

A Semiotic Analysis of the Novel Ghada Umm Al-Qura by the Writer Ahmed Reda Houhou

Omar, Azzoug*

Azzoug,cherifomar@gmail.com

Tlemcen University

Meriem, Meghraoui labbadi

Meghraoui.labbadimeriem@gmail

Publication Date	Notification of Acceptance	Sending Date
04 / 05 / 2021	27 / 05 / 2021	28 / 10 / 2021

Abstract

It is worth noting the methodology adopted in constructing this work. In the theory, we adopted the descriptive method first and foremost because it is the most important modern methodology for studying and describing language, coupled with the analytical method that isolates, studies and explains the parts of the phenomenon in order to understand it. As for the practical part, it was necessary to adopt the semiotic method and apply it to the research document because it was the focus of study and research, and our attempt focused on revealing what it is, its characteristics, and how to analyze the Novel Ghada Umm Al-Qura by the Writer Ahmed Reda Houhou

Keywords: semiotics, wealth, poverty, power, death, life

Introduction

After a comprehensive look at the concept of the semiotics of language, it became clear that it was an approach stemming from linguistic thought, as it was presented in Saussure's main works, and it was included in the Arab heritage as well, albeit in an unclear way. And since this science included in its studies various fields, whether linguistic or non-linguistic, the literary work had the lion share. Mainly, it seeks to understand the psychological and social characteristics of the literary discourse of a linguistic character that transmit facts and perhaps even a history. Reproduce it and shake off its spare parts by analyzing it and searching the secrets of its meanings. The semiotic analysis starts from where the code (language) ends, gradually deconstructing it to reach the underlying symbols, making the text open and alive.

* Nom, prénom et Email : Omar, Azzoug, Azzoug,cherifomar@gmail.com

After, we noticed the great development of the novel in terms of form and content, we decided to choose the Algerian novel as an application diary for our research, as it often refers and does not disclose so that the reader becomes the second part of the literary process. It is a distinctive prose that combines the beauty of style and ideological commitment. we adopted the semiotic approach to text analysis because it is the focus of study and the topic of research because of the interest and efficacy, it has today, in analyzing fictional texts, following the approach of Rachid Benmalek, which is found in the approach of Griemas in his analysis of literary texts.

At the threshold of the text

“Every building has an entrance, every entrance has a threshold, and every threshold has a body, and because the thresholds are whispers of the beginning, modern semiotics has been interested in studying the frame surrounding the text as the title ... as the title is one of the most important parallel textual thresholds surrounding the main text, as it contributes to clarifying the semantics of the text .. So it was”

It is always considered a semiotic system with semantic and symbolic dimensions that tempt the researcher to trace its connotations and try to decipher his symbolic codes. ”

From this saying we conclude that the title has a distinct significance that carries with it meanings and connotations, that attracts the reader's attention and triggers in him questions and attempts to uncover the content, this explains the difficulty of choosing the appropriate title to what you write, it may give to your piece of writing a sense of life as it might kill it in its cradle.

The title may cause social revolutions such event happened with the novelist, "Amin Al-Zawy," when he gives the titled "The Seventh Sky." to his novel. The fanatics revolted and burned it wherever they found it, while its content is irrelevant to religion. On the other hand, you may find people flocking to some books for nothing other than their title, and they may not carry any hope-related interest. Therefore, some titles may be ambiguous and some are shaded.

“Ibn Sayyidah al-Andalusi (d. 458 AH) said in his essay: The title, title, and titles are the hallmarks of the book, that is, its mark, the entrance to its space, and the prominent element in it. Western critic Michel Hauser says: “Before the text there is the title, and after the text the title remains, so it is the beginning and the ending, the beginning and the beginning ... So the formation of the title in any text is not arbitrary, but it is related to the body of the text regardless of link.”

As for the title in “Ghada Umm al-Qura”, he found that the book had adopted on the grammatical level an additional syntax consisting of two semantic units, “added + added to” so that the original “Ghada” (added) “+ “mother” (added to it) + “villages (Added to it) It is made up of three words or we can consider them as indicative symbols, we will try to explain each one separately, and then deduce its general significance:

Ghada

Returning to the lexicon of the arbitrator and the greatest surroundings in the language, we find that Ibn Sayyidah says in the subject (GD): “Geed is greed, and he will be blessed: his neck is tilted, and you are his girdles, and it was said: His neck was relaxed, and my gazelle said: Likewise. And al-Ghaida is the woman who is flexible, and al-Ghada is the soft and soft.”

Through this definition, we extract several points related to the semantic meaning of the word "Ghada", namely:

- A well-known animal in the Arabian Peninsula, which means gazelle.
- Ghada calls Zakia in the story.
- An animal for hunting and a requirement for all people.

Amm (Mother)

It came in the dictionary of language standards by Ibn Faris: “The one mother and the plural are mothers, and perhaps they said a mother and a mother. Abu Ubaidah said: You were not a mother and you have performed a motherhood, and so why should you lead so-and-so, that is, you nurture him, that is, she will have a mother who nurtures and raises him.”

From it, the word mother carries the following semantic meanings:

- It is the origin of life and culture.

- A mother is half of humanity and the source of giving.
- She is distinguished by kindness and tenderness.

Zakia's relationship with this mother, although she is still a girl and has not yet become a mother, is that this girl has the love, kindness and tenderness of this mother exactly, which makes her the mother of the villages, and even the beauty queen of the villages around her.

Al Qura (Villages)

As for the meaning of the word "villages," it came in the dictionary of the surrounding dictionary: "Villages and the villages are the best of them, and the continental inhabitants of them and the two villages are two and the most pronounced yah, Mecca and Taif, and the village of ants is the community of its soil, and the village of Ansar is Medina."

From this, the word *villages* has more than one connotation:

- It is a place above all.
- Al-Qura is a plural of a village, meaning Mecca if it is added to an um.
- It is the greatest affair and the mother of the villages around it.

The "Umm al-Qura" was mentioned in the Holy Qur'an in more than one place, just as it means, "Mecca, which Allah Almighty honored because it mediated on the earth and it was said that it was called that because it was the greatest of the villages." The Almighty Allah said: "We also revealed to you an Arabic Qur'an to warn the mother of the villages and those around them". Why did the writer say "Ghada, the mother of the villages"?

If we go back to the Matn, we notice Ghada, which means the gazelle. That is, the Meccan girl is subject to the traditions that are forbidden to love, and from this we find that the writer has succeeded in choosing a suitable title for his story, so that this title refers absolutely to what the story revolves around the Meccan girl carries.

The Semiotics of Space In Ghada Umm Al-Qura

It is well known that time is an important component of the narrative text, because it is the true link to events, characters and places.

"Literary time is not a philosophical, grammatical, or mathematical time, it is an authoritarian, transparent time, entwined in the most rigid things which is demonstrated by this influential and influential movement together is its ability to deal with the temporal context that can be analyzed in A text from the texts, especially the literary ones ... When we read the name of a historical city like Cairo, we should not read this name in isolation from its historical context, which also leads to a

chronological context that is floating and confined to the circumstances and stages. "Cairo", "Mecca", "Baghdad", "Tlemcen" or "Fez" does not mean anything but long-time backgrounds: complex and vibrant with vitality, mobility and aggression".

So our description of a famous place like Mecca is impossible to isolate it from time, as it is an accurate date for a specific time related to specific events, for specific people, in certain places, and the chronological structure of the events of the novel will be clarified through the process of cutting as follows:

Text cutting

Semiotics of time

a) The first stanza: it can be called "Zakia's suffering" because of:

Zakia was preoccupied with her daily activities: "Zakia was busy in her manual work, surrounded by a deep calm ... She was skilfully steering her needles, while she was devoted to the embroidery weave ..."

A good vision of Jamil and the sadness and depression that stirred in her: "I stand at a step from you, and I cannot show you my face nor can I hear my voice from you while I am anxious and distressed ..."

This is the case of the Meccan girl, who was represented by Zakia in an exaggerated way, because she loved him with a violent and tyrannical love that surpassed in her view the love of any other girl, and at the same time subjected to severe traditions that she must follow and submit to her teachings

... "Thus, I became a warning of pain and sorrows." Zakia's vision of Jamil and the feelings she stirred in her were an end to the first story phase. At the same time, it is the beginning of a second phase, as once Zakia makes sure of her love for Jamil, "So this is love, for I love Jamil, for I love him." A new impulse emerged that prevented stopping to recount the events, which is to suppress these feelings in submission to the traditions of society.

b) The second Stanza: In our opinion, it can be called "refusing engagement," according to what has happened:

- The visit of Sheikh Asaad and his son Raouf to the home of Suleiman Khalil to ask for one of his daughters to marry: "Zakia was cursed by those foreign visitors whom the old maid does not know and she is an expert with all her master's acquaintances." O Sheikh Suleiman ... We were honored to visit you, and we came to address you in Hisbiyya, your daughter to my son Raouf.
- Suleiman Khalil, Zakia's father, rejected the proposal of Sheikh Asaad and his son Raouf, "Please excuse me, sir, because my daughter has been engaged to her cousin since today"
- Sheikh Asaad was angry at Suleiman Khalil's rejection of his request and his threat to him: "Does this despicable Suleiman dare to refuse to marry me?"

Raouf got angry at Jamil, cursed him, and threatened him: "I will give Jamil a hard lesson that teaches him how to get in my way... I will win it, O forgiven ... I like it or I hate it."

This rejection is the end of this stage, and the beginning of sorrows and suffering, not only for Zakia, but for all members of Suleiman Khalil's family.

c). The Third Stanza: We can call it "the Tragic End" and its events are as follows:

Raouf intercepted a beautiful path, provoked him, insulted him, and the latter got angry at him and

hit him and slapped Raouf: "And if with compassion, Asaad walks behind him with shameless steps surrounded by a group of various mercenaries and beggars." Finally, a group of them came quickly, and their amazement and anger erupted when they found Raouf, the son of that great wealthy, insulted and struck on the side of the road, and everyone pounced on Jamil and started beating and cursing him and finally led him to the oath.

- Jamil entered prison on charges of drunkenness and assault: "Jamil spent his life in prison and went the next day to the investigation office on charges of drunkenness and assault."
- Zakia heard the news of Jamil's prison and her nervous breakdown: "She was seized by a severe psychological seizure, and she began to tremble and clash in herself with two mighty forces: love and family traditions."
- The deterioration and worsening of Zakia's health condition: "She no longer complains about anything as much as she complains about these drugs, sophistication, incantations and incense that they burden her."
- Jamil's mother grief over her son's imprisonment and her endeavor to release him from prison and prove his innocence: "To whom resort ... the woman asked, and a voice from the depths answered her, the voice of faith."
- Jamil's mother pleaded with King Ibn Al-Saud to free her son from the punishment of imprisonment and flogging on the false drunken accusation: "He went towards her, and she threw this on his feet, but the king shouted at her: Get up ... get up ... O old man ... Home ... we will look into your child's case. "
- Suspension of execution of Jamil's sentence and the recognition of the truth by witnesses: "The director of security presented in front of him two young men who were examined by the king with his expert gaze ... The two young men were seized with great terror and their tongue was tied."
- A beautiful and zakia's death, the narrator said through the security director: "May God prolong your survival - Yamulai - the man died." Then her father touched her forehead with his emaciated, trembling comfort

He rolled it cold and snowy ... and stared into her eyes and found them rigid, feeling her breath and if it was cut off ... then he shouted: There is no power nor strength except with Allah.

These events were narrated one after the other, with a link between them, and this is called succession.

Semiotics of Place

As for the place, it used to differ from one person to another, but at the same time it is parallel in terms of time, meaning that the events take place at the same time but in different places.” And through the story, we also find that a pure character does not leave the house, and this is what symbolizes the lack of freedom as for the facts and the place where they occurred, that makes him a brow when he mentioned a family residing in Makkah, what happened in terms of immorality, lies and bad manners on the part of the family of Sheikh Asaad does not come to mind.

The writer described the places surrounding the characters, starting with a smart room, saying: “There appeared to be carpets of Persian lushness covering the floor of the room surrounded by a square of blue-decorated sofas, the edge of which appeared, while the large side of it disappeared under white silk rugs laid above it, and on the couches, there were cushions of its kind. I leaned against the wall in lethargy. Then he proceeded to describe the suburb of Jarwal as: "The most beautiful and widest

suburb of Umm al-Qura city, where the numerous mountain ranges twisted like the intestines in Ibrahim's quarters, revealing a wide-looking bastard."

After we finished the task of cutting, we noticed that it is a procedural process from the semiotic perspective through which the student can capture the threads that organize the text.

The Global Model

The global model for Grimas consists of six factors - as previously mentioned - and it appeared as follows:

1. The Actors

She is the so-called hero, and she was represented by Zakia, who is the focus of the story.

2. Subject

This is the intended goal, and the topic that Zakia wants is to marry Jamil, where she says: "Beautiful, beautiful, my love. When will I be yours, I will receive you freely without anyone being blamed for that ..."

3. Sender

He is the party that exerts its influence on the process of the event, and the sender is represented by “Ghada Umm al-Qura” in “love.” It is what motivated Zakia to want to marry Jamil: Jamil also sought for him to marry “Asma”, the sister of “Zakia”.

4. Consignee

He is the benefactor, and he is represented by the personality of Jamil, as Zakia’s desire to marry was directed towards Jamil, as he is the ultimate recipient of the object of desire.

5. Exhibitions

In order for the event to be complicated, there must be a force of opposition, and an obstacle in the path of the hero, represented by the customs and traditions to which Zakia is subject.

6. Assistant

The auxiliary power in “Ghada Umm al-Qura” are the moral values that the main characters (both Zakia and Jamil) embraced, but they did not fulfill their desire. It can be represented as follows:

Sender (Love)Subject (Marriage)..... Addressee (Jamil)

Support (moral values)..... self (Zakia) exhibitions..... (customs and traditions)

“Each narrative programme is formed through the factors that produce the action that the sender exerts on the actor, to achieve his action, through a set of elements that try to succeed or fail the programme, according to the relationships through which the semantic function of the global structure emerges, at the level of the narrative text.”

"The global drawing is based on three pairs of factors: sender / recipient - subject / subject - assistant / opponent." From what we have recorded is that all two factors have a relationship, which is represented in the narration as follows:

Desire relationship: (subject / object)

This relationship brings together the subject or subject and the object, for the subject receives stimulation from the sender and seeks to achieve the object. In the presence of the actor, the subject must be present, and in the story, we find Zakia who strives to achieve marriage to Jamil.

Communication relationship: (sender / consignee)

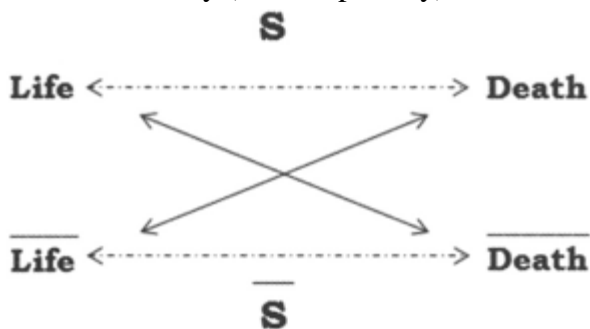
Zakia’s desire to marry was an incentive behind it, which is love (the sender) and the fulfillment of this desire was directed to the (the addressee)’s sentences, and here is the connection relationship between love and beautiful.

Conflict relationship: (assistant / opponent)

The assistant and exhibitions units are organized in the context of the relationship between the subject and the object of value. The assistant’s job is to provide assistance to the actor in order for the program to succeed, while the exhibitor acts as a hindrance to the actor’s investigation of his subject and an obstacle in his path. Moral values (the helper) are a force that supports Zakia, while customs and traditions (oppositions) represent obstacles on the way to the realization of a zakia’s desire.

The semiotic square

Through the existing social conflict for this story, we can use the semiotic square model, according to the dichotomy (wealth, poverty).



“Grimas devotes the semiotic square to embody the meaning that is based on three logical relationships: opposites, contradictions, and inclusion.”

As we try through this narrative discourse to combine the two states of (wealth and poverty), the writer showed us the economic situation of each of the family of Suleiman Khalil and the family of Sheikh Asaad: the former is well-off, hardly anyone hears its reputation, while the second lives in luxury and prosperity despite rumors about the suspicious past.

The process of negating wealth achieves the transition from (wealth) to (no wealth), and likewise the process of banishing poverty achieves the transition from (poverty) to (no poverty), while the process of realizing one of these two attributes leads to the realization of the other, (no wealth) leads to (poverty), (No poverty) lead to (wealth), which are three relationships:

- A contradictory relationship: between [(wealth) and (no wealth)] and [(poverty) and (no poverty)].
- Complementarity relationship: between [(no poverty) and (no wealth)] and [(no wealth) and (poverty)].
- A contradictory relationship: between [(no poverty) and (no wealth)] and [(wealth) and (poverty)].

There is also a duality (life and death):

Life is death /No death, no life

Where life and death combine a relationship of contradiction and contradiction “is a difference of two pronunciations and opposites of meaning: as short versus long, and beautiful versus ugly”.

Accordingly, life is inconsistent with death that is evident in the story when Ahmed Reda Houhou said by the director of the General Security of the prison after Jamil found a dead body in his bed: “So he approached the king and said to him in a voice tinged with a shiver of sadness - may God

prolong your survival - O my lord - he has passed the man we love. " He also depicted for us the last moments of Zakia's life, saying: "Then her father touched her forehead with his thin, trembling comfort, and rolled it cold and icy ... and stared into her eyes and found them static and sensed her breath, and if it was cut off ... He shouted: - There is no power nor strength except with God."

Life was manifested in the text through pictures indicating it, such as: (love, marriage, procreation, faith, hope, dream, ...). As for death, it was manifested in: (tears, grief, shock, tragedy, a dead body, the sick, wailing, wailing, ...).

Through the story, we can interrogate many dualities that the denominator cannot limit, as it carries a tremendous amount of semantic units and relationships that can be woven through the different readings of the text and seeing it from different angles. Through the analysis, we tried to investigate the internal meaning of the text, following the method of Grimas, as "I was mainly concerned with the internal conditions of the meaning in the text, because the analysis according to Grimas, must be neutral so that the textual operation of the elements of meaning is limited without regard to the relationship that the text may establish with any external element Because the meaning will be considered as an effect and as a result derived through the game of relationships between the signifying elements.

[Ghada, Umm al-Qura: tradition = death]

Based on the above, we conclude that "Ghada, the mother of the villages," represents traditions that equate to death. The author referred to the prevalence of the inherited and dominant social traditions over individuals, especially those trying to cling to the high moral values. Through the novel, the persecuted woman is embodied in the form of her heroine "Zakia" and "Umm Jamil", who did not find a way to save her son. It sends out signs indicating the control of traditions, such as the girl's refusal to respond to men except by clapping the hand - according to the custom of the people of the country - as well as indicating that people turn to witchcraft and sorcery in search of treatment. It carries a vision of the Meccan society at that time and how it viewed women, and a display of the corruption of natures - the witnesses of money and the humiliation of the poor -. We may consider it a call to give up the clutches of backward thought that does not depend on religion or civilization, and to aspire to liberation that preserves the human dignity and rights.

On the other hand, the semiotics were concerned with the emotions from different sides, and it seems we can classify this novel within the semioticism of the passions that are embodied in the self and the individual states of the soul in contrast to the semioticism of things and the external world, because the passion is the basis of the sign here and the actual generator of all rhetorical manifestations. Where it was distinguished by the independence of the emotional dimension, which is the individual behavior, and the body played the role of mediator between the internal and external sensations.

Conclusion

It is not appropriate for us to allow ourselves as researchers to be permissible to say that we have surpassed all horizons of the study, as it is said: "If everything is diminished," perhaps this work will push others to search and open up problems that are absent from us. As we are going out of the study and analysis we have embarked on, we will try to conclude some of the conclusions drawn, including the following:

At the theoretical level:

- Semioticism has ancient philosophical roots that aim to interpret the symbol, and it is also included in the linguistic studies in Arab heritage, whether explicitly or implicitly.
- The emergence of semiotics as an independent science in its own right in the twentieth century with Western linguistic studies and its pioneers (Saussure and Pearce), which are based on Saussure's principles and adopt Pearce's concepts.
- Contemporary Arab scholars deal with semiotics as an auxiliary method for understanding and interpreting semantic texts and symbolic systems.
- Mind-reliance is one of the priorities of the linguistic discourse analyst, and it is similar to the

work of philosophers on verbal verbs where the analyst separates sentences from their contexts and treats them as single units.

- Literary works carry the history and culture of peoples and perceptions that may not be revealed except by researching the deep structures hidden behind the superficial structures that are the basis of semiotic analysis.
- Semiotics is a critical perception that contributed to the transmission of close reading, from setting the impression and ephemeral emotion and sophisticate speech that stands at creation and direct description of textual facts to the codified and cognitively and aesthetically based analysis, and this was confirmed by our experience.
- Semiotics benefited from Saussure's linguistic conceptions of the linguistic sign, especially the principle of difference and value, and its starting from the connotation of the word in the sentence to the consideration of discourse as a major sentence.
- The reliance of Grimas' semioticism on immanent analysis, which takes the text in its state and then requires an internal extrapolation of the textual functions that contribute to the generation of the connotation that is synthesized during reading.

The culture of the analyst plays the main role, as the question that the reader poses to the text leads him to the meaning.

As for the applied level:

- The semioticism of the title in the novel indicates the conditions of the Meccan woman and the oppression, oppression and misery she faces.
- The writer relied in constructing the events of the story on several criteria, such as the sequence of events one after the other, and parallelism by distributing the event on two or more axes, and the circulation in which two stories were told at the same time in an alternating manner, including the stylistic, as it fluctuated between both the description that is characterized by silence and the narration that embodies the movement...
 - As for the process of cutting the text, it achieved its consistency and harmony, facilitated the reading process, removed ambiguity and ambiguity about it, and enabled us to know its deep intentions.
- The semiotic square of Grimas seeks to reveal the system of meaning, and by applying it to the text of the novel, we extracted binaries bearing several connotations of a past time.
- In this novel we were able to apply the global model of Grimas, which consists of six factors: the active subject (Zakia), the subject (marriage), the sender (love), the recipient (Jamil), the

opposition (customs and traditions and Ibn Sheikh Asaad), the assistant (Moral values). This model is subject to the system of encounters through three dichotomies of factors: the relationship of desire, which includes the subject and the subject, the relationship of communication and includes the sender and the addressee, the conflict relationship and includes the assistant and the opponent.

- The novel is classified within the semiotics of the passions that are embodied in the self and individual states of the psyche because the passion is the basis of the sign and the actual generator of all rhetorical and textual manifestations, so it was distinguished by the independence of the emotional dimension, which is the individual behavior, and the body played the role of mediator between the two internal sensations.
- The author's presentation of the image of the Hijaz community through: The social aspect: an accurate depiction of the outdated traditions and the pain and misery they cause. The cultural aspect: our awareness of the widespread ignorance at the time. A family that accumulated its wealth in various ways and is one of the denials. - The political aspect: that distinguished the classes - the simple class - the Sulayman Khalil family - the rich class - the Sheikh Asaad family - the ruling class - the King Al Saud.

As for the Algerian novel, we can share with Wassini Al-Araj, who considered this story the beginning of writing in the Arabic language, as well as the accurate depiction of the cultural, economic and political aspects ... and that if something indicates the insight that characterizes the writer Reda Houhou, and another example brings us. As he preached in one of his writings, "the last writer," what the world will be like in 2072 AD / 1495 AH, that is, after one hundred and thirty years, in which he portrayed the departure of people from literature and their interest in applied sciences.

We agree with the author's opinion - according to what we mentioned in the last - even though we are advocates of mathematical thought in various fields of life, as it gains openness, intellectual richness, good handling of matters and then creation of creativity, and the best evidence for this is the mixing of semiotics, which is considered an experimental science field with language, literature and so on. This resulted in development and intellectual progress for both of them. Our Arab heritage, which is rich in its various sciences, which remains to this day the cornerstone for receiving knowledge, has only been achieved through mathematical thought.

We agree with the author's opinion - according to what we mentioned in the last - even though we are advocates of mathematical thought in various fields of life, as it gains openness, intellectual richness, good handling of matters and then creation of creativity, and the best evidence for this is the mixing of semiotics, which is considered an experimental science field with language, literature and so on. This resulted in development and intellectual progress for both of them. Our Arab heritage, which is rich in its various sciences, which remains to this day the cornerstone of receiving knowledge, has only achieved this through mathematical thought and seriousness.

At this stage, we hope that we have succeeded in accomplishing this work and that it will be a call to preserve the treasures of our Arab heritage and to link it systematically to modern Western thought, to devise new ideas and not to stop only on the ruins and describe and analyze the work of others.

Can we devise a new approach or method in the analysis, for example? The interpretation is also a search for the meaning and connotation behind the apparent, so can we establish a relationship between it and the semiotic method? Among the existing theories and trends on this topic, have all been addressed? Is it possible to uncover a more effective axiom or theory? ...

Références Bibliographiques

1. Article: Establishing critical and semiotic approaches as a model, Muhammad Azzam, Friday, September 19, 2008 / Monday 12 November 2015 www.diwanalarab.com
2. Article: The Life of Charles Sanders Pierce, Alistair MacFerlin, Translated by: Sarah Adel, February 7 2013, Philosophy Now, Issue 92, September / October 2012 ww.hindawi.org
3. Essay: Semiotics of Atabat Textual Studies, Ibn al-Din Bakhula, Postgraduate Studies, University of Oran naturalspublishing.com/download.asp?ArtcID=3390
4. Essay: The cognitive reference of the narrative semiotics, Grimas as an example, Said Bouattia, Morocco *semat*. Vol 1 N ° 1, 45, 55 (May 2013) *semat* an International journal
5. Essay: Levels of semiotic analysis in the narrative text comparison, Forum for Higher Education and Scientific Research. <http://www.eshamel.net/vb/showthread.php?t=23960>
- 6- Essay: Semiotic Standards for Cutting Text and Speeches, Jamil Hamdaoui, Communication Forums. www.tabatub.com
- 7- Article: The Approach of Grimas - The Semiotic Approach, Nasir Al-Shehan, the Levant Writers Association website, 11/26/2015. www.nasershehan.blogspot.com
- 8- Article: Last modified on April 10, 2016, at 20:06 <https://ar-wikipedia.org>
- 9- Article: <https://montada.echoroukonline.com>

- 10- Ahmed_Rida_Houhou <https://ar.wikipedia.org/wiki/>
- 8- The Semiotics of Communication and Understanding in the Ancient Arab Heritage, Abd Al-Fattah Hammouz, Jarir Publishing and Distribution House, Amman - Jordan, First Edition 1432 AH / 2011AD.
- 9- The semioticism of the image, a semiotic adventure in the most famous visual mission in the world, Qaddour Abdullah Thani, Al-Warraaq for Publishing and Distribution, Jordan First Edition, 2008.
- 10- The semiotics of language, Joseph Curtis, translation: Jamal Hadari, University Foundation for Studies, Publishing and Distribution.
- 11- Semiotics, its origins and rules, translated by: Rachid Ben Malik, Publications of Difference, Algeria, 2002.
- 12- Semiotics and the Philosophy of Language, Umberto Eco, translated by: Ahmad Al-Samai, Arab Organization for Translation, Beirut, First Edition, 2005.
- 13- Narrative semiotics, theoretical introduction, Said Pinkrad, Publications of Time, Casablanca-Rabat 2001.
- 14- Semiotics and Interpretation, Introduction to Semiotics S-Pearce, Said Pinkrad, Arab Cultural Center, Morocco, First Edition, 2005.
- 15- Semantics, Ahmed Mukhtar Omar, The World of Books, Cairo, First Edition, 1985.
- 16- Semantics, Its Origins and Investigations in Arab Heritage, Study, Manqur Abdul Jalil, Arab Writers Union Publications, Damascus, 2001.
- 17- Modern Linguistics, Control Systems and Databases, Abdul-Qadir Abdul-Jalil, Safa House for Publishing and Distribution, Amman, First Edition, 1422 AH / 2002 AD.
- 18- Significance and Text Science - Translated Texts, translated by: Munther Ayashi, Arab Cultural Center, Dar Al-Bayda, Morocco, First Edition, 2004.
- 19- Physical Sciences and Technology, Ahmad Mughni and a group of secondary education teachers, the second year of intermediate education, the series of light, school publications, the National Office, 2010/2011.
- 20- In the world of text and reading, Abd al-Jalil Murtad, Bureau of University Press, Algeria, 2/2007.
- 21- Linguistics of Genesis and Evolution, Ahmed Moumen, Bureau of University Press, Algeria, 2002.

