Lexical Codes Of The Movie The Third Day Using Roland Barthes's Theory (A Linguistic Study)

Hamid Sarokhani[1], Hossein Ghasemi[2]*, Morad Bagherzadeh-Kasmani[3]

[1,2] *ph.D.Student of Linguistics , Faculty of Humanities Qaemshahr Branch, Islamic Azad University, Qaemshahr, Iran. Email:hsarokhani@yahoo.com*
[3]*Assistant professor, Department of English Language, Faculty of Language and Literature, chalus Branch, Islamic Azad University, chalous, Iran. Email:kasmankola@yahoo.com*

***Corresponding Author:** Hossein Ghasemi,*
*Assistant professor Department of Linguistics , Faculty of Humanities Qaemshahr Branch, Islamic Azad University, Qaemshahr, Iran. Email: Hossein_gh53@yahoo.com.

	Abstract
CC License CC-BY-NC-SA 4.0	It is impossible to imagine a movie without a screenplay, because a screenplay underlies what is released on the curtain. Screenplays are interesting sources of texts due to the performance of various expressed feelings. In essence, they are means to narrate stories where screenwriters seek to convey meaningful content. The "sentimental load" of a screenplay is usually a vehicle to meet the above goal or a secondary product of a process; it is in fact a strong and critical instrument. It is safe to suggest that the Holy Defense Cinema has introduced a novel and innovative genre in the post-revolution cinema, which reflects the society's climate in the years of war and following those years in the form of its characters. The Holy Defense Cinema can be regarded as the most important genre of the post-Islamic Revolution Cinema, because it fully represents all the incidents that have occurred in the revolutionary and Islamic society. The goal of this study was to analyze the screenplay of the movie "The Third Day" as a holy defense film based on Roland Barthes' theories. Accordingly, the main question is: "How can The Third Day movie be analyzed based on the Holy Defense genre framework?" Findings suggest that The Third Day can be analyzed based on Barthes' five codes, because the hermeneutic, symbolic, cultural, semantic and proairetic codes can be observed in the screenplay. The method of the study is also descriptive-analytical based on Barthes' theories. ***Kewords: Roland Barthes, Holy Defense, Screenplay, Film.***

Introduction

We have witnessed various events in the contemporary Iranian history as the victory of the Islamic Revolution and the Imposed War were among the most important events in Iran. When the war began and the Holy Defense period started, social space and public morale changed dramatically. This transformation was well noted in the national culture and art. In the wake of the victory of the Islamic Revolution, the Iranian cinema experienced different developments and encountered a new genre after the war began; a genre now called the Holy Defense Cinema. This article aimed to analyze The Third Day movie's screenplay based on Roland Barthes' theory.

1. Holy Defense Cinema

Films with themes of war were actually produced before the Islamic Revolution. However, these films were based on melodrama films, which were copies of Western films. These films are said to use this type of cinema to attract audiences. After the Islamic Revolution and with the start of the war, a new "Holy Defense genre" was born in Iran. This meant that the war was assumed to be a privilege for the cinema, because it helped produce a "war cinema" in Iran (Givian & Tavakkoli, 2011:89-93). From a historical perspective, it is concluded that the first film made based on the Holy Defense genre was "The Border" directed by Jamshid Heydari in 1981.

The post-war cinema, which served as a propaganda tool in the Iran-Iraq war (1980-1989), was expected to protect Islamic, moral, and symbolic values that had been idealized by the government. War film genres, launched in this period for promoting these values, were specifically aimed at men's presence in the front lines and seldom included women roles on the curtain (Delcea C, et al., 2023; Rad D, et al., 2023). Special film-makers concentrated on sacrifice dynamism and using such genres as drama and melodrama to use social cinema for translating these ideals for patriotic campaigns (Bululoi AS, et. al., 2023). These films directed the cameras' angles toward the latent life of the oppressed (A'laei & Fahimi-Far, 2018:42-44). They thus changed the meaning of the Holy Defense and considered social and mental agonies, the imposition of oppressing cultural conducts and unfair sanctions to be contradictory with Islamic teachings about love and justice among the Islamic community.

When the war ended, the regime's official discourse, which has been communicated through government media, sought to protect war holiness as a symbol and keep it from others' interpretive approaches. This was never easy and the result was the production of the Marriage of the Blessed movie. Here in this film, the character of Haji Pakdel had previously revealed these sentiments in the Blissful Marriage movie, written and directed in 1988 by Mohsen Makhmalbaf, who was recognized as an "Islamic" filmmaker before being famous as an author in the West. In the 1990s, directors such as Ebrahim Hatami Kia and Kamal Tabrizi made films that subtly challenged the official accounts of incidents.

Drama is the dominant genre of most Holy Defense films; although a drama is inspired by the realities of the outside world, the world of drama has actually its own special reality. A dramatic work naturally endeavors to expose the outside reality but that is totally different from the real world (Hasanpour et al. 2019: 12-20).

In the history of Holy Defense films, the films that held strong dramatic structures were remembered and can be called great films in this era. Characterization, which is a major dramatic element, is the most important thing that makes a film in the "Holy Defense Cinema" acceptable and attractive for the audience. When the audience manages to believe the characters of a story, he will engage in a story and be influenced by it. However, you should know that believable people in these films are not real.

The more we keep away from war realities, the more imagination replaces reality in our mind. This is also the case for the "Holy Defense Cinema". Furthermore, this gradually eliminates war time considerations, enabling screenwriters to reveal characters and incidents with dramatic aspects (Varzi, 2002:157). It appears that the description and demonstration of war deficiencies by filmmakers have boosted the dramatic parts of Holy Defense films, i.e., if screenwriters and directors of the Holy Defense Cinema face fewer government barriers in these films, the subsequent films will be more influential and immanent. In an open space, screenwriters and filmmakers can produce better Holy Defense films.

The Holy Defense genre may be regarded as one of the most successful genres of the Fajr Film Festival in 2006, 2007, and 2008. In other words, this genre saw the best films. These films not only increased in number, but also some new directors entered the stage, who had not experienced making Holy Defense films in the past. However, all films made were not good films because they were still suffering from performance deficiencies. For example, The Third Day movie, which received the most awards, suffered from this weakness. This film features a very good subject and story, but the director has failed to get this subject to a strong dramatic ending. The film starts with a good introduction but yields no desirable outcome of the introduction. The girl, who has been confined to a sedentary life at home, symbolizes the chastity of a nation and all men want to rescue her.

Apart from this film, the movie "Reward of Silence" is a notable film in terms of story, structure, and characterization. There are two major characters in this film. One character is played by Parviz Parastouei and the other is Jafar Vali. We start moral growth with these wo main characters. We move in a world of war and see society displaying the collateral impacts of a war. The secondary characters of the story are even strong in terms of dramatic characterization and the type of role-playing. One of the secondary characters of this film is a commander whose role is played by Reza Kianian. In this film, this character tells a short sentence and conveys to the audience all the anxiety, fear and bitterness of the war at a moment. The brief sentence is: "Make him silent".

2. *Roland Barthes' Theoretical Foundations*

Barthes pursues the semiotics school, which was founded by Ferdinand de Saussure, and hence explores constituting semiotic components in a binary model:

1. **Signified**: "Something" denoting someone using a sign (Barthes, 1967:43).
2. **Signifier**: A means used to infer the signified and form the sign together.

Here, the signified can be inferred in interaction with the signifier. For example, a lover gives flower as a gift; here, the flower is the signifier of passion and passion is the signified. Both form a sign that constitutes the interaction of giving flower to a lover.

According to Barthes, these relations only form the first-order semiotic system. He looks beyond the workings of hidden significations in the complex concepts of our culture and political identity to develop, inter alia, the works of Hjelmslev, the Danish linguist. These relations constitute parts of the second-order cognitive sign systems where a sign as a whole is only a simple signifier. This second-order system forms a page of expression where we interact with the concept of meta-language and in fact, myths (Buckland, 2007:104). Accordingly, myths are signs embedded in our signification systems and are expressed in communications. A study of these signs allows us to demonstrate how social symbols are formed within the structure of collective consciousness. As second-order signification systems, myths link "meaning" to "form". Forms such as a certain legal structure or a symbolic reference to an entity or a natural occurrence are usually void. Unlike first-order cognitive semiotic interactions, this structure mostly includes explicit or implicit motives. However, these motives are highly sporadic due to the abstract nature of myths. When a myth is read, it does not reveal its motives in the first glance, because myths freeze the link between meaning and form. In fact, myths seem to be natural because they are implicitly tasked with assuming a historical intention as a natural justification or revealing possibility as eternal. By doing so, a myth vacates reality and shows itself to be a non-political discourse that eliminates "human conduct complexity". Meanwhile, myths do not hide from our perception the relationships with first-order interactions; rather, they distort them by adding another layer of meaning to the form (Barthes, 1973:156). On the other hand, meta-language, defined to be the operation of description, arises from the internalization of myths and other conceptual second-order semantic structures within our manners of thinking that forms parts of the collective consciousness of a certain group at a level. Media globalization has exacerbated our joint meta-language elements (Zlatev, 2009:13-22).

Barthes demonstrates that myth essentially aims at causing an immediate impression and, as such, reading is myth "exhausted at one stroke" (Barthes, 1981:55). To be decoded, a myth must have its form and meaning considered in connection with a context where they are created and conveyed and also the question that pertains to its motives must be examined. Barthes found that decoding a myth helps history because it allows the individual to reflect upon existing concepts that claim to be "natural" and "global" despite their origins. He specifically demonstrates that many cultural symbols he has examined involve concepts that normalize bourgeois reasoning, capitalism rule and empire. This is because meanings emanate from these myths to the point their names become unnecessary. Myths are, on one the hand, the outcomes of a power struggle, because they normalize history as a truth. It is thus common to see the prevalence of these myths in the international laws because they provide solid grounds for liberalism and empire myths, among others.

In this connection, Barthes distinguishes traditional works from what he calls a "text" when analyzing texts. He reasons traditional texts (works) make the readership passive because the author controls the narration. Unlike the works, a text enables the readership to actively participate in its production because it is not restricted by the author's genre contracts, linearity and control. While a written text is an initial communication system that Barthes analyzes, his theories can be employed in various forms of culture, such as photography, music, painting and cultural events (Watts & Barthes, 2016:17-24).

Barthes also distinguished between readerly texts and writerly texts, reasoning that readerly texts have pre-determined meanings and comply with the existing styles and content. To the contrary, writerly texts enjoy multitude of meanings and inattention to narrative structures that put the readership in the situation of an active control. Accordingly, the elements of readerly and writerly texts can be interpreted by the five codes presented by Barthes. To expose the meaning of a text, Barthes suggests breaking down the original text into lexia and determining which of the codes- hermeneutics, proairetics, semantic, symbolic and cultural- work out in the lexia. These five codes indicate five different methods of seeing meanings in a text, serving as lenses that highlight various aspects of narration (Ponzio, 2007:16-24).

In S/Z, Barthes reasons that each narrative is interwoven by various codes. Although temporal and general structures are imposed on multitude of codes (and traditional and "readership" texts invite us actively to imposing such structures), each text is in fact characterized by various meanings, as described by the five codes. The five codes are as follows:

2.1. Hermeneutic Code

This code refers to any element in the story that is unexplained and thus acts as an enigma for the readership and raises questions that warrant explanation. Most stories conceal details to increase the impression of the final revelation of all the truths. However, most narratives do not disclose the initial revelation of the truth and thus suggest the readership to explore what Barthes call them "snare" (deliberate evasion of the truth), "equivocation" (a mix of the truth and snare), "partial answers" (suspended answers) and "jamming" (acknowledging insolubility). As explained by Barthes, "the diversity of these notions indicates a considerable effort to be made by a discourse if it hopes to deter and keep the enigma" (Barthes, 1974:48). The best example may be a police story genre. The entire narrative of such a story is essentially based on a hermeneutic code. We witness a murder and the rest of the story is dedicated to questions raised in the initial scene of violence. Detectives read through the cues that only help reconstruct the murder at the end of the story.

Accordingly, when the author deliberately withholds some information from the audience to not explain the subject, he uses a hermeneutic code. We need to build our interpretation upon this event or ask how it may be resolved in the story. Barthes asserts that authors may use "suspense" or "partial answers" before the audience learns the truths and achieves a satisfactory result of this narrative. These deceptive cues and entertaining snares delay clarity and engage us in the text.

This narrative technique, mostly recognized as enigmatic codes, are used by enigmatic authors who want to guess who has committed crimes to finally disclose the truth in the end of the story.

2.2. Proairetic Code

This code refers to any major structure that causes interest or suspense in the readership or viewer. The proairetic code is applied to each action that involves a greater narrative action. For example, a gunman draws his gun at the enemy and we wonder to see what the result of this action will be; we wait to see if he kills his opponent or gets injured himself instead. Thus, suspense is created by action not by the readership or viewer's willingness to explain the secrets.

These two initial codes follow a time order and therefore require reading a book or watching temporarily a film from the beginning to the end to get the full impression. Barthes aligns these two codes at a point by "assigning the same pace that melody and harmony feature in classic music". A traditional text and a "reader", in particular, depends on these two sequential codes: a revelation of the truth and the harmony of demonstrated actions, as there is the same restriction with the gradual order of the pace and in a gradual order (Barthes, 1974:52).

We know that a narrative is a sequence of evets in a coherent and meaningful order. Proairetic codes are points in a plot created from previous events and thus lead to other actions. This pace of the story is defined easily; chasing a car in a crowded city in an action movie; a protagonist fighting a criminal in the end of a computer game or an actor using a product advertised and having his life transformed.

Authors create tension by making the audience realize how an event is resolved; will the criminal evade arrest during the chase and run action or will the hero get rid of the boss to save the world?

A really successful example of an action code is the sequence of a dramatic quarrel between Foad and Reza in the Third Day Movie by Mohammad Hossein Lotfi. Since this traditional conflict is not between the good and evil, the audience is eager to see which hero will prevail.

2.3. Semantic Code

It refers to any element in the text that suggests a special but often an additional meaning through signification. For example, in the first S/Z lexia, quoted by Barthes, Sarrasine is associated with "femininity" for its feminine form, unlike Sarrazin that has a masculine form. The issue of femininity in the Balzac's story about a man's love for Castratoei, whom he initially thought was a woman, became a major subject later in the story. For Barthes, "study" is not a free association of ideas" (where everything moves forward); rather, it is a "latent consistency within a text", i.e., as a subject in its own system. In other words, Barthes specifies a category of meanings featuring special meanings for what is intended (Gomez, 2017:38).

Barthes reasons that some of the codes have "flickering meanings" in the text. These signs, instead of simply working at a signification level, involve concepts beyond their initial definitions and thus give the readership more insight into the characters, the setting and the plot. James Bond wears special clothes and drives flashy cars to signify his sophistication. Wayne Manor is a splendid mansion that shows the unimaginable wealth of Bruce Wayne, whereas Peter Parker lives in a simple apartment to show his inferior background. Meanwhile, the train to Hogwarts departs from platform 9¾, denoting the magical world of Harry Potter that is about to arrive (Rylance, 2016:14).

Although these examples are taken from comic books and novels, the signs will continue to function as semantic codes when adapted for a big screen. Put simply, Wayne Manor's stabilizing shot in each Batman film indicates his unlimited wealth.

2.4. Symbolic Code

It is difficult to distinguish a semantic code from a symbolic code and Barthes does not always clarify this distinction. The simplest way to think of a symbolic code is to regard it as a more "profound" structural principle that organizes a meaning usually through antitheses or mediation (especially prohibited mediation) between opposite words. This may be similar to Algirdas Greimas' perception of conflict with a narrative structure. A symbolic antithesis often engenders a barrier for the text. As Barthes mentions: the joining of two opposite words, a combination and a compromise, and in sum, each crossing through the antithesis wall, constitutes a violation".

Symbolic codes are best defined as thematic or structural tools. Barthes asserts that symbolic codes are the "battles" between opposite signs. For example, the words "warm" and "cool" may exhibit two highly different semantic codes. However, when binary opposites are juxtaposed in a story, they help emphasize differences between a character or a setting exhibited. The author's deliberate use of an antithesis helps promote signs into symbolic codes.

The various colors of lightsabers in Star Wars are examples of symbolic codes. Jedi's lightsabers are usually blue and green, while the Siths use red-blade weaponry, which is more dangerous and aggressive. This simple opposition highlights highly different viewpoints about force. Some signs may be repeated across the text; however, their meanings may gradually change and turn into symbolic codes.

In Star Wars, in a New Hope, Luke Sky Walker goes out of his home in Tatooine to stare at the sun setting in the horizon. In 1977, when the film was released, this sequence revealed the hero's intrinsic tendency to leave the planet and explore the globe, which can be labelled as a semantic code. However, when J.J. Abrams reminds this symbolic plan in the ending scene of "The Rise of the Skywalker" (2019), he becomes a symbolic code because the director calls on the audience to compare Rey's experience with Luke's story in the first movie.

2.5. Cultural Code

This code describes any element referring to a "science or a body of knowledge"; in other words, cultural codes tend to refer to our common knowledge about how the world functions, including the characteristics that can be determined as "physical, physiological, medical, psychological literary, historical, etc." (Huppatz, 2011:87). Many stories refer to concepts and notions that are outside the text. For these signifiers to be fully decoded by the audience, this information should be part of our knowledge framework. These cultural codes include historical, social, psychological, and literary references.

The Big Bang Theory is full of references to sci-fi texts, such as Space Pioneers and Star Wars. For example, Howard has two similar lightsabers above his throne and Raj gives him a lightsaber belt buckle as an apology. Simpsons have also included a large portion of public culture in their series, with the following excerpt being a tribute paid to the 2001 A Space Odyssey.

"Joking is simple even an intervention by an alien cannot help Humer Simpson evolve".

It is interesting to note that even the audiences welcome this smart inter-textuality.

As Barthes asserts, these five codes work like "weaving of the voices". Codes refer to the "textual multivalence" and their "partial reversibility", thus enabling the readership to see a wok not just as a unified narrative line but as a set of interwoven meanings; in other words, codes constitute a string of chains, and each chain is a voice, and these interwoven voices constitute the writing.

3. Homeland as a Woman in Need of Care: The Third Day

In The Third Day, Latifi uses the concept of homeland, which metaphorically embodies a female character subjected to "rape" by enemy forces, and requires immediate support by boys, and most importantly, patriotic brothers, who eventually reveal themselves as martyrs of the Islamic Community. The film's story in 1979 depicts the three final days of the battle in western Khorramshahr, as one of the main battles of the war between Iran and Iraq. Hence, the film tends to mythologize this specifically successful moment in the war and present an ending that shows a kind of "victory" at a moment, as martyrdom produces its hero.

Here, the hermeneutic code refers to the mysterious elements of the film where the viewer concentrates on enigmatic scenes and tries to know why this has happened. The story features many confusing elements. In the first glance, the story's title: "The Third Day" seems to be an enigma. Although this title is focused by viewers, it has some secrets in its meaning. This title tasks the viewers to ask why the story has such a title. It also tasks viewers to raise several questions about the significance of this title. For example, the viewer may think of the

genre of the story and what it should be; is it romance? A drama? Is it an effort to raise a hero and a legend? Is it a cultural story? Is it a modern story? This is an enigma; one that makes it impossible for the viewer to ascertain the subject until the meaning of the enigma is unknown.

The protagonist of the film, Reza (Pourya Pour Sorkh), is an Iranian volunteer who fights to retake the city from Iraqi forces. In the beginning of the film, we see him striving to help his injured sister, Samireh (Baran Kowsari), to escape a family house that is about to be looted by the Iraqi army. However, Samireh's broken leg prevents her from climbing the high wall of the back of the house. Reza decides to bury her in the court and to return to her until darkness falls. While Reza is hastily engaged in digging a low-depth grave, Samireh provides some water, potatoes, and a torch for herself to see in her temporary grave. This scene may be metaphorically interpreted as suggesting that Reza had entrusted her sister's safety to the pure soil of his homeland. In addition, the metaphor of the grave tells of a Sufi understanding of the land as the beginning of return to mother and God. A set of symbols transferred from Samireh allows the viewer to identify with her, as Reza fills in the hole on the wooden shutter with a loose covering of soil and places some leaves on her hideout.

These symbols are major elements as they make the viewer similarly vulnerable and require being saved by a hero. The proairetic code, which indicates an aspect of a narrative and refers to a sequence in which story events unfold, is mostly a temporal sequence. This code governs the readership's expectation of a narrative that lies with the camouflage of the hideout. This is exacerbated because Latifi mostly places his viewers beside Samireh in the hole of the grave from where she sees Iraqi forces arriving and occupying her home. Samireh is nearly found by the occupying forces several times as Reza delays frequently. The looting of the house is a metaphor of Iraqi forces' invasion of Iran. The camera investigates the interior space of the house to show the overturned furniture and broken frames, clearly demonstrating the impacts of the war on the intimate and warm climate of the house and the family. However, this becomes more complicated as a compassionate Iraqi office called Foad (Hamed Behdad) arrives at the scene. Suspense starts once the character wanders inside the room and thinks of himself and his values, contemplating if he is a savior of Iranians or an Iraqi involved in the war. Like cultural codes, signifier codes or semantic codes use common stereotypical sets that ae themselves descriptive and obvious.

Like cultural codes, this also requires an explanation for an individual from outside society showing itself in Foad in the sequence of looting soldiers. Foad inexplicably insists that the looting soldiers return the house to its previous neat state, as we will learn about the meanings behind these odd orders through several short shots. This officer had grown up in Khorramshahr before the war, teaching along with Samireh at the school of the neighborhood and hoping to ask for her hand one day. The threat (and reality) of a land aggression that had triggered the war has now become a full personal and emotional level, now turning into a threat against Samireh's body, her chastity, and implicitly her family. Ironically, this is Foad who protected Samireh against a rape by a soldier who had found her in her low-deep grave. When Samireh comes out of her hideout, a shot on Samireh's shoulder shows an Iraqi soldier approaching who was opening his coat buttons. All of a sudden, a shot was fired and a small scar on Samireh's face shows her horror (has she been shot at?), with the soldier falling to the ground and Samireh saved by Foad. Foad protects her to continue his approach to her. However, a genre of this kind in an Iranian film is not expected to yield such a union, which presents the next narrative problem to be solved ideologically until the end of the film. Here, the director tries to show an ideological confrontation where viewers should judge about the moods of the film as a war drama between characters. Meanwhile, it is the hermeneutic code that advances the scenes and the narrative with its allegories.

The rise of Samireh from the earth (soil) denotes a symbolic bond because the density of signifiers "woman" and "land" indicate the parallel contamination of the pure soil of homeland/Iran- the purity of the woman's body and her contamination by the "latter", in this case, a treacherous Iranian-Arab man, who has joined aggressive forces. The semantic code of the film includes few semantic codes as there are various ways to approach to Foad. Signification in various parts where Foad tries to help others can be seen as an approach by the film as a social interpretation about the big Iranian-Iraqi gap. While other Iraqis oppress all Iranians, Foad is friendly and helpful for them, which makes this film an example of human trust and companionship.

The main symbolic code is to identify opposing textual elements that provide the possibility of multiple valence and reversibility and we neither trust Foad as an Iraqi nor as an Iranian. The readership firstly concentrates on discerning tensions in a simple binary polar system between Reza and Foad. In the target text, binary opposites in the thematic structure are interwoven. There are two examples of symbolic codes. The first example is the conflict concerning the character of Foad as both being an Iraqi wearing army clothing and one serving as an officer of high ranks. Apart from the clothing functioning as symbolic codes, it is possible to extract cultural and referential codes from the scene, because Barthes suggests anything that refers to a body of external knowledge that can be scientific, historical or cultural. Foad is depicted as a strict disciplinary figure and Reza

is characterized as an Iranian hero with bias and the love of the homeland who cannot be compromised with. In the meantime, the relatively conventional cinematic approach of The Third Day is dominated by a hero-driven narrative that goes through the present time and engages the viewer in the midst of a conflict, while aligning it with an Iranian family and investigating the dual nature of the film. Moreover, despite numerous graphic scenes in the film, death and horrible injuries, there is an overall idealization of war rather than a concern about care for the persistent scars of a nation. Instead, the hero's body and the victim woman serve as symbols that produce worn-out stereotypes, thus prohibit them effectively, instead of encouraging critical reflection. This also applied to the feminine body of Samireh that remain incapacitated throughout the film. She has been made as a victim to be saved, though in a small privilege for Iranian women, it is she who shoots at Foad when taken by one of Reza's compatriots. In the meantime, the production of these stereotypes is more evident in the cinematic production of the scene of the martyrdom of the hero. Following a long and climax battle scene, Reza finally falls to the ground and is injured. Right before death, he is seen drawing out from his chest pocket a small and torn photo of Ayatullah Khomeini, clearly indicating his departure to the queue of war martyrs. Notably, this scene has been first and foremost produced to the benefit of a viewer from an ideological point of view because the photo, not Reza himself, has turned to the outward section of the camera (the viewer). This indicates that the body of Reza, Ayatullah Khomeini and the viewer are totally symbols of a united Islamic community, i.e., a totality embodied in the practice of martyrdom. '

Conclusion

In sum, the director of The Third Day has referred to the cultural significance as a necessity in his film. According to our analysis, the five codes suggested by Barthes were used to create tension and interaction between viewers. These codes adopted by the director were used to affect the viewer to understand the film. The above film, which concerned the Holy Defense, used the five codes. The director uses the hermeneutic code to create tension, while at the same time developing symbolic and semantic codes to establish beliefs with a cultural code. Using the five codes, the director can employ non-linear story lines, satires and expanding dialogue scenes. In the movie The Third Day, heroes and mythologization have been very critical, with the former taking the photo of Ayatullah Khomeini with him to the last breaths.

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