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Semantic Transformation In Cultural Heritage Study In The Semiotics Of The Mark

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Abstract

The signs of their cultural dimension have been acquired as facts subject to the society in its movement and development, and have varied according to the diversity of knowledge and human needs. There are words, signs, symbols, effects, gestures and scenes. Each system is characterized by semiotics with special signs. The signs can be classified according to their origin. Human behavior deliberately, there are natural sign sand artificial markers. The semantic transformation has many causes, which are influenced by the development of society and the change of culture. The symbolism is unstable and the semantic change can be described as an aspect of semantic evolution. It has been accompanied by a change in meaning and significance due to changes in societies as a result of evolution. Many researchers have tried to study the images of this change. , And the causes of the occurrence, as well as the various reasons that interfere with the semantic change of the mark, which is the development that occurs in society one of the important factors in the semantic transformation of signs and meanings. This research sought to reveal the most important factors of the transformation of semantic cultural heritage.

The crescent was chosen as a model for detecting the transformation of semantics across different time periods of transformation and revealing the reasons for this transformation. The image of the crescent appeared in the ancient Iraqi sculptures as a symbol of the goddess of the moon Nana in the Sumerians or O, the name of the god of the moon in Babylon and Assyria and their guide and protector. And the appearance of the image of the moon in the ancient carvings as a symbol of the moon god,

has become a sign of the crescent of Muslims and the image of the Crescent was associated with the beginning of the months of the Lunar year and associated with the image of the month of Ramadan. Cultural changes also apply to many of the cultural symbols and symbols transmitted by generations as part of their cultural heritage, whose semantic transformations have been linked to intellectual and ideological transformations in the culture of societies.

Transformación Semántica En El Patrimonio Cultural Estudio En La Semiótica De La Marca

Resumen

Los signos de su dimensión cultural se han adquirido como hechos sujetos a la sociedad en su movimiento y desarrollo, y han variado de acuerdo con la diversidad de conocimientos y necesidades humanas. Hay palabras, signos, símbolos, efectos, gestos y escenas. Cada sistema se caracteriza por semiótica con signos especiales. Los signos se pueden clasificar según su origen. Del comportamiento humano deliberadamente, hay signos naturales de arena y marcadores artificiales. La transformación semántica tiene muchas causas, que están influenciadas por el desarrollo de la sociedad y el cambio de cultura. El simbolismo es inestable y el cambio semántico puede describirse como un aspecto de la evolución semántica. Ha sido acompañado por un cambio en el significado y la importancia debido a los cambios en las sociedades como resultado de la evolución. Muchos investigadores han tratado de estudiar las imágenes de este cambio. , Y las causas de la ocurrencia, así como las diversas razones que interfieren con el cambio semántico de la marca, que es el desarrollo que se produce en la sociedad, uno de los factores importantes en la transformación semántica de los signos y significados. Esta investigación buscó revelar los factores más importantes de la transformación del patrimonio cultural semántico.

La media luna fue elegida como modelo para detectar la transformación de la semántica en diferentes períodos de tiempo de transformación y revelar las razones de esta transformación. La imagen de la media luna apareció en las antiguas esculturas iraquíes como un símbolo de la diosa de la luna Nana en los sumerios u O, el nombre del dios de la luna en Babilonia y Asiria y su guía y protector. Y la aparición de la imagen de la luna en las tallas antiguas como símbolo del dios de la luna, se ha convertido en un

signo de la media luna de los musulmanes y la imagen de la media luna se asoció con el comienzo de los meses del año lunar y se asoció con la imagen del mes de Ramadán. Los cambios culturales también se aplican a muchos de los símbolos culturales y símbolos transmitidos por generaciones como parte de su patrimonio cultural, cuyas transformaciones semánticas se han relacionado con transformaciones intelectuales e ideológicas en la cultura de las sociedades.

Introduction

Cultural heritage is a structure of knowledge and these structures are inherently mobile concept and transmitted through the times from the predecessor to the back and because of many factors they represent the culture of society and identity, has been on the production of symbols and signs enabled him to produce and develop multiple languages through which he was able to access the meanings and facts that enabled him Of communicating with others and knowing the nature of existence.

Man has developed his marks to become a complex and intertwined system, the mark was the essence of human creativity and development, and has become completely dependent on its cognitive and cultural diversity, and the mark is evolving in human history as a result of the process of self-interaction with existence until it became a complex and intertwined system through which to communicate a more accurate meaning He explained the fact of communication between us on the one hand, and the existence on the other.

This development in the production of the mark and read led to the change of meanings and transformation in their connotations and therefore for many reasons, it is affected by the development of society and the change of culture, the implications of the mark is unstable and semantic change can be described as an aspect of semantic development. This transformation was accompanied by a change in meaning and significance due to the changes witnessed by societies as a result of evolution, and many researchers have tried to study the images of this change, and the reasons for its occurrence, as well as the various reasons that interfere with the semantic change of the mark, which is one of the important factors in the transformation of society. Semantic for signs and their implications.

Marks have acquired their cultural dimension as realities subject to society in its movement and development. It varied according to the diversity of human knowledge and needs. There are words, signs, symbols, effects, gestures and scenes. Each semiotic system has special marks, and the signs

can be divided into non-verbal and non-linguistic tongues and include all non-verbal semi-systems.

This research sought to uncover the main factors of semantic transformation in the cultural heritage. The crescent was selected as a model for the mark that accompanied the semantic transformation data to detect the transformation of the semantics of this mark across different time periods and cases of transformation and to detect the causes of this transformation.

Chapter One

The significance of semantic transformation:

The concept of significance (Significance) has many historical stages that went through the transformation “semantic obtained a lot of definitions and most of them do not go out to be a change in the vocabulary and structures and this change is gradually leading to the occurrence of new semantics and change the old”, so the concept of significance is Change and development of what is old in order to give new variables, and new meanings, change does not require a specific situation or attribute, but everything has a certain meaning can be changed “Being something in the case of knowledge of something else and the first thing is D, and the second is Connotation, “and semantic change is to change his rules and Origins, which should clarify the relationship between ancient meaning and modern meaning, it is an expression in the meaning and semantic value of a word or action or a particular symbol, through which one seeks to apply this semantic change to each sign, and there are those who confirm the existence of a semantic function performed by the colors in the logos or The flags of the navy, and then it also refers to the pure indication or mark, what we send through a message and we enter into contact with the other, so called semantic everything related to the meaning of the sign of communication.

Significance has evolved over the ages, and today it is called modern semantics, which looks at all that is changing. For example, modern semantics in language “is a descriptive syntax that indicates a descriptive event devoid of indication of time. Change the meaning of the word over time by the rise or decline or expansion or decline or metaphor and so on, and this aspect of semantic study belongs to the historical significance (Historical significance) “This allows the pluralism of semantic types in the language, including:

1 - Morphological significance: It is the significance that derives by the formulas and their buildings, and the change of those buildings, means change in their significance and search for derivation, and discharge and

buildings, and distinguish them by changing the meaning, It is called buildings science.

2 - acoustic significance: It is called the natural significance, which is between the pronunciation and meaning of the existence of an appropriate between them, and thanks to such understanding is due to the altruism of a voice or a group of voices on the other.

3 - grammatical significance: is the term given to the relationship between grammatical methods and their meaning, and from those meanings are taken semantics which are intended to use a grammatical method and not another.

4 - Central significance: It is the common meaning of all individuals who belong to the linguistic environment and are equally aware of the meaning and they are closely related to the most important functions of language, namely reporting.

5 - societal significance: This is used out of the use of the word, and is the center of the semantics of the word, and should be taken into account in all derivatives and uses, as it is the indicative confined to the word at the launch, and if it has more than a semantics at the community level, the context is what determines any semantics Reading from the word, it has been called in modern linguistics the basic or primary meaning, sometimes called the conceptual or conceptual (meaning Conceptual) or cognitive (Cognitive), and this meaning is the main linguistic factor, and this connotation is likely and nominate any words be appropriate for this Context or that, at the level of the axis of selection.

6 - social (contextual): It is derived from the denomination or the surrounding conditions in the theater of the language, such as wonder, or astonishment, or denunciation or fear, etc., and some linguists have termed the term (linguistic theater or language of the theater) where The term refers to the circumstances and circumstances surrounding a linguistic event

It is clear from the types of significance in the language that symbols and signs are also in a continuous semantic transformation record to the possibility that the symbol is used to create a semantic transformation of a particular concept or belief, Semantic research looks at “phenomena included in semantic studies are linked to dictionaries and derivation, political history, religion, Psychology, rhetoric, all of these elements are equivalent to the evolution of semantic “meaning that both the signifier and the significance are variable in time, place and use, and this change depends on many factors, including what was political, economic, social, and also religious.

The semantic transformation can expand or narrow the meaning, or move

the meaning from the whole to the part or transfer the meaning from the strongest to the weakest or vice versa, and this is called manifestations of significance are as follows:

1. Narrowing or assigning significance.
2. Expansion of significance (by word or meaning).
3. Transfer of significance (word or meaning) to something close to the original significance of time and space.
4. Change the scope of use or what is known as metaphor.
5. Transfer meaning from all to part or vice versa.
6. Transfer meaning from weaker to stronger or vice versa.
7. Regression of significance ie the transfer of meaning from the best to the lowest.
8. Sublimation signify any transfer of meaning from the lowest to the best.

Chapter II

The concept of cultural heritage:

Different forms and qualities that took the raw material to describe the asset as a cultural heritage, as well as the field of cultural heritage work in many scientific and artistic fields, and cultural heritage is a feature of societies and inherit the successor inherited from the predecessor. It is all that is practiced by the people steadily, whether contacted matters of daily life and lifestyle, social relations, children, clothes, and related to rituals of events and beliefs. It is deeply rooted in belief and art, which is an expression of people, society and ways of life. It is not a personal expression, but a collective, spontaneous expression that is synonymous with the nature of society, to “experience the possibilities as facts and turn the present into a past - and it still exists - for a future that has not yet come.” “

The cultural heritage included tales and news that were transmitted through the generations verbally before the age of blogging to the stage of codification and counting of the cultural heritage problem across multiple fields, including what was in the form of epics and legends, including what was the story and the likes of popular as well as stories of paranormal and heroes, carrying this cultural heritage Indications of what can accommodate the movement of the individual and society, or transfer of the movement of the individual within the dynamic movement of society “Thus, the cultural heritage was evidence of the nature of human life in the era from which this cultural heritage descended or depicted in the form of literature, moving T time stations, on the level of theatrical literature reached us some nuggets from the first time period of the beginnings of this literature,

including what came at the hands of the Greeks and Romans, indicating that it was developed from a legendary previous article to write and is a cultural heritage transmitted verbally as in the play Oedip. Also, what came from the Arab cultural heritage was inspired in the literary races, which revolve around heritage personalities, but it changed in the genus, and the imagination continued to fictional imaginary image, as in the character of Saif bin Dhi Yazan or Antara or princesses of vigor.

To use the cultural heritage in the literary and artistic aspect requires the prior knowledge of the recipient of some of this inheritance or give a simplified idea about it, in the use of (Shakespeare), for example, some of the words used in the fourteenth century and specifically in the era of (Chaucer) and never before them only two centuries His literature includes some of the semantics and words that did not occur in the imagination of his predecessors. Many of those words written by people in Chaucer's time have become in the era of (Shakespeare) need an interpreter or interpreter in their connotations, although what passed between them is short in the history of nations. .

The work in the cultural heritage and the translation of this concept and add the modern character in the literary and artistic field places the onus on the artist, writer, director, designer, a great responsibility as it penetrates in an area that is almost dangerous, including what was in the context of preserving the heritage or prior knowledge of the heritage Cultural by the recipient. Thus, he has the pillars through which the cultural heritage is employed in the literary or artistic achievement.

These include:

1. Good and deep understanding of the cultural heritage as a historical page of the human journey and achievements
2. Balancing the time of the heir and the inheritor, ie the past interacts with the present creatively creative interaction within the framework of artistic or literary work.
3. Selection of the element or good part, especially that the selection is part of the task of the artist or writer, and the artist should select the most suggestive elements and the ability to survive and continue not all parts of the cultural heritage and its elements are good to employ artistic or literary employment, present with the past creative interaction in the creative Framework.

There are also paths that form the general framework for the transformation of cultural heritage into artistic or literary material present in any later era of this heritage. These tracks lie in four levels:

• Level I (formal external framework): This level includes the visual form of cultural heritage and includes the first category of habits, ideas and emotional responses, in addition to clothing and social relations, while the second category includes duties and duties placed on the environment of the inherited material as a character and skills of artists, specialists, workers and skilled blacksmiths Carpenters, doctors, priests, poets and witches, and the third is concerned with strange customs that can not be used at present and artistic talents. Here, it is more like simulating the meaning of this concept at the present time, that is, this level emphasizes the aesthetics of the living reality in the legacy era, the idea of simulation in its realistic sense is to emphasize the aesthetics of reality and its richness and document its inherited and social details because man can not adapt only to things Ideas that his imagination can match, but those that are unable to explain it rejects and does not face.

• The second level (internal or substantive framework): the cultural heritage is determined by our relationship with it, “it is not a final or rigid material but is a movement formed through our attitudes towards it” and the playwright returns his writings to the innate reference to the cultural heritage, experiences “play is legitimate when Have a real affiliation to the people “A theatrical achievement when it contains within it materials that have to do with the lives of people and their cultural and intellectual heritage, be a sincere expression of themselves in positive ways.

The cultural heritage is a concept and a form that elevates its boundaries, its fixed borders to added borders, and new dimensions of its subjects to the level that qualifies it to interact dynamically with the movement of the present and the new time. These human creations will not be heritage, but contain cultural heritage in its artistic and technical elements and add a mechanism.

To achieve the above, the researchers believe that cultural heritage depends on:

- 1 - the functioning of the cultural heritage in a manner that is linked to customs and traditions prevailing in society.
- 2 - the emerging modernization of cultural forms and visual components, which is a cultural heritage.
3. The quantitative and qualitative impact of the elements of the cultural heritage within the lived reality.

To achieve these objective trends, we must rely on:

- A) Zamakani and the period of technical synchronization.
- B- Mastering the artistic structure of the cultural heritage.

• The third level (aesthetic): The aesthetic element has a psychological impact on the recipient may be reduced many words through the image embodied cultural heritage, symbol of immortality embodied in the epic (Kalkamsh) has meanings and connotations and transformations are not limited to a specific time period, as each A work of art is a new creation whose survival or death does not depend on its consistency or disagreement with reality. In addition to the semantic shifts of the symbol and intent here that the epic (Kalkamsh) image in many forms, including what was in the form of stories, novel and theatrical and some of its images in poetry as well, possessed a spiritual aesthetic being a symbol or icon has a charm and rhythm, artist, writer and storyteller can not any of them that Resorts to the same shapes and symbols that have exhausted their value, meaning and function, and lost their charm because of their popularity, trying to find new formulations of that image and shapes to create a sensory and aesthetic effect when the recipient.

To approximate the idea of the use of cultural heritage in the aesthetic level, and make it more clear, is how to use the heritage in a way that does not contradict the meaning in the mind of the recipient, for example:

1 - can be used (dome) as a religious symbol in the artistic and architectural work or in the design of the theater, as a picture of the divine containment of the universe, and the intimate embrace of existence.

2 - decorative units as material elements in the strength of the cultural heritage can be aesthetically inspired as they awaken the sense of material objects because the decorations are inspired by reality.

3 - The place has an important aspect in bringing the aesthetic level of cultural heritage, Valb Baghdadi House formation of an authentic model in this field.

• The fourth level (artistic side): The cultural heritage in the artistic aspect, such as design, directing, or by any artist, stands out through strengthening and revitalizing the inherent power and revitalizing it to show the effectiveness of artistic material and accelerate its production and integration with the art work. Returns to the audience a lot of models of folk traditions after subject to their obligations or formulations in new formats “add to the work of historical fragment by analyzing cultural heritage in a contemporary, while preserving the form of the inheritance by giving new encodings and transitions may have different meanings on the M from the similarity between the previous and subsequent, but it is very different in meaning. Tag and semantic shift factors

Nature has always been a source of semantics when the ancient priests and theologians searched for signs that were references to the ideas of divine and worldly and had a reporting function. Human behavior is intentionally produced. "It will only be a sign if it is interpreted as a sign of something." However, Umberto Eco categorizes the marks according to their source and distinguishes between the data of unintended nature and what is produced by human behavior intentionally. A distinction can be made between natural signs and artificial signs, first unintentional and originating from the nature we interpret. The second is produced consciously by an object, such as words, symbols, and drawings.

The semantic transformation factors are numerous and are influenced by the development of society and the change of its culture. The implications of the mark are unstable and semantic change has several forms that can be described as an aspect of semantic development, which is studied within the linguistic systems through its connection with the frameworks of time and space. Semantic transformation has reasons related to the change of meanings. This is part of the modern semantic lesson. We see it as a major focus in the series of studies presented by Semiology, as one of the topics of this science is researching the subject of changing meaning, the forms of this change, the reasons for its occurrence, and various reasons that interfere with the semantic change of the mark. Specialists have been studying semantic formatting, pattern of production and methods of operation. The mark "is used to convey information, to say something, or to refer to something that someone knows that the other wants to share."

Semantic change factors

There are many factors that lead to the transformation of the significance of the mark can be classified into two parts:

- Deliberate intentional factors, such as language synagogues and scientific bodies to develop new terms, or give new connotations of old words to keep pace with the development in different areas of life, and modern technological developments in the means of communication have contributed to the promotion of the deliberation of the mark.
- Unintended factors produced by the social and cultural development of human societies, which are the reasons resulting from the change of society or things or change the perception of them, human societies are always in a state of development and change because of contact with other peoples through military or cultural invasion, as well as because of the cultures, ideas and what it spreads from religions, doctrines and philosophies.

Causes of semantic change

1- Structure of the mark: We mean by its semantic structure whenever the significance of the mark has been maintained maintained its original meaning, and in contrast whenever its significance is subject to change, this led to the possibility of its meaning to change also, and this change in the form of deviation or out of the ordinary, but this change quickly What becomes after frequent use traded it.

The convergence of two images of two different signs may lead to making them one sign of meaning, such as in the sign of the cross, for example, the meaning of the sign of the cross did not bear that sanctity until after the crucifixion of Christ to give the mark a new deliberative meaning associated with the doctrine that established this meaning. Echo points out that the multiplicity of content of a single connotation leads to the possibility of eliminating its first significance.

2 - Clarity of significance: The more the meaning of the individual clear and less exposure to change and vice versa when the semantics are vague weaken the circulation of meaning.

1. Frequent metaphorical recruitment: that the use of the mark in a meaning other than the original meaning it was developed, and then use becomes a competitor to the real meaning, go hand in hand, as the frequent use of the mark in the metaphorical sense often lead to the extinction of its true meaning and replaced by the metaphorical meaning. The connotations of change become three: the allocation of the connotation, or the generalization, or change in the scope of use, and the causes of change are linked to the social, historical and political factors that lead to change of meaning.
Crescent sign

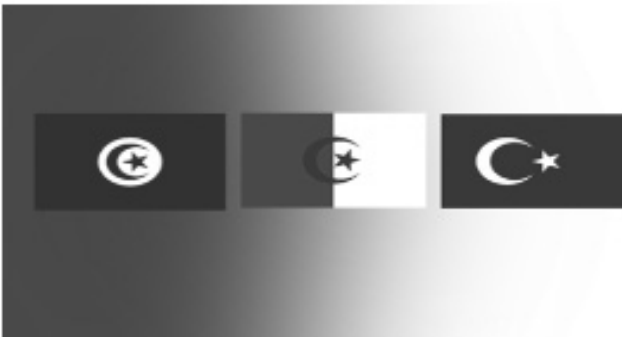
Nature abounds with a huge number of signs and references that have been in search of human implications and the reasons for their appearance, has been able to interpreters of markers in ancient times, to have a special place in their societies. The priests in the temples interpreted the signs and revealed the informative connotations that were signals from the gods to address humans, and the stars, lightning, and volatile situations of nature were all signs of meaning. Perhaps the most phenomena that received attention semantic Crescent phenomenon and changes the image of the moon. Man could not go beyond his curiosity and desire to reveal the cases under which this celestial phenomenon and the connotations and meanings that explain these signs. This phenomenon was not limited to a specific period of time, but as long as it excited the interest of the people and fascinated them with its beauty, illuminated the night, or determined the months.



The pagan Arabs worshiped the moon god by praying to him, directing them to the Kaaba, and to the annual pilgrimage and rotation around the Kaaba. Kissing the Black Stone, sanctifying it, sacrificing to Allah, throwing the stoning, fasting the month of Ramadan, forbidding war in the holy month and offering alms to the poor. These rituals kept Islam from wor-

shipping the moon god, and kept the name of the god to which the rituals go. In this way, Islam is to rebuild the methyl legacy and present it in a new way. The reconstruction process also benefited from the beliefs of the people of the book and inherited a few of their legends, but it was a wonderful revival of the historical pagan heritage of the Arabs, in order to fuse its components to benefit from the birth of the new nation.

This transformation in the Arab culture was accompanied by a gradual and slow shift in the view of the universe and their life practices, rituals and traditions. Although there are no definitive studies or evidence of the origin of the crescent in our culture, but its presence is remarkable and is a cause for study, it is clear that the crescent is a symbol that did not leave the culture of the East and will remain inherent to many cultural elements of the East. Some historians, including Iraqi Dr. Ali Thuwaini, believe that the crescent of Muslims is a Byzantine heritage conveyed by Muslims and captured by the Quraishes as a symbol of their sovereignty. To be sure, early Muslims saw themselves as an extension of Jews and Christians. On the other hand it is believed that the Ottomans were the most used of the crescent and in that case the flag of Constantinople may be a possible source of crescent, which is supported by this theory proved that the first to enter the crescent on the Prophet's Mosque is the Ottomans in the Ottoman expansion in the sixteenth century AD, and adopted a number of Arab countries this symbol, emerged many Arab and Islamic countries with flags carrying the image of the crescent.



The image of the crescent as a sign or symbol has witnessed a semantic transformation over time accompanied by a change in intellectual struc-

tures and popular beliefs. The crescent as a mark has been part of the cultural heritage used as a sign in multiple meanings sometimes go hand in hand, and the frequent use of the mark in its new connotations often leads to extinction. Its real meaning and the new meaning replaced it, and the reasons for this change have been linked to social, historical and political factors.

Conclusion

At the end of this research it must be noted that we have discussed the issue of intellectual deep-rooted in a contemporary and modern concept, linked to what is the relationship between semantic transformation and cultural heritage, by tracking the progress of the meaning of these two concepts, and the carrying of historical and philosophical transformation and changes in linguistic and moral sense.

The different stages of semantic transformation, as well as its types and fields, as the research showed the importance of cultural heritage, and how to inspire it in various fields, including what was theatrical or fiction, as well as in the fields of sculpture and painting, taking from the crescent model a symbolic icon to indicate and express the concept of cultural heritage through semantic transformations, It is one of the most important informative indications that were signals from the gods to address human changes in the image to the image of the moon, and not only interest in this celestial phenomenon over a specific period of time, but was and is still discuss meditation and scrutiny and attention.

Research has confirmed that the mythological legacy of the crescent moved from the pagan Arabs who worshiped the moon goddess by praying to him and their faces to the Kaaba, the annual pilgrimage and rotation around, and the throwing of embers and fasting during the month of Ramadan, and this ritual has kept Islam on it, as a result of commitment to cultural heritage, but by Rebuilding the ritual concept, ie, changing its significance, this revival of the historical pagan heritage of the Arabs, and the fusion of serious components to benefit in the birth of the emerging nation.

Some historians have seen that the crescent was a Byzantine heritage inherited by Muslims and was taken over by the Qur'ans as a center of their sovereignty, which confirms that the cultural heritage is of great importance in the hearts of human beings. This theory that the first to enter the crescent on the Prophet 's Mosque are the Ottomans in the sixteenth century AD, and then transferred this symbol to other Arab countries.

The semantic transformation of the cultural heritage was accompanied by a change in intellectual intellectual and popular beliefs. Thus, the mark

came with changing meanings. The uses of the mark abounded in its new connotations.



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