

Analysis of Surface and Deep Structure of Story “Jump over Time” based on Discursive Systems and Semiotic Square

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دراسة البنية السطحية والعميقة لقصة (قفز فوق الزمن)
على أساس الأنظمة الخطابية والمربع السيميائي

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Abstract:-

This paper deals with discourses based on story "Jump over Time" in order to reach to the textual meaning. In this context, it deals with fundamental questions of semantic narrative. In reality, surface and deep structures of the text that include generative pattern and semiotic square is studied. In the above semiotic story, (that includes two chains), the discourse often is a feeling that is based on state. However, this discourse has not been constant and the real discourse parameter is formed on action and each four stages of actional discourse are present in the text. On the other side, Mohammed Barzavi, the real actant passes through the stage of tension and conflict and this passages causes surface to be visible in semiotic square completely.

By this way, the aim of the study is to semiotic the story in order to get the actual elements of semiotic structure with reference to a two-dimensional discursive system (based on the discursive fragment) and semiotic square.

Keywords: Semantic; Jump over Time; Discursive Systems; Action, State, Semantic Square□

ملخص البحث:

يسعى هذا المقال أن يدرس الخطابات السائدة في القصة القصيرة ((قفز فوق الزمن))، حتى يحصل على معنى النص. في هذا المسير، اهتم بـ سمنطيقا السردية. يعني إنه يدرس المستويين السطحي والعميق ويشتمل على تقطيع النص والمربع الـ سيميائي للغرماص. وفقاً للدراصة، تتكون القصة من الخطاب المنطقي والشعوري. إن في الخطاب المنطقي المراحل السردية الأربعة لتغيير المعنى واضحة لكل الوضوح: الإلقاء، العمليات الرئية سمية (الكفاءة والعمل)، الحكم والتقويم المعرفي والعملي. مع هذا، الخطاب الغالب هو الشعوري لأن العملية الحسية والإدراكية تبرز فيها وتنطوي فضاءً واسعاً. هكذا، فإن تشابك العوامل الخطابية يجعل الخطاب المنطقي في الرأس ويحيطها الخطاب الحسي من ورائه.

كان محمد (فاعل رئيسي) في القصة حراً. لكنه أصبح بعد إجراء عمله الرئيسي يكون أسيراً. بمعنى آخر يصل من ((الحرية)) إلى ((الإسارة))؛ لكن تناقضت إيسارته مع تحرير الجيوب، فية حر محمد قبل أن يتم فترة إيسارته. فلهذا نلاحظ التقابل التضادي بين الحرية والإسارة والتقابل التناقضي بين الحرية واللاحرية والتكامل بين اللاحرية والإسارة. هكذا نرى المستوي العميق في المربع السيميائي.

غرض هذه المقالة هو دراسة العملية السمنطيقية في القصة المذكورة حتى تكشف آليات إنتاج المعنى والعناصر الرئيسية في تشكيلها على أساس الأنظمة الخطابية والمربع السيميائي.

الكلمات المفتاحية: سمنطيقا، قفز فوق الزمن، الخطاب، العمل والحالة، المربع السيميائي

Introduction:-

The semantic discourse is the result of a semiotic-semantic structure and a system of semiotic study as well as how it works, produces, and gets a sense in the discursive system. This type of semantics is introduced in different aspects and form of cognitive and sensory processes (Hassanzadeh, 2011: 116). One of the theories of literary analysis is the semiotic-semantic theory of Greimas. "This theory follows manner of the emergence of semiotic not only in the language but also looks at the whole meaning of discourse" (Babak Moein, 2004: 116). The whole meaning is obtained after linking of segregated sections of the texts. This type of method of obtaining meaning and important execution process is a dynamic model that shows the manner of a renewed sense in the story. This fragment consists of surface structure and consequently, the discourse specifications. These discursive systems have actant and state functions and their interconnectedness lead to emotional and narrative systems.

In this paper, the process of semiotic structure of the story "Jump over Time" is analyzed with segregated sections and where different narrative and emotional structures are appeared. Since semantics square is one of the fundamental issues in semantics narrative that explores the deep structure of the text, it has also been shown in the above story. Thus, the present study focuses on semantic analysis of Jump over Time and studies the discursive systems governing on it as well as semiotic symbols. During the analysis, authors try to respond to these questions: what is the role of actant and state in narrative and emotional processes of the story and bringing upon different types of discourse systems? In fact, the main problem in analyzing the above story is that how actant and state factors are intertwined in order to produce the meaning. The results of this study show that one must consider all aspects of semantic currents while studying the semantic discourse.

2. Types of Discourse System

Semiotic is a scientific tool that can be used to study the production mechanism of semantics in discourses (Shairi, 2006:1). One of the fundamental discussions of semiotic "generative model" is

Greimas, a French School semantic. "He, more eloquently than all, has defended the narrative in understanding the formal organ of complex semiotic systems" (Al Seizures, 2004:83). Greimas in this system emphasizes on semantic of surface and deep structure of texts and believes that in order to understand the semantic of texts, its rules and meanings must be understood because texts take shape on the basis of the fundamental principles which are discovered through sectioning and fractioning processes. By this way, different systems take shape that with respect to their semantic features are divided into three categories i.e. cognitive, emotional and occurrence. If based on action (including actant-sender, actant-sujet, actant-destinataire, sujet, actant-adjuvant and actant-antisujet) (Ajimi, 1991:38; Abbasi & Yarmand, 2011:152), it leads to cognitive discursive system. If based on state (including state-sender, state-sujet and state-destinataire) it constructs cognitive discursive system. In addition, if it is random and without human intention then, it leads to the system of occurrence⁽¹⁾.

1.2. Intelligent Dialogue System

The system of intelligent dialogue is a cognitive system, and each verbal communication that takes place between sender and receiver, the information is sent from the source to the destination based on that understanding (Khorasani, 2010: 55) Here, the emergence of meaning is planned and predetermined. In this type of cognitive system, Greimas believes that in most stories, the process governing the motion of a body is in a way that everything starts with a loss and this deficiency leads to contract (Abbasi and Yarmand, 2011: 150). After the contract, actors must acquire essential strength and tools to accomplish it. After this stage, the action that is a main stage of the operation is formed. At the end, cognitive assessment and operational evaluation begin.

This narrative process, as a model for the evolution, brings the concept into being. If each narrative text starts with "A" and ends with "Z", the transfer from one to another mode would not be random but is based on an implicit set of rules. Without these rules, there will be a series of events that simply fill textual space and are unable to construct a coherent narrative text (Bengrad, 2001: 88). Since this transmission is a purposeful element of the narrative, its engagement seems necessary. In case of interaction and communication, core

elements of the narrative, will be determined as follows" (Ibid. 89; Shairi, 2002: 91):

Conclusion of Agreement → Competence → Action
Assessment of Cognitive and Practical Judgment.
Semantic changes take place following these stages because executive stage is required after reaching from an initial to the second state. Emergence of this change through actor means it receives desire from receiver. Likewise, the actor must acquire condition for executing his action. These conditions are accumulated in actions like ought to be, could be, to know and to desire. Finally, the execution process is also evaluated (Al Abed: <http://anfasse.org>). The intelligent dialogue system (narrative or prescriptive) consists of action, inspiration and doctrine-based⁽²⁾.

2.2. Emotional Discourse System

The second discursive system is the one where the emergence of semantic leads to three types of tensions i.e. emotional, sensual and aesthetic, based on actant and the kind of presence. Logic and planning have no role in this system. "In the actant-based discursive system, the actor goes into action with respect to the change that occurs in his feelings. In fact, his actions lead to emotional changes in him "(Khorasani, 2010: 62).

The first type of emotional discourse is emotional tension. The emotional world means an exit from the dynamic process that with a determined program follows to a determined aim, a person does not act rather comes under the influence of action (Shairi, 2006: 143). The current study of emotional discourse is in terms of finding means and manner of its formation (Abbasi & Yarmand, 2011: 154).

Greimas divides the process of feeling and understanding in semantic formation into three phases: exterior, interior, bodily. The exterior feeling is once a thing is seen or symbolized. In the interior sense, mental images are formed; it is a cognitive or psychological stage (Shairi, 2006: 94). The bodily sense is at a time when the human body performs. In addition, different type of senses such as touch, smell, taste, audio and visual play their roles in the emotional-understanding processes.

3. Semantic Square and Discourse Substructure

Another fundamental discussion on the narrative is "semantics square". "Greimas, based on two types of binary relation of contradiction and paradox of Jakobson, sketched out the structure of the semantic square. The basic relationship between the two squares is contradiction, paradox and evolution. The contradiction and paradox have taken from the science of logic "(Zeituni, 2002: 148). From discrepancies, inconsistencies as well as contradictions and paradox, semantic in different forms are born and are manifested differently at surface structures and expressive levels (Kurtz, 2007: 12).

The relations are governing on square, opposition, contrasts, contradictions and evolution. The evolution in Arabic researches refers to iqteza (Bengrad, 2001: 53), istetbayee (Ajimi, 1991: 96), tekamol (Zeituni, 2002: 148), istelzam (Kurtz, 2007: 93) "Contrasts is called by Greimas as ziddiyeh (Ajimi, 1991: 96)."

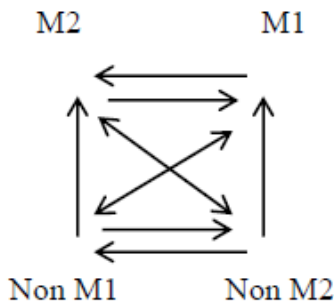
Thus, semantic square can be explained as: the semantic square consists of categorical (Shairi, 2002: 27) and hierarchical (Kurtz, 2007: 93) connections. Analysts in the first stage must explicitly distinguish contradictions then take into account the extended meanings of each of the words and find that with respect to synonymy to what extent is liable to be extended. By this way, we see that each of the words could be placed in a particular quadruple system of their own (Zeimran, 2004: 106). In the fundamental semantic that is considered as a deep structure of discourse, we come across the most fundamental individual semantic value and this category that is placed in relation to contrast and paradox is called by Greimas as the life and death category (Kurtz, 2007: 93; Abbasi, 2010: 68). This category is explained in the section of the fundamental semantic for example, to go the one opposite to another straight route cannot followed rather first the category should be contravened and then reach to another opposite, and by this way the necessity of death is violation to life and vice versa (Abbasi, 2010: 69). So the idea of relying on this square does not know the basis of the movement (Shairi, 2002: 128). In his book, Modern Literary Theory Philosophy, Zeimas points that he is a follower of the views of Hegel. In the sense that he takes into account one semantic unit for a narrative thus Greimas focuses on the semantics based on the Hegelian viewpoint (Horri, 2010: 5). Hegel also believes that

communities would not reveal their situation, a "cross" phase is created. The semantic square of Greimas is also consistent with this philosophical view (Hashemi, <http://anthropology.ir>).

By this way, the square consists of four axes; the two top constitute the main category i.e. opposite groups. Negating each of these opposites leads to two lower axes that can be read as violated opposite groups. These "two lower poles' relation is based on negation i.e. the two contrasting elements listed above becomes negative below" (Ibid). Usually, the text has a dynamic process and change occurs in its course. Events occur in the text that reaches from initial to the final stage because "there is often a relationship between activism and semantic with this transition process (ibid). After that the change and the state of this process must be discovered and see "what is the impact of the course of movement on this square and the kind of relationship between terms forming this square (Shairi, 2002: 128)".

As a whole, it can be said that Greimas' semantic square that is a tool of narrative analysis, consists of four words that can be paralleled to four positions on the square. With sum of these four positions, three types of relationship are acquired i.e. confrontation of conflict, contradiction, and complementary (ibid).

As such, the deep structure process (from Ajimi, 1991: 95) can be sketched in the following square (words are examples):



4. Passing Reference to Story "Jump over Time"

"Jump over Time" is the work of Saeed Mohammed Abu Naasah (Baalbek, 1953), a member of the Palestinian and Arab Writers Union. This story is selected from the third set of 12-volume fictions "Qalam Resas Sislisah al-Qasas al-Qaseer" (Pp. 27-71). The author narrates the story himself.

The story is about a young man named Mohammed Barzavi, born in 1965. He was captured 1987, while conducting operations in West Beqaa and released in 2002. Muhammad is a member of rear command but he wanted to enter the operation directly then. He discovers necessary combat ability to accomplish the 'action' and gets way into the target. He faces obstacles in the way that delays his action. However, the comrades carry out operation with each others' help accomplish the target. Now, they have to return but Mohammad is injured and cannot find his way back. He knocks on every door considering people of the village hospitable toward guests. Contrary to Mohammad's imagination, the host landlord is an employee of the Zionist regime. He captures him and hands him over to the Zionist military. They charge Muhammad and sentence him to 17 years in prison for taking part in anti-Israel operations. Mohammad remained in the prison for fifteen years until southern Lebanon is freed and followed with his freedom.

4. 1. Analysis of Discursive System of "Jump over Time"

With reference to semantic axis, the story is divided into chains and is attached to narrative and emotional discourses. What makes the narrative discourse in the above story is the distance of Mohammad Barzavi from the front line fighting against the Zionist regime. He is a fighter of rear command but decides to enter the combat operation directly. Mohammad along with the action in this story, are in the process of reaching to the aim and accomplishing the action.

First Chain

This chain begins with retelling of Mohammad himself. The man who is now coming from the imprisonment brings out the image of his mother so that people could identify him because he has not seen his mother for 17 years

(حرر محمد صورة امه من طيات محفظته حذق في ملامحها كى يميز من بين النسوة)

(Abu Naasah, 2009:27).

This feeling of encounter creates an atmosphere and the author sketches the story from Mohammad's tongue and with this background begins the whole story. After taking his mother's photo in

his hands, Mohammad turns around his companions and enters into his past

(إنشغل عن جلسه و ارتحل مع الصورة فى قطار الذكريات الى لحظة الوداع)

(Ibid, 28).

In fact, the process of story is internal feeling of Mohammad that is created with the image.

The narrator, after initial description about departure from mother and friends, mentions his aim and the place to accomplish his action

(كان الجنوب وجهتهم، و الجهاد غايتهم و موقع العملاء فى «تومات نيحا» هدفهم المحدد)

(Ibid, 29).

The place of operation is southern Lebanon; his distinguished aim is "fight against occupiers in Tomat Niha region.

After determining the goal, the first stage takes shape in the narrative process that is caused with the induction of Mohammad himself. This inductive action is a predicate because Mohammad wants to go directly to the operation. He has become tired of remaining behind the front line and wants to blow the mines against aggressors:

(سئمت الجهاد خلف الكواليس، خمسة أعوام و أنا ألعب دور المقاوم المجهول، أتفنن فى تصنيع العبوات و أطور قدراتها التدميرية فىأتى نائب الفاعل ليحملها و يزرعها تحت أقدام الغزاة. سأزرعها الليلة بيدى هاتين و...)

(Ibid).

Here, Mohammad and other combatants enter the first stage of the transformation-preparation process.

Mohammad and his colleagues are moving to the target to accomplish their actions. The time and place of the movement is distinguished: Its 4th of December, a rainy day, feet of combatants going down in the mud especially with the weight of their weapons. The personnel have understood the "necessity" of the target and have acquired essential spirit and tools but due to spatial conditions, they encountered with problems

(صار الموقع في مدى البصر و الريح تعوى خلف جلاميد الصخور، ترشق وجنات الرجال برداذ بارد، سرعان تواطأ الزمهيرير معه، محولا قطراته الى ضخات ثقيلة... لا يبصرن الا أرتال الوحل تتشبث بأقدامهم فلا يخلص الواحد منهم قدما حتى يهوى بها...) .

(Ibid, 30) .

Problem starts in the same circumstances. "Aural feeling" of actants are obstacle in the movement of personnel and the action is halted. They hear the sound of coughing from a strong fortress and believe that the enemies lie in ambush. This sound along with heavy rains that cannot make distinction between the rain and coughing increases their state of "anxiety". Internal understanding of the commander from the emerging situation forces him to order a halt. Their understanding was correct. From the sudden lightening, they saw a person standing on his position and his hands visible. Pointing their weapons towards him they dispersed. The combatants could do away with this obstacle. Avoiding this problem, the state of "hope and trust" boosts among them and they took step towards their actual target with more vigor and strength.

After avoiding the obstacle, Mohammad and his colleagues enter into the third stage of the narrative process and the "real test". These four combatants hold spearhead in arched form away from the location. Eight combatants were also waiting for the attack from other side. Mohammad pointed his RPG towards sand filled packets and pulled it but missed the target. Under the impact of the firing, army personnel waked up

(استلّ محمد قاذفه الصاروخيّ مسددا باتجاه المدخل المحروس بأكياس الرمل و ضغط على زرّ الزناد فأخطأت القذيفة هدفها محدثاً دويّا هائلاً، أيقظ العملاء)

(Ibid, 32).

Mohammad could end his action with success but his colleagues, actant-helper, continued their actions and fired RPG. With the cooperation, enemy forces could be eliminated

(فانطلق نحو دشمة الحرّاس قذيفة حولت أجسادهم الى أشلاء)

(Ibid).

As such, the real action, the third stage narrative process and the second stage transformation process came to an end and the commander issues the order to pull back.

Second Chain

The second chain begins with the end of the operation and the return of Mohammad. During the fight, he sustained injuries in head, hands and neck. Under the impact of these wounds, his bodily and sensual strength encountered with problems but 'prayer', positive emotion state were giving him new 'strength')

عاود النهوض و انحدر متكأ على الصخور تارة و على همة بعثها الدعاء فى مفاصله تارة
(أخرى)

((ibid, 33).

Mohammad is continuing through empty rural areas. In the morning he reaches at a place. He becomes afraid as there is no living being around. The thing that could change his state of "fear" into "positive calm" was verses of the holy Qur'an

(فلم يقع على أثر لكائن حى سواه فقام يجدّ فى السير مسلّياً نفسه بآيات حفظها و بأدعية داوم
على استذكارها بعد كل صلاة)

(Ibid 33-34).

Likewise, he is looking for his survival and for his bodily strength and tool. The emotional state "faith on villagers" and commonality in customs and tradition in entertaining guests lead him to apply his sensual movement and Mohammad knocked at a house and asks him about a vehicle parked outside. The vehicle did not belong to them. He knocked another house but could not get a reply. He goes to a third one. Here, he enters the actual stage of the second chain of story 'the beginning of the captivity'. The moment he knocks at the third door, he listens a sound. This aural sense brings him the state of fear. Mohammad saw an Arab man in the state of preparedness. His internal sense, however, helped make him aware that he has lost his way. He is still afraid. With the voice, his fear increases further and his heart beat in the midst of internal sense of fear and external sense of the sound. At least this fear impacts him. Since this negative state has enough emotional effect, it had higher emotional pressure. As a result of this higher pressure, Mohammad assembles his sense and is opened to any reaction.

He was taken to Rambam hospital in the occupied Palestinian city of Haifa. The negative state "pain" in actant is manifesting in the form of verbal action "cry"

(لم يكن في نزهة حتى يستشعر الجمال من حوله، فألامه المبرحة أجبرته على التلوى و الصراخ)

(ibid, 36).

After treatment there he is imprisoned at "al Jalame" in the southeast of Haifa. A type of emotional "desire" to see "Baalbek" on the one hand and to see the land of the prophets appeared with bodily response of "tears"

(سرح دمة لم يتبين مبعثها: شوقه الى بعلبك، أم حسرته على ارض الأنبياء)

(Ibid, 37).

Mohammad remains in custody and interrogated everyday. His "aural sense" through the corridors of the prison led to the state of "fear" in his existence because he was listening to whining voices of those tortured. "Fear" from "high emotion" continued in way that the color of his cheek fades away. His internal perception is the manifestation of "expected torture and torment".

On the hundredth day of the captivity when he is being interrogated, the investigators are such that they have closed his file. This behavior makes a type of positive emotion of "hope and joy" for the first time for Mohammad. This happiness outbreaks with the saying "God is Great" by his friends

(إنحلت عقدة جبين البرزاوى و... كبر الرفاق و قد أهّل عليهم محمد تسبقه بسمة المنتصر على جلاده ناعما بانزياح عبء ثقيل عن كاهله ظنه الفصل الأصعب بين فصول الأسر)

(Ibid, 42).

At noon on the same day, after the prayer, goes with thinking and contemplates his past and remembers his friends i.e. what fate others encountered after the operation and if survivors are determine of taking the revenge. Assuming that his mother would have put-on black garb the time she was informed that Mohammed was martyred; his father might be giving interviews with newspaper reporters

(مسكينة أمى تراها الآن تغرق فى السواد لابد أن الناجين أخبروها بأنهم لم يلاحظوا حراكى عند انسحابهم... والدتى تنهمك فى استقبال وفود الصحفيين. فتقول كثر الله من أمثاله كيف أحزن .. و والدى يططق بسبخته أمام أرتال المهنيين و يذيع مقولة دأب على ترديدها: نحن أمة تعشق الجهاد فى سبيل الله)

(Ibid, 42-44).

At that time, the International Red Cross traces Mohammad and asks him to write a letter to be passed on to his family. This action proves state-addresser and for the second time, a type of positive emotion and new "joy" fell upon his existence. This happiness is reflected with tearful expression and a sensory perception and "hugging" of friends

(إنطلق نحو القضبان و شدّ على يد فاعل الخير شاكرا جهوده متلعثما فى طرح الأسئلة عليه و عاد الى سريره يسبقه بريق الدموع و هو يتألؤ فى عينيه و احتضان الرفاق قبل أن يشرع فى كتابة الرسالة)

(Ibid, 45).

The letter reaches to Baalbek. "Surprise and happiness" creep into the youth and each of them wants to convey this news to Mohammad's mother at the earliest. The mother is wondered and her first bodily reaction is the words, "I take refuge in God", and apparently her whole body is shaking" and "tears" are falling down her cheeks

(فتعودت أم محمد بالله من الشيطان الرجيم... سمرتها الدهشة و سرت القشعريرة من رأسها الى أخص قدميها و طفرت الدموع من عينيها...)

(Ibid, 46).

Mohammed's mother cannot easily believe and to change the state of "distrust" to "trust" she will ask for another letter. Once the second letter arrived and became sure that Muhammad is alive, her action began by singing folk songs and giving alms. Then she took out his clothes from the wardrobe and desperately cried out, her children are circled around and she narrated them about the hope that God kept her alive

(طرق متطوّعوا الصليب الأحمر باب أم محمد، فطارت فرحاً و حين تأكد أبنائها من الخط ضجّت الزغاريد فى الحىّ و ورّعت الصدقات. قامت الأم تنبش صرة ثيابه، تمها قطعة قطعة قبل تعليقها فى الخزانة تناولت ثوب نومه و أجهشت فى البكاء. هدهدها الأولاد، فأجلستهم حولها و روت لهم قصة أمل بعثه الله من بين الرماد)

(Ibid, 48).

On the 100th day of the captivity, they sent Mohammad to a terrorist jail. The spatial context of the narrative changes again. He is behind fortified walls out of which hungry dogs are lurking around

(تطوفه أسلاك شائكة ممتدة عرضاً و طولاً كحائط من شوكة تتناجح خلفها كلاب مسعورة
أغضبها الجوع)

(Ibid, 49).

After entering the new location, he was taken for the final sentencing order. Mohammed was sentenced to 17 years in prison at Asqalan for his attachment to a terrorist organization as well as carrying arms and fighting for independence. "Surprise and disappointment", state-sujet from this sentence is visible in his eyes and is till suffering from higher pressure and becomes unconscious

(شعر البرزاويّ بالغيثان لا لمدة حكم أنشبت أنيابها في سكينته و لا لعذاب يتربص به في
عسقلان بل لذنب تمثل له فوق سدة القضاء لنجاج مستسلمة تلوذ بالثغاء)

(Ibid, 54).

After that, the thing that gives him the positive "calm" back is the verse that was read by Prophet Joseph.

The current scenario has moved Mohammed from the present and he is concerned about the near future. In this "post-tensioning" he is thinking about the awaiting fate and contemplates bitterness to his dungeon

(ما الجديد الذي ينتظرنى فيه؟ ها هم يذيقوننى مرارات سجونهم فى عذاب.. فما الذى يثيرنى
و قد سلبتنى الآلام مركز التعجب فى دماغى)

(Ibid, 55).

Muhammad is still serving his sentence. He is thinking that he has forgotten the war and only disseminating the science and knowledge in the prison. The "illusion" performs as the "actant addressee" and leads him to an action where he transforms an apostate with his hand and tongue: Muhammad is involved with inmates

(استطيع فعل الكثير و لكن الخيارات أمام عدوى محدودة؛ لقد أقترف الموبقات كلها و ليس
بعد السجن عذاب)

(Ibid, 60).

He is satisfied with his performance in evaluation and juridical knowledge and hence has the feeling of freedom and security

(أشعر البرزواى بحرية ما بعدها حرية و بأمان لايعدله أمان، فصاح بأعلى صوته: ليس حرا من يتمطى فى بيته و شيخه يرسف فى الأغلال)

(Ibid, 61).

Mohammad's action in a way inculcates "anger and hatred" among prison guards and for them it is actant-helper; Mohammad is barred from the library and other prison facilities, and being transferred to a solitary confinement.

Muhammad is still in the solitary confinement. An old woman comes to know from her neighbor that a combatant has been brought in and is alone in Asqalan. With a type of emotion and compassion' actant-addressee meeting of the old woman and Mohammad takes place. Mohammad wonders when guards tell him that she has come to meet him. He first believes that there is someone in Asqalan who must have relationship with Baalbek

(جهّز نفسك عجوز تطلب رؤيتك. من ذا يعود بعلبكيا فى عسقلان؟...)

(Ibid, 64).

He sees the woman with a small bag in her hand. The woman says she probably knew her for longer; she is just like his mother. The woman's action created a positive sense in Mohammad and a state of "hopes and dreams" aroused in him in a way that it became apparent through his movement and speech

(هرع الى زنزانته و نفسه مفعمة بالأمل و الرجاء، فقال: ربّ أخ لك لم تلده أمك و ربّ أم لك لم تلدك. صار يدعو لها بطول العمر و ينتظر قدومها كطفل يتحرّق شوقا لعودة أمّه)

(Ibid).

The author enters into the last part of the story. The time southern Lebanon is freed, Mohammad is wondered and confused. He does not know what to do. His happiness is manifested in the form of "prostrating" to God

(إحتار، أيرقص أم يبكي؟ فخرّ ساجدا لله حتى تفرّحت جبهته... أطلّنت بسمّة الفجر من قسامته و أرقصت البهجة أطرافه فما شوهد فى الساحة الا مرحاً...)

(Ibid, 65).

The freedom of South Lebanon augments his state of "hope" and he contemplates that he will fall in the list of freemen. The internal feeling of Mohammad was true and he was finally freed

(طلب السجان اليه تجهيز صرته فأيقن أن ساعة الفرج قد حانت فملاه التبشُرُ و خرج بثقة يلوح لرفاقه في الزنازين فانقلب السجن الى مظاهرة وداع)

(Ibid, 66).

Early in the morning, Mohammad was taken to north and al-Jalame. When he was about to enter his country, his flame of hopes flared

(فأيقن أن رحلته صوب الشمال ستبدأ قريباً. صدق حدسه فكانت السيارة في انتظاره عند الصباح. حطت به في الجملة مرة ثانية و أینع الأمل في قلبه حين دخل التبشير عليه لاهثاً: ستعود الى وطنك)

(Ibid, 67).

Finally, he arrived on his own land and the Red Cross handed him to his commander.

He reached to Nabatieh where all were waiting for him and Mohammad was crying out of happiness

(السيارة تقبل ثغر النبطية و جلسه سادر في ثرثرته و حشود المستقبلين تلوح له. تمنى أن يعانقهم جميعاً و يهنئهم بالحرية لكنه إكتفى بالعبرات و بالتلويح)

(Ibid, 69).

This widespread presence shows that in the last stage of the transformative-narrative process, they are pleased with the assessment and practical judgment" actions of Mohammad. Although, there is 15-year interval between action and assessment, a positive way, "passion meeting of resistance fighters" has widely taken under the influence of " wisdom, appreciation and kindness "at such an emotional scene. All are waiting for a glimpse of Mohammad and are crying in happiness. Finally, Mohammed sees his mother:

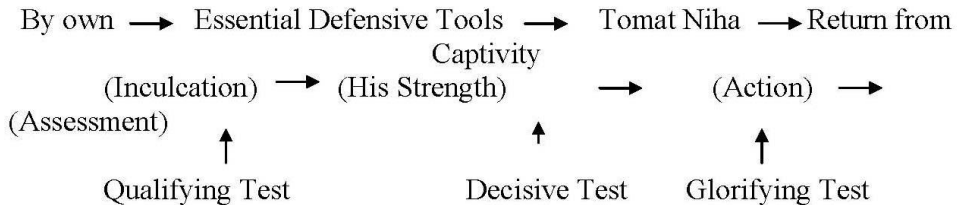
(سكنت الأنفاس و انطلقت سهام العيون المتجمدة ترصد حركة انفتاح باب السيارة كاشفا عن محمد البرزاوي. لم يتبين أهله من بين الحشود، فانقض عليه إخوته و أخواته حاجبين جسده خلف نحيب محموم و قد ميّزته الأم من بين عشرات الباكين... تباعد الإخوة عنه فصار وجهها لوجه أمامها لايفصلها عنه غير خطوات وثيدة يكاد الشوق يعثرها)

(Ibid, 70).

By this way, author with an emotional discourse ends the story.

The discourse dominating the story is emotional but since it is derived from an intelligent process whose narrative aspects can be summarized under the following framework:

The direct presence of Mohammad on the frontline and acquisition of operational strength and expertise were the cause of wide presence of people to welcome him.



Transformation Stage

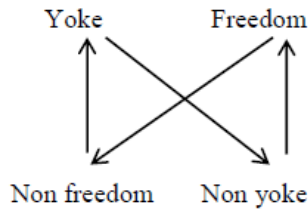
According to this study, the story "Jump over Time" consists of two emotionally and intelligent discourses. In fact, the process of the story is Mohammad's internal perception which is formed by viewing photos. Since the story originated from an intelligent process and the inculcation lead to the formation of such a narrative it is considered an intelligent discourse. In this discourse, the narrative and transformative stages are fully observed but the distance between actant accomplishment and evaluation is 15 years. Despite this, the discourse relies on emotional story because the sensory perception of the narrative is apparent and employs more space from the story. By this way, the turbulent stress factors causes the discourse system falls into the core and the main narrative and is surrounded by the emotional discourse.

4.2. Review of Text through Semantic Square and Deep Structure Discourse

In the above story, Mohammed Barzavi wants the main character to be on the front line and directly combats with the Zionist regime. What is mentioned in the story is that Mohammad is free. As he wants to participate in the operation, gradually violates his freedom. He performs the actual action but he is injured during the process. With wounds that have been inflicted he returns but unfortunately encounters with occupiers who seize his freedom. They hand him over to Israeli forces and then he is transferred to a jail in Palestine.

The Israeli court sentences Mohammad to 17 years in prison and thus he reaches from the freedom to captivity. But this is not the end

of the fate of Mohammad. Two years before he could finish his term, imprisonment is violated since Israel withdrew from South Lebanon. Captives are gradually freed and the name of Mohammad is included among them. At last, he is freed in 2002. In the semantic square, this story is seen each of the four stages. As such, the following plan can be sketched out:



Conclusion

This paper focuses on the semantic of a dynamic story "Jump over Time" which consists of two chains of actional and emotional discourses. Mohammad Barzavi, the main actor of the narrative, in the process of shortcoming (first step validation process), wants to enter into the operation. To perform the main function, acquire necessary ability (second stage) and with the help of other actors takes to the target to the conclusion (third stage). However, he is caught by Zionists and his freedom is seized. The Israeli pullout from South Lebanon follows with his freedom. With the completion of the semantic square (tension and conflict), the evaluation stage (fourth stage) is shaped. Thus, the key elements of the semantic structure is found in deep and surface structures with respect to the two dimensions discourse system (based on textual segmentation) and the semantic square of Greimas and similarly the manner of the emergence of semantics in narrative text.

- (1) It is another discourse system where sensory perception is unexpected means of moving products. In this system we also encounter three discursive groups: fate or luck momentum with random, unexpected and divine impulse (Shairi, 2007: 115-116).
- (2) Interactive dialogue is a discourse-based program that focuses on the relationship between actor and pre-determined program. One of the parties is obliged to follow the plan given to it (Shairi & Vafaie, 2009: 17). "One of the two parties must convince the other to the action, and other must help too (ibid. 18). The third system is doctrine-based where one of the two parties' acts based on trust, ethics, and cultural, social or moral duty.

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