

Semiotics of the monetary thresholds of Hamad Mahmoud Dokhi

Asst. Prof: Shaker Ajeel Sahi Al-Hashimi

Wasit University\College of Arts\ Department of Arabic Language

E-Mail: salhashimi@uowasit.edu.iq

Specialization: Modern Literature

ABSTRACT:

Academic research has dealt with the placement of textual thresholds in the poetic text in particular and has given it great importance if we compare that with other literary texts (novel, story, theatre... etc.) because the poetic text is the most suitable literary text for the threshold structure being a detailed text, i.e. It is more detailed in the construction than the novel, for example, and I do not mean in detail the details. Rather, I meant that the poetic text is more rapid in moving from one situation to another during writing within the text because of its enjoyment - the poetic text - from an interpretative aspect that is not available, to the same degree, For other literary texts. The textual threshold in monetary is more complex than in literature (poetry and others) because it is required to lay lines of communication between its work in the monetary field in which it is presented and its occupation in the literary field that this monetary deals with. The monetary threshold of Dr Hamed Mahmoud Al-Dokhi was of great importance, as he harnessed all possible technical capabilities and technologies to demonstrate their value to what he accomplished in terms of distinguished monetary achievement.

Keywords:

Semiotics, monetary and thresholds.

Article Received: 11 August 2020, Revised: 24 October 2020, Published: 01 November 2020

1. INTRODUCTION

The search for the topic of the threshold in a monetary body that was distinguished at an early date, namely the text of Dr Hamad Mahmoud Al-Dokhi, needs a careful and accurate examination that enables it to know the value of these thresholds for the monetary body, because he won the State Prize of Appreciation (Creativity) for the year 2011 for his monetary book (montage) Poetic), which devoted a chapter to the visual thresholds in the text, and won the Arab Prize for Cultural Creativity, Literary Monetary Branch supervised by the Arab League for the year 2013, for his monetary study (planning literary text) () in which he addressed, in every detail, all types of textual thresholds in poetry; When we mention these two distinctions to him, we are mentioning them because of their strong connection with our research, about the issue of thresholds.¹ That is, (Dokhi) possesses procedural treasure in dealing with the verb of the threshold in the literary text, and this will be of special benefit to those who deal with the thresholds with him, so (Dokhi) here is our research sample, and it is an important source of treatment sources at the same time, and

here in our research we will focus On three of the thresholds are:

- The title threshold, with its two sub-branches, the main address and the secondary address.
- The threshold of the two types of painting, the official plate, and the selected plate, meaning the painting that the writer chose as the face of his book, and not the painting that the publishing house chose in light of its understanding of the content without informing the author.
- The threshold for gifting of both types, personal gifting, and textual gifting.

Threshold of the main address

It is taken for granted in the semiotic foundations that the title represents the creative, original, and fundamental energy in preaching what the text wants, and what this text intends to present, and even foretells what will be the results of this text. This is because the address _ in the words of Dokhi _ is (the textual holy shrine) .² What is noticed is that the threshold of subtitling

is working is a structure that is based on an academic back - in terms of construction - once as the title of his book (Aesthetics of Poetry - Theater - Cinema in Examples of the Iraqi Story). It is based on the body of my poetry again as in the title of his book (Dervishes and Mirrors: Monetary Readings in Contemporary Iraqi Texts), and this threshold has, in him - in the Two Dependencies, an address tape that serves to present the detail function, as it is the prominent function that the title threshold undertakes, and here we rewrite The two titles are as they are on the covers of the two books to visually clarify the performance of this function:

Aesthetics of poetry - theatre - cinema, in examples of the Iraqi story³

Dervishes and Mirrors, Monetary Readings in Contemporary Iraqi Texts

Here, the title detail function appears in real terms - as we mentioned earlier - in the first book the title tells us about the research plan in intense detail with high power. And that is through a multitude of signs ... the most important of which are:

1. The book is an extensive discussion of (aesthetics), and this is evident through the ruling control enjoyed by the word (aesthetics), which overlooks the head of the book's title with a line of large shading and volume.
2. The title presented another step in detail through the second line of the title (poetry - theatre - cinema), meaning that the title informs the recipient that aesthetics will focus research on the impact of these three arts, and study the possibilities of benefiting from these literary arts technologies.
3. That the title completed the elaboration process in its third line (in examples of the Iraqi story) and here is completed (Dokhi) his work by declaring that this book is an extensive research into the aesthetics and impact of these arts and the impact of their mechanisms in a fourth art, which is the art of (storytelling) and in a specific environment (Iraq) And in certain examples of this environment, meaning

that (the dokhi) here does not study a prevailing phenomenon, but rather studies (singularity) that constituted a distinction in the narrative text in this environment, and that he will present to us the effect of poetry tools (language / image / rhythm) in activating language, image and rhythm Shear; It will also present to us the effect of the mechanisms of the theater (dialogue / the theatrical character / the scene within the scope of the dramatization) and will also present the effect of cinema technologies (scenario / camera / montage) in strengthening the structure of the story.⁴

As for in the second book, the title has temporarily practised the game of elusiveness through the first poetic structure of the title (Dervishes and Mirrors), as the reader is confused about referring this composition to a textual body, is it a book about biography or behaviour about dervishes ?!, Is it a group title lattice?! To the last references because this title accepts that because it enjoys relying on the body of my poetry - in terms of its ability to be interpreted - but the intervention of the detail function settles the matter and rests the referral in favour of the literary monetary body when the second line of the title is interfered with (monetary readings) and then completes (Dokhi) The detail function in the third line (in contemporary Iraqi texts) where the process of revealing the context of the texts (Iraqi) and their time (contemporary) takes place.

Secondary address threshold

The aforementioned observation was about the main addressing threshold. As for the secondary addressing threshold, we will take from it --- here --- samples from the other two (Dokhi) books to contribute to wider coverage of his monetary achievement. Which is about it, like its title (Poetics of Language / Camera). Here we notice that this is the secondary title, and once it is read, it informs the reader that the monetary writing here is in the process of processing a poetic text that bears it to be a text that benefited from the technology of the film camera in drawing its poetic image Al-Dokhi gave a procedural description to his title by saying that this title (not a term as much as it is a procedural structure that prepares to support the text with a descriptor device that ensures illumination of a corner of the

angles of poetic saying.⁵ And (Dokhi) with this description puts in our hands a road map that equips the reading that is aware of the presence of traffic signs that will confront the reader on his way to the intended meaning of the studied text in light of the mechanism involved in this title; This is practically achieved when Al-Dokhi presents a monetary treatment of Mahmoud Darwish's saying:

Beirut / night:

Like eggplant.

A stupid moon passed over the war

*The children did not ride a horse for him.*⁶

So (Dokhi) here classifies his term (poetic language/camera) that it is a term suitable for treating the realistic scene, and the hyperreal scene. This camera is on the night of this city. As for a shot (such as an eggplant ...), here the super-realistic action begins, because this image is based on deduction and introspection, so in deduction, the real action is through the skin of the eggplant resembling the night; In introspection, the action of the super-realistic is through the heart of the white aborigine that is similar to the heart of this city, meaning that we are with the latter - the super-realistic - we relied on intensive interpretation to be able, in what is in line with the readable, to make this snapshot.⁷ As for his book (The Simia of the Iraqi Text), we see that the titles of the sub-sections of al-Dokhi have an academic rigour stemming from the book's methodological title. As in its title:

Poetic organizing tools Cover / Export / Dedication / Title in the poetry of Nawfal Abu Ragheef

Here, we note the systematic arrangement of reading the visual rhythm that was installed by (the dokhi) by setting it to the title line, considering that the visual writing helps us in reading it and provides us with interpretive aid in reaching the dominant destination in the formation of meaning,⁸ especially when this writing is performed in light of a group of thresholds That works together through the periphery of the text, and through the text () because this visual writing arranges itself in the light of the construction details of the sentence, the vocalization and the

text, that is, it arranges the meaning in stages. This is what (Dokhi) presented through the linear arrangement of the three sentences of the title. In the first sentence, he emphasized the type of research that is procedural semiotic research specializing in the tools of organizing the text. Then he limited this research specialization to a specific set of tools, namely:

1. The threshold of the cover.
2. Export threshold.
3. The gifting threshold.
4. Threshold address.

Then he presents to us the final recipe of the stages of constructing the title of his research in his third title sentence, in which he defines his model, and with this syntax - the three title sentences - the title text is completed and its meaning is provided based on a strictly disciplined layout of the methodology of textual thresholds.

Threshold plate

This threshold occupies an important position as ---, as (Dokhi) sees it --- (a semantic sign received within modes in which language, colour, movement, and the general purpose of this sign interact)it is a semantic bracket that marks and determines not only the semantic focus of the text but also opens an entrance for us. To analyze the text presented by this sign. Here we will shed light on the threshold of the painting after the threshold that represents (the first and most obvious icon in the semiotic signs tape that is formed from its group, i.e. the group of icons of this bar, the text is displayed)) specifically on the two types that we have indicated in our entry; And I mean, the official painting, and the selected painting, that is, the painting that the writer chose as the face of his book, and not the painting that the publishing house chose in light of its understanding of the content without informing the author.⁹

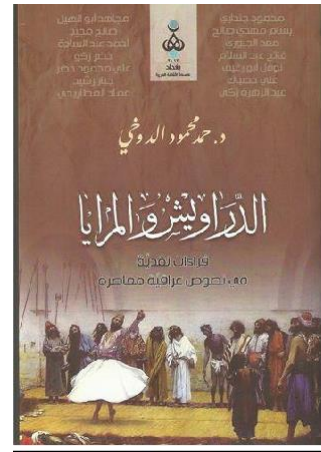
On the threshold of the official painting, we find in the painting of the book (Dokhi) (poetic montage) an official painting adopted by the publications of the Arab Writers Union that published the book, and with the excessive formalism of the painting, it bore an intuitive reference to the content, and here we present the painting so that we can see this reference and its

value in reinforcing the significance of this Content:



Our observation here is on the mark of the movie tape that borders the cover from the top and the bottom to give the reader the impression that the content here is all about how the pronounced can benefit from performing his movements from the sight by implementing his movements in this cinematic tape, which, although it is a high aesthetic signal, However, it was implemented with a clear and known performance. In addition, the gradient in colour between yellow and dark black, which we can consider as a sign of chromatic modulation, is an important element in the coordination of the cinematic image, because the colour is the fourth element of the five elements of cinematic narration, as it comes after movement, image, and sound It is colour, and the space.¹⁰

As for the threshold of the selected painting, it is a more effective threshold in the interconnection between the elements of the painting and its range in the elements of the content. Express and enclose content in poetic form;¹¹ Here we present it to give our analytical opinion on it:



This is how we notice the artistic representation of the content by this painting, in which we see a group of dervishes flying in a rotation that is very similar to the presence of the reading that wants to be scholarly, because the dervish rotation is a research, and the reading is also a research, as (Dokhi) explains: (The dervish A supreme language that derives its strength from the pious hand, for it is a declaration, preaching and revelation .. and it is with the paws of the dervishes above that, it is affiliation, cohesion and a search for an existing, it is .. very clear in a very deep way, and it always says that existence is a cycle and there is no good in the one who does not benefit His rotation and make each cycle a different path to the next cycle, and so the existence is a continuous ascension towards the Sidra of the meaning. Thus we see the strength of the interconnection between the decorative composition of the painting with the introduction text written by (the Dokhi) in the introduction to this book, which the (Dokhi) mirrors alerted to their dervishes To reveal the face of these textual experiments that were dealt with and the researcher worked hard on their analysis. Because it tops the face of the book, it is one of the most important elements that are directed to the text.¹² Here we can observe the most important decorative components that make up the painting and communicate with the texts that are its visually indicative face. The most important of them is, first of all, a group of Biblical signs:¹³

1. The slogan mark in the middle of a group of names at the top of the book cover, as this sign is an icon (Baghdad, Capital of Arab Culture for 2013), as this poet tells us about the time and place of the book.
2. The group of names that is at the top of the board, as it is a written mark arranged in

sequential order, helps us to see the names specified for searching this book on the one hand; And on the sequence of these names in the pages of the book on the other hand.

3. The sign of the author's name (Dr Hamad Mahmoud Al-Dokhi), which acquired its connotations from the colour first, as it is the dominant colour on the cover, which makes us feel the identification of (Dokhi) with his research, and from the place of the name that is in the middle of the cover second, and whose location this indicates the researcher's communication with the book's dervishes, And his mirrors represented by the cover, as well as the constant significance that the name gives us, which is to prove the identity of the book that it was written and owned by its owner.
4. The basic title sign (Dervishes and Mirrors), which was written in deep white handwriting and highlighting the calligraphy to benefit from the clarity of the faces of these dervishes in these mirrors, and this means the value of (Dokhi) revealing the hidden meaning in the texts.
5. The subtitle mark, as it was termed (Dokhi), which means the sign or writing that comes in support of the title as a definition or drawing for it and this title is the supporting definition that came in the form of two lines of titles (monetary readings in contemporary monetary texts) under the basic title, and in it, We learned about the type of texts and their environment, as we indicated in the threshold of the title in this paper.

Secondly, iconic signs, the most important of which are

1. The floor of the dervish alignment panel was made of mats, which indicates restlessness. This is a well-known Sufi creation, consistent with the writer's creation while writing it, as he is an ascetic in everything that is not meaningful.
2. The number of dervishes present in the painting is fourteen, which is the same number for the studied writers in the book

(Dokhi), and this is a continuous indication of the spirit of the text.

3. All the standing bodies of the dervishes in the painting make us feel attracted, as there is no standing body that is naturally standing, and everyone is immersed in his thinking, and this is a representation of the conditions of the book (the Dokhi) here.
4. The movement of the dervish, distinguished by his position, and distinguished by his movement and his white dress, detonated attention to the rotation of the dervishes. This dervish took his distinctive place in the middle of his companion's circle, and clearly distinguished from them the whiteness of his robe, which communicates with the whiteness of the main title in the painting.
5. Finally, we can link the number of the dervishes of the painting (14) dervishes and their movement, and the method of presentation intended by (the Dokhi) as predicted by the first word from the introduction of each writer of his models; In this introduction, we find (Al-Dokhi) divides his presentation into readings, to communicate with what dictates to him the supporting title (Monetary Readings), then divides this introduction into readings and says:
 - First reading: We lined up in our reading.
 - The second reading: We worked diligently in our reading.
 - The third reading: We worked on our reading.
 - Fourth reading: We discovered in our reading.
 - Fifth reading: We tested in our reading...
 - Sixth reading: We adopted in our reading...
 - The seventh reading: We followed in our reading...
 - The eighth reading: We based our reading on ...
 - Ninth reading: We suggested in our reading...
 - The tenth reading: We started our reading...
 - Eleventh Reading: We cared about our reading...
 - Twelfth Reading: We borrowed our reading...

- Thirteenth Reading: We differed in our reading...
- Fourteenth reading: We disagreed - once again - regarding our reading ...¹⁴

Here, we notice the accuracy of (the Dokhi) in his reading rotation with his dervishes through the intention of choosing the first term of his presentation to each writer (we lined up / we worked/worked... etc.), which indicates the mechanism of rotation. Even when he repeated the word (We differed) in his thirteenth and fourteenth reading, it was his intention, because in these two readings he ran with two texts of Iraqi spoken poetry, that is, he differed from the course of his reading rotation in these two reading cycles. All of the previous semantic mobilizations was thanks to the agreed interaction between the painting and the body from which the book is formed, which indicates the depth of the writer's awareness, on the one hand, the depth of the designer's awareness on the other hand, and the success of the agreement between them in this book on the third side.

Gifting Threshold

The one who looks closely at this threshold at (Dokhi) finds it a threshold that resembles a poem, as it is a threshold drawn by the quill of a well-known poet/critic and distinguished by his poetic exposition and his monetary treatments. It is, as he sees it, (a guiding threshold that helps the reader to read compactly and intensely on the body of the guided text through the gift sentence by which the writer places his signs that should have their connotations and their presence in the body)¹⁵ So we will study this threshold in dividing it into two thresholds which are from our diligence:

1. The threshold for personal gifting.
2. The threshold of textual dedication.

First, the threshold for personal gifting

By it, we mean the gifting threshold, which relates to the author of dedication personally, and at the same time, it has some relationship with the text that it presents. Here, we will show a sample of the dedication of (Al-Dokhi), which is in his book (Al-Montaj Al-Shaari), in which he says:

- To my mother (Basha Mabrad Aboud), while she was seducing rain.

- To my father (Mahmoud Al-Dokhi) as he stacked clouds with his cup.
- To my brother (Syed Muhammad), who is familiarizing the world with his circle of tipping.
- And to my sister (Kamila) We explained with a heart
- To (Abd Al-Ghaffar), the most white of us are welcome.
- And to (Abd Al-Sattar) as well.
- And to (Fadila), (Aisha), (Abd Al-Rahman) and (Abd al-Rahim), with these the ECG is complete ... These are all my partners in trouble, singing, rain and poem.¹⁶

The important thing that we can notice about this gifting text is that it is a poetic text, but the impact of money is evident on it. The visual word, which is the inflated point at the beginning of each gift paragraph; Al-Dokhi also introduced the reader of his gift- explicitly - with the characters of these paragraphs [Pasha / his mother, Mahmoud / his father, Syed Muhammad / brother, Kamila / sister] in addition to the poetic characteristics that he introduced them to:

- His mother / Pasha: -She was seducing the rain in awe.
- His father / Mahmoud: - He accumulates clouds in his cup.
- His brother / Syed Muhammad: - He knows the world with his tune.
- His sister / Kamila: - Most of us are white in welcome.

After that, the effect of the critic's language is activated in the layout of the dedication text. In the fifth paragraph, he does not declare his connection to the character of the paragraph (Abd al-Ghaffar), but guides the reader through the pronoun (Na) in his poetic adjective that (Dokhi) built for him (Most of us are whiter in welcoming) and also in the sixth paragraph with (Abd al-Sattar) as he made of (also) Immediately derives his affiliation (to the Dokhi) from his belonging to the pronoun (Na). The same thing is in the seventh paragraph in which he collected four personalities, namely [(Fadila), (Aisha), (Abd al-Rahman) and (Abd al-Rahim), and he introduced us to them through the continuity of the meaning of the verb (to be completed) with what the previous paragraphs started ... We can say that we have

presented an insight into the effect of the language of monetary on the language of poetry at (Dokhi) as they are both.

Second, the threshold of textual dedication

By it we mean the dedication threshold, which extends a link with the text using hinting and indicating, because the dedication texts - by their nature - are very compact, as we note that in his dedication in his book (The Dervishes and Mirrors) when he says:

Dedication

First:-

To these texts...

First:-

To her readers...

First:-

To me - as a reader - I documented what I read

First:

To the readers of my documentation for this reading.¹⁷

We find in this dedication structure a fully controlling function of what is intended - monetary - of this dedication, which is the call to recitation. This call was received four times with expressions that explicitly indicate this call, which are the terms (its reciters/reciters, reciters, recitation) and thus we are in front of A conscious urgency of the value of reading while constructing and conscious analysis of texts, as well as the intended sequence of repetition (first) to announce through this the primacy of reading and to export it to the value of literature in writing and monetary, and continues with that implicit call centred in the first paragraph:

First, To these texts

In this paragraph, there is an implicit invitation to read the texts, as to how can we accept the gift of something that we did not read ?? !! With this construction of gifting arranged in a different sequence (first, first, first, first) and with numeric signs indicating the detail in what

follows (-) we learned about gifting a text that achieved the highest value desired from the gift threshold, which is the invitation to read the text and the incitement to this call. It remains for us to mark an important note on the dedication and their actions in the monetary text. In personal dedication, the reader will recognize the nature of the monetary language in the book (Dokhi). As for textual dedication, it takes from the monetary language it's engineering to beautify the construction of his gift text.

CONCLUSION

The monetary threshold of Hamad Mahmoud Al-Dokhi gained great importance, as he harnessed all possible technical capabilities and technologies to demonstrate their value to what he accomplished in terms of distinguished monetary achievement, and the following is a detail of the most important findings of the study:

1. The structure of the threshold at Dokhi was a threshold that relied on an academic style - in terms of construction - once like the title of his book (Aesthetics of Poetry - Theater - Cinema in Examples of the Iraqi Story); as well as its reliance on poetic patterns again as in the title of his book (The Dervishes and Mirrors) Monetary Readings in Contemporary Iraqi Texts ").
2. His address threshold is characterized by a title bar that contributes to providing the detail function, and then the outstanding function that the address threshold takes over.
3. The subtitle contributed to covering his monetary achievement. In his book (poetic montage) we find in his book secondary titles that provide a brief diagnosis of the text in question, such as his title (poetry of language/camera).
4. Dokhi gives special attention to the title plate threshold, as it is an interactive threshold between language, colour, movement, and general intent.
5. The threshold of dedication was of great importance among its monetary steps, as it is a threshold that resembles a poem as if it was a threshold drawn by the quill of a well-known poet/critic and distinguished by his poetic narration and his monetary treatments.

REFERENCES

1. The Simia of the Iraqi Text: Hamad Mahmoud Al-Dokhi, Iraqi Ministry of Culture, House of General Cultural Affairs, Baghdad, 2nd Edition - 2014 AD.
2. The aesthetics of poetry, theatre and cinema in examples of the Iraqi story: Hamad Mahmoud al-Dokhi, Syrian Ministry of Culture, Syrian General Book Organization, 1st_2010
3. Dervishes and Mirrors: Dr Hamad Mahmoud Al-Dokhi, Mesopotamia House, Publications (The Iraqi Ministry of Culture project on the occasion of Baghdad, the Capital of Arab Culture 2013).
4. Poetic montage in the contemporary Arab poem "A study on the effect of the vocabulary of the cinematic tongue on the poetic saying": Dr Hamad Mahmoud Al-Dokhi, Publications of the Arab Writers Union, Damascus, Edition 1 _ 2007
5. Divan of Praise of the High Shadow: Mahmoud Darwish, Dar Al-Awda, Beirut, 1st Edition, 1984/68, quoted from The poetic montage in the contemporary Arab poem.
6. Discourse Analysis (Proceedings of the Sixth International Conference of the Egyptian Society for Literary Monetary) Cairo (22-24 April 2014) Cairo, Research (The Signs of the Poetic Text: Dr Hamad Mahmoud Al-Dokhi) Part One
7. Poetic text planning a semiotic preview in the poetry of Souad Al-Sabah: Dr Hamad Mahmoud Al-Dokhi, his book which won the Arab Prize for Cultural Creativity, Literary Monetary Branch, 2013, and it is a manuscript and under printing book.
8. The significance of visual language: Ali Jaafar Al-Alaq, Dar Al-Shorouk, Amman, Jordan, 1st Edition - 2002 AD.
9. Film Technology: Le Duca, translated by: Faiz Kum Inscription, Oweidat Publications, Beirut, Dr. _ 1970
10. The story's discourse, "A Study of the Curriculum": Gerard Genet, translated by: Muhammad Mu'tasim, Abdul-Jalil al-Azadi, Omar Hali, The National Project for Translation, Cairo, B2_1997 AD.
11. Atabat (Gerard Genet from Text to Manifest): Abdelhak Belabed, The Arab House of Sciences Publishers - Publications of Difference, Beirut_ Algeria, 1st Edition_2008 AD.
12. Literary and linguistic studies between heritage and contemporary: (The sign of the Maqam text "The First Maqamah al-San`aniyyah as a model, a study on the semiotic formation of this text": Dr Hamad Mahmoud Al-Dokhi, a paper from the works of (The First Scientific Conference of the College of Education for Girls _ Basra University) December 2013.
13. The Poetics of Export and Gifting in the Poetic Man: Dr. Hamad Mahmoud Al-Dokhi, research from (the works of the eighth scientific conference of the Faculty of Education for Human Sciences, University of Diyala) Iraq) 4-5 March 2015.
14. Poorheshmati, H., Hemati, S., Zinivand, T., & Maroof, Y. (2019). Parameters of Semiotics in the Poem of Muhammad Afifi Matar, Case Study of the Don. Research in the Arabic Language, 11(20), 51-72.
15. Al-Khuzai, A. H. A. Z. (2018). The title (the full pray of Imam Sajad) is a semiotic approach. Journal Dawat, 4(16).
16. Spinks, C. W. (2016). Semiosis, marginal signs and trickster: A dagger of the mind. Springer.
17. Fernandez, J. L. (2018). The story makes history, the theory makes story: Developing Rsen's historik in logical and semiotic directions. History and Theory, 57(1), 75-103.