

**:Herméneutique\***

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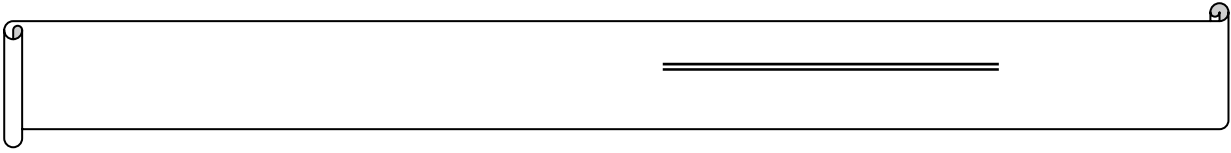
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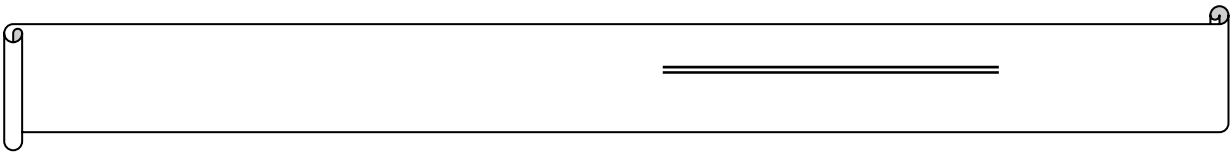
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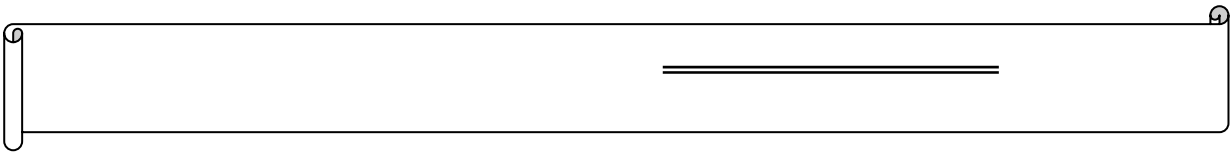
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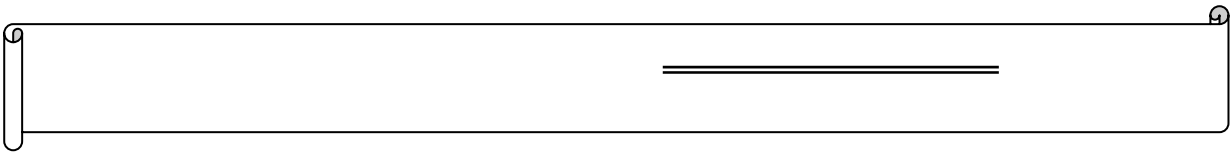
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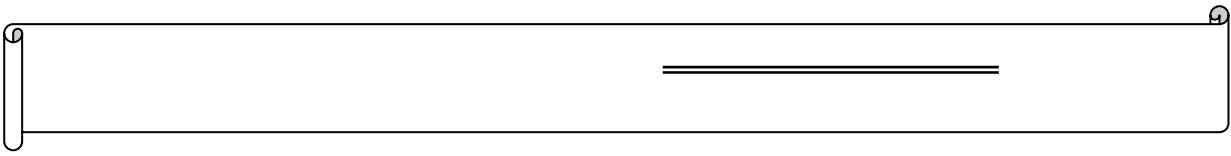
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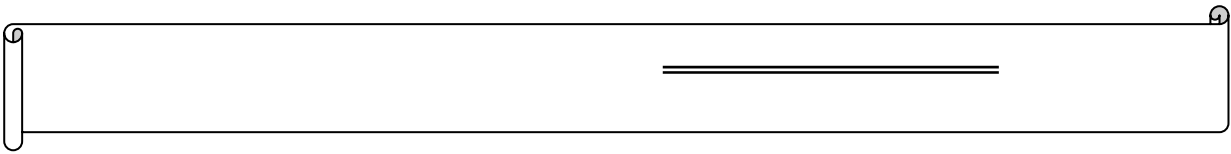


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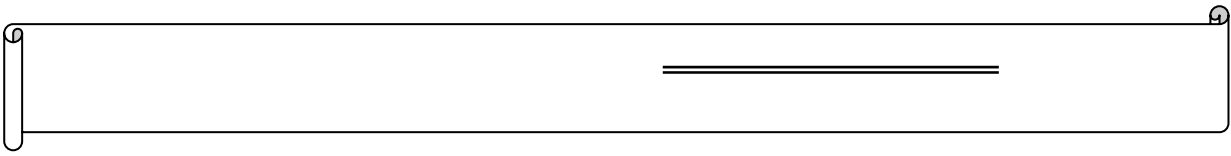
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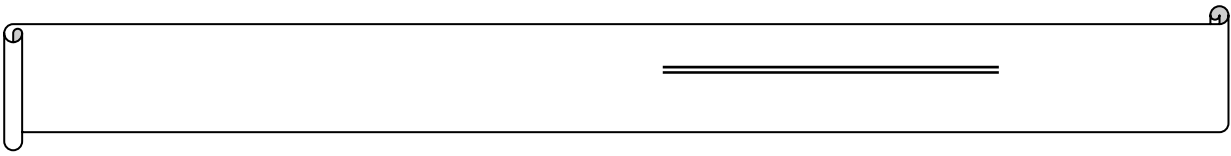
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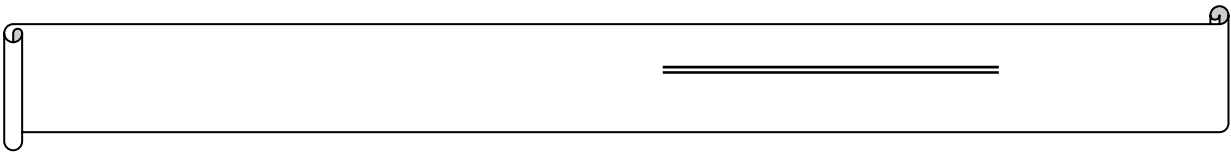
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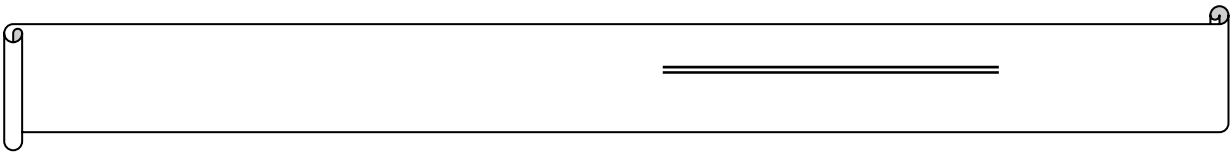
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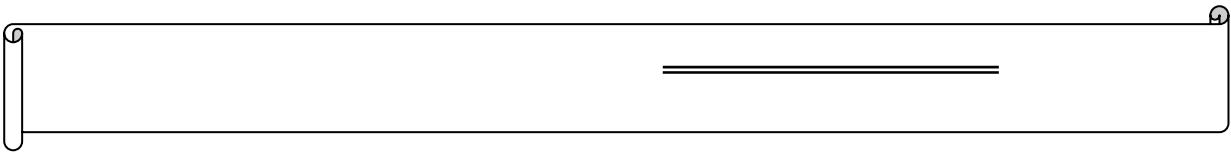
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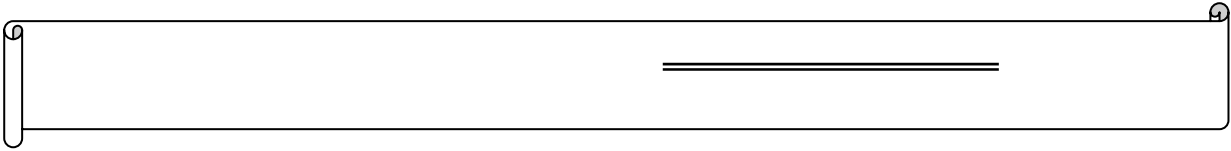
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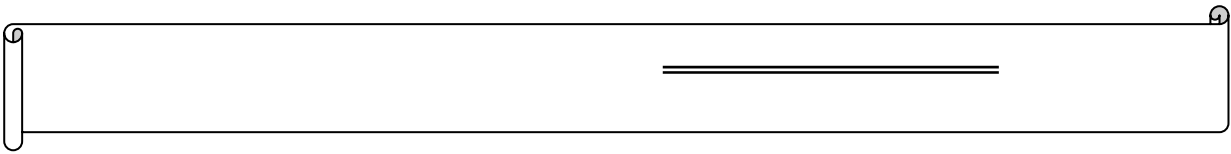
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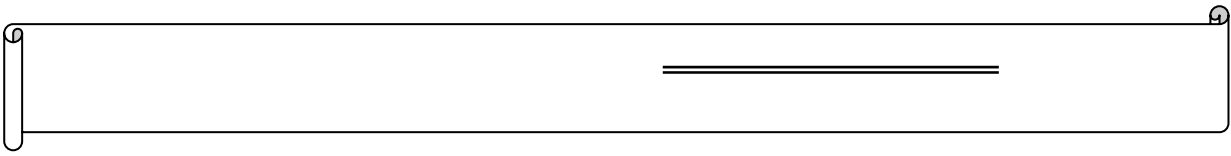
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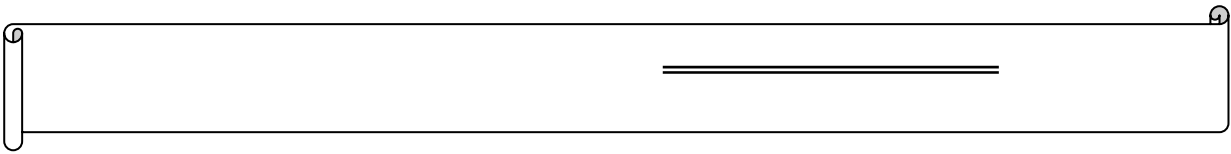
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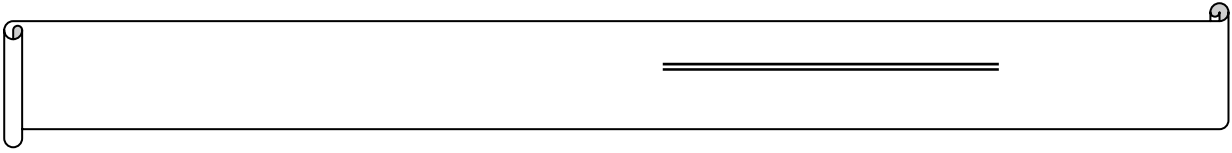
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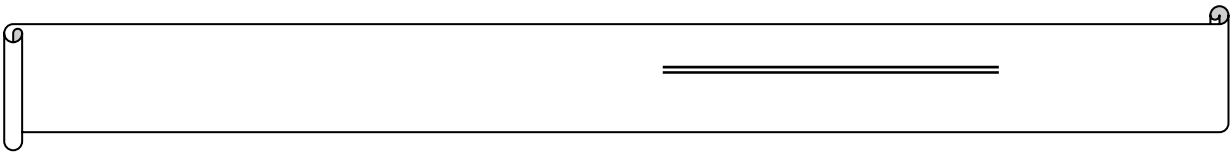
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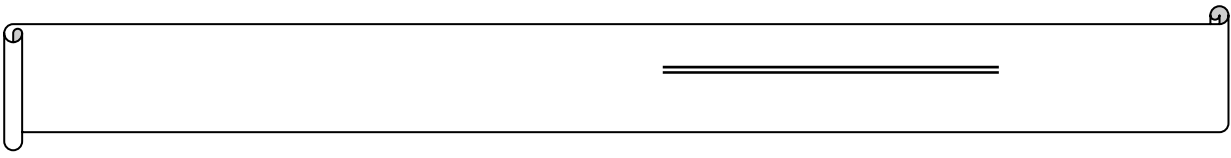
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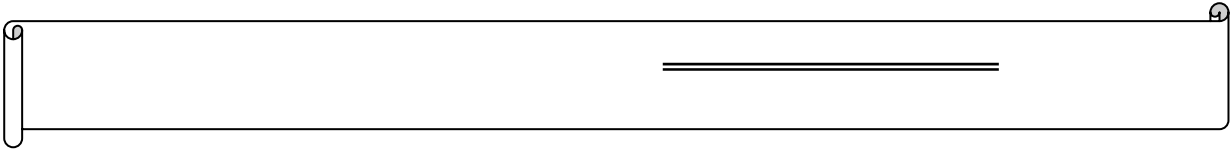
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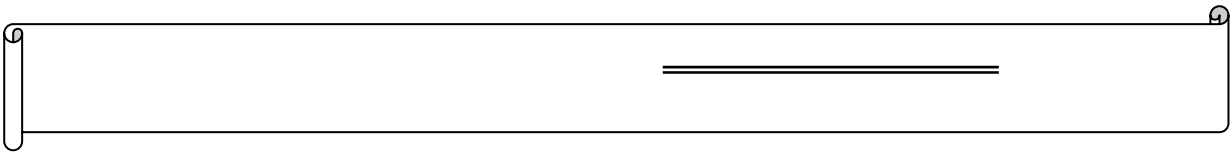
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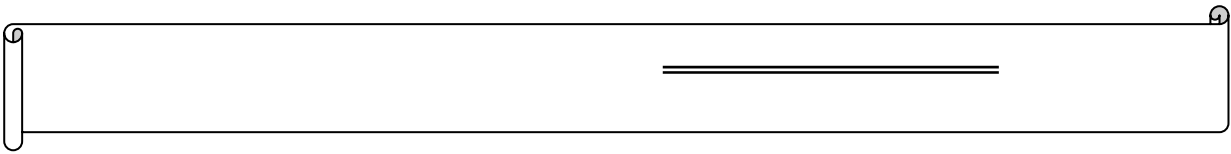
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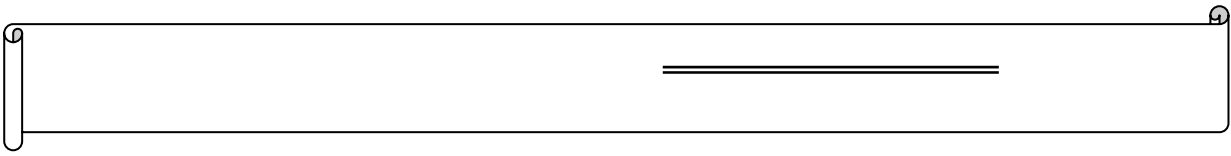
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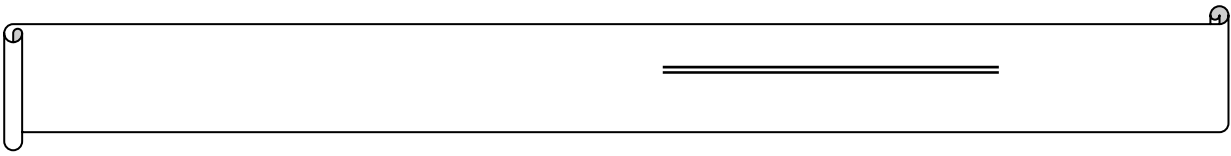
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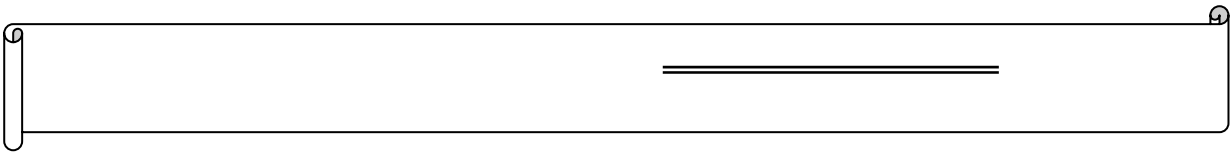
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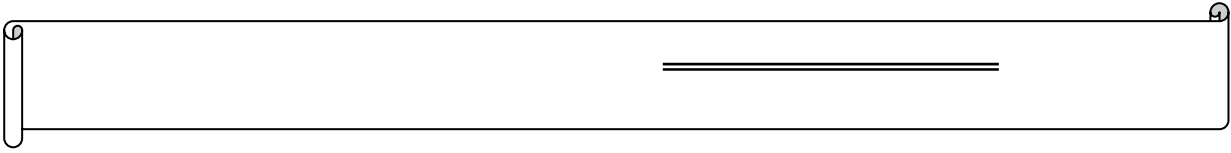
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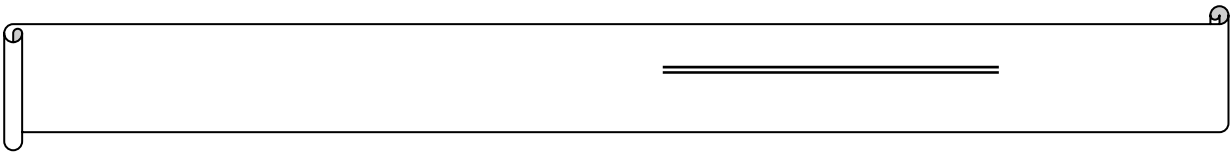
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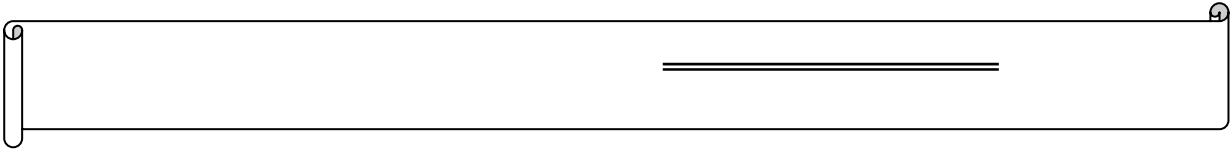
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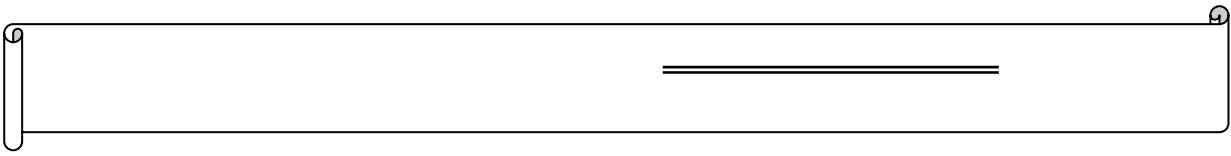
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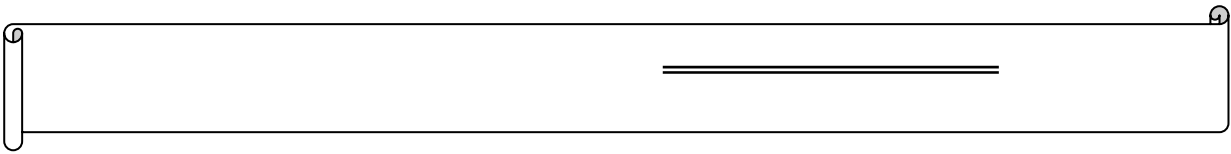
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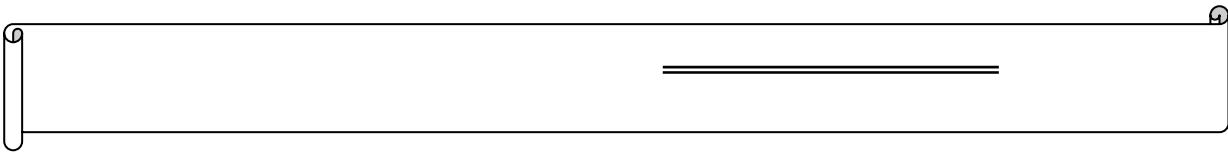
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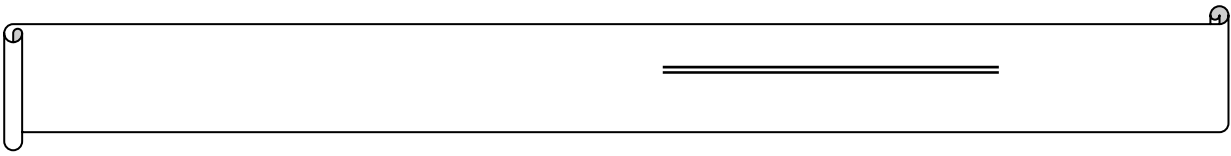
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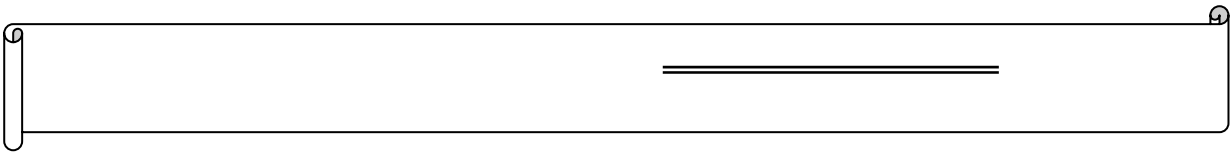
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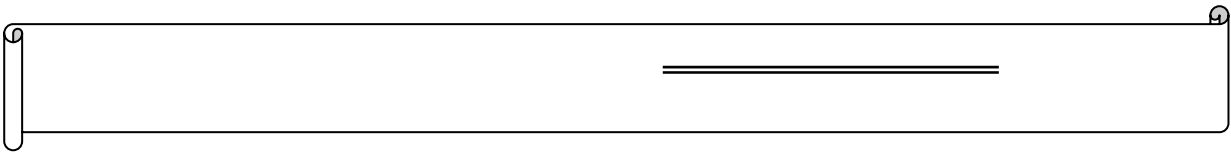
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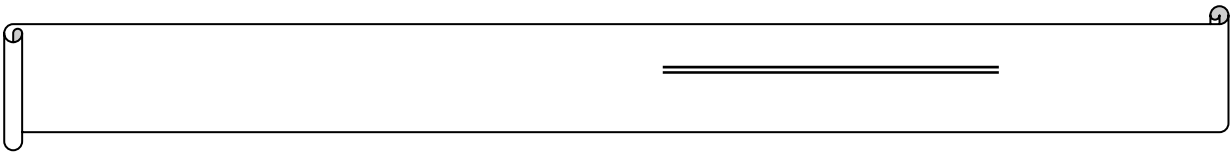
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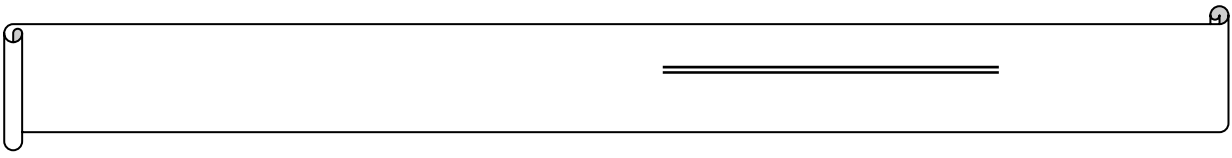
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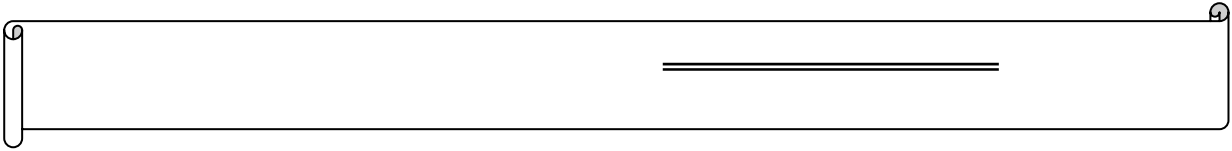
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**Esthétique De la Réception:**

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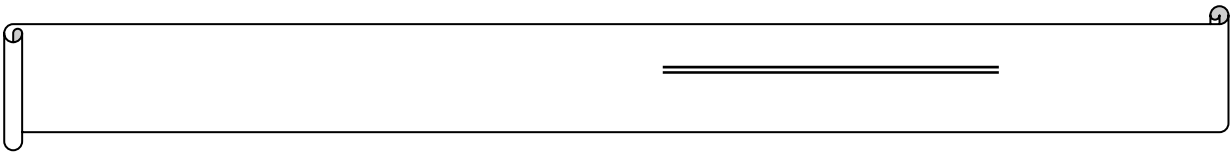
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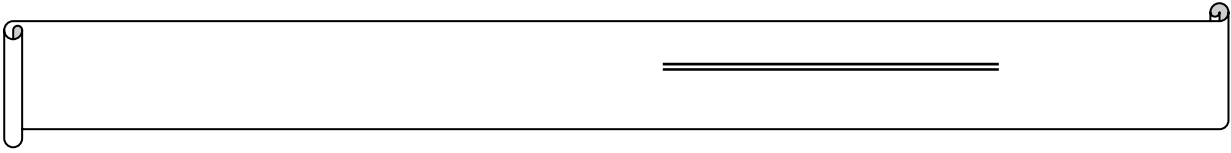
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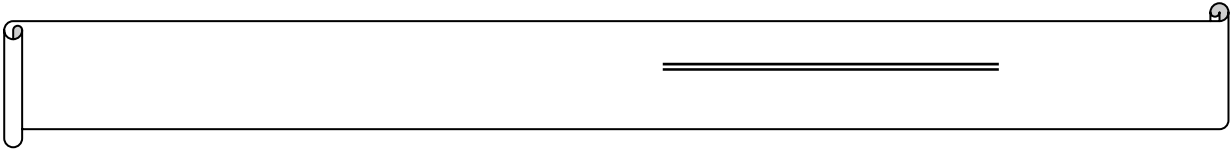
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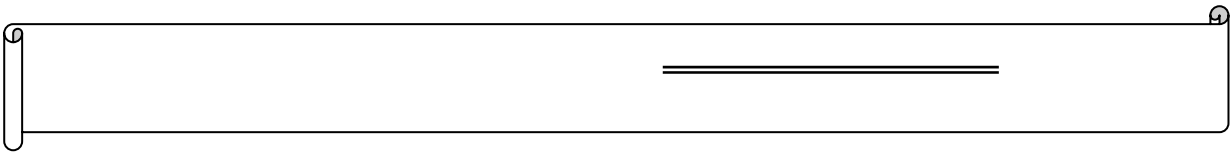
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(1) إيناس عياط : إستراتيجية التلقي الأدبي في الفكر النقدي المعاصر، ص 286.

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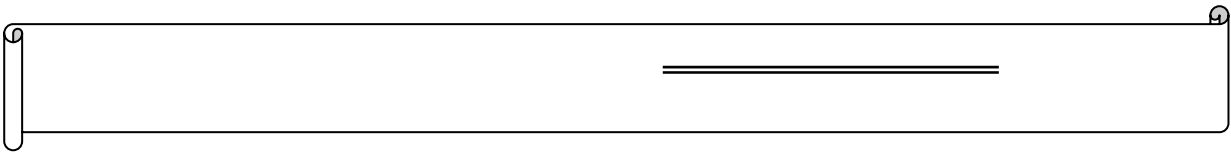
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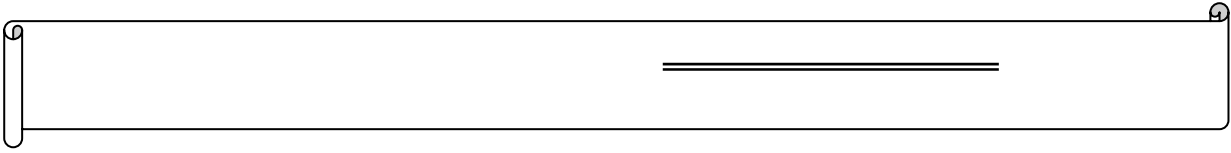
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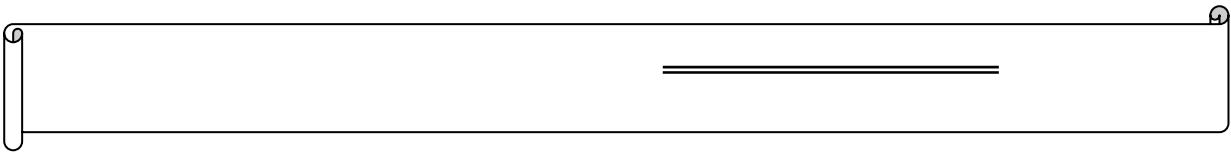
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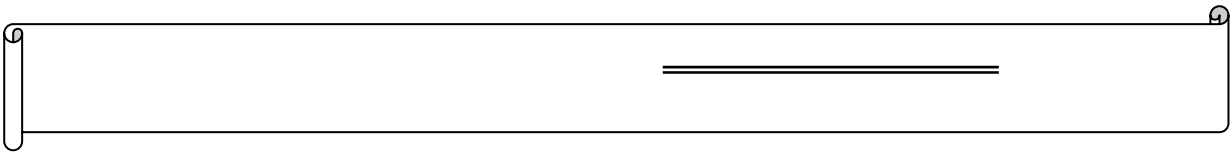
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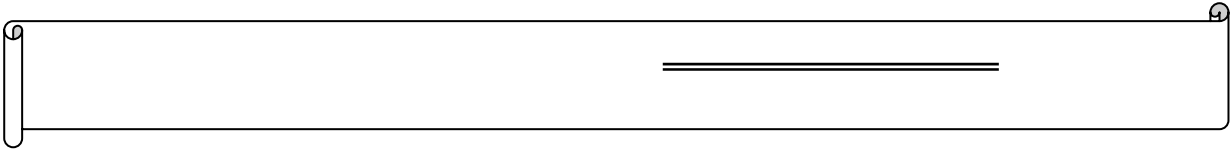
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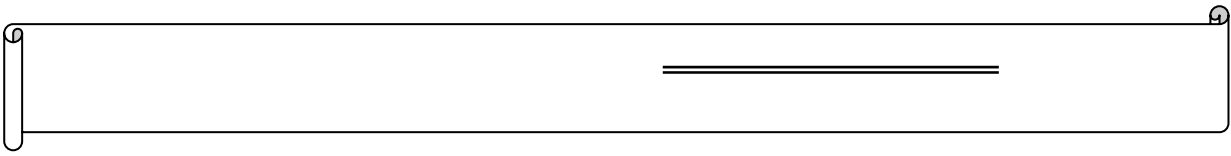
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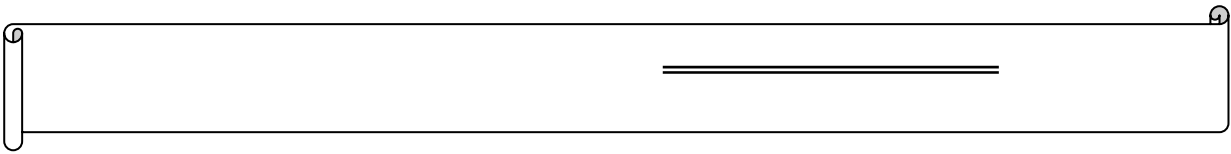
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**: La distance esthétique**

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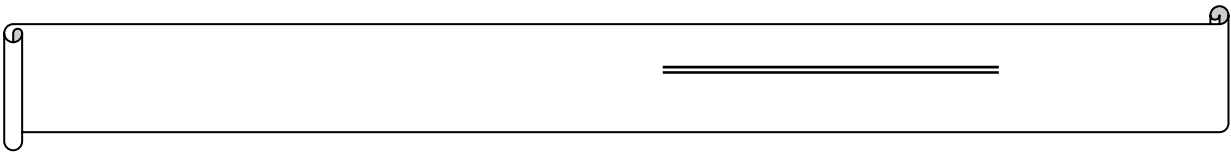
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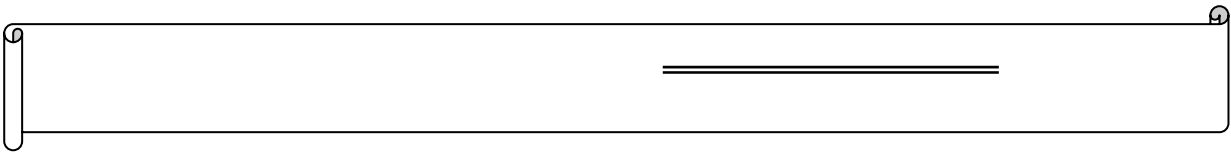
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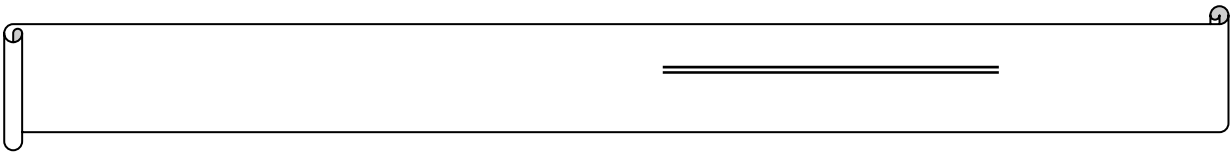
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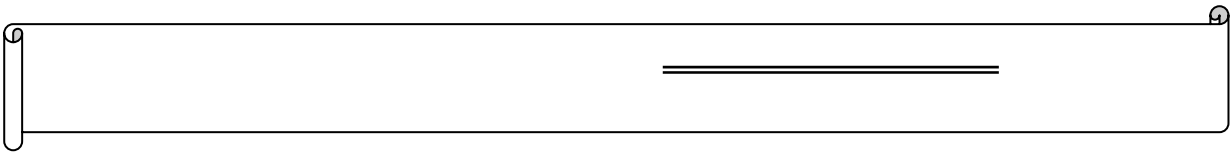
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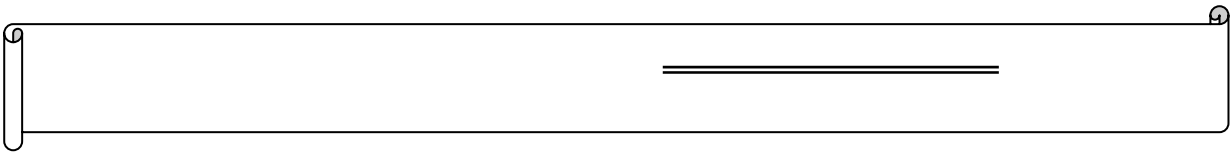
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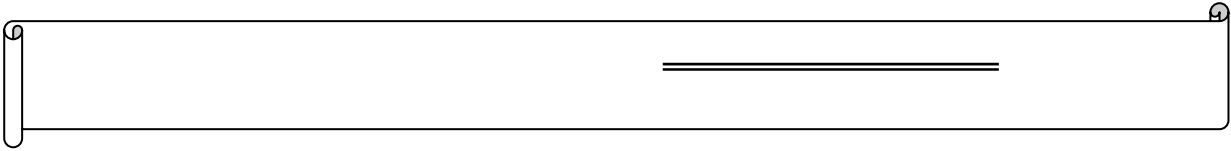
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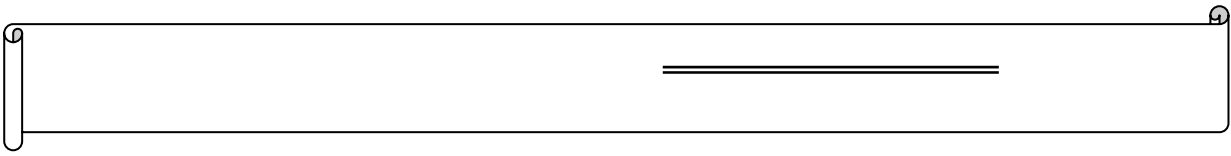
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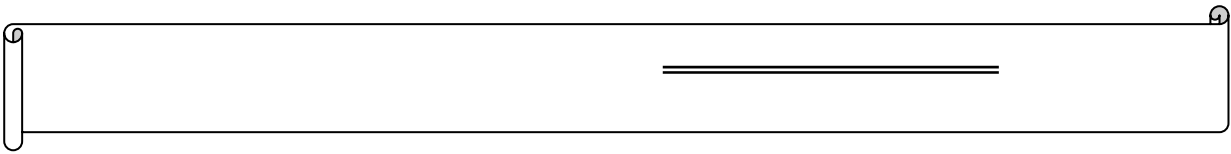
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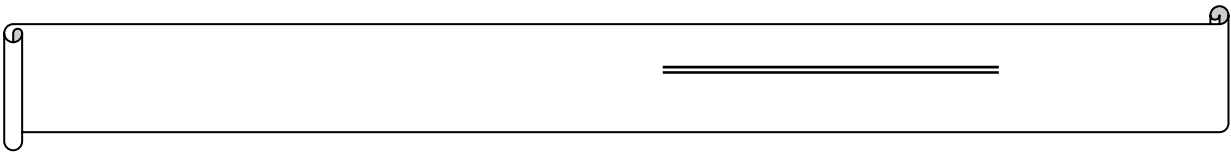
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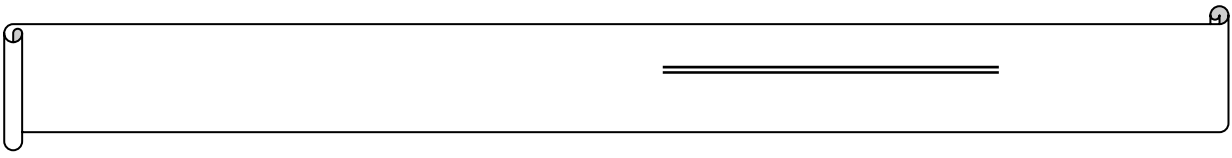
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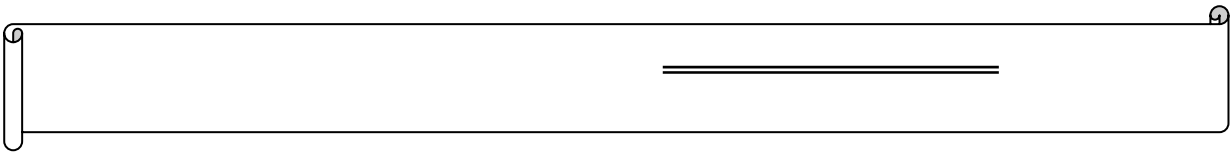
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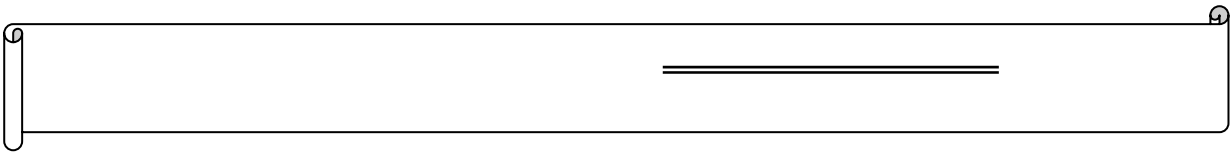
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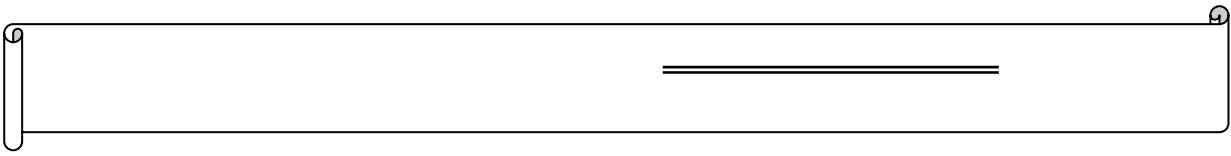
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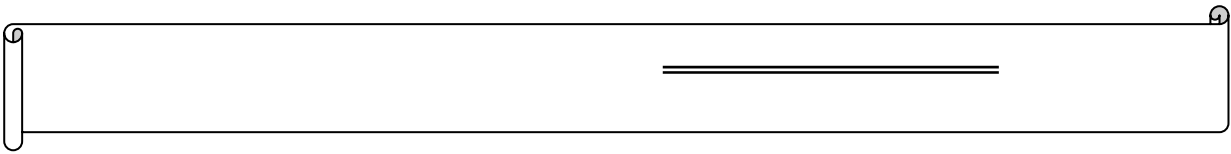
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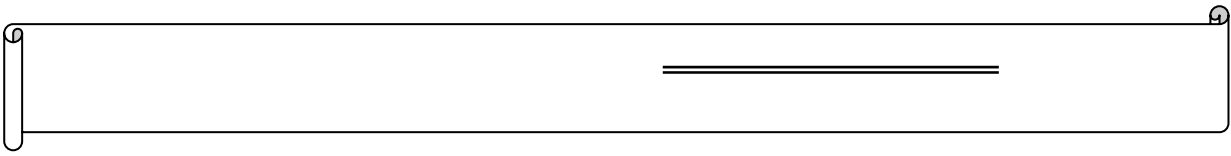
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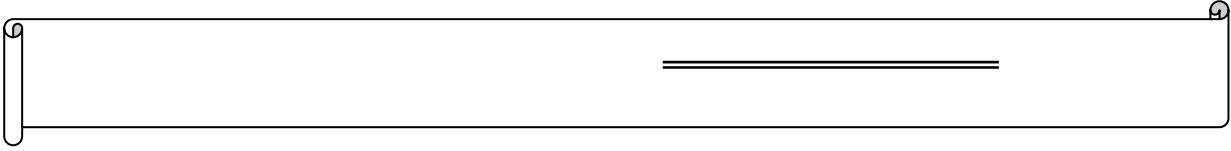
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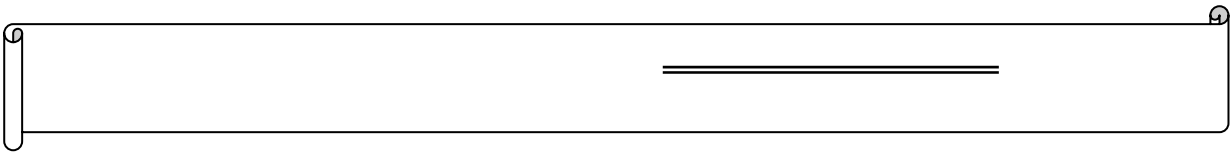
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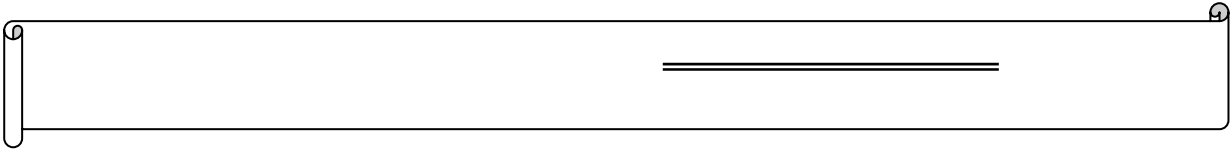
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