

تطبيق النظرية السيميائية في قصيدة الشاعر العراقي حسن عبد راضي "عين الدم" Semiotics Detected in Radi's Poem Ein-Aldam "The Eye of Blood"

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ملخص:

ان المنهج السيميائي لعب دورا في تفكيك النصوص وشفراتها وكشفت عن الغموض الذي يلبسها، فهو يتيح للقارئ انتاج جديد من خلال قراءته للنص، اذ يرصد جماليات النصوص من خلال البنية السطحية والبنية العميقة. يتناول هذا البحث تحليل قصيدة الشاعر العراقي حسن عبد لراضي (عين الدم) حيث يتم تتبع الإشارات والعلامات والرموز الموجودة في القصيدة. ان هذه القصيدة من ديوان عين الدم التي كان موضوعها يتحدث عن الحرب وما جرى فيها. يعتمد في تحليل هذه القصيدة على منهج رولان بارت 1978. التحليل السيميائي يستخدم التحليل الكمي والنوعي للمراحل الأربعة لمنهج بارت لاستخلاص الرموز السيميائية الموجودة في القصيدة. يتكون البحث من أربعة أجزاء رئيسية: المقدمة حيث يتم تعريف السيميائية والفصل الثاني يناقش جذور السيميائية عند العرب والغرب الفصل الثالث يتناول اتجاهات السيميائية والفصل الرابع يشرح التحليل السيميائي بعده تحليل القصيدة مع نبذة عن حياة الشاعر واهم اعماله وأخيرا الاستنتاج بان هذا النص هو مثال يحتذى به لتحليل النظرية السيميائية لكون النص غني بالرموز والعلامات التي تمثل مواقف حقيقية موجودة في الحياة

الكلمات المفتاحية: السيميائية، التحليل السيميائي، رولان بارت، حسن راضي، عين الدم

Abstract:

The Semiotic analysis plays a crucial role in coding and decoding texts . It shows the reader a new reading of the text, as it monitors the aesthetics of the texts through the surface structure and deep structure. This paper is an analysis to the poem "The Eye of Blood" by the poet (Hassan Abed Radi). It tracks the paths of the signs, signals and symbols in the poem, which is taken from the collection of poems of "Ein-Aldam"; "The Eye of Blood", who's subject talks about war and its miseries. The semiotic stylistic analysis of this paper follows the four stages framework of textual analysis

Semiotics Detected in Radi's Poem Ein-Aldam "The Eye of Blood"

of Rolan Barths (1978). The semiotic analysis of the aforementioned poem into Barths four levels is done by using a qualitative and quantitative method to extract the semiological symbols found within the poem. The paper includes the following: Introduction, in which Semiotics is defined, the second section discusses the roots of the semiotic method, Semiotics among Westerners and Arabs. The third section is about the trends or directions of semiotics. Semiotic analysis is enhanced within the fourth section. Later, the analysis of the poem with some details about the poet life and works are mentioned. Finally, the conclusion that "Ein Aldam" makes an excellent example to be analyzed according to the semiotic theory since it is rich in signs and symbols representing real life situations in context. **Keywords:** Semiotics, semiotic analysis, Rolan Barths, Hassan Abed Radi, Eye of Blood.

1. Introduction

The concept of Semiotics is a Greek one, so we find many Western and Arab scholars who have known this term. One of the broadest definitions is the definition of Umberto Eco: "It is the science of signals, that is, signals take the form of words, images, sounds, gestures and things" (Wahba 2008:28). It is the study of the literary text and their hidden references that fall behind the apparent meaning. Jacobson also believes that semiotics "deals with the general principles on which the structure of signals is based" i.e. the investigation of the aesthetic signals within the text (ibid:31).

De Saussure defined semiology as: "A general science of signs that starts from linguistics as a typical branch of them"(Al-Murabet 2010:17) , and the American scientist Charles Sanders Peirce used the term semiotics, and believes that it is "A general science of signs that comes from logic and philosophy" (ibid: 17)

Therefore, the semiotic method is nothing but signs and suggestions in which the reader tries to deconstruct the text. We conclude from the previous definitions that the semiological, or semiotic analysis: "It is a method concerned with the regular study of the core of linguistic and non-linguistic signs in the text" (Samri 2011: 285) as it focusses on the

relationship between the sign and the signified. It is similar to the structural analysis, but only differs in that it is concerned with the non-linguistic signals, and on this basis, semiotics is considered part of linguistics (ibid).

2. The Origins of the Semiotic Trend

Semiotics dates back to the ancient Greek civilization. There were signs in the Greek heritage since ancient times. Semiotics appeared to reveal the invisible internal harmony, that semiotic activity is related to the appearance of man "Semiotic behavior started with the human being's separation from nature and other beings and began to crystalize a new community that goes beyond screaming and jogging." (Bankrad 2012:26) Semiotics focused on philosophical works more than studying signs, therefore it was present in the books of the ancients. It can be divided into three stages: the stage of Plato and Aristotle and the Stoics, who had clear efforts in the emergence of semiotics. Language was the field that Plato and Aristotle talked about and distinguished between the meaning of each of the denotation of names and their pragmatic nature, that there is the reference of the signified and the signifier. They exceeded the semantic analysis of the sign from its being a phonological form to a pragmatic form for communicative purposes (Al-Germani 2012:24)

Aristotle pointed out that words are the signs that indicate meanings, and that the letters of these words which indicate those meanings. Accordingly, Eco concluded that words and single nouns are signs of meanings in the soul, and therefore Aristotle combined the signs of the singular word and the phrase by interpretation. Consequently, the Stoics were influenced by Plato and Aristotle in three elements: the phrase, content and reference. They defined the sign as: "The spoken word that does not contain only the sound but can be recognized through its association with the mind or heart" (ibid: 27) Therefore, the sign of the Stoics is not a material event, but subject to the realization of mind. The second stage in the history of ancient semiotics is the attempts of both Saint Augustine and Jean-Luc. Augustine adopted opinions similar to Plato, so he relied on the interpretation of the sacred text, as David Jasper believes that the most important thing which Augustine contributed to is his theory of signs or semiotics. Augustine distinguished between three things: the

Semiotics Detected in Radi's Poem Ein-Aldam "The Eye of Blood"

signifier, the signified and the sign, as he believes that: "Through words he can pronounce signs, but it is difficult to explain words as a non-linguistic sign", and therefore, Augustine distinguished between natural signs and artificial signs. Later, the term semiotics disappeared for a long time and did not appear until a study presented by Jean Luc, who declared that experience is the only source of all ideas. He defined Semiotics as: "The science that is concerned with the study of the ways through which he obtains knowledge of the philosophical and ethical systems and communicates this knowledge" (ibid :33). Therefore, Semiotics to Luc is a tool of communication based on language. It is clear from the above that the sign took a space of interest to philosophers because of its association with the theory of knowledge.

2.1 Semiotics among Western Linguists

Despite the efforts of philosophers, the term semiotics appeared in the twentieth century by Saussure, the owner of modern linguistics, and Peirce, the founder of modern semiotics, as a science that adopts logic and philosophy. This science has known a very large terminological chaos. What they put forward became a specific scientific approach in France in the 1960s, till the appearance of Roman Jakobson.

The term semiotics varied according to the difference between the two schools: the French and the American. At first, semiology refers to the Saussurian tradition, and the term semiotics refers to the Persian tradition. Talal Wahba mentioned in his book that the best definition of semiotics is: "The study of signals" (Wahba 2008: 27). It is worth mentioning that the first who founded the structural linguistics is Saussure, Hjelmslev and Jakobson, as Jakobson was the first to use the term structuralism in 1929. He said: "Language is a purely semiotic system and it is necessary to study the applied semiotic signals" (Wahba 2008:30) so structuralism is an analytical method within linguistics that embodies social phenomena, that language is the most important of the human signs.

Speaking of the Semiotic trend as a science that studies the sign and signal, the most important linguists that were credited with the emergence of this trend, includes:

2.1.1 Ferdinand de Saussure: Saussure lived in a parallel stage to the life of Peirce where each of them lived on a continent and both are considered to be the most important figure of the Semiotic direction. Saussure pointed that language must be studied in itself and for itself. Therefore, Saussure was interested in the linguistics that focused on the mechanisms of reference within signs and within their semiological systems. (Al-Germani 2012:31) Therefore, Saussure was interested in linguistic signals, provided that these signs consist of the signifier and the signified. The signifier is the physical form that can be seen, named or heard. Umberto Eco says: " The signifier lies between the mental image and the psychological reality" (Wahba 2008:50), that is, the signified refers to the things in existence, and that the relationship between the signifier is not separated, but are intimately related. Saussure explained the relationship through the Saussurian scheme:

(figure 1)

Sign

signifier

It is important to note that the sign of Saussure and Barths is not different from linguistic affiliation, because it focusses on the structural form of the sentence and the surface level, and therefore semiotics is based on the relationship between the signifier and the meaning (sign).

2.1.2 Peirce: He is one of the most important founders of semiotics as a critical approach, Peirce wanted his theory to be applied to all signs. His name was associated with pragmatic semiotics, as pragmatics is considered part of semiotics which deals with the relationship between signs. His name is even linked to pragmatic semiosis. The sign is something that stands for someone and therefore performs the process of reproduction and interpretation, i.e. there is a process of interpretation that starts from the real world (Al-Germani 2012:33).

We note that Peirce has added a third dimension to the relationship of the signifier and the signified that Saussure called for, which is (reference). It consists of three parts: (representative, interpretation of the reference, existing), where Peirce pointed out that the

Semiotics Detected in Radi's Poem Ein-Aldam "The Eye of Blood"

meaning of the reference refers to someone who exists, then he was lost i.e. (Floyd Merrill), "that the triangular shape does not express an original triple, but just a duality that appears three times" (Wahba 2008:70). There is no relationship between the signal holder and the reference.



Peirce named these three elements (the meaning process). Before Peirce, this Semiotic triangle was used by Plato, Aristotle, the Stoics, Botheus, Richards, and Maurice. The difference between the Saussurian and Peircean model is that the second consists of three sections, the meaning of Saussure is an abstract mentality, and what is in Peirce are abstract and fictional concepts, and therefore the Pierce model has a comprehensive effect of the Saussurian model (Wahba 2008:74). Therefore, Peirce's sign consists of three types: "the iconic sign, the sign, and the symbolic sign, the icon in which the relationship between the signifier and the signified is similar as photographs, while the signal, the relationship between the signifier and the signified is causal, such as the association of smoke with fire, and finally, for symbolism, the relationship is cognitive arbitrariness" (Samri 2011:300).

2.1.3 Greimas: Greimas lived a stage different from the stage lived by both Peirce and Saussure and was interested in the internal forms of the reference of texts. He is the founder of the Paris school semiotics and is considered the pioneer of narrative semiotics. Greimas pointed out that the study of semiotics needs to study the surface level and the deep level, where he balanced between form and content, that is, the accurate analytical study of the text needs to study these two levels. The meaning or reference to Greimas is based on difference and opposition and therefore is determined through their contrast. He created the semiotic square of these ideas (Al-Germani 2012:40). Greimas defined Semiotics by saying: "It is a new science independent of distant ancestors, and it is one of the original sciences

with ancient roots, which is associated with Saussure and Peirce. It originated in France on the works of Jacobson and Hjelmslev" (Al-Ahmar 2010 :14), therefore Western critics have agreed to define the science of Semiotics as the science that studies signs.

opposition

(figure 3)

contradiction

contradiction

beyond opposition

Where Greimas tried through this form to link the text to its interior or to its semantic structure, that is, when analyzing the text, it is necessary to look at its depth and not just its surface. As this semiotic square helps to represent the relationships that are based between linguistic units, some of the most important relationships that can be deduced through the Semiotic square are: the holistic gradual relationship, the contradiction relationship, the opposite relationship, and the underlying opposition (Al-Ahmar 2010 :231). Therefore, Greimas semiotics have been affected by Saussure's beliefs. Greimas is the most famous in terms of his ability to exceed theorization in Hjelmslev's semiotics (Wahba 2008:77).

2.1.4}Jacobson: He adopted the ideas of Saussure of duality and was defending language. As Jacobson used the signifier and the signified, that there must be a duality that cannot be deciphered between sound and meaning. After examining Peirce's ideas in the 1950s, he adopted them, although he thought that the meaning is related to linguistics while the existing one is about philosophy and logic. Dr. Talal Wahba pointed out in his book: "that Jacobson sought to incorporate the special character of Peirce's interpretation into the Saussurian model" (2008:78). Jacobson was the most adopter of Saussure's ideas than Peirce, i.e., he is inclined to linguistics as he called for their adoption as a unified humanity. Jacobson also reviewed the idea of the arbitrary nature of linguistic reference, and his response to Saussure came by adopting the idea of combining Peirce's triple and Saussure's binary. He is considered an external reference, and Jacobson says: "The correlation between the signifier and the signified is a necessary association, but the necessary relationship

Semiotics Detected in Radi's Poem Ein-Aldam "The Eye of Blood"

between the two is the correlation that is based on the juxtaposition of any external relationship, while the connection based on the internal relationship is only an accidental connection" (Jacobson 1994:178-179)

2.1.5 Rolan Barths: Rolan Barths is the most important representative of the so called pragmatic semiotics. Barths called for the reversal of the Saussurian proposal, where he said: "The Saussurian proposal must be overturned, because linguistics is not part of the general semantics, but the part is semantics as a branch of linguistics" (Barths 1978:29). Barths saw: "The semiotic analysis in semantic forms, whether linguistic or non-linguistic, is only done through their translation into linguistic format"(Al-Murabit 2010 :34). He did not make Semiotics a branch of linguistics except to expand it to the extreme. Then Dr. Batoul Qasim mentioned in her book (Lectures in Literary Criticism) that Barths processed cultural myths through the linguistic trilogy, namely (the signifier and the signified and their union together in the sign). Barths used to call the sign the meaning (connotation). His analysis is a picture of Saussure's linguistic analysis. Barths analyzed the difference between suggestion and the connotation of the true meaning (Naser 2008:77).

2.1.6 Eco: He is one of the important figures of semiotics. He was interested in the sign and its types after announcing it as an independent critical approach. Semiotics is involved in all mathematical, philosophical and grammatical sciences. Eco was also interested in the hermeneutic cognitive dimension of the sign. He described the interpretation of the sign as "part of the transferred content, in its relationship with other parts derived from the total segmentation of the content " (Al-Germani 2012:46); the sign turns into a code when it exceeds the other signs within the text.

Eco is influenced by the content and the relationship between content and expression in Peirce's theories, and believes that the aesthetic text is characterized by ambiguity, so it is based on itself (ibid:47). Umberto Eco believes: "Semiotics means everything that can be considered a reference". As for Julia Kristeva, she believes that: "Semiotics is the restriction that affects any social practice that has significance" (ibid), spoken language is the strongest in the social communication systems. Dr. Talal Wahba stated in his book (Foundations of Semiotics) that the scientist Benveniste said: "Language is an interpretative system that can

perform the meanings performed by all other systems, whether linguistic or non-linguistic" (Wahba 2008 :34), therefore Western scholars can agree on the definition of semiotics as: a science that studies signs and signals.

2.2 Semiotics to Arabs

The Arabs defined the term semiotics or semiology as the general science of signs, which has other names among the Arabs, including (guide, reference, sign, attribute and symbol). This trend is one of the broadest and comprehensive trends in contemporary thought. (Al-Murabit 2010:22) The semiotic trend was present in the books of scholars. Al-Jahedh (d. 255 AH) mentioned, in his book Al-Bayan and Al-Tabyeen "That language is the tool for transferring knowledge as long as the need of people is a necessary attribute in their natures, but in his talk about reference and pronunciation, they are partners and the best help and translator for him. For him, the signal is a well-known image in its layers and meanings" (Al-Jahedh 2004:61-62) he preferred language as a human sign over the rest of the other signs.

As for Ibn El-Arabi (d340 AH), he talked about the concept of meaning. He dealt with the letters of the language as with assets. His meaning has two aspects: the ancient divine meaning, and the human meaning, both of which depend on the signifier and the signified. Faisal Al-Ahmar mentioned Al-Razi and his relationship between the signifier and the signified. Al-Razi, in his talk about wisdom, put the words for meanings and said that this is due to the need of man to know others. Al-Razi said that words are the easiest semiotic systems because they do not require effort and endeavor (ibid:36). Therefore, semiotics have valid roots to the ancient Arabs.

Ibn Sina (T 427 AH), identified for us the most important elements that contribute to the formation of the semantic process, and he defined semiotics as: "A science that means how to mix the forces that are in the jewels of the earthly world to produce a force that emits a strange action" (Al-Ahmar 2010: 31), that is, it is related to the wonderful movements carried out by man as the linguistic evidence to him.

As for Abdul Qaher Al-Jurjani (d. 471 AH), he talked about the arbitrariness of the linguistic sign. The words are just signs of meanings and that these meanings change the

Semiotics Detected in Radi's Poem Ein-Aldam "The Eye of Blood"

denotation which does not only come from the formal aspect but also from the context. Al-Jurjani pointed out that the most important thing that distinguishes the sign is its entrance into synthetic relations and its semantic transformation, and the most important signs that he received are the pronunciation, meaning and theory of systems, which is known as semantics (Al-Jurjani 1983: 173).

The significance of Abu Hamid Al-Ghazali, as mentioned by Faisal Al-Ahmar in his book (The Dictionary of Semiotics): "Things have an existence in the eyes, and a presence in the tongue and a presence in the minds. In the eyes, it is the true original existence, and within the minds is the image of scientific existence and the existence in the tongue is the evident verbal existence" (Al-Ahmar 2010:27). These are the components of meaning in Al-Ghazali.

One of the modern Arab efforts that discovered the semiotics is Abdul Malik Murtagh as well as Rashid bin Malik who used the term semiotics. While Nasr Hamid Abu Zaid and Siza Qasim used the term semiology. From what we have seen of all the definitions, we note that semiotics is the science of signs and references (ibid:14). Semiology has emerged in the Arab world through translation and culture as well as through scientific missions. The concept of semiotics among modern Arab critics has been associated with the Western concept, which believes that semiology is the science of signaling, symbols and sign. Faisal Al-Ahmar stated that Al-Zahrani emphasized the existence of more than eight referential voices and that Semiotics belongs to structuralism. As for Abdul Malik Murtagh, he recommended the term Semiotics because it is related to the sign. While Salah Fadl, defines semiotics by saying: "It is the science that studies symbolic systems in all signified signals and how this has meaning" (ibid:18), that is, the signals are significant. We conclude from the above, that semiotics remained as mixed concepts among the ancient Greeks, Arabs, modernists and Europeans, unspecified fields until Saussure and Pierce came.

3. Semiotic Directions

A number of semiotic trends emerged for the study of the sign, whether this sign was linguistic or non-linguistic. These trends are divided into four distinct directions, including:

3.1 Communicative semiotics: It is a strong direction that imposed itself on the French school which derived its ideas from linguistics, i.e. from Saussure's ideas about language.

Saussure saw that this semiotic must apply the linguistic experience because linguistics has displaced the idea of semiotics, which made Saussure consider the linguistic sign a model for all semiotic signs (Al-Murabit 2010:66). This semiology was embodied in the works of Monan, Biosens, Austin, and Martine. The pioneer of this trend is Biosens, as she pointed out that the function of language is communication, and therefore communication is the intended goal of this semiotics and that it focuses on communicative intentionality (Al-Samri 2011:302)

3.2 Semantic semiotics: it came as a reaction to communicative semiology. Roland Barthes is considered a pioneer of this trend, who criticized the Saussurian ideas and stressed that linguistics is not a branch of semantics, but that semiotics is a branch of linguistics (Al-Murabit 2010:72). As Barthes emphasized the existence of non-linguistic semantic forms, and that language is the only means of making these non-verbal formats signs, there is no meaning for any name other than language. Barthes referred to the elements of semantic semiotics that he derived from structural linguistics, namely "language and speech, signifier and signified, compound and order, report and suggestion" (Al-Samri 2011:297-298).

3.3 Cultural semiotics: It is the semiotics that combined communicative approach and semantics, and it is related to the practical aspect, where it is represented by the Russian formalists, and one of its most prominent media is Yuri Lotman, Todorov, and Ouspensky ... and others) and that these group represent the Tartu school (bid:30). This school distinguished between three terms: special semiology, which is concerned with the study of the sign for communication, and cognitive semiology, which is concerned with studying the scientific systems, and the general semiotics, which is concerned with coordination between all sciences and knowledge. Cultural Semiology has paid special attention to culture as it is comprehensive for all sciences and knowledge, that the followers of this trend do not look at the single sign, but as a set of signs that get inside the fields of religion and economics and try to reveal the relationships between them. Dr. Abdul Wahid Al-Murabit referred in his book (General Semiotics and Semiotics of Literature) to the most important conclusions reached by the Tartu School Culture is a set of texts that are related to certain functions. Culture does

Semiotics Detected in Radi's Poem Ein-Aldam "The Eye of Blood"

not include a single system, but a set of similar systems. Every dynamic culture defines a kind of interaction between semiotic systems (Al-Murabit 2010:78).

3.4 Analytical semiotics: The representative of this trend is Julia Kristeva, who is interested in semantics. Analytical semiotics studies all subjects of thought and society. On this basis, Kristeva made the literary semiotics linked to the text which is also related to language on the one hand and to reality on the other hand. She did not concern the literary text in particular, rather she meant every meaningful practice in society since this semiotics was characterized by comprehensiveness.

4. Semiotic Analysis of Literary Texts

The semiotic analysis of the literary text means the semiotic study of all the aspects of this text and extracting its signals and suggestions, as well as deciphering the mysterious codes and trying to link them to reality. Therefore, the text analysis varies from one person to another, depending on the factors and circumstances surrounding it.

Through our familiarity with semiological terms and definitions which is the science that deals with signs, we concluded that this science is not interested in searching for the true meaning of the text or inventing new meanings, but what matters is how the text expresses what it says. Semiotics is concerned with the surface level and the deep level of the text. The surface level is concerned with the structural and referential elements, while the deep level is concerned with the meanings and the system of transferring this meaning to another (Michael 2010:151)

Therefore, semiotics is not limited to a certain text without the other. All literary texts are subject to semiotic analysis to know the extent of the text's impact on the recipient. The most important steps of semiological analysis of the literary text are the four stages framework of semiotic stylistic analysis of Roland Barthes (1978). Title: The title may be short and intense or it may be long with many connotations and suggestions with semantic dimensions. (Amer 2010:78). Phonetic level: i.e. examining the phonetic units in the linguistic forms used, and knowing the meanings of the vocabulary in the text by referring to linguistic dictionaries. The morphological and syntactic level: examining the grammatical and morphological structure of the poetic text by classifying the nominal and verbal sentences as

well as the verb formations and derivatives within the poetic text. Semantic level: i.e. the study of the semantic fields to which the vocabulary contained in the poetic text belongs. Musical level: i.e. the study of internal and external music in the text, and knowing the rhythms and rhymes within the text (ibid:80).

5. The Life and Major Works of Hassan Abed Radi

Hassan Abed Radi is an Iraqi poet and journalist, and he also writes in criticism. He was born in 1966, in Baghdad. He obtained a doctorate (in Abbasid literature), at Al-Mustansiriyah University in 2011. He was a member of the preparatory body of the Iraqi Writers Union for the year 2004-2003. He was also a member of the Union of Arab Writers in 1996. He received training certificates from UNESCO, the Deutsche Welle Academy (DW) and the Federation of European Journalists. He was also a professor at Al-Mustansiriyah University in 2002-2003, and was a professor of investigative journalism at the Al-Farabi Institute for Graduate Studies in 2014-2015, but now he is the director of the Iraqi Network magazine.

The poet worked in the press, where he was the editor of a number of newspapers, including: Al-Sheraa , Al-Dustur , Al-Adib, Al-Sabah and others. The poet participated in a number of cultural and media conferences in Baghdad, Amman, Damascus, Beirut, Algeria. He received a number of awards during his artistic career, including: The Emirates Heritage Magazine Award in Poetry in 2003, The State Award for Creativity in Poetry for Diwan (Dove of Ashkelon) 2008, The first prize in children's poetry (Baqer Smika course) 2008, The State Award for Creativity in Poetry about Diwan (Eye of Blood) 2010 and The first prize in children's poetry in 2012. He has written several books in poetry, including: The Plague 1987 , Pigeon of Ashkelon 2001 , Eye of Blood 2009 , Rituals of the death of things 2009 .

His critical works include : Time in the poetry of Al-Sayyab 2013 , The Paradox in Al-Ma'ari's poetry 2013 . The poet expressed in his poem (Eye of Blood), the reality in Iraq with war and siege that prevailed at that time. There were bloody stages that led to destruction and bloodshed at that time.

عين الدم

على ثياب طفل اعمى
مات في ذلت حرب
حين أبصر الخراب الضاحك
في جرس المدرسة
في طقوس رفع العلم
..... في خوذة المعلم
عثروا على عين الدم
كانت الحرب
تكشف عن ساق مشعرة
عن ثدي يدر نफطا
عن هواء كسيح
عن صبايا يحرثن النحاس
عن صوت ارتطام الاجساد
عن مئذنة تفج
كانت الحرب تكشف عن عين الدم
في ازقة الظلام
في حشجة مذياح ابكم
في لهاث كلاب تفترس الليل
على دكة البائع الذي قتلوه امس
عند باب المقبرة
على درجات الجامع ذي القبة النافرة
تسيل المسافة
يهطل الوجع
من اغصان السحب الثكلى
تسير امرأة عرجاء
كانت قد وطئت عين الدم
التية الذي لبسنه
الصحراء التي اكلت تمرنا
الرقم التي حروفها جراد

الاسماء التي تتلأأ في سوادها
الارض المغلفة بالملح
كل هذي السباتك
تموج في ... عين الدم

The Eye of Blood

On the clothes of a blind child ...who died in the same war... when he saw the laughing ruin... in the school bell ... in the ritual of raising the flag ... in the teacher's helmet ... They found the eye of blood.

The war was revealing ... of a hairy leg... of a breast that produces oil... of a polluted air ... of girls ploughing copper ... of the sound of bodies colliding ...of a hissing minaret ... the war was revealing the eye of blood

In the alleys of darkness ... in a rattle of a mute radio ... in the panting of dogs preying the night ... on the seller's bench whom they killed yesterday ... on the door of the cemetery ... on the steps of the mosque with unpleasant dome ... the distance flows ... The pain is raining ... from the branches of the bereaved clouds ... a lame woman walks ... who has stepped over the eye of blood ...The lost we wore ... the desert which ate our dates ...The written boards whose letters are locusts ... the names that glitter in their blackness ... the earth coated with salt ... all these alloys ripple in... The Eye of Blood !

6. The Semiotics Analysis of Radi's poem (The Eye of Blood)

The ancient poems in the pre-Islamic era were free of titles, but in the modern era, each poem has a special title reflecting its importance and meaning which is considered one of the first thresholds of the poem that represents the key to each text. Therefore, the choice of a poem's title cannot be arbitrary. It is the medium between the sender and the addressee. It is a message that the sender exchanges with the addressee linguistically, so the recipient deconstructs it and interprets it in his own language (Darwish 2006:81). As for contemporary studies, the title has become important in terms of viewing it as a set of functions in terms of its structure, meanings and verbs. The title is what defines the identity

Semiotics Detected in Radi's Poem Ein-Aldam "The Eye of Blood"

of the poem. It is the most important semiotic sign in any creative text. The title is the key to open any poem. The message that the poet wants to convey through the title in this poem seems clear, which is (the eye of blood). It is common that the eye has many meanings, including: the eye through which we see things, and the insightful eye, which the poet sees and depicts situations and accidents that an ordinary person cannot portray. It is the eye from which blood explodes instead of life. The poet chose a noun phrase consisting of the genitive, indicating the uniformity between the eye and blood for there is a connector between them represented by tears. Although there is no eye for blood, but there is usually a water eye running. The poet used the word "Blood" as referential to what the poet was suffering from at that time, the destruction he was living and which was prevalent in his country. Consequently, the title (عين الدم) has been made poetry, as it has a tragic deadly sense and since the color of blood is linked to pain and fighting. This eye that has seen everything and lived all bloody incidents by the poet. This eye of blood also refers to the meaning of sight and frenzy that prevails in the text. The eye that leads the body when the poet opened his poem by saying : "على ثياب طفل اعمى" (on the clothes of a blind child), which is an indication of the destruction that occurred. The semiotic use of the eye which is supposed to see forward and guide its holder became a symbol of blood and destruction, it even lost its sight when he mentions the blind child whose clothes full of blood.

The content of the poem is strongly related to the title, as the word 'eye of blood' was mentioned four times in the body of the poem. Therefore, through my first reading of the text, its style was a narrative style, as if the poet was telling the story of his country, which was subjected to wars and corruption.

The rhythm is considered one of the elements of poetry, and it is divided into two parts (outer and internal rhythm). The first is related to weight and rhyme, and the second is related to the sounds of words and their structure. The poem is called a prose poem. In the outer rhythm, there is no weight and rhyme. As for the inner rhythm, the poet has reinforced the repetition of words containing the letter (س), which is one of the voiceless letters that indicate stillness, which is evident in his saying "تسيل المسافات"; "the distance flows". Sixteen words were mentioned in the poem containing the letter (س), as well as the

prepositions (in, of, on) i.e. (في , عن على) were repeated in his saying: (عن هواء كسيح , في جرس) (of a hissing minaret , in the school bell, of a polluted air , on the seller's bench, on the steps of a mosque). The poet also repeated the word (عين الدم) (The eye of blood) which was mentioned in the poem four times. This Repetition attracts the recipient, is made to emphasize the places and the incidents in which the eye of the blood appeared. In addition, the poet repeated the use of the present verbs in the poem as a sign of the present situation in which he is living and the future that he imagines to occur as in : (تكشف, تحرث, تفترس, تسيل, الخ) (reveal, ploughing, preying, flows, etc.) which are mentioned nine times in the poem. The poet also repeated the past actions in his poem in places including: (مات , رأى , وجد, اكلت) (Died, Saw, Found, Ate). It is an indication of what the poet had lived in the past as wars, poverty and hunger. The poet by this repetition was able to emphasize the image that Iraq lived between the past, present and future.

Another semiotic morphological use in this poem is using derivatives, for example: (laughing, connector, they are gerunds derived from verbs), (minaret, a radio: machine names). It is an indication of some qualities that are characterized by constancy and change of meanings or connotations. In terms of the linguistic dictionary, it is the basis on which the text is built. It is a set of denoting expressions. Some of the vocabulary explained by the poet were mentioned in the poem, which are classified within a dictionary that led to suspense and gave beauty to the text, including: (The laughing ruin الخراب الضاحك, the teacher's helmet خوذة المعلم, a breast that produces oil ثدي يدر نفطا, copper ploughing يحرثن النحاس, a mute radio مذياع ابكم, the distance flows تسيل المسافة, pain is raining هطل الوجع, the branches of the clouds اغصان السحب, the desert that ate our dates اكلت تمرنا), all these words came in order to give the text its strength and aesthetics, as they contain a lot of references and symbols that the poet wanted to convey through his poetry.

The poet began his poem psychologically when he said:

On the clothes of a blind child ... على ثياب طفل اعمى

who died in the same war ... مات في ذات حرب

Semiotics Detected in Radi's Poem Ein-Aldam "The Eye of Blood"

where he saw the laughing ruin ... حيث أبصر الخراب الضاحك

The poet linked his happy, innocent childhood, his love for his beautiful colored clothes which symbolizes innocence and happiness with his present desperate life. Despite the availability of these data, everything stood in the middle of the road, the justifications for joy exist, but the imposed reality prevents this joy, he has got joy but he does not rejoice in it. This is symbolized by the contrastive situation: the blindness of the child, although being a child is supposed to bring happiness, but it was linked with the miseries of life. The main reason for the loss of life lies in the blindness suffered by the child who (died in the same war مات في ذات الحرب). This war whom he fought in to know the colors of the new clothes, to know the colors of the life he was living, from which he saw nothing but the ruins and death witnessed by that child. This contradiction of this poem can be explained in the semiotic square of Greimas as illustrated in (figure 4):

اعى ابصر

When the poet said:

In the school bell في جرس المدرسة

in the rituals of raising the flag السواد

in the teacher's helmet في خوذة المعلم

They found the blood eye عثروا على عين الدم

في طقوس رفع العلم البياض

This destruction witnessed by the child was not individual, but it leaked to every detail of life. The destruction occurred in the school bell, in the rituals of raising the flag, which symbolize love and peace, but the children did not witness that love except wars, poverty and hunger. The child saw that ruin in the teacher's helmet, although the helmet is only worn by the soldier defending the homeland. Because of the war, the teacher began to defend the homeland not only science. In all this ruin, they found the eye of blood from which blood and death explode instead of the eye from which life explode. The poet moves to the main topic in the poem, which is war, as he says:

The war was الحرب كانت

revealing a hairy leg. تكشف عن ساق مشعرة

The verb 'was' in this position does not only indicate the past verb, but indicates continuity and present verb. There is a semiotic image used by the writer when he said (revealing a hairy leg مشعرة عن ساق تكشف عن ساق مشعرة) and it is derived from the words of the Almighty: (يوم يكشف عن ساق ويدعون الى السجود فلا يستطيعون) (On the day when a leg will be revealed and they will be called to prostrate, so they cannot) (Sura Al-Qalam: 42). Here the poet portrays the war as a god who is worshiped without God Almighty, then the poet associates his saying to (of a breast that produces oil), those lands for which countries struggle for their oil. The oil is nothing but the food for those wars with which the 'polluted air' will come. The poet uses the words: (of girls ploughing copper), the meaning of copper is a symbol to the mines planted in the land which are ploughed instead of ploughing plants and flowers as if land is no more useful but for death caused by their colliding with human bodies. Another semantic picture is manifested in the poet's use of: (عن مأذنة تفح - of a hissing minaret). Naturally, the minaret is used to call for prayers, spread peace and religious discourses, but the poet turned this meaning into a sound of hissing that resembles the snake hissing which spreads poison and death till this scene of devastation and blindness is completed. The poet moves on to another part in which he says:

In the alleys of darkness في أزقة الظلام

in the rattle of a mute radio, في حشجة مذياع ابكم

A question arises: Does the darkness have alleys? The answer is: Yes. As a consequence of a war, it was sure that darkness prevailed and that dark tent of war had covered all aspects of life that used to be full of light and happiness. The poet pointed out to another contrastive symbols by his saying: (in the rattle of a mute radio في حشجة مذياع ابكم). It is known that the radio is a medium that conveys events, with all details, but with the outbreak of wars, the radio has become unable to convey sounds because of the ugliness of what the war left behind. He also mentions: (In the panting of dogs preying the night وفي لهات كلاب تفترس) ; the night which must be a shelter for calmness and stillness has been made full of fear and lack of reassurance which became dominant at that time, while during the day, killing and destruction prevail. In the following clip: (on the seller's deck whom they killed

Semiotics Detected in Radi's Poem Ein-Aldam "The Eye of Blood"

yesterday, امس, الذي قتلوه امس, (على دكة البائع الذي قتلوه امس, the poet referred to the seller who stood at the door of the cemetery selling the supplies of those visiting the graves, he was not spared from that war, he saw nothing but death in this life.

The poet continues to confirm the coup in his saying (on the steps of the mosque with unpleasant dome القبة النافرة (على درجات الجامع ذي القبة النافرة), as if the poet wanted to emphasize again the role of (the mosque) which turned upside down, the minaret, which was hissing and the mosque with the repulsive dome, both went out of being ordinary and familiar. The poet chose (the mosque with the unpleasant dome) a place from which the distance between truth and falsehood is flowing, is exposed to pain instead of mercy and peace ; so through this place we only see the laughing ruin الخراب الضاحك.

The poet concludes this scene by saying :

From the branches of the bereaved clouds ... من اغصان السحب الثكلى
a lame woman walks ... تسير امرأة عرجاء
who has stepped over the eye of blood ... كانت قد وطئت عين الدم

It was natural for that woman to walk lame because of her ploughing of copper and after the sad clouds carrying what is happening on that land of war, that lame woman has stepped over the eye of blood knowingly or without knowledge. In the last passage of the poem, there are several connotations and references that appeared in the text, including the poet's saying:

The lost we wore ... the desert which ate our dates

It is a reference to the people who changed their religion and refused confrontation. They were sentenced to lost as they imitated everything they saw, as if they received the punishment of being lost in the desert for forty years, that desert that ate their strength, money and ages (اكلت تمرنا ate our dates), i.e. they ate our fortunes because of war, as if their faces will live the same thing in the future according to the same verses and stories mentioned in the Holy Qur'an . In another verse the poet said :

الرقم التي حروفها جراد ... الاسماء التي تتلألأ في سوادها

The written boards whose letters are locusts the names that sparkle in their blackness

It can be (رقيم) Raqeem), which is the clay tablets on which the names of the martyrs of war are engraved on and the locust here is a reference to the destruction that destroyed everything. He said : (the names that glitter in their blackness), here is an indication of the names of the martyrs that were supposed to sparkle in their whiteness, they came out in their blackness, they had to come out as the white hand free of evil. Then after that the poet says: (The earth coated with salt الأرض المغلفة بالملح) It is a reference to the land that is unable to be planted and unlivable in which drought has dissolved and become salty. Then the poet concludes by saying:

كل هذه السباتك All these alloys
تموج في...عين الدم are ripple in the eye of blood

All these phenomena that we have mentioned ripple in the eye of blood, the poet knew the location of that eye at the beginning of the poem: on the clothes of a blind child ... etc.

The poet wrote his poem in a high artistic language. The poet excelled in the narrative style. In his poem, he embodied the crying eye of blood that cries over a bitter reality experienced by Iraq during the wars to which he was subjected to. The poet organized his poem on the system of poetic lines that were in line with his emotional flows and were deeper than what is apparent. There are clear signs and symbols that the poet referred to in his saying: (Laughing destruction, the teacher's helmet, hairy leg, breasts that flow oil, copper ploughing, hissing, and other signs) Through that, we note that the poem's main subject is (war) that was prevalent in Iraq. The poet is the son of his environment who wanted to portray what people had lived and how they were afraid of the ruling authorities. The poet had a deep vision as if he was looking forward to the future that awaited them as if the events would be repeated in the future.

The text remains a meeting place for a number of different interpretations, each according to its reading. The text carries many and multiple meanings that the reader wishes to explore and interpret. The text is an endless open entity.

7. Conclusions

Semiotics Detected in Radi's Poem Ein-Aldam "The Eye of Blood"

The semiotic method is an analytical approach specialized in the study of signs, signals and symbols, diving into the depths of the text and researching its meanings. It allows each reader to extract connotations that vary from one reader to another, and through this paper, a number of conclusions became clear. Semiotics is a multidisciplinary science concerned with understanding the phenomena related to production with cognitive, social and communicative dimensions. The ancient Arabs talked about the term sign and the meaning of the word in the context, but they did not define the term semiotics as a critical approach. Semiotics is interested in researching beyond the text and deciphering mysterious codes. Semiotic analysis is based on structuralism but focusses on signs. "Ein Aldam" makes an excellent example to be analyzed according to the semiotic theory since it is rich in signs and symbols representing real life situations in context. The poet was creative in the use of symbols and signs in his poem through the use of high literary language.

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