

The Seduction of Speech: Building the Female Character in (Musika Sofiah) By Lutfiah Al-Dulaimi

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Abstract

(Sufi music) texts resort to a different kind of bet, as they do not reproduce the female, but rather create a structure for the female personality, based on sabotaging the structure of the stuttering memory, and creating counter structures that are based on the narration, through interviews with the structure of the past/present, female robbery / Positive, within the structure of (time-negation) and thus the narrative game practiced by the text is evident through the relationships of its elements and the patterns of its structure, in showing a textual structure of the female is the structure of heterogeneity, as it penetrated in its reality and daily, to differ in its manifestation of the text.

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Introduction

Structural Analysis: Script Writing Structure and Productive Readings

The research attempts to enter the text by identifying its structure, and this entrance - in itself - is another problem in addition to the problem of the structure of the text, as a question arises other than the questions of the studied text; A question about the feasibility of the curriculum and the effectiveness of the procedure.

This is not a pretense in asking, as it is a description of questions and their reproduction in the study, rather than searching for an answer. As insofar as a narrative text such as (Sufi music) holds the ability to expose the silence from it, to exalt from the daily and coding it, to expose the narrations of narration, and to exaggerate what is prevalent, for nothing but to displace it and then undermine it, as much as this and others; A question arises about the feasibility of the approach and the effectiveness of the procedure and through this synthesis, we find that structuralism comes as an approach and method of vision, as it rigorously constitutes an in-depth view of its existence. Through its procedures - as we will see in the course of the research - the feasibility of the curriculum emerges. (Bert) asks his structural work (S/ ZS/ Z) about the failures of inquiry. On the text, and its similarities in its demonstration game (1), he wonders about (how it is possible) to place value on a text (2). Indeed, Barthes does not search for meaning, "what is to find meaning, not even to find some

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meaning for the text with our aim” (3). But he finds that adjusting and identifying different shapes and codes in the text, those shapes that make meanings and revelations possible in the text (4). (Bert) tries to show the difference between (the rigor of structural analysis and the stability of its procedures), and (the possibilities of reproducing the textual significance) (5) and thus separates the possibilities of giving value to a text that cannot be received from science as neither giving value nor from ideology because it simply represents value Representation, not a reproduction, it reflects not operating (6). Thus, the problem of textual value is produced in terms of its collection and detection, and here the plight of the possibility of action arises.

There is a debate that Barthes puts forward between the idea of describing the structural analysis and then semiology with the latest developments of the linguistic lesson. The sense of their presence inevitably to disclose, and the possibility of reproducing the meaning. In other words, it frames the element of systematic rigor and semantic reproduction. (Bart) links the manifestation of value and its presence except by its association with practice, and this practice is writing, but what writes? What falls within the circle of writing, what can be written, and what cannot be written, to find that what can be written today is writable (7).

The act of subscribing is what Barthes proposes in dealing with the practice of the practice that he transmits in this way from the bias of the imagined to the bias of adoptions, so his bet is that the reader does not become lying on the other bank outside the format and a consumer of it, but rather that it is a product of the text, undermining the structure of institutional isolation between the text maker and its user, The sense of his presence as an intention to stipulate the plans of the message that gives him his Euob s. A new pattern of the concepts of presence moves in the structuralism (BART), in which it permits the act of receiving the intention of interpretation and production through which it exercises the pleasure of playing and the desire for writing, and it's way out of inertia and negativity (8). This procedure allows the text to be centralized and structured, and thus BART is based on the text's textual structure (9). From reading capabilities or as he put it (how many readings), by dividing the text into reading units, those units have no room for their limitations, so there is no need for their number, what they require to be a function, whether it is from a few words or from a few Sentences so that these reading units (dictionaries) turn into a semantic cube, and the meanings for these units are not intended to prove the truth of the text, but to demonstrate its pluralism (10). This action (BART) takes to get out of the classical colleges, that is, to build the text according to major blocs, in order to preserve the plurality of the text, as the dictionaries or reading units were a confirmation of its plurality. It is a reliable or reliable hinge or reading of the text (11).

Personality: structure and function

The impact of the concept of functions - Bouktattha addressed (Vladimir Propp) (12) with its distribution, and its sequences in the narration - in the character structure (13). In sum, a character is based on his actions as a fixed element, that is, the names and descriptions of characters are permanently altered, except that their functions are fixed, and this structure necessarily gives the structure its openness to itself, in the sense that it constitutes a multiplicity of reading entries with two parallel, non-crossed structures; The first is the

structure of transformation (substitution): (names - descriptions) and the second is the structure of stability: (functions) and can be counted as major structures, divided by the sum of units (minor structures) that allow for (the first structure: transformation) textual multiplicity, and the growth of structure relationships within their formats (14), to become a cloning process within a relational system. That is, it necessarily leads to the creation of the structure of semantic diversity.

As for (the second structure: persistence): it follows the pace of development and development, in the sense that its persistence does not mean its static, but rather it is in a growing revolutionary movement, "the Euob is understood as a personal act defined from the point of view of its importance to the course of action" (15). For example, in the function (absence), which represents a Z Euob as multiple Morvologitha Mtaban, this gives the semantic development and time (16). Or (evil), as it represents the most important function, according to Probe, as it represents the central dimension of the evolution in the story to reach its formations to (19) form (17). The probe does not specify a consistent range of functions but may make it a total unit, within a development called (consecutive) that falls between the first Euob and the Euob that "works to dissolve the node, passing through other functions that mediate between these two functions" (18).

From the above, the course of structural analysis, which does not come close to the linguistic structure only to open up to, becomes clear, because we are subject to the reality of our existential formation of the language system, but our demonstrations are nothing more than patterns - drawing. Therefore, Barth confirms in many of his works that there is no isolated text, even if the language passes through us (19). He simply wrote, he says in (Astoria): "I cannot see with satisfaction the traditional beliefs, which recognize the existence of divorce. Innate between the author of the objective and subjective world "(20). He says in S. Rasin: "The writable text is that we write before it crosses the endless game of the world" ([21]). He says in (textual analysis): "What is currently seen as (structuralism) is in fact very social and much made, to the point that some see a uniform school. This is not the case at all" (22). This was confirmed in the example of the French structuralist school, and its diversity (Claude Levi-Strauss, Lacan, Al-Tossir) (23). This necessarily leads to what we mentioned earlier in terms of closing the language in order to open itself within the contexts it creates.

The female personality (Sufi music)

Is there a shorthand for the existence of the self? Is it possible to do what the storytelling tells and misleads Roy and claims the recipient (the structure of masculinity) in the traps of self-erosion, Visa Rh pattern of his victory ([*])?!

In texts (mysterious music), structural roaming wanders within symbols that show a linear pattern in which evolution is indicated, not relapse, meaning that the pattern of cipher moves in the growth of texts to create the group with six texts the main macrostructure. The group titles are arranged according to the following: (happy birthday, mystical music - group title - a descendant of the water, search for a tree of wisdom, nuns of the moon, working on a short story) (24), located within a series of symbols where each title By creating an icon with his text that falls beneath it, then reverting back to the text structure to understand the structure of

the title, then symbol with the second the title in the set with its textual shapes that symbolize, thus producing a pattern of relationships between the group's addresses and their content and addresses together according to the figure below, where (p) To the title, and (m) on the board:

(P6)		(P5)		(P4)		(P3)		(P2)		(P1)
M6		M5		M4		M3		(M 2)		M1

As the figure represents the system of relationships that the address enters with the text first, then the address moves to its body with an explanatory code, then the text returns to the address represented by a referral code, then it goes on to demonstrate with the adjacent address represented by the interpretative code. As for the relations of the titles with each other, they fall within a regression structure, within the principle of pluralism, which is determined by (BART) (25), in which he confirms the pursuit in search of the possibilities of the text and not the single meaning.

From these textual relationships between headings, we can monitor a group of formats (26) in which the Rhapsody (Sufi music) texts in the title (Rhapsody for the Happy Era: Rhapsody No. -2-) follow after reading it as an explanatory code, it indicates receiving a title indicating an expected structure that will soon change after reading the text to return as a cross-reference In the reproduction of the title in its new semantic concept, and here shows how the structural analysis represents a field to search for the possibilities of the text, the title first creates a structure (victory) but any victory, (Rhapsody: the heroic epic) of Franz is not, which refers to the representation of the meanings of conflict and suffering in order to nail the nail. Rhapsody begins with the pattern of alertness and anticipation, in which the conflict escalates to reach the moment of mastery and control, and in the text, the text appears: (for the happy era) to denote the nail intended, but the text does not show the extent of anxiety, so that the structure of the times of negation, which the self struggles to perceive, denies its times.

The structure of the female personality in the texts of the group consists of units that show the pattern of that structure, "When does everything stop (swing?) (All things swing) (their imbalance)" (27). And the function that appears at the beginning of the storytelling (absence), the absence of (Anis) in rhapsody and the absence of (Fakhri Turkli) in the short novel (mystical music) and this function appears in (descendant of water), the absence of **Euob** first, and the absence of parents beginning (28). As well as a large number of units that represent the structure of vibration and swing; Anxiety, which forms the structure of Omaina (Text 1), and the search for stability, it is a structure of anxiety that manifests itself in the process of patterning throughout the stories, "All things have gone beyond their stability" (29). There is another format that goes into the textual evidence. Music that coexists with the structure of the text and creates a text dominant in which it runs with the intention of anxiety. The other format is illustrated by "black iron bars alone enjoying toughness" (30), "The wind

fingers clicked the window glass and the imprisoned balcony bars” (31) so that these restrictions and bars continue to fulfill the structure of the text and are accompanied by vibration and jitter (32).

Such a structure takes the stories of the group and its examples (with the intention of anxiety) in (Searching for the Tree of Wisdom), which is imposed first from the subtitle (Burning Tree) (33), and the shock of the war as a whole, constructed a function, and in (sisters of the moon) regardless of their referral to a previous text (34), “The ends are red from the excessive error of beginnings, the end is blood, the end is dust, music, and water, ..” (35), and the female does not recover with the intention of stability and balance except in the absence of the man, as she regains her color and radiance.

The word structure, constitute a controversial dimension to the possibility of restoring things and the transition to self - selection themes shows, but this stability stems from the dominance of the structure of frame bi (men/women) in the arbitrariness Oadologi, do not get out of hand structure of cullet only the death of the other end, which compensates (b The man-dream), and the cold memory, which can be reconfigured as a structure with presence, flogging, and imaginative reproduction.

Getting Started B Ne n of concern:

Getting started means, according to (Barth) categorically not completely arbitrary/conscious (36), as Barth finds that the beginning is characterized by a moment that expresses a sense of the existence of inherent aphasia in a person. Indeed, the beginnings of stories have something to appear within the dispersed chi structure, where the logical question (Why did you start from here?) Is absent without reason (and why did it start from there?). This gives the starting structure the joy of rhetoric and control over the narration process.

The beginnings of the group define a pattern that emphasizes those oscillating structures that they etch the moment the turbulence reaches its climax and seeks to codify it and focus it on itself as an open symbolic symbol. This is evident in the script sequence: "When ...? When does everything stop rocking?" (37), “The soul was blessed with its peace when the body succumbed to its grief” (38), where it was offered to start the moment of absence, a moment of peace for the character (Samia Al-Numan). “Four days after the Flood” (39) (Chaos - Chaos) in (descendant of the water), "The red endings of excess error in the beginnings" (40), in (Sisters of the Moon), and even in the problematic text (work in a short story), "The author begins writing a text that looks like midnight - sunset hitting the glass of words" (41). The whole beginning is an institution to undermine the man, as a source of weakness and anxiety, and this is highlighted by the seals, when the stability structure is formed in his absence, the feast of his experience, and his reproductive production, bound by the framework of her freedom.

Narration and its purpose: subverting the memory of remembrance (times of exile and robbery of time):

The text seeks to engineer and addresses the narration and to tighten this manipulation, by producing a misleading and evasive structure that seeks to introduce the two ends of its existence (man-woman) in the game of distinctive battles, illusions of its justice without ideological abuse, and thus seduces the recipient to enter into the structure of speech to fall into the trap of his temptation is (The thorns) of the story, and the female structure undermines the (male structure).

This tension is evident in the text of the two short novels (Sufi music) and (Descendant of Water), with a difference between builders.

In (Sufi Music: A Short Novel) the text forms (the ghostly shadow), which is prepared on the occasion of the beginning of the defeat of masculinity, even if it is a defeat saturated with pain (42), (floral collapse), (death - death), (ghostly touches), (Infection of deaths), even in the encounter of names (Semitic - Honorary), then the past is undermined by undermining its boundaries, (imaginary holdings), historical (exhausted) furniture; Hayat Wehimi mentioned (Fakhri Turkli), (All Gallons), (Genius Heads), (Porcelain Antiques), all the male functions that define the structure of masculinity, it is a moment to erase the memory of masculinity and undermine its existence.

The exceptional verb of male functions is transmitted by depicting the female verb as a condition of existence, (there is no man in place, there is no woman in memory), and with this only remembrance of his wail, (light silence), it appears only to confirm his inability to solve the mystery of mirrors (43) The more the female text achieves its presence by undermining the man, the stability structure appears; (The flowers are back to bloom).

There is a textual approach to the formation of the female self in the presence of the dominant male pattern, which calls for a textual action to assassinate him, (Honorary), who spent his life and money following up on his Byzantine dream, which led (Samia) to practice life contrary to her desire, swinging between cities, panting because of a dream Mirrors, something disappears from itself, some of her books disappear from shelves, to be replaced by Byzantine dream sculptures, there is a male style that was created for Sadia (Turkey), the text indicates that through the stories of some mirrors that were set for the purpose of torturing women while watching their child withering (44), losing their time.

The presence of the male tries to replace the female's time by displacing him with reality, by blocking it and separating it, so that it is separated from him, and in this way he managed the female's time and practiced exile, the male's presence convinced his female (in the form of possession), ignoring the movement of time, with the hadiths that maneuver her By decency, male dominance in language possession, the time differs in its conceptual form, without a doubt, from its physical form (45). According to this temporal perception, the female narrative structure is strengthened by restricting and undermining exile times within the memorial structure.

As for what happens in the descendant of the water (1. Flood, 2. Years of Drought, 3. The Patron Saint of Thirst), it represents a symbolic symbol throughout the structure and its location with the group. The subversion of the male structure is represented by reproducing the text through (Ayoub) Ibn al-Maa, and the text begins with absence and absence (Ayoub).

Subtitles overlap in the descendant of the water to show moments of presence and absence within the structure of the text, and the formation of a tissue that represents an introduction to what happens inside the text that aims to distort the male, so the (**Euob**) does not attend but sabotage its structure.

Euob appears as a carrier of the secret, a cognitive structure, and a narrative sentence that reduces the female universes and restores its distortions, and thus thinks that there is a structure of reconciliation (and truce) that falls between the two parties to the conflict, "Do you see him as a woman? Or a man? Or is it both together ..." (46). Thus, Euob's plight arises in his ambiguous sex, which the text constitutes consciously and consciously, as he does not aspire to mold it within the hermaphrodite but rather tries to destroy its structure, it is workmanship or a mother carrying its remains, and a river ferry, showed him the eyes of Zacchini seeking help, and the eyes of men prey and check the textual structure of Ayoub nature His existential erosion, the marginal presence of his presence, which turns into the centralization of the event, the revelation of the structure of the sacred, his relationship to power, and the taboos of the rebellion.

The text creates a structure with harmony in Euob's personality, so his work as a waterpipe opens for him the doors of women's homes and the doors of their chests, so he protects their secrets, and seduces some of their charms, then he soon shows up, and turns into his textual structure, where it appears that the text's characters are those who shape them and even push them to write, to show Euob has a delicate human structure that mixes with the female, but she does not carry it, and "Euob hated men and their worlds and their cruelty and love the world of women, and changed something in its depths ..." (47), the text ruins the structure of masculinity by placing it in a feminine context that makes it in the male standard really wanting, (Euob) becomes a male witness to the sadism of masculinity, and this gives the structure of the text his struggle in free play, and the memory is whipped with the voice of Euob : "... men are cruel, aunt, men do not know tenderness, they have hearts of stone and blood that are only attracted by money (48).

This textual divergence cannot be counted as a female confiscation in any way. It shows the structures, within the play of its functions, to overthrow the male pattern and establish a female pattern, looking at its textual capabilities.

Conclusion

The structural practice is based on the openness of the recipient's ability to deal with the limits of the curriculum, as adherence to the rules of the curriculum may highlight its gaps, only a critic whose intelligence and sensitivity can overcome weaknesses in the curriculum (49) therefore structural analysis may not be considered a closed approach or involves closed rigor.

The most important results of the research can be summarized in the following:

1. There is what distinguishes the structure of the titles of the anecdotal group of the six stories, as it meets between the two groups in a semantic structure that is continental, and coordinate, and not like an unintentional grouping, and this is what we alluded to

in the formation of the six titles of the texts, and the extent of their evidence for the potential of textual pluralism.

2. For sub-headings, place a function on which to base the narration spaces.
3. The female personality structure is exacerbated by anxiety and swing, opposite the presence of the male structure, so it seeks to undermine it, in the absence.
4. There is sabotage of the masculine structure, and distorting the memory by denying it either by inserting it into the temporal structure of the past or by making it distorting with the female's housing in it.

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Margins:

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