

Abstracts

The Application of Kristeva's Semanalysis in the Reading of a Poem by Reza Barahani

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Julia Kristeva is one of the most important researchers in the realm of semiotics (1941). Her specific semiotics is known as Semanalysis. In addition to taking into consideration the signifying systems in the conscious level, Semanalysis pays attention to drive-oriented non-signifying systems, as well. Indeed, Semanalysis considers those elements lying outside of the normal sign structures and social contracts. Accordingly, Kristeva's perception of language has led to the emergence of a special form of semiotics which is based on the distinction between the symbolic and semiotic dimension of signs.

This research tried to examine the way through which the semiotic dimension is canalized in the context of the poetic language. For this reason, the poem *Az Hoosh Miravam* by Reza Barâhâni was analyzed based on Kristeva's model. Therefore, the objective of this research was to determine through which techniques the semiotic dimension is embodied in the poetic language. Thus, a proper answer could be provided for this issue, and it would be possible to examine literary works in the light of such topics.

Kristeva believes that Saussure's semiotics is largely focused on the symbolic aspect of language and accordingly ignores the semiotic dimension. Thus, Kristeva, designing her special semiotics, semanalysis, tries to go beyond the limits of Saussure's model. Kristeva presents the conditions required for producing meaning

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and provides a theoretical distinction between the semiotic and the symbolic, which are two modalities of the signifying process and can never be experienced as separate, but at theoretical level, can be thought of as two separable tendencies within signification. Proposing semiotic dimension as a distinctive canal for the transference of meaning is thus a sign of her attempt in this direction. Eagleton considers the semiotic dimension the remainder of our pre-Oedipal stage, discoverable within language. Therefore, it is claimed that the semiotic dimension is in the lower layer of the speaking man, and totally affective, heterogeneous, and material.

The semiotic dimension, in contrast to the symbolic aspect which implies the social domain, refers to the primitive, emotional, and affective processes of signification. The flow of the semiotic dimension in the context of language and the process of signification is accomplished through techniques which are mainly phonetic and musical. In contemporary Persian poetry, Reza Barahani has used such techniques in numerous formal works. In the following the techniques mostly used by Barahani as an indicator of the semiotic dimension will be delineated.

1- Sounds that act independently of the communicative aspect of language

Some examples can be cited in this poem which reveal the fact that the semiotic dimension is embodied through the use of sounds that act independently of the communicative aspect of language.

2- Meaninglessness

The study of the present poetry revealed such phenomena. For example, the final line in this poem is a complete nonsensical piece of sentence.

3- Interruption and Pause

The termination of the sentence actually opens the way to the emergence of the semiotic function, because by terminating the sentence and not completing it, all the possibilities that are supposed to be present in the syntagmatic axis are within the limits of probable meaning and, thus, the explicit revelation of the semiotic function enters the symbolic realm.

4- Repetition

According to Kristeva, wordchoice and sequence, repetition, particular combinations and sounds operating independently of the communicative function of language also

constitute the semiotic function, a function capable of multiplying the possible meanings of an utterance or text. The study of the present poem also showed that one of the most formalistic methods confirming the presence of a full image of the semiotic function in this poem is repetition.

5- Rhythm

One of the positions within which the semiotic function can find its own is rhythm, that is, the prosodic features of the sentence. Barahani's poetry has widely utilized such a technique to transfer some special effects upon the reader.

6- Homophony and Homonymy

According to Kristeva, through the signifier, all the phonetic or morphologic features that are similar to the signifier can be associated. Therefore, in the context of meaning, the extension of meaning process is facilitated through a set of associations that may be evoked by the signifier. In the study of the present poem, some words, due to their specific phonetic or morphologic features, cause the formation of a set of associations at the level of homophony as well as homonymy.

The semiotic reading of the poem *Az Hoosh Miravam* based on the model proposed by Kristeva, suggests that in this poem, the semiotic function is clearly used alongside the symbolic aspect and is, in fact, a part of it or somehow intertwined with it. In the present poem, the emergence and appearance of the semiotic function is accomplished through various approaches and techniques. Therefore, the understanding of the meaning of the poem is not achieved solely in the light of mere signification, but through a set of special meaning processes called significance. Significance, unlike signification, is fluid and dynamic, and is mainly reflective of inner drives and emotions.

Keywords: Kristeva, Semanalysis, the Symbolic Aspect, the Semiotic Aspect, Reza Barahani.