Semiotics of Text and Artwork According to Roland Barthes Outlook with the Approach of Reading Ancient Texts and Artworks

Abstract

Symbols or signs have been associated with human societies since the beginning of the first humans. In the intervening time, this feature has had a significant impact on the emergence of many literary and artistic works and this is an evident factor. In the world of text, texts are in dialogue with earlier and later writings. Signs, which are one of the most powerful elements of the literary language of the "world of text", continuously create meaning in the process of association. In intertextual discourse, no single interpretation of the text subsists. There is no conceivable beginning and the destination of the text is also unknown; thus, it is only the "text" and the reading of the audience; a reading that leads to the creation of countless meanings due to the characteristics of written texts. By announcing the symbolic death of the author, Barthes makes it thinkable for the meaning to emerge since he has realized that the existence of the author always carries presuppositions that call the text to be judged, however, the literary work in the absence of the subject in a state that is inherent in literary language; provides the possibility of objectifying meanings in the sensory perception of the audience. The present research has been written in a descriptive and analytical way, relying on data from library sources. Centered on the findings of the research, semiotics draws a perspective so that works of art and ancient writing texts can speak about themselves in the absence of the author and creator in the presence of the audience and reveal their essence in the language of literary art.

Research aims:

١. Analysis of semiotics in the opinions of Roland Barthes.

٢. Study of the semiotics of written texts and ancient works of art based on Barthes' philosophical thinking.

Research questions:

١. What are the coordinates of semiotics in the opinions of Roland Barthes?

٢. How can semiotics be effective in reading literary and artistic works?

Introduction

The post-structuralism movement, the foundation of the post-modernism movement, started with language and literature, then it has spread to other sciences. Roland Barthes, the prominent professor of Collegiate France and the creator of literary semiotics, is considered one of the prominent figures of literary criticism. The system of thought of this philosopher is based on attention to literature and literary texts, in other words, Barthes's concern is literature as he searches for the intertextual relationships of the text. The theory of intertextuality, which was proposed by Julia Kristeva, a colleague of Barthes, has become the basis of many of Barthes's researches. In passing from structuralism to post-structuralism, Barthes takes a diverse look at the literary work and the relationships between texts. He does not give a coherent meaning of the text, but provides this possibility for the reader, in a way that he wants to communicate with the text. He believes that there is no lighted candle on the stage of the text and no one (writer) is active behind the text and no one (reader) is passive in front of the text. Therefore, by removing the subject, another kind of text reading is obtained. A reading that is no longer subject-oriented, nonetheless, the pleasure of reading or an expression in which the subject is lost instead of being stable. According to Barthes, everything is in script and text is made up of an interwoven fabric. In the text world, contexts and relationships between them should be examined. In fact, the text has a living and vital organism that continues to exist with the continuous creation of meaning. The shape of Barthes's thinking is language as language passes through the author's speech like nature, without giving it any form or sense. Power in language is inescapable; since through the ability to speak or more precisely, it is through language (langu) which is rooted in human eternity. Barrett and Kristeva consider two distinct levels for language; one is the level of "meaning" or the creative meaning of evading the law and the other is the level of "meaning" or the meaning that is social and controlled by society; thus, Barthes's attention is directed to the level of creative meaning. What makes Barthes theory distinctive and thought-provoking is the courtesy towards the existential philosophy of literary texts. Another important topic in Barthes thought is "intertextuality". This literary critic

raises one of the key issues of postmodernism with "intertextuality". According to the literary theory of the world of the text, there is no beginning and end in a text chain and network. Every text is placed in the middle. Intertextuality studies provide a background to classical literary texts in relation to the texts of later periods; which appear in a continuous chain and can be interpreted. The effort of the next article has been to explain the "world of text" in Barthes's opinion and from this point of view, the truth of the text as a work of art can be examined in order to obtain a new perspective of reading literary texts in the field of philosophy of art.

The review of the research background indicates that many researches have been done in the field of Persian masterpieces within the framework of structuralism, however, intertextual relationships in ancient literary texts are potential possibilities that provide fundamental research tools and objective evidence in this field and have less been studied so far. The attempt has been made to answer some of the existing questions: How does examining the relationship of "intertextuality" help the interpretation of noble and secret texts of previous periods? By announcing the death of the author, what way does Barthes propose to develop the meaning of "thousand" in literary texts? The present research has been carried out via a descriptive and analytical method and relying on the data of library sources.

Conclusion

Literature is the most original manifestation of language. Roland Barthes believes that literature is nothing but the text and the text is everything that fits in the universe. In Barthes's belief, the dominance of literature over all human knowledge is a deep-rooted matter as according to him the whole world consists of text. The world of the text has neither a beginning nor an obvious end. In the world of text and relationships between texts, Barthes destroys the scene of the text and by announcing the death of the author, he puts his role aside and gives the defining role to the work of art. By removing the symbolic subject, he allows signs to play an original role in the world of the text with each reading of the audience. In Barthes's poststructuralist thinking, the role of the critic also changes. The role of symbols and interpretation continues to be revealed and hidden in the discourse of the text, as if Barthes, who is a master in critical literature, refuses to play his role. He achieves meaning by searching for signs, and in relation to himself, he announces the death of the author in order to open the hands of his audience in front of his text to create meaning. Barthes suspends the world of the text; to allow meaning to create. Then, the audience is able to experience

the pleasure of the text with the help of sensory intuition. In other words, in front of a work of art that has a desire for openness and anonymity, the audience freely creates meaning without preconceptions and away from judgment. It seems that the streaks of Nietzsche's belief in the presence of the twins Apollo and Dionysus can also be seen in the meaning of Barthes's literary work. In searching for the thinking of Barthes's literary theory, it is impossible not to be influenced by him and not be swayed by the meaning of his message and because he did not speak of the text. Since the characteristic of written text is: the desire for pluralism and immortality. Concerning the internal relationships of the world of the text, a vision in which a huge number of symbolic and written texts of the ancient and middle and late Persian periods, similar to works of art that are waiting for their audience will be introduced and they will speak about themselves as what they are, not as they have been judged so far.

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