



Semiotics of the concept of love in the poems of Abdul Azim Fanjan based on three-dimensional Peirce's semiotics model

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1. Introduction

Semiology is one of the new sciences that was found in the 19th century. "The term semiotics was first introduced by Saussure and Peirce, and in the 1960s, European researchers such as Roland Barthes, Grimas, and Gerard Genet developed this science" (Vaghliasi, 2002: 133). Peirce created a new branch by presenting his theory about semiotics and his three-dimensional model for the sign. Literary researchers chose semiotics as a way of criticizing literary works. In semiotics, studying the structure of the text is a way to penetrate the secondary layers of the text. Critics of Arabic literature, relying on semiotic patterns, investigated the world inside the text. Modern Arab poets used linguistic signs to write their poems and hid their purpose with the help of numerous poetic images in the deep layers of the text. Abdul Azim Fanjan is an Iraqi romantic poet whose romantic themes are the most frequent themes in his poems. He takes help from linguistic signs to express the concept of love, and by creating a connection between explicit and implicit meanings, he hides the meanings that indicate the concept of love in the depth of the text.

Considering the high frequency of romantic themes, the current research tries to investigate the process of creating signs related to love and the relationship between the three components of the sign; explaining the topic and interpretation.

2. Methodology

In this research, along with the three-dimensional pattern of Peirce's sign, the semiotics of the codes is also used. The signs of the concept of love in the poems of Abdul Azim Fanjan are categorized in the form of temporal, spatial, intertextual codes and horizontal and vertical axes, and the analyzes related to each section are mentioned.

3. Discussion and Results

In the poems of Fanjan, in the temporal and spatial codes, time and place conditions are the explicit meaning and structure of the text, and the connection of these conditions with other words of the text takes them out of the one-dimensional state and makes the text more interpretable. In intertextual codes, by calling mythological characters, Fanjan gives polyphonic and conversational properties to his poems and creates a set of meanings that are the result of the connection between the mythological characters and the characters of the present time in the axis of substitution and companionship; thus, Fanjan with the help of imagination in simile, metaphor and permission, and by artfully combining words and creating a semantic chain between them, gives an imaginative meaning to the words of his poem and creates poetic connotations that by deciphering their secondary meanings, one can understand the core meaning of the ode.

4. Conclusion

According to Peirce's model, the signs related to love in Abdul Azim Fanjan's poems are the result of the process of semantic communication between representation, subject and interpretation. As a superstructure of the text, the representation gives a concrete image of the sign to the audience and becomes an introduction to entering the world of the text, and the scope of the sign expands with the subject, and the floating signifiers end up with the main message or interpretation. The process of formation of signs related to love in Fanjan's poem starts from a qualitative state and reaches a partial state and takes a general aspect. According to the category of primary category, signs in Fanjan poem represent an abstract concept first and with their visual dimension. According to the secondary category, these signs reflect the emotional and practical experiences of the poet in the real time and place.

According to the category of tertiary, the details expressed in the category of secondary, end up with a general message and a final impression that exists in the entire poem.

Keywords: Literary semiotics, codes, Pierce, Abdul Azim Fanjan, concept of love.

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