

The Effectiveness Of The Self Between The Written Text And The Written Text In Roland Barthes

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Abstract:

The study aims to trace and extrapolate the views of the French theorist and thinker Roland Barthes and his critical propositions related to the written and the read text. It aims to study them in detail, revealing the centrality of the self, its presence, and its effectiveness in each, as well as the changes that occurred in light of Barthes' critical intellectual shift from structuralism to post-structuralism. This was clearly reflected in his understanding of the text and how the self-interacted with it, revealing his own vision and the philosophical and cognitive framework upon which his critical opinions and orientations were built during this phase. It became clear that the written text is capable of infinite multiple readings and is open to rewriting. In it, the reader engages in productive reading that leads to multiple meanings, while the written text is a completely different text. Reading. The practice of it turns it into a produced text with a single meaning, incapable of being reread and reproducible. It is a reading that consumes and closes it down. As for the self, it appears marginalized and absent, playing no real, effective role in either text. Instead, it is governed by the authority of language, texts, and the writing space.

Keywords: Self - Text - Roland Barthes - Modernity - Postmodernity.

INTRODUCTION:

Roland Barthes is considered one of the most prominent theorists and thinkers who left a clear impact on critical studies with the opinions and ideas he presented that occupied scholars even after his death, especially his critical life, which witnessed several turning points and transformations that were reflected in his opinions, writings, and even his method and style of writing. Linguistics and others, taking advantage of the possibility of the convergence and overlap of sciences (Barthes, 1992). Perhaps his travels between several countries such as Turkey, Romania, Egypt and Japan gave him the opportunity to directly interact with different cultures and become acquainted with their civilizations and ideas (Barthes, 1992). He benefited from all of this in building his own thought and critical orientations. It is worth noting that Barthes insisted that he was not a critic, explaining this by his own view of criticism, as he saw it as a bourgeois activity.

It involves making judgments, which he did not accept (Thody and Course, 2003). Barthes was interested in literature as a particular form of communication, the use of language, and the exploration of signs (Thody and Course, 2003). The text was one of the most prominent issues Barthes studied, and he and other critics wove specific theoretical threads around it, which he presented in several of his works, such as his essay "From the Trace to the Text" and his book "The Pleasure of the Text."

And others, as he had his own conception of what he called the written and the read text. This study came in several chapters, the first and second of which talked about the written and read text and their characteristics. They were preceded by an introductory introduction that clarifies the concept of the text and its characteristics as Barthes saw them, while the third chapter discussed the self, its effectiveness and its transformations in both texts.

The final section attempts to connect all of this to the epistemological and philosophical references upon which Barthes relied in his critical approaches to the written and spoken text

and the relationship between the text and the self. It should be noted that this study has benefited from some translated foreign studies, while noting that this goes beyond that.

The confusion and misunderstanding that some translators encounter between written and spoken texts and the definition of appropriate terms for each is evident. The student will encounter various terms, such as "readable," "copied," "readable," "written," and so on. I have attempted to derive these terms from their original sources and define them based on a reading of the originals, as woven by Barthes.

Importance of the study:

The importance of this study stems from its pursuit of revealing the self, its presence, and its role in written and spoken literary texts. This is of paramount importance, as it reflects the human understanding of oneself and existence, as well as its interpretation in the context of modernity and beyond. Literature and criticism are phenomena closely linked to human beings and their thought. The **problem of the study:**

What is meant by written and spoken text, as Barthes presented it, and the effectiveness and presence of the self in each, especially since this is problematic and a point of disagreement among scholars. The researcher will notice a great deal of confusion and ambiguity in accurately understanding and defining the role of the self in each.

Study objectives:

In light of this problem, this study seeks to reveal the presence and effectiveness of the self in its two aspects: the author and the reader in the written and read text, according to the understanding that Barthes accepted of the text, and the changes that occurred to it in light of Barthes' critical intellectual shift from structuralism to post-structuralism.

In order to build a clear and accurate scientific picture of the written and read text, and to reveal the role of the self and its effectiveness in its relationship with these texts, and to come up with a satisfactory answer to this problem, it was necessary to stop at some stations.

Prominent foundational issues, such as establishing Barthes's concept of text and distinguishing it from literary works, as well as his famous statement calling for the death of the author and other closely related perspectives, are essential to delve into such a study and achieve its desired goal.

Study Methodology:

The study follows a methodology that relies on the tools of description, analysis, and induction to trace Barthes's available writings and his diverse views, including his articles and books that have resonated widely with other scholars, thinkers, and literary critics.

Study Questions:

To achieve its objectives, the study proceeds from several questions it poses about Barthes's written and spoken texts, and the extent of the self's effectiveness and presence in each. These questions are as follows:

- 1- What is Roland Barthes' concept of the text in light of his intellectual transformation?
- 2- What is the precise concept of the written and the readable text according to Roland Barthes' own vision?
- 3- What is the efficacy and centrality of the self (reader/writer) in light of this theory of the written and readable text?
- 4- To what extent is the self and its centrality influenced by modernist and post-modernist philosophy, in light of Barthes' theory of the written and readable text?

Study terms: text, written text, modernity and postmodernity, writing space.

Scope of study:

This study falls within the realm of modern literary criticism, specifically Roland Barthes. Therefore, it will focus on studying the books, articles, and texts he has presented, in addition to other works related to the theory of the text and the self, their role in the literary critical process, and their connections to the philosophy of modernity and postmodernity.

Previous Studies:

There are several studies that have addressed the topic of written and spoken texts, such as: a study entitled: *The Written Text and the Readable Text (The Birth of the Reader Must Be at the Author's Account)* by Ali Al-Tahruni, and another study by Hisham Al-Sheikh Issa entitled: *(The Innocence of the Text, Articles in Modern Criticism)*, specifically his article entitled *(The Closed Text and the Text open)* and others.

However, the researcher will notice the confusion in the use of terms, in addition to the ambiguity in understanding the written and spoken text as presented by Barthes. Furthermore, none of the previous studies addressed the study of the self and its effectiveness in both in a specific, detailed manner. Furthermore, there is a misunderstanding of Barthes's intention when some scholars consider his announcement of the author's death to be a herald of the birth of the reader.

Scientific Addition:

First, it presents a precise and scrutinized scientific picture of Barthes's concept of the text and its transformations, removing the confusion between written and spoken texts. It also explores the centrality of the self, its effectiveness, and the transformations it undergoes in light of Barthes' theory of the written and spoken text.

Introduction:

Talking about the text and the extent of the presence and effectiveness of the self in it, and whether it is considered a center or not, whether in the written or read text, requires first an accurate understanding of the text and its limits as assumed by Barthes, as he distinguished it from the literary work, and he mourned its author, whom he had previously killed in what he had previously adopted of structuralist thought, especially such statements that constituted a fundamental transformation that paved the way for his transition from structuralism and entering into the realm of what is possible.

Calling it post-structuralism, that is, post-modernism, Barthes declared in his article entitled "The Death of the Author" the eternal severance of the connection between the author and his literary work and an inevitable separation. This article, even in its title, carried a new direction in which he confirmed the severance of this connection and the opening of new horizons that fall under another concept, which is "writing," that writing that imitates an innumerable number of multiple, simultaneous and previous discourses that

Literature revolves in its space (Barthes, 1993). With the death of the author, the voice—every voice outside the text—will lose its origin and source, and writing begins (Barthes, 1993). This means the existence of the text, which will not be achieved "except through the actual practice of writing" (Barthes, 1993). It is noteworthy that Barthes' concept of writing meets with the concept of intertextuality (Kristeva, 1991), as Julia Kristeva explained in her book entitled *(The Science of the Text)*. It can be said that the author, for him, makes a fundamental difference between the literary work and the text, and this new concept was the result of the change that occurred in his understanding of language, due to the overlap between different studies: such as linguistics, anthropology, Marxism, psychological studies, and others. This in turn leads to the birth of a new subject and language in a way that makes it difficult to attribute it to any of these fields and scientific studies (Barthes, 1993). Accordingly, as a result of all this, there was no

It is necessary to reconsider the nature of the existing relationships between the author, the reader, and the critic in the field of literature. The text was found as a concept opposite to the previously prevailing concept of the literary work. The literary work is a closed work attributed to a specific author and fulfilling his intention. As for the text, it is not attributed to any author. At the same time, the author owns the work (Barthes, 1993).

The text kills its father. This approach to the death of the author, which Barthes followed in his structuralist critique, carried him into post-structuralism, where he sought to confirm the text's isolation from various external contexts. He was concerned with language, but not as a central issue as it was in structuralism, but rather with his attempt to destabilize it through deception and manipulation.

Barthes defines a literary work as a fabric of signs (Barthes, 1993) according to his structuralist conception, which will inevitably lead to a final meaning in the prison of language, and this is not the case in the text, which he defines as a fabric of quotations (Barthes, 1993). The most prominent features that limit the text and form its theory or science according to Barthes can be summarized, but it must first be noted that these are limits characterized by relativity, as they remain subject to doubt (Barthes, 1993).

Discourse about the text is also a text, and the text—as will be noted—is based on disruption, instability, and multiplicity; therefore, it is impossible to decide on it or reach certainty about it. The researcher notes that Barthes, in distinguishing between the work and the text, rejects classification according to the temporal dimension (Barthes, 1993). He certainly does not mean that the literary work is linked to the ancient while the text is linked to the modern era. Rather, he aims for that.

The privacy and vision that will make it a text regardless of its temporal location, so it is possible to stop at texts that are steeped in antiquity, but they open before the reader's mind intertwined and branched paths of endless readings. The effect is that material attributed to a certain author, and as Barthes describes it, it occupies a tangible physical space like a library shelf and is reached by hand (Barthes, 1993). As for the text, it is an abstract mental matter whose existence will not be achieved except within a discourse.

Linguistic (Barthes, 1993), and this text is characterized by its ability to cross and penetrate many texts, as well as by productivity and the ability to generate meanings in a continuous, unstoppable movement (Barthes, 1993), and it refuses to classify within certain limits such as: literary genres (Genette, 1979), but on the contrary, it seeks to shake up all the constants, axioms, and previous old classifications related to literature specifically (Barthes, 1993), and perhaps in this explanation The text has features that indicate that it has transcended all the conventional boundaries that were established by previous critical studies, whether at the level of the structuralist stage that confined it to the prison of language, so that it did not exceed its shackles, or other approaches that removed the restrictions; to link the text to the outside, especially the author, as Barthes tries to transcend all of that by trying to penetrate the text from within; to understand from

Itself, it makes the focus of attention on the signifier, specifically the idea of playing with these signifiers that lead to the generation of infinite meanings (Barthes, 1993); which makes reaching a finite and closed meaning impossible. Rather, this matter in itself is an end for Barthes that achieves for the reader the desired pleasure that will be mentioned later, as the literary work is not without pleasure.

But it remains limited and temporary, falling within the circle of passive consumption by readers (Barthes, 1993). There are literary works that achieve this pleasure, but they do not allow for the production and generation of other readings, nor do they allow for their rewriting in an endless form. This is completely contrary to the text that achieves an unending and inexhaustible pleasure, according to Barthes himself (Barthes, 1993).

This context leads to the assertion that the text is linked to a language, but that it is a language without a center or end; it is resistant to closure. Barthes believes that this is what gave language the distinction that previously allowed it to occupy the throne of centrality under modern structuralist thought (Barthes, 1993). Thus, the text is pluralistic and infinite in meaning, unlike the effect, which remains confined within the circle of a single, closed meaning.

If the reader goes beyond his apparent literal limits and begins to attempt interpretation, the language will lead him to a specific meaning (Barthes, 1993). This is often linked to certain ideologies and cultures, unlike the text, that methodological field which Barthes describes as “a fabric of quotations, references, and echoes, and I mean of previous cultural languages...”

And the contemporaneity that penetrates it completely” (Barthes, 1993). However, this penetration, or intertextuality, as he sees it, is not the origin of the text (Barthes, 1993), which implies that the text has neither a beginning nor an end. These are arguably the most prominent features that can be drawn around Barthes's theory of the text, and they converge in many aspects

with what a number of contemporary critics and thinkers who advocate this theory have adopted, such as Julia Kristeva.

And Gerard Genette, there is a clear transition and transformation in the concept of the text in a way that indicates a difference in the critical view, as there is nothing fixed or central, so that science becomes merely a temporary means subject to demolition, dismantling and destabilization; which will lead to the birth of a new means that carries different concepts (Genette, 1979), and according to these previous differences, it is possible to ask whether the artistic work includes a text or not (Al-Baqai, 1988).

Perhaps this brief explanation of the concept of the text and its features according to Barthes creates a preliminary picture that methodologically allows for moving to the next stage of this study, which will stop at both the written and the read text. The announcement of the author's death was a starting point for the features of his interest in texts to appear, and the possibility of the existence of multiple types of Reading (Enezi, 2018)), and it can be said that this binary division that Barthes established for how to interact with the text (read/written) reflects those remaining and extended effects of structuralist thought (Al-Dyoub, 2003), especially what relates to language and de Saussure's ideas that involve several dualities; which confirms the problem raised about the term "post".

The transition from structuralism or modernism to post-structuralism does not mean a complete break from what came before. There are pre-structuralist views and ideas that persist in postmodernist thought (Culler, 2017). These dualities or opposites are among the things Barthes himself criticized in his earlier thinking when he wrote his autobiography, "Barthes by Barthes" (Barthes, 2018).

The first section: The written text.

Some scholars have pointed to the similarity between the concept of the written and read text according to Barthes, and the concepts of the open and closed text presented by Umberto Eco. However, anyone who follows these various studies (AL-Sheikh Issa, 2013) will clearly notice the confusion between them, especially in the use and definition of terms, which has led to a misinterpretation and confusion in the built understanding of each of them, in addition to making them two different types of texts.

There is no specific order or classification of the reading mechanism followed (Sabeti, 2015). This was an important motive for starting from authentic sources and extracting statements from the mouths of their owners before they are subject to change, confusion, or misunderstanding in a serious attempt to reach an accurate understanding of both the written and read text as Barthes presented it in his writings, as he described it as the readable.

Or the unread (written) depending on the method of reading and its mechanism and the relationship of interaction formed between the text and the reader and its limits. Reading, as Barthes sees it, has two sides, which means that the reader has two positions towards the text, one of which he can adopt through his reading: there is a reading that makes the text closed, achieving a certain intention and temporary pleasure, and another reading that opens the text to a broad horizon. It does not end, and it can be inferred from this that the same discourse that seems very clear and very closed can become one of the most insane texts (Barthes, 1992) according to Barthes' description, as there are many gaps, contradictions, cracks, fissures and loss that prevail in it; which can be revealed and enjoyed by showing (Barthes, 1992).

This kind of reading is able to reveal that productive nature even in those classical texts, which is exactly what Barthes did when he read Balzac's story in his book known as (S/Z) (Barthes, 2016). Therefore, it is necessary to explore the characteristics of each of them and define them precisely, so that later the presence of the self can be clarified and its role and the extent of its effectiveness in them can be revealed.

Written Text:

This text is known to researchers by several names, including the written text, the transcription, the non-multiple text, the unreadable text, and the pleasure text. It has certain boundaries or

characteristics, so to speak, as it is read in order to be closed by its writing and directed towards a single, specific meaning or connotation that ends it and prevents its reproduction (Creswell, 1993). Therefore, it becomes incapable of multiple interpretations. Readings; the language in it directs the meaning, imposes it, and keeps it imprisoned by it, that system of signs that cannot be understood through its author or any other external contexts, but rather through those interactions that linguistic signs create and what they arouse in the mind. The centrality here is to the fascist language (Barthes, 1993); because it does not prevent speech, but rather restricts it. And it requires a specific direction (Thody and Course, 2003)), this text is characterized by features similar to the classical follower text (Barthes, 2016), and when reading it, a single meaning is attributed to it that the interpretive reader reveals, but it may change from one reader to another, each according to his doctrine (Al-Baqai, 1988): the meaning is biographical according to psychoanalytic criticism, and if the text is viewed with the eye of a Marxist, the meaning will become social-historical, and so on (Al-Baqai, 1988), but in the end

The destination will close, producing a single meaning for the reader, and thus the text returns to become a "fabric of signs" (Barthes, 1999) in a structure that leads it to a specific meaning. Therefore, it is a product and not a production (Barthes, 2016), as it is viewed as a product with a specific meaning (Barthes, 1999) that represents simple messages or limited utterances and products that will reveal their secret when they express themselves (Baqai, 1988). They are texts with a direct intention, and examples of them are: advertising and media texts and others (Creswell, 1993). Such texts are often linked to power and ideologies, which prevents them from becoming productive texts. The reader becomes "the blank page on which the text writes its body" (Barthes, 1992), as they are based on a fixed relationship between the signifier and its signified, aided by the preconceived assumptions that impose their dominance over it, to present a fixed vision of the world (Hawkes, 1979). This may give the text pleasure, but it remains momentary and quickly disappears, as it results from a feeling

With the completeness of human thought represented in this dominant authority or ideology (Barthes, 1992), as it consumes the text and prevents multiplicity or absence, and prevents transition, metaphor, ambiguity, and everything that would lead the reader into

This type of reading practiced on the written text is a consumer reading (Barthes, 1993) that exhausts its temporary pleasure by revealing a specific meaning. It is a reading that presents everything it has and reveals everything in the text through its literal, apparent meaning and its inner interpretation that is limited to a single meaning. Then it writes the text and closes it, so the pleasure is not achieved, but rather the text becomes Sterile and unproductive, and it stops at this point unless it is read again productively, and perhaps the features of this text may become clearer if it is compared to the written text that will be studied in the subsequent section. It is worth noting that these boundaries or features will not appear in the written text except after following a specific mechanism or special method in reading that gives it the same applies to the written text, as previously mentioned, since the intention is not to separate two different types of texts.

Second Section: The Readable Text.

Barthes describes the readable text as "a text that I will not be able to rewrite" (Barthes, 2018) when reading it. It is a text that is difficult to write and close, as its door remains open to its readers in an unstable search. He also describes it as "the infiniteness of language" (Barthes, 2018), which indicates its multiplicity and infinity at the same time, and since these texts, when read, do not lead to a specific meaning, they are not productive of writing, and here lies the pleasure; therefore, they are described as texts that achieve that desired pleasure (Barthes, 1993, 1992) from the relationship that Barthes likens to the love relationship between the text (the body) and its reader (Barthes, 1992), and in all of this there is an explanation for calling it the readable text; starting from its ability to be reproduced and keep the door open to multiple, infinite readings, with each new reading will generate new, limitless interactions and interpretations (Creswell, 1993). This text, with these features, belongs to the post-modern stage,

specifically post-structuralism, as it is decentralized; because it is characterized by the ability to be interpreted infinitely, open to every possible reading. The text here will carry diverse cultural dimensions (Barthes, 1993) through its endless connection with texts. Others have no origin in the space of writing, and these unstable and impossible texts will not reach their perfection - as Barthes sees it - with the reader (Barthes, 1992); since there is something absent that makes them texts of continuous enjoyment, and since the origin in the text is absent and does not exist and the author is a copyist of the image of absence, it will have another meaning in every subsequent reading (Barthes, 1992), and accordingly reading becomes productive of the text and a new copy of another meaning (Barthes, 1992), and it is possible to imagine this being repeated endlessly. Such texts are characterized as pleasure texts that will reach the level of permanent pleasure. They are written and read, but they have no end. They will not reach their completion by writing or reading (Barthes, 1992). This is what distinguishes them, especially literary texts. Barthes believes that "the ultimate pleasure is found in literature" (Thody and Course, 2003). Perhaps one thing reminds of another, so the proportion of achieving pleasure to it requires clarifying the difference between the pleasure text and the pleasure text. The pleasure text, as Barthes defines it, "It is the text that satisfies, fills, and envies, that which comes from the heart of the culture and does not sever its relationship with it - this text is linked to a comfortable practice of reading, whereas the pleasure text is that which puts you in a state of loss, that which tires and perhaps to the point of a kind of boredom, that makes the historical, cultural, and psychological foundation of the reader stagger, and shakes all the stability of his tastes, values, and memories, and complicates his relationship with language" (Barthes, 1992). From this distinction it is understood that the written pleasure text is not characterized by pleasure. It is stable; the reader may not like it if he reads it again, as the pleasure resulting from it can be described as fragile and fleeting pleasure (Barthes, 1992), while in the readable text that achieves pleasure it is not like that, rather it is premature and not linked to any maturity or completion (Barthes, 1992), as it is permanent and is not linked to or affected by the time of the text in the past. Whether it is modern or contemporary, the issue is not "a historical fixation of the text" (Barthes, 1992), but rather a reading that bears witness to the presence of heritage in the text and the openness of the later to the earlier with an infinite openness. These texts represent an affirmation of the place of literature in collective life and an attempt by Barthes to maintain openness and cohesion across time and place (Creswell, 1993). This contradicts what might be understood from the notion that a modernist text that achieves pleasure is a text that represents a break with the past and a break from heritage. Indeed, these texts, woven from the past and the future, keep this heritage present and extending endlessly toward the future. The reader will not reap the pleasure achieved in this text by standing at the text's boundaries.

The apparent meaning will not be reduced to it (Creswell, 1993), and it is the same reading that Umberto Eco also means when he talks about Valéry's statement that there is no real meaning in the text, as this reading "enables one to launch endless interpretations of a text" (Eco, 1996), and accordingly new texts will be constantly generated from the core of this reading (Eco, 1996). The issue, then, is not a division that separates two different types of texts, but rather it is related to the method or approach followed in reading and how the reader interacts and deals with the text, as that is what makes the text readable or written. It can be concluded from the above that the text itself, if the reader deals with it from a view based on pluralism as it constitutes a signifier that can be played with. in it and circumventing it (Barthes, 1993) in a way that makes it not convey any specific meaning, but rather keeps it a production that is subject to infinite multiple readings, then it will become an open, readable text that is not productive of writing that closes it, which brings pleasure to its reader. Conversely, if the text itself is viewed in a way that makes it closed and not productive of new writing or not subject to readings. the other; that is, he confines it to a certain meaning, so here it becomes a written text that achieves a temporary, immediate ecstasy or pleasure, not a permanent pleasure as is the case in the written text, and it is noted in it that the interest is related more to the meaning than to the signifier (Barthes, 1993),

and this is proven by what can be understood from what Barthes said in the context of his talk about the text and his own theory of it, when he says:

This is at the same time that the Marxist interpretation of the work, which has remained until now a one-sided view, can enrich its materialist view by opening up to multiplicity (if the Marxist institutions allow this), as the same text may open up to multiple readings if it is wanted to; which means that the matter is linked to the form of practice of the act of reading, not to the qualitative division of texts, and this is completely contrary to the traditional thought that was prevalent that there are two types of texts that are read and achieve pleasure and a break with heritage, and another written text that is in harmony with heritage and achieves pleasure. For Barthes, the matter is different. Every text can be read for pleasure, and the act of reading moves him from the level of pleasure associated with the closed text with specific meanings to the second level that achieves pleasure in its broader sense. Accordingly, every text can be made readable or unreadable by the reader, according to his view and the mechanism by which he deals with it.

The text being read is a text that refuses to be subjected to ideologies' authority. In it, all references and ideologies collapse before endless readings, as there is no room for specific interpretation. This is what will make the reader feel a very special pleasure, "a pleasure of contradiction that demolishes everything, even its own authority" (Barthes, 1992), and ends up with him towards pleasure.

The permanent, and he does not accept that receptive reading limited to merely receiving the text and its single meaning in a passive reception (Al-Tahrouni, 1990), and perhaps this is linked to Barthes' understanding in which he surpassed De Saussure, as the relationship between the signifier and the signified was no longer arbitrary for him, giving the signifier a specific meaning, but rather he began to view it as a stimulating relationship (Thody and Course, 2003)) generating meanings, and Barthes here seems to be influenced by the thought of the philosopher (Derrida), as the freedom of the reader it is linked to the death of the author, his intention, and his loss in the space of writing; which means that there is no final authority that determines the meaning in the text (Thody and Course, 2003), as "there is no final meaning associated with language; because it changes continuously according to the context in which it appears" (Thody and Course, 2003). In this text, "the networks are multiple and play with each other, without any of them being able to preside over the others and overwhelm them. This text is a galaxy of signifiers, not "A structure of meanings" (Barthes, 2016), and from here Barthes rejects the view of language as a neutral means of communication, because in doing so it would ignore suggestion and its role in language (Thody and Course, 2003), and this suggestion is what distinguishes literary works, as there is no meaning that they refer to in the end (Thody and Course, 2003), but rather in every reading it suggests a new meaning and an uninterrupted multiplicity of meaning, which also seems consistent with Barthes' rejection of the idea that clarity is one of the most prominent. What distinguishes the literary prose work (Thody and Course, 2003), he even considered it "a waste of the bourgeoisie" (Thody and Course, 2003) and a manifestation of classism, because it may suggest the presence of a member of a class speaking clearly to those of the same class (Thody and Course, 2003). This view, according to Barthes, paved the way for what he described as the inability of the written text to be read in a closed, single way, so this apparent clarity is abolished, and it opens up The scope for metaphor, transition, ambiguity, metonymy, and all the gaps that would overturn the single meaning and give scope to infinite multiple readings. Thus, the text, with its utterances and connotations, becomes not just a means of communication and notification, but rather "productions that are constantly giving, like utterances whose lifespan is the living agent: the agent of the author, without a doubt, but also the agent of the reader" (Baqai, 2004) (AL). The writing space in the written text constantly generates meanings, not to fix them, but to "evaporate them" (Barthes, 1993), so that others replace them, and so on. The text, as Barthes sees it, is productive (Al-Baqai, 2004), which allows for the reconstruction of a new text and another language that has no boundaries, depth, or surface, as it goes beyond the limits of the prevailing opinion in the language of ordinary discourse and communication (Al-Baqai,

2004), through “the caress of signifiers” (Al-Baqai, 2004). by the reader, inventing endless new meanings, until “signifiers dance in the texts of writing” (Hawkes, 1979). Reading such texts, from Barthes’ point of view, will only lead to their scattering and dispersion in the space of infinite differences (Barthes, 2016). It is a text that opens up to the infinity of language and the multiplicity of approaches (Barthes, 2016). Perhaps one of the most prominent features of this text is that the writer does not interfere in it, so he does not present opinions or Any phrase that would reveal his voice, such as saying, “I don’t mean this,” and other phrases that spoil the reading process and deviate it from the path of pluralism to a single meaning (Mustafa, 2018). The book (S/Z) is a practical model presented by Barthes for the rereadable text (Thody and Course, 2003). It incorporates concerns and views that were present in Barthes’s previous works (Culler, 2017), although it is considered a model for the transition.

Bart from structuralism to beyond, as he differs in it from those traditional closed readings of the text that write it and lead it to a central meaning that makes it the task of its reader (the reader/critic) to explain and interpret it. This short story by Balzac is presented by Bart in a complex and exciting way that breaks those expectations and harmony that were prevalent in the classic writing of a single meaning (Culler, 2017); which makes the meaning of the text “nothing but a multiplicity of its systems and their infinite (circular) potential.”

“To copy” (Culler, 2017) as it is difficult to determine that voice in this story, as writing eliminates every voice and every origin (Barthes, 1993), and there is no beginning or end around which the text revolves, as this has liberated the multiple aspects of voices; which made the reader a producer rather than a consumer of the text, as this self (the reader) composed of other texts is nothing but a trace of all those previous cultural discourses (Culler, 2017). It can be said that his goal in this book, in which the pleasure and multiplicity of meaning sought by Barthes are achieved, is to shake up the constants and strip this traditional text of its authenticity, to confirm that it was woven for the multiplicity of voices, not just one (Sturrock, 1996). In this way, the practice of writing becomes manifest as an activity in the space of reading (Beqah, 2015). He sees that the text, in light of the multiplicity of meaning in its being and its infinity, does not possess a structure and does not return to any structure (Barthes, 2016). This is a clear transformation. In his thinking from structure and centrality to decentralization, the text is something that cannot be completed, as he notes the shift in thought from interest in the organized method characterized by precision to reach a fixed and specific truth and meaning, as is the case with structuralism in reading the written text, to a process of destabilization and disruption that leads to nothing, as there is no final meaning to hold on to, and therefore there is no truth (Derrida, 2000) or specific meaning that will be reached.

This writing, which opens up to the future when the self becomes a reader, in the shadow of this abstract, total mental space, texts are reread and reshaped by the copyist-reader (formerly the author), as if each time the text is reread and copied it becomes a new beginning (Barthes, 1993). There is no stability or specific value, but rather an endless production process. Each reading destabilizes what preceded it and reweaves quotations in another way in the text from the accumulated cultures that do not appear nor...

It exists only in writing, and this is what productive reading of the text being read achieves, as it makes one feel the pleasure of the text that refuses to close, as in every new writing it opens up to something else that is absent; which makes the reader produce again and that is in a continuous manner that never stops, as such a text is only generated by work and productivity that is achieved through contemplation (multiplicity of meaning) AL-Baqai, 2004), and Bart believes that this contemplation is widespread in all aspects of the text (Al-Baqai, 2004).

Everything in the text can be read endlessly. The reading that the reader practices in the space of writing, its multiplicity and continuity, seeks to undo the restrictions of the text, not just decipher its codes (Culler, 2017). His reading constantly excludes meaning and refuses to assign it a final meaning, creating an avant-garde writing that is difficult to read and closed (Culler, 2017). “The signs point to floating, moving meanings without fixations, which ultimately turns them into

signs for other meanings.” (Hamouda, 1998), and this can be illustrated by what Barthes wrote about himself in his biography “Barthes by Barthes” when he denied that this book was a confession about him (Barthes, 2018), but rather saw it as a readable text that is neither final nor settled, but rather open to interpretation and remains open to the future (Barthes, 2018), that future that is moving towards confusion and dismantling. And decentralization and worthlessness. Barthes came to see everything as a text subject to constant undermining and reproduction, including his own biography. Perhaps this reflects the rapidity of his intellectual fluctuations, on the one hand, and the speed of his immersion in them, on the other. What he produces stems from what he truly embraces, to the point that its effects clearly surface in his opinions and writings. Perhaps this intellectual shift in Barthes's mind, his particular understanding of the written and read text, and the practice of reading, is what provokes...

The mind revolves around the self and its relationship to the text according to its new concept, as it killed its father and allowed each reader to reproduce it. What is the role of the self, the author and the reader, and its effectiveness in both the written and the written text? What are the repercussions of its historical and cultural circumstances on this relationship? The self has represented an important and problematic axis in all the turns and transformations it has witnessed.

Literary criticism, through its critical methods, reveals the transformations of human thought and the overall horizon from which it begins in its understanding of itself and existence. It was necessary to reveal this self and its effectiveness at this stage of Barthes' critical life, as manifested in written and spoken texts.

third section: The effectiveness of the self and its transformations between written and spoken texts.

Some scholars started from Barthes' statement in his popular article in which he made the birth of the reader dependent on the death of the author. It was misunderstood and interpreted in a way other than what it was intended for. They said that the agency was transferred and transformed into the reader's self, and they gave it a kind of centrality that was not intended. However, the truth is that Barthes refused to link the text to what is outside of it, especially the self. So, using the self in his articles and writings was general, without defining this self. This makes both the reader and, before him, the author, as well as the critic, equal in their ineffectiveness and centrality, as will become clear. The first of these selves that must be studied and its truth and effectiveness explored in written and written texts is the author's self, as it has not reappeared since his death was previously announced, according to Barthes' structuralist conception in his famous article, where Language has become the one that speaks, not the author (Barthes, 1993), and it remained so when he moved from the centrality of language to the stage of decentralization in which everything seemed to be infected with texts. The text is never read based on its author, and the author's self is no longer that unique, conscious genius or unconscious creative self. All of this no longer contains any value in understanding texts, and there is no longer any consideration for the author or for everything related to him in terms of historical, social, and other circumstances, and it is if it is allowed to return or appear, it will carry the status of the invited or guest who, as Barthes says, “does not enjoy any privilege” (Barthes, 1993). It is neither the source, nor the foundation, nor the upper hand over the literary text. Rather, it can be said that it is a self that has lost its effectiveness and centrality par excellence in light of this postmodern or post-structuralist understanding in Barthes' intellectual and critical life.

The author's self in both written and written texts has no existence or effectiveness, as the connection between them has been severed, and the author no longer has any existence. Rather, he has become a reader whose role is limited to collecting, sorting, and coordinating the quotations drawn from what already exists in the space of writing (Barthes, 1993). This means that some of what Barthes adopted in the shadow of structuralism is still Prevalent in his post-structuralist thought, the author has died and the centrality of language has faded and been

shaken in the phase of decentralization. This idea was not born of Barthes, but rather there are features and precursors that preceded it that tried to remove that sacred aura from the author, which Barthes mentions, pointing to some of them, such as: Mallarmé's criticism, which seeks to cancel the author in favor of writing (Barthes, 1993), as well as Valéry, who insisted on the verbal nature of literature, placing the author in doubt and irony (Barthes, 1993), but it crystallized in an explicit and clear way in his article *The Death of the Author*, and this approach is consistent with Barthes' concept of writing or literature, which does not limit it to expressiveness or intended purpose, but rather makes it an endless imitation and reproduction (Barthes, 1993), so the writing process becomes identical with intertextuality, and dealing with language and its production becomes dealing with the infinity of language (Barthes, 1993).

Thus, in both texts, the author becomes a copyist or writer whose role lies in selecting and composing many quotations without putting them in brackets, as Barthes (1993) puts it. This does not give him any authority to exercise over the text, but rather "the author does not exist except at the moment of production" (Barthes, 1993). When he copies, he does not translate or express himself, but rather translates that ready dictionary that is only understood through other words (Barthes, 1993), whether they will be read in a way that leads to a closed meaning in a written text or an open, infinite meaning in a written text. The sum of readings is what produced this writing, not the author himself. His only advantage is that he has mastered the previous narrative rules and the conditions specific to writing (Barthes, 1993). Writing, with its vast expanse and infinite texts in the written text, is responsible for self-assessments. the reader (the copyist/reader), this abstract mental process is what will allow her to reshape and produce what has been passed down through the generations, but without being directed towards a specific meaning. What the author's self does is limited to rereading it, not creating and innovating it, and all matters become located outside the self. As for the written text that the reader returns to the limits of structuralism, then the responsibility for determining the meaning in it falls on the language and its centrality in its closed structure, and this is in clear harmony with the nature of the text as Barthes explained. There is no doubt that attributing the text to a specific author will make its meaning dependent on his intention and then confine it to a final meaning that closes the writing (Barthes, 1993). In this way, it can be said that the author he has become a copyist who does not have any whims, inclinations, emotions, or impressions that could penetrate the sides of the written or read text (Barthes, 1993). Rather, all he possesses is that vast dictionary from which he draws countless writings and endless verbal activity (Thody and Course, 2003), all of which are in constant, unstoppable movement.

The author's self in both the written and the written texts wanders in the space of writing, becoming drawn into the texts and surrounded by them, which eliminates all of its distinctive individuality. Rather, most of what it does involves collecting and coordinating from that linguistic dictionary that preceded its existence in the shadow of the written text, or from that huge textual dictionary in...

The text read, and it is also imposed on her in advance, she is a passive, driven, copying reader, who represents a part of a whole and does not enjoy any privacy, "Writing is this neutrality, this composition and twisting in which our active subjectivity is lost, it is the blackness and whiteness in which every identity is lost, starting with the identity of the body that writes (Barthes, 1993). He cites the saying: Bart argues that the author's self has no effectiveness in the context of the concept of writing, as the whole matter represents a continuous cycle of writing formations that are constantly rushing towards harmony with this being. The author's life, although it contains narrative attraction, is devoid of importance related to literary value (Thody and Course, 2003). Just as the physicist's personal life is thrown away, as it has no value in what he presents of ideas (Thody and Course, 2003), so too is the case with regard to For the author of both the written and spoken text, there is no value derived from his or her individuality and particular circumstances. as for the reader's self, its role can be monitored and its true effectiveness discovered through a gradual study that follows this in the written text first, then in the spoken

text. It is worth noting that progress in such a study enables us to clarify and understand the previous discussions more clearly and precisely. Understanding the effectiveness of the reader's self in the spoken text will increase our understanding of its effectiveness within the text.

The written text is revealed through comparisons and observation of differences. The language in the written text is what directs the meaning and imposes it on the reader, who remains imprisoned in its prison. The self has no influence, but is rather driven by that single, specific meaning in this closed, modern text. In this closed structure, the reader's culture and circumstances are of no importance.

And its historicity (Barthes, 1993), the reader performs a function that aspires to a specific goal as part of a whole that is driven to the centrality of language, language as Barthes describes it "by its nature involves a relationship of oppressive alienation, not pronunciation or discourse rather a communication as is usually said: it is subjugation: language is generalized direction and subjugation", there is no freedom within language and nothing outside it, and this is what it makes the reader's self subject to what the language of the closed text dictates to him. In this form of reading, the reader becomes a dispossessed consumer (Barthes, 2016). The reader appears not as a unique, independent self, but rather as a role and embodiment of those linguistic codes that enable reading and determining meaning (Culler, 2017). Meaning is achieved through those interactions that it creates. Linguistic signs and what they arouse in the reader's mind, and it is understood from this that the reader is involuntarily drawn behind them, and it is noted that the text in such a reading returns to the limits of the structural conception where the beginning and end lie in its language, so the language still occupies the center, and the text is a closed structure that reveals a specific meaning and a final goal settled in it, and the reader's task here is represented by In revealing the text's patterns and its various codes (Thamer, 2020), there is nothing that he creates, but rather he must play his role in sorting and revealing what is already present that is governed by the laws of that overall system, which is consistent with this reading's emphasis on unifying the relationship between the signifier and the signified (Hamouda, 2003), and limiting the signifier to a specific meaning. According to this, the reader becomes a consumer, and he has no choice but to accept the text or reject it and reject it, and his reading becomes, as Barthes describes it is more like a referendum (Hamouda, 2003), the result is settled and the reader has the right to accept it or not, the reader is "immersed in a kind of seriousness, instead of playing himself, to be completely immersed in the allure of the signifier and the desire to write" (Hamouda, 2003), he is a passive reader and deprived of freedom, so to speak, his task is limited to receiving, understanding and perceiving the message contained in the text governed by the language that precedes the self in its existence, so this harmonious overall structure and this shared mental faculty

The individual has no say in it. By its power, it also marginalizes the reading self, limiting its task to uncovering this system according to what its signs and relationships permit, and what they permit or make possible for it to emerge in the reader's mind. This confirms the reader's ineffectiveness, as he or she is merely a passive recipient of the connotations of limited and closed signifiers. It can be said that this written text, unlike the spoken text, is filled with existing and imposed meaning in advance (Thody and Course, 2003), its language imposes on its reader a specific direction and a single way of interpreting it from which he does not deviate. Here, the reader is aware, in an accurate manner, of "the way in which the text uses signs" (Thody and Course, 2003). The reader's self is not lost or disturbed in it, but rather is led towards a single direction imposed by the language (Mustafa, 2018).

The reader in the written text is led by the language, and the self, according to this structural conception, is part of a whole, and an element within a system whose value does not come from itself, but from its function and its relationship with the other elements in it. The reader is subject, in a complete way, to the authority of the text itself, that tightly closed linguistic structure, and everything the reader possesses is useless and of no value in textual analysis. Rather, the true and effective value lies in the linguistic system (Thamer, 2020), which reveals...

Its structural contents through interpretive reading will reveal the purpose and intention of the structure, as the self is “the product of cultural forces and social codes that operate through it” (Culler, 2017), and it has no dominance that it exercises over the language. For all of this, the reader in his relationship with the written text will not obtain more than pleasure, as it is a text close to him, and does not arouse with him any Disagreements or clashes (Barthes, 1992), and he will not search for what unsettles him, but rather engages in a comfortable reading (Barthes, 1992), finding the ending woven within it. Conversely, the researcher will notice that the reader is also inactive in the text being read. It does not emanate from his individuality, his own creativity, or his unique genius, but rather is afflicted by the texts, lost in the space of the writing. This means that he does not carry with him the meaning of the text Any previous assumptions (Mustafa, 2018), and therefore there are no effects of its special historical circumstance on the literary value, as its role is represented in what it can achieve from this infinite concept, and what it raises of disruption and destabilization in the texts through its signifiers; which makes them readable and reproducible, through that negativity that is sufficient to make the reader unaware of the way in which the text uses its linguistic signs (Thody and Course, 2003), and on Although the reader has access to infinite readings, he does not have an active role, but rather the pre-existing texts or the writing space are what made this possible for him; that is, he did not achieve it through his creativity or individuality. Thanks to this, the reader becomes a producer of the text being read by keeping the door open for it to be reinterpreted in the minds of other readers (Thody and Course, 2003) and for other readings.

Finite, reading is a new writing of the text. Therefore, one practices a productive reading of the text, one that does not consume it passively, but rather closes its gaps completely, leading to a final meaning (Al-Tahrouni, 1990). It can be said that the reader has a role that appears more active and positive in engaging with the text he reads, according to what the laws and conditions of writing permit. This is in contrast to his role in the written text, which transcends the limits of reception and comprehension to Production through continuous and multiple interpretations with multiple and endless readings, it is a text, as Barthes describes it, that presents his evidence suggesting his desire for the reader; to achieve pleasure resulting from ruptures and clashes (Barthes, 1992) with the prevailing cultures and familiar borders. In such a pluralistic reading text, the text becomes in need of someone who performs the process of exploding and scattering it (Barthes, 1993), revealing its gaps, contradictions and infinity. It is a text that does not accept mere interpretation, as its multiplicity She rejects that interpretation that will take her to the bottom where the final meaning and the oneness of meaning are, and in front of this text built on transition, transcendence and reference, the reader’s self becomes confused and distracted, and that uniqueness and creativity are disrupted in her (Barthes, 1992). She stands stunned in front of such texts, so practicing play and disruption in the act of Here, reading is the master of the situation, as reading must break the rules and shake up the established. Yet, the self does not create; rather, it separates, clarifies, and reveals; thus, it remains marginalized. Although the reader is afflicted by the texts and does not play a central, effective, and influential role in their infinite connotations and meanings, the nature of the text requires him to make an effective contribution (Barthes, 1992) according to what is available to him.

In the space of texts through the enlightened reading that is consistent with the nature of the text that transcends the limits of passive consumption of the literary work (Barthes, 1992), in the work the readers become passive recipients, and the culture of consumption prevails, especially with that impressionistic criticism based on taste in judging the literary work, its quality and popularity (Barthes, 1992), and as for the text that is characterized by the difficulty of reading, it wants the reader to open his broad horizons through practicing reading as a form of play.

And work and production are based on its functions (Barthes, 1992). Here, the reader (Barthes, 1992) gets lost in the text among these multiple, unoriginated voices, discovering them through citations, references, and other echoes of other texts that precede and coincide with it (Maurel, 2008). The text being read represents "an endless openness and a linguistic movement that has

no limits" (Al-Tahrouri, 1990). this makes this text not consume itself as is the case with the written text, as there are gaps and gaps that need to be filled by its reader. Writing or intertextuality is one of the features that allow the written text to undergo processes of destabilization and reproduction, leading to a multiplicity of meaning (Al-Baqai, 2004). Within the framework of all this, the subject of the text becomes - as Barthes describes him - an escape from the logic of the thinking, perceiving ego (Al-Baqai, 2004), as there is no perceiving self, not just the reader.

But we should not forget the author either, for the agent through this practice deconstructs the meaning, so it disappears, and discovers how the language affects him, so it deconstructs it (Al-Baqai, 2004). So he becomes within the language, immersed in it and not observing it (Al-Baqai, 2004). The self is positioned within the text as a state of loss, and the text becomes erotic, attracting this unconscious self (Al-Baqai, 2004), achieving pleasure that comes from its infinite multiplicity (Al-Baqai, 2004), as he is liberated in it. One of the restrictions imposed by the language system through the practice of playing with signifiers (Maurel, 2008) is that the reader's self remains lost in these signifiers without anything stopping it from ideology, reason, or awareness that interrupts this continuous transfer of meanings. Thus, the reader's work becomes practice, play, and production. Thus, the text becomes similar to a huge machine that produces an endless maze of meanings (Maurel, 2008) operated by the reader, who represents a vital, non-central element in the space of writing. Barthes made the reading self a lover of the text, so he differentiates - as mentioned previously - between pleasure and enjoyment, the former being more permanent and lasting than pleasure which will eventually disappear (Barthes, 1992) and transform; meaning that what was pleasurable may not be so again, and based on Barthes' focus on the pleasure of reading and the reader's right to practice the act of reading in the appropriate manner (Culler, 2017), especially since he gives him a more contributing and present role than the reader's position was previously, in literary and critical studies, it was necessary to point out that this pleasure is not achieved in the reader's perceiving self, but rather in the body that Barthes sees as representing the state of being involved in and sensing this pleasure (Culler, 2017), not that conscious, perceiving Cartesian self that seemed less capable of understanding and controlling itself (Culler, 2017). The reader's participation in producing a text and the multiplicity of meanings is what will give the reader this desired pleasure (Mustafa, 2018).

The reader who interprets these texts in his own way is nothing but a complex network of interpretations of the texts in which he lives and with which he lives. (Creswell, 1993) It can be said that the reading self in both texts does not have any centrality or essential role, as the self is lost in such a fabric (Barthes, 1992). The text of pleasure read "shatters the modest and common linguistic forms, destabilizes the reader's constants, breaks the horizon of his expectations, provokes his ingenuity, and creates a kind of anxiety and tension." And disorder is a continuous, effective, endless dynamic that never knows stability (Ruwaidi, 2022). In light of these texts, both read and written, consisting of multiple writings from diverse cultures (Barthes, 1993), they dialogue, conflict, and multiply; to meet in all of this with their reader, not their copyist (Barthes, 1992). It is understood that the reader of both texts is not the center, but rather a space in which all these quotations are drawn (Barthes, 1992). The reader, as a perceiving subject, nor his individuality, life, psychology, and culture, no longer has any value.

The birth of the reader, in Barthes' own vision, is linked to the death of the author. Stripping the text of all external intentionality imposed on it will allow the reader to find meaning in the text. "The reader is naturally guided by the signs used by the author, but he is not bound by them. He can triumph through the text for the meaning that the signs evoke in his mind, which can change from day to day and from reader to reader" (Thody and Course, 2003). In light of this understanding, it can be said that the reader becomes a producer in the text being read, as the text allows him to exploit "the multiplicity of its systems and their infinite (circular) ability to be copied" (Thody and Course, 2003); which means that the reader has the opportunity to interpret it constantly, and is able to reproduce and write it anew each time, "for it is the reader's freedom

that gives the text meaning, not the writer's intention or what previous critics called content" (Thody and), and perhaps it is accurate to remind that this freedom is restricted by the conditions of writing and what its space, which contains endless texts, allows. It must also be emphasized that this reader that Barthes wants will not recreate and innovate the text or play a central role in that, but rather it is a momentary reading process in which the effect of this text on the reader and what it draws in his mind becomes clear due to the precedence of language in the written text and the texts and conditions of writing in the read text. The self All of them, in their multiplicity, are absent writers and readers, and the presence is for writing only. The intellectual development and transformation in Barthes' criticism at this stage represents a transition from language with its closed structure to the space of writing (texts), and from centrality (the centrality of language) to decentralization based on the disruption and destabilization of the fixed structure of language and its openness to texts that are concurrent with it and subsequent to it. For her, there is a complete absence of the self, its effectiveness, and its central role in both texts, a role it has always enjoyed in previous critical approaches, particularly historical and psychological approaches.

Section Four: Barthes's philosophical and cognitive references related to the written and spoken text.

Barthes was one of the most rapidly changing thinkers and theorists. His structuralism differs from Barthes's Semiology, followed later by Barthes, who was interested in the text and reading, representing a different phase from the previous ones. These transformations emerged from different philosophical and cognitive references that influenced Barthes' critical approaches to the text, specifically his propositions about the written and read text.

Barthes' critical propositions about the text in general, and the written and read text in particular, were born in a philosophical intellectual climate dominated by common endings and deaths, such as the death of God according to Nietzsche and the end of history according to Fukuyama (Enezi, 2018). All of this came within a comprehensive horizon, starting with modernity, which criticizes the centrality of God and his authority, and its consequences appeared in Barthes in reading the written text influenced by structuralism, as the death of the author was announced and the centrality moved to language, then later with postmodernism and its shadows and reflections in Western culture, which Barthes represented.

Also, it was reflected through his vision of the endless written text. The researcher also notes Barthes' influence by Nietzsche and his idea of eternal return (Barthes, 1993), especially in his talk about the written text and the role of the reader in it, as the text is subject to a continuous circular reading. He was also influenced by his philosophy, especially his statement about the death of the author, as the death of the author is synonymous with what Nietzsche called for regarding the death of God (Mustafa, 2018), and it is in fact a call to reject every center and reduction in one direction. One (Mustafa, 2018), and this is what the written and read text was stripped of. The reading self, in light of this transformation, has no active or central role, and there is no fixed value, but rather the value is instantaneous and linked to what it achieves in terms of reciprocal benefit, as Heidegger (Vattimo, 1998) sees it. The role of the reader reveals the changing and unstable literary value every time he rereads the text, explodes it, and disperses it to open up infinite horizons, and then someone else comes and exercises his role in a way that Infinite; which prevents any centrality or assigning a fixed value to the written text in the written text, in which the author dies and the language speaks, and in which the centrality shifts from the author's self to the language that dictates its meaning to the reader, Barthes was influenced by structuralist thought, which had a strong influence on French society and also had its own trends in all other philosophical systems (Creswell, 1993), as everything became dependent on structure. As for

The multi-readable text reveals the influence of postmodern philosophy, which has taken it upon itself to question everything (Habermas, 1995), and creates that doubt and multiplicity (Gandhi,

2021), fragmentation and dispersion, and reveals contradictions. Barthes rejected the view of the text as if it contained a specific secret and a final meaning, and this is in fact a destabilization and disruption of what represents an extension in literature of that theological thought and the centrality of God and its pillars of reason, science, and law (Barthes, 1993). Rather, it is broader than that, as it is a rejection of all centrality and fixed values. Among the epistemological references that influenced Barthes was the linguistic thought or conception of the linguist Ferdinand de Saussure, who focused on structure and interpreted the literary work in light of this understanding, returning to it again when the written text is understood according to the reader's reading as a closed text, subject to the linguistic system, remaining imprisoned by it and closed to a single meaning that directs it. However, he later went beyond De Saussure in some of his ideas, which earned him the title of post-structuralist (Thody and Course, 2003). This appears in his interpretation of the relationship between the signifier and the signified and his attempt to destabilize the language and strike it from within through the infinite meanings without going out of it to external contexts, by focusing on the signifiers and playing with them, not there is no doubt that Barthes, in his general thought, was expressive of his time in that turbulent period of French history from the German occupation in 1940 until the student revolution in 1968. This explains what is hinted in his thought of sympathy for Marxism and the working class in contrast to the aversion to the bourgeois middle class (Thody and Course, 2003). The saying "the death of the author" accompanied him in his view of the literary work and then of the text in its two aspects, the written and the written text is a feature of the response to that positivist tendency that was formed by capitalist ideology (Barthes, 1993), and its echoes were reflected in literature, so that the interpretation of literary works became centered around its producer, that single voice (Barthes, 1993). Perhaps this is a manifestation of his intellectual tendencies that reject and contradict what is prevalent, and from that also what is noted in his talk about productivity in the written text of the influence of Marxist thought Julia Kristeva also stated that textual criticism owes aspects of its origin to Marxism (Maurel, 2008). Although he was not a Marxist, its influences appeared in some of his works (Creswell, 1993), given that the relationship between the movements that prevailed in France was synchronistic and involved influence and impact (Creswell, 1993). It can be said that Barthes, in describing the pleasure and enjoyment that written and spoken texts provide to their readers, was influenced by Sigmund Freud, and this influence appears in his use of psychological concepts (Al-Tahrouri, 1990), especially when he talked about the types of readers and how they deal with the text and achieve pleasure and enjoyment, such as the obsessive reader, the hysterical reader, the paranoid reader, and the fetish reader, as mentioned in his book *The Pleasure of the Text* (Barthes, 1992), which deals with a book closely related to the written and spoken text - the subject of this study - as it appeared in his use of the body to express the materiality of signifiers, which is one of the terms used by Freud to express the unconscious material (Harland, 2009). Barthes was also influenced by the ideas of the psychoanalyst Jacques Lacan, as Lacan focuses on the signifier in his description of the relationship between the signifier and the signified, considering that "the initial position of the signifier and the signified is that they are two different systems separated by a barrier that resists the occurrence of meaning" (Hammouda, 1998). This liberates the signifiers from the authority of the signified and liberates the language, as the signifier is floating and the signified is slippery and cannot be confined (Hammouda, 1998). This is what Barthes benefited from in his concept of the written text and how to deal with it and read it productively.

In light of the above, it can be said that Barthes, in his critical statements about the written and read text, was issuing from the cumulative result of a set of cognitive and philosophical references that influenced him, which he adopted and whose effects appeared clearly in his views about the text in its two aspects, and constituted an overlap of several diverse sciences and knowledge that Barthes was always distinguished by, as it was reflected through his orientations.

This critique is his own understanding of the self and its relationship to the phenomena of existence and the overall theory that Barthes represented in his life and thoughts.

Conclusion:

The student of Barthes's written and spoken texts faces several difficulties involving confusion and ambiguity between the two concepts.

This led to a wrong or inverted understanding of each of them, in addition to the confusion and disorder that prevails in most studies about the self and its effectiveness in them. Voices rose calling for the transfer of effectiveness from the author after his death to the reader, which is what Barthes did not mean. This research has attempted to provide a satisfactory answer to a number of questions that haunt the researcher and removing ambiguity from it and clarifying it, as the written and read text are two matters related to the practice performed by the reader of the text, as the way he reads it and deals with the text leads it to be capable of multiple readings, open to countless and endless meanings through focusing on the signifiers and practicing play, so the text remains open and capable of being rewritten in every reading new, and thus it becomes a production, not a product, and this reading is described as a productive reading, or that he reads it as a consumer reading that leads him towards a specific meaning in response to the data of that closed linguistic system; which means writing it in a way that does not allow it to be reproduced again, so the difference between them is tied to the manner of reading and its mechanism, not the type of each text of them, and perhaps whoever has realized this understanding has fallen

In the trap of error related to the effectiveness of the reading self and the emphasis on its centrality and essential role, the truth is that whoever understands Barthes' thought in the structural stage and beyond will not have the slightest doubt about his absence of the perceiving self and its effectiveness, as it is marginalized, subject to the authority of language in the written text and moves narrowly within the limits of the closed structure, and it is afflicted with

Although the texts in the written text appear more free, active, and productive in their movement, this does not negate their centrality and effectiveness, nor their inability to play any essential role that reveals their individuality in the shadow of the dominance of the writing space. It can be said that these statements by Barthes regarding the concept of the text in general, and the written and read text in particular, It has contributed to directing attention to the reader and his role and shedding light on him, even though he does not enjoy real centrality or effectiveness. This later paved the way for the emergence of reception theory and voices calling for the reader's authority and central effectiveness.

Ethical Approval

This study was conducted in accordance with ethical guidelines, and approval was obtained from the relevant institutional review board prior to data collection.

Consent to Participate

Informed consent was obtained from all participants, ensuring their voluntary involvement in the study and their understanding of the purpose, procedures, and confidentiality measures.

Consent for Publication

All participants consented to the publication of anonymized data and findings derived from this study for academic and research purposes.

Declaration of Conflicting Interests

The authors declare no potential conflicts of interest with respect to the research, authorship, and publication of this study.

Acknowledgement

All authors are grateful to the Middle East University, Amman, Jordan for the financial support granted to cover the publication fee of this research article.

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