

Reproducing the Codes of the Poem “Likulli Imri’in Min Dahrihi Mā Ta’awwada” by Al-Mutanabbi) Based on Roland Barthes’ Code Theory)



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Abstract

Structural criticism is one of the analyses that flourished in the direction of meaning generation in the 20th century following Saussure's semiotics. "Roland Barthes" - a French semiotician and theorist - is among the critics of structuralism, the importance of his theories is in the pursuit of evolution and semiotic adventure and the creation of a kind of intellectual vitality in analysis, modern criticism and the flow of structuralism. He has presented a code-based model for text analysis, beyond which, with the help of the context of the text, it is possible to analyse the structure of different texts, without the need for the presence of the author, and only with the help of the expressive language of the text. This meaning-making model, which recognizes ciphers as the voice of the text, consists of; There are hermeneutic or enigmatic codes, proiretic or active codes, meaningful or implicit codes, symbolic or confrontational codes, and cultural or referential codes. The main goal of this article is the application of Barth's analysis approach to the meaning analysis and interpretation of the written text (Lekol" Amree Min Dahreh Ma Ta'awwda) by Motanbi, which is based on descriptive-analytical method. The result of the research shows that Barth's cryptography model shows the presence of ciphers in different parts of the body of the text, which shows a kind of semantic dispersion at the level of the text, and it can also be applied to classical poems. Revealing hermeneutic codes the poem is for the introduction of Saif al-Dawlah. Action codes. it also narrates his fighting as the main actor. Semantic ciphers and symbolic in pursuit of creating meaning for the two main and active characters of the text, Saif al-Dawlah and Mantabi, they have put two groups of good and evil in front of each other. The cultural macrocodes of the text also show its connection with the social and religious elements of power, acquisition and ideology and influence from them which is written in the final part Intertextuality with Nahj al-Balagha is used to create some kind of general information for the reader.

Keywords: Roland Barthes, Code Theory, Structural Criticism, Al-Mutanabbi, Semiotic Analysis.

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