge does not go beyond the titles of the novels (Calvino, 2013: p. 46). Thus, his classification is among readers with average knowledge, "It is clear that you are accustomed to reading several books at a time. The same as that you choose different readings according to the different hours of the day and the different corners of your apartment, even if it is small" (Calvino, 2013: p. 169). The text explains that the reader has divided her reading of the books into different times, and thus Calvino has a special vision in multiple reading choices so that she does not give up reading the books. Boredom in the soul of its reader, as if it was a method, he inspired to the readers in order to break the monotony in reading, and that productivity increases by reading more than one book.

He mentioned his vision of translated books in which the reader loses the passion for reading: "You are the attentive reader. From the first page, although you were pleased with the accuracy of this writing, you also

felt in reality that everything was slipping through your fingers, perhaps because of the translation, as you said to yourself, which no matter how hard you try." If it is faithful, it is certainly incapable of conveying the pure essence contained in those words in their original language, whatever it may be" (Calvino, 2013: pp. 53-54). He often refers to this detail in his works because the writer wants one thing and the translator writes another thing, and this opinion is presented by him. In one of his creative works - *A Knight Without Existence* - where the translators are present on the battlefield between the two sides so that they can know what the other side is saying, and he presents his vision in the translated text, which is present and tangible, and between the text that is being read orally, how the response is towards him "let alone hearing someone hovering around... Words, and a margin of ambiguity and temporality. When you are reading the text, it is something that exists in front of you and you are forced to confront it, but when they translate it for you orally, it exists and does not exist, and you cannot touch it" (Calvino, 2013: p. 87). Thus, Calvino has dealt with everything related to reception. Paying attention to the reader and clarifying everything related to the reading process. His advocacy for the original text and his rejection of the translation that takes away the brilliance, feeling, feelings and emotion of the original language. Whoever reads this text finds it contradictory in its presentation, between its advocacy for the production of meaning and interpretation by the recipient and its refusal to accept the translated meaning, but whoever delves into it His opinion is that he rejects dictatorship in meaning or authority over translated meaning, which the translator rejects over the reader, as he rejects guardianship over meaning.

Calvino is trying to present something different in his work from the act of reading and writing, as it presents unfamiliar things. His reader is aware and cultured, and the process of reading is a participation between the writer and the reader, as if the writer is participating in the reading process with the recipient. He did not determine the type of reader who reads the texts, nor did he clarify it, but rather left that guessing. For the reader to discover.

Calvino did not ignore another category of people, who are non-readers, and he included them in his novels to clarify his point of view regarding non-readers.

"Don't you criticize the books you read?"

I don't read books

What are you reading then?

Nothing.

I have become accustomed to not reading. I do not even read what accidentally falls under my eyes. It is not easy. They teach us to read since our childhood, and we remain slaves throughout our lives to all the written nonsense that they throw before our eyes... You try to imagine what the world looks like, this full world. With the writing that surrounds us from every side, for someone who has learned not to read, and at the same time wonders what could connect the reader with the non-reader" (Calvino, 2013: pp. 66-67). Calvino did not forget to include his perception of people who do not read, and he begins by asking his questions: What is the vision of these people? The people of the world and the changes that occur in it? How do they view this world? How do they have views on what is going on around them?

Calvino did not leave anything related to reading and readers without adding it to his novel. He explains his vision of reading, how it should be. Reading is two readings: the first is brief and concise, while the second is focused (Calvino, 2013: p. 262), and reading is done either aloud or in a whispered voice. The reader is the one who determines that.

What are the types of authors according to Calvino's view?

A person uses literature because it is the way that helps him understand the world that revolves around him and understand himself. It is the aid that helps him achieve that understanding. Through it, literature answers the question: What is a person? (Khalif, 2021, p. 47) The author is the one who gives life to the text through the perceptions he presents that make the reader either interact with the text or move away from it. Therefore, Calvino mentions in his novel two types of writers, one productive and the other tormenting, to show his critical vision in both and for each. One of them is his writing ritual. The producer has the ability to write and has his own style, and his professionalism in the writing profession enables him to fill the pages with words, and the result is a creative text under the name of a novel that has the ability to have its own audience. As for the tormentor, he looks with envy at that producer without being able to keep up with him in his work. Writing, and depicts the effect of that writing on the reader (Calvino, 2013: p. 197), and this is what Calvino wanted to point out in his talk about the writing process. One writer may succeed in this process rather than another, as reading requires awareness of it and the recipient is the one who untangles the tangles in the text. For "The text as a semiotic creation is formed in a dialogic encounter with the recipient/recipient who decodes it" (Khalif, 2021: p. 64), and gives his impression of it.

What is Calvino's vision of reading and what is it like?

Calvino depicts the act of reading and what reading is like from its very beginning. He is a participant in the event between the reader and the female. The reader surprises the reader and asks her for a starting point to begin reading. He explains that the beginning in the novel often occurs before the first line of the first page or begins after many pages of reading. He shows how each novel consists of several elements, one of which cannot be separated from the other. It is an integrated fabric with its own origins (Calvino, 2013:p. 176). Calvino states that reading reveals the ideas the writer carries and the effort he makes in order to reach the reader's knowledge of him and what he wants from behind the text is, "Who will read me not as an occasional obstacle to understanding what I write, but rather as its essence itself, and if the path of my thoughts seems evasive to those who try to follow it based on habits of mind that have radically changed, then what is important is that they feel the effort I make to read between the lines of things the mysterious meaning." For what awaits me" (Calvino, 2013: p. 80). In this text, Calvino has asked several questions about the reading process and the reader's opinion, which is the thing that supports the reading process because it gives his impression of the text and the writer.

As for the implicit reader in Calvino, he transcended this concept and did not appear to him. Rather, he tried to allude to it through the contexts of the text and the ideology that the author enjoyed. He also concealed the reader to whom it was being narrated. Thus, Calvino's text became a type of new texts that were written to accommodate the theory of reading, but in a new style. The storyteller created his literary text according to the requirements of the theory of reception and added his artistic touch in his choice of the reader, who made the work with him equal and did not declare his implied reader. This is a new method that Calvino followed in his literary work.

Calvino did not content himself with presenting his idea of the reader and how to be, but rather mentioned to him the way in which he finds his book and searches for appropriate books and authors that are in line with his taste ("You go to the library, and search in the index of titles... All the authors and titles that you are looking for are in the index, carefully recorded, you write out a fragment and hand it over... While the library staff continues their search for books, you wait patiently, sitting at a table next to other readers who are more fortunate than you, immersed in reading their books (Calvino, 2013: p. 277). His vision of the process of searching for the books he prefers Every reader, in order to complete the reading process from its beginning to its end with the appropriate selection of books, follows this process and draws its basic lines that the reader must follow in order to facilitate the process of choosing and reading so that he becomes familiar with the subject of reading.

The process of reading a text is considered a type of interaction that occurs between the text and the author. The text sends signals present in it that make the reader interact with it (Ismail, 2002: p. 112), and give his impression of it. It is what gives every reader a sign that makes him interact with that text, so take advantage of it. Calvino considered this part of that relationship and wanted to document it in the readers' impressions and their own ways of reading, so he suggested that each reader has his own way of reading so that his reading is good. Some of them are drawn to the book in the first pages, and as soon as they find a specific idea in it, they swim by drawing fantasies in their imagination and begin to move on. In a world of visions and ideas, simple words and few lines are what draw his own worlds that are generated from an image or idea inspired by the book he read, or reading for another reader is an interrupted process in which he disassembles all parts of the text, learns its structures, and searches within its folds for the secrets it contains. He does not neglect anything in the text until he searches for the smallest details and in every reading, he finds new things that open up through the text. As for the third reader, it becomes clear to him that in every reading of the text he finds a text as if he is reading it for the first time. So, what is the secret of the change taking place? Is it the reader who changes? Or is it when reading is repeated more than once that the reader discovers new things that he did not pay attention to in his first reading, and new impressions are formed in him with each reading, and the more the reader delves into the secrets of the text, he finds deep-seated things that cannot be revealed in a single reading, for reading is a process that is not limited to a specific topic or topic. A Certain Direction is a world of secrets that can only be revealed by diving into its depths, and the fourth reader feels that every book he reads is something new added to his previous readings.

The fifth reader explains that all the texts he read lead him to one text, which is an old text that he learned from during his first reading days. Another reader explains that the most important moment for him is before starting to read the texts. It may be in the title or in the introduction. These simple things stimulate his imagination while reading. ...And a new reader finds in the conclusion of the book his desire to reach his goal, and through it he can glimpse what is behind the end, trying to seize evidence of a sign he found in those spaces during his wanderings.

As for the reader who was present in the library, he was a simple reader who was not versed in reading methods. What mattered to him was to read the book from cover to cover and connect the parts. He did not possess the ability that other readers possessed. (Calvino, 2013: pp. 77, 281)

Calvino chose dialogue between his readers to reveal to the recipient the types of readers and their abilities to read books. Thus, he covered everything that surrounds the reading process from all aspects, whether related to the author, the text, or the reader. He did not miss mentioning the types of these readers and how they developed these abilities to read texts and what are the advantages. These texts are read, and in the end it can be said that Calvino's text deserves to be called an integrated creative text because of its conscious representation of the reading process, as well as the discussion regarding publishing, translation, and marketing of texts and all the processes related to reading, from the smallest detail to the completion of reading in a smooth and educational manner. In it, Calvino was able to clarify his critical vision regarding the theory of reception.

The novel *If a Traveler in the Night Winter* was a journey through the theory of reception, in which the writer traveled through many stations and moved through his texts to explain the theory of reading in an extensive way. He explained this theory extensively through its characters and through the journey that he began from the convoy station. All the details of reading were different, but he was referring to his implied reader, who did not appear in this novel, nor did he (the narratee) (Calvino, 2013: p. 8), and like the hero of the novel *If a Traveler in the Night Winter* is the reader who found himself inside the text and participated in all the details of the novel.

In this novel, Calvino presented his point of view about the reader who receives the author's creations, how he interacts with the texts, and how he chooses his texts that are suitable for reading and which are appropriate to the culture and cognitive ability he possesses that characterize these texts. He also mentioned his impression of the author who conveys his vision of the world in his creative texts, and he did not forget about publishing houses and the marketing and production they do for their publications in order to entice the reader to acquire them.

Starting from a broad horizon, he went beyond theories of reading and interpretation, exploring all stages of writing and its public and private contexts, asking many, diverse, and controversial questions related to the tense relationship between the author, the text, and the reader, biasing more than one place for the reader or the recipient at the expense of all the communication process that can be found between the author, the message, and the addressee. He provides critical answers that agree or disagree with many theories that appeared in his time or other theories that have appeared at the present time. The idea of investing in or creating a culture of textual reading is what he tried to point out, and it is what calls to mind what we can find in the classic critical writings of ancient Arabic criticism. According to Ibn Tabataba or Ibn Qutaybah and others who tried to answer questions raised in their time about how to build or compose a creative work, starting with the ideas that float in a nebulous cloud and passing through the creative text, moving to the recipient and the role of the reader in achieving the meaning, moving to the cultural context or cultural criticism. What this critical practice provided is a broad vision in the process of investing the text from the cover or semiotic threshold and ending with the publishing and distribution houses and how to present and read the book, as well as his keenness on the creative text, its style and his care for the recipient. However, we can sense this in the critical vision he presented in that he tends to Classical literature, its values and style, rejecting the idea of killing literature in the production of creative work, and that the creative text is a mosaic painting that includes many, overlapping texts with many references that need to be dismantled, in addition to his rejection of the will or control over the interpretation of a single meaning, which is what he expressed in his rejection of the translated meaning. , supporting the freedom in producing meaning by the recipient, because the author's essentially intention is to convey meaning to the recipient, which is his goal of writing, so writing for the public.

References

- [1]. Aiser, Wolfgang (1984). The act of reading: A theory of aesthetic response. translated by Abdel Wahab Alloub. Baghdad: The National Translation Project.
- [2]. Alqathy et al (2010). Dictionary of Narratives: Tunisia: Publishing House, A collection of authors.
- [3]. Boukrouh, Makhlof (2011). Reception in Culture and Media. Algeria: Maqamat Publishing and Distribution.
- [4]. Calvino, Italo (1992). A Hermit in Paris. 1st edition, Translated by Dalal Nasrallah. Baghdad. Dar Al-Mada.
- [5]. Calvino, Italo (2013). If a Traveler was on a Winter's Night. translated by Hossam Ibrahim. Cairo: General Authority for Cultural Palaces.
- [6]. Calvino, Italo (1999). Six Commandments for the Next Millennium, Lectures on Creativity. translated and presented by Muhammad Al-Asaad. Kuwait: National Council for Culture and Arts.

- [7]. Eagleton, Terry (1995). *The Theory of Literature*. translated by Thaer Abu Deeb. Syria: Ministry of Culture publications.
- [8]. Eco, Umberto (1996). *The Reader in the Story*. Casablanca: Arab Cultural Center, Casablanca, 1996.
- [9]. Eco, Umberto (----). *Interpretation and Excessive Interpretation*. translated by Nasser Al-Halawani, Center for Cultural Development.
- [10]. Eco, Umberto (2004). *Interpretation between semiotics and deconstruction*, translated and presented by Saeed Benkarad. Casablanca: Arab Cultural Center.
- [11]. Eco, Umberto (2015). *Reflections on the novelist narrative*. 2nd edition translated by Saeed Benkarad. Morocco: Arab Cultural Center.
- [12]. Ismail, Sami (2002). *Aesthetics of Reception*. 1st edition. Cairo: Supreme Council of Culture.
- [13]. Hamouda, Abdul Aziz (1998). *Convex mirrors from structuralism to deconstruction*. Kuwait: World of Knowledge Magazine, Issue 232.
- [14]. Khalif, Hana (2021). *Literature and Anthropology (text, author, act of reading)*. Baghdad: Dar Al-Mamoun for Translation and Publishing.
- [15]. Khalil, Ibrahim (2010). *The Structure of the Narrative Text*. 1st edition. Algeria: Arab House of Science Publishers, Al-Khilaq Publications.
- [16]. Muhammad, Abdel Nasser (2002). *The theory of reception between Yaos and Weiser*. Egypt: Ain Shams University, College of Arts.
- [17]. Muhammad, Abdel Nasser (1999). *The theory of communication and reading the literary text*. Egypt, Cairo: Egyptian Office Publications.
- [18]. Yaos, Hans-Robert (2004). *The aesthetics of reception, for a new interpretation of the literary text*. 1st edition translated by Rachid Benhaddou. Cairo: The Higher Project for Culture.
- [19]. Yaos, Hans-Robert (2014). *Towards the Aesthetic of Reception*. 1st edition, translated by Dr. Muhammad Musaidi. Damascus.