





**SEMIOTICS**  
**Theoretical and Applied**



**Dr. Loubna Khecha**

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**Theoretical and Applied**

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**"The world...  
Is signs  
Before it  
Is things"**

**Roland Barth**



## **Semiotics...**

*For those who want to dive into world experiences...  
To live life through signaling systems...  
Where ideologies hide behind barriers...  
Let them start from nature itself:  
To discover symbols  
Dismantle the system,  
Moreover, understand ideology.*

Loubna khecha

## Introduction

Critical speech has witnessed major transformations in recent decades; this is due to the multiplicity and dissimilarity of critical theories, as well as the methods and mechanisms of the applied approach. Semiotics is one of the systemic critical methods, which came after structuralism, took from it, intersected with it, and disagreed with it, in many of the opinions of critics, scholars and their positions towards some issues of the semiotic lesson.

Therefore, its topic is considered an ancient and modern topic, **ancient** in its experiences and contact with the universe and nature. **Modern** in its numerous terminology, diversity of its domains and multiplicity of its fields; between antiquity and modernity, semiotics overlaps with different sciences such as sciences of nature, chemistry, philosophy, psychology, mathematics, physics, phenomenology, linguistics, social and cultural sciences, and other sciences, which led the opinions of some to say It has not yet been established as a special science, with its own distinctive cognitive tools and devices, due to its breadth, the development and overlapping of its concepts, and their extension to more than one field and specialization.

The term “seemah” has roots in our Arabic and Islamic culture. It was used to refer to something that is fixed sometimes and variable at other times. It was also limited to the general and the specific. The meaning of “seemah” and “seema” was linked to broad semantic practices among the Sufis, later moving to indicate the secrets of numbers and the properties of assets. It was used later in a more specific sense, which is the science of the secrets of letters, and looking at ancient studies it becomes clear that

the Arabs knew what is called today the science of semiology, in scattered indications within various sciences such as grammar, rhetoric, interpretation, and others, where indications by Arabic scholars to this science appear through their research into the meanings of linguistic and non-linguistic signs, the concepts of which varied from one thinker to another.

The meaning of the term (semiology) does not differ in the ancient Greek civilization, as it denotes the science of indications or signs, and it was also used to denote a medical specialty aimed at interpreting disease symptoms.

However, science remained scattered fragments for general significance. It had not yet been established as a science with its own theories and features that it has now despite the appearance of initial signs in the legacy of Russian Formalism (1915-1930 AD), the literary critical movement that consolidated in Russia, represented by (the Society for Poetic Language Studies; “**Opoiaz**”, “**Tartu**” in Moscow, and the “**Prague**” Linguistic Circle) ), those who turned to studying literature, considering it as an independent aesthetic structure, or a simple or complex structural system, which includes a group of elements that interact with each other positively or negatively. These studies led them to reach the fact that many literary features do not belong to linguistics only, but related to the science of the total theory of evidence, which later shaped as an independent science, called general semiotics or the science of signs.

Semiotics is closely linked to the contemporary structural linguistic model, which was founded by the Swiss linguistic scholar (Ferdinand de Saussure 1838-1913 AD), who defined it in his book *Lectures on General Linguistics* as: “**the science that studies the life of the sign within social life**”. It is the science that is concerned with understanding all aspects of human behaviour, starting from simple emotions to complex social rituals. This scientist had the privilege of predicting the science, and the step in establishing the term semiology. As for his theories, they were the foundation on which the European semiotic schools (semiotics of communication and semantics, analytical semiology), built their

theoretical starting points and applied orientations in many situations based on its concepts and terminology, also their dealings with the sign were guided by the multiplicity of its concepts and methods of employing it. Thus, there were many schools with a multiplicity of points of view, and how to adopt the Swiss double-sign model.

Semiotics was also clearly linked to the triple semiotic model, whose foundations and branches were put by the American semiotician (Charles Sanders Peirce 1839-1914 AD), who started from a logical-philosophical base based on the theory of quotes borrowed from the philosophy of (Kant) and (Hegel), and was inspired by the centrality of algebra, Cartesian rationalism and mathematical symbolism, who defined semiotics as: **“semiosis; a process of producing meaning and the pattern of its circulation and consumption. It is a complete perception of the world, as an infinite series of semiotic layouts, which makes man a sign, and a maker of the sign, also presents him as a victim of it at the same time”**. The task of semiotics for him lies in revealing the hidden meanings and indications of each system of sign, whether they were linguistic or non-linguistic.

The semiotic model of Peirce, with its combination to the linguistic and non-linguistic sign in its applied approach, was more broad and forked, which paved the way for the emergence of many schools such as (narrative semiotics and the semiotics of interpretive solidarity) as well the research and approaches that headed for studying visual transmissions in their multiple fields between the fixed and moving images, and also opened the door to study textual thresholds, and even extra-textual thresholds according to Gérard Genette.

Like every science, it grew and developed, its theories were established, its schools adopted different points of view, and its theoretical and applied terminology varied. Its sources flowed from Western culture to pour into the tributaries of Arab culture so modern and contemporary Arab criticism received the term semiotics, and between using the term as it is, translating, Arabizing it, and trying to find an Arabic equivalent; the Arab critic entered into a huge terminological chaos, according to the direction

he adopted and the terminology he used, but this adoption and employment was disturbed even in the uses of the critic himself.

This book contains a collection of theories and some applications that help the reader understand this science, through the proposals of critics with their various semiotic orientations.

We tried to simplify the concepts and include written applied models, so that their perception would not be lost on the reader, in order to determine the specificity of the semiotic sign in them.

**CHAPTER ONE**  
**Theoretical Framework of Semiotics**



## 1. The concept of semiotics in Arab heritage

The search for the terminological linguistic history of the word (semmah, seemah, seema, or semiotics) and its uses makes us realize the existence of this word is very ancient, even if the forms of its use differed, from the Holy Quran, to the noble Prophet's hadith, to poetry, and what has been inferred also documented by linguistic dictionaries. We will present some of the verses of the Holy Quran and the noble hadiths that have used the term.

### 1.1. The word "mark" in the Holy Quran

The word (mark or sign) was mentioned in several places, in different forms, including the Almighty's saying: (*And between them will be a screen and on Al-A`raf will be men, who would recognise all by their marks, And they will call out to the dwellers of Paradise, and at time they will not yet have entered it, but they will hope to enter with certainty*)<sup>1</sup>

In another place, Allah Almighty says: (*And the companions of the Elevations will call to men [within Hell] whom they recognize by their mark, saying, "Of no avail to you was your gathering and [the fact] that you were arrogant*)<sup>2</sup>, and in both verses, "their marks" meant **their distinguishing signs**, by which they are know

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<sup>1</sup> Sûrah Al-A'raf, verse 46.

<sup>2</sup> Sûrah Al-A'raf, verse 48.

<sup>3</sup> Sûrah Al-A'raf, verse 46.

*you were arrogant*)<sup>1</sup>, and in both verses, "**their marks**" meant **their distinguishing signs**, by which they are known

As the word was mentioned in, the Almighty is saying: *(For the poor who have been restricted for the cause of Allāh, unable to move about in the land. An ignorant [person] would think them self-sufficient because of their restraint, but you will know them by their [characteristic] sign. They do not ask people persistently [or at all]. And whatever you spend of good - indeed, Allāh is Knowing of it )*<sup>2</sup>

Therefore, you will recognize them by their marks, meaning, by **their signs** that Allah, Blessed and Most High, has mentioned in their description.

Ibn Katheer mentions, in his interpretation of verse 125 of Surah Al Imran: «**Yes, if you hold on to patience and piety, and the enemy comes rushing at you; your Lord will help you with five thousand angels having marks** »<sup>3</sup>

Mujahid said: [(tagged) marked her forelocks with white wool on the tails of horses” , Al-Awfi said, on the authority of Ibn Abbas: «**The angels came to Muhammad- may Allah bless him and grant him peace- marked with wool, so Muhammad-may Allah bless him and grant him peace- tagged themselves and their horses on their marks with wool**»]<sup>4</sup>.

## 1.2. The word “signs” in the noble Prophet’s hadith

The word (**signs** /mark) was mentioned to in the noble Prophetic hadith, and is associated with the people of heaven in more than one place.

We will suffice with mentioning two hadiths, on the authority of Ibn Abbas, on the authority of the Messenger- may Allah bless him and grant him peace-: «He said on the day of Badr: **Make marks, the angels have**

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<sup>1</sup> Sûrah Al-A'raf, verse 48.

<sup>2</sup> Surah Al-Baqarah verse 273.

<sup>3</sup> Surah Al Imran verse 125.

<sup>4</sup> Interpretation of Surat Al Imran.

**already made their marks**, meaning, do signs for yourselves, Knowing one another by it»<sup>1</sup>, “Al-Sumah” and “Al-Simah” means the mark.

Ali bin Hussam Al-Din Al-Muttaqi Al-Hindi mentions, in his book, ‘**treasure of workers in methods of sayings and actions**’: On the authority of Ibn Abbas he said: «**The mark of the angels on the day of Badr was black turbans, and on the day of Uhud they were red turbans**»<sup>2</sup>

Ibn Mardawayh narrated, on the authority of the hadith of Abd al-Quddous ibn Habib, on the authority of Ata Ibn Abi Rabah, on the authority of Ibn Abbas. He said:« The Messenger of Allah- may Allah’s prayers and peace be upon him- said, in His Almighty’s saying (tagged), He said **marked, and the marking of the angels on the day of Badr was black turbans, and on the day of Hunayn they were red turbans**»<sup>3</sup>.

Abu Suleiman said in the hadith of the Prophet -may Allah bless him and grant him peace- that he said: «**Indeed, Allah has knights from the inhabitants of heaven who are tagged, and knights from the people of earth who are marked...**»<sup>4</sup>

The mark here: **a type of sign that is specific**, meaning that **the sign is general and the mark is specific**, so the Messenger -may Allah’s prayers and peace be upon him- used the mark for the people of heaven, and the sign for the people of earth.

## **2. Semiotic in the Arab heritage**

Although there is some difference between terms and meanings, what is agreed upon in linguistic sources, based on the Holy Quran and the noble Prophet’s hadith, is that semiotics is a specific type of signs, which is used to indicate a sign or a synonym for it, However, we may find new

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<sup>1</sup> Ibn Al-Atheer (Abu Al-Saadat Al-Jazari): The End in odd Al-Hadith and effect, ed.: Taher Ahmad Al-Zawi, 1st edition, 1383 AH - 1963, article (Suma), p. 425.

<sup>2</sup> Al-Hindi (Ali bin Hussam al-Din al-Muttaqi): treasure of workers in methods of sayings and actions, The Message Foundation, Beirut, Lebanon, 1989, p. 72.

<sup>3</sup> Al-Hindi: treasure of workers in methods of sayings and actions, the same reference, p. 72.

<sup>4</sup> Al-Hindi: treasure of workers in methods of sayings and actions, the same reference, p. 72.

indications for the word semiotics in traditional books, including what **Ibn Khaldun** mentioned, in his book ‘**The Introduction**’ - in agreement with the author of ‘**Muhit Al-Muhit**’ - referring to the science of semiotics, but with a different name, which is (**the science of the secrets of letters**), as he says: «**The science of the secrets of letters, which is called semiotics in this era, its status was transferred from talismans to him, in the terminology of the Sufis’ scholars of grammar, so he used the use of the general in the specific**»<sup>1</sup>, this means that semiotics had a broad meaning, «as it was used to refer to the talismans that are like a science used by its possessor regarding the spirituality of the planets, the secrets of numbers, the properties of existents and the conditions of astronomy affecting the world of elements, as astrologers say»<sup>2</sup>, Later, it was used in a more specific meaning, which is the science of the secrets of letters.

Semiotics has always been linked to the existence of man, and has been concerned with all aspects of his life and behaviour. «Since man felt his separation from nature and from other beings, and became mature, he began to Create new communication tools that go beyond screaming, jogging, and the random use of the body and gestures, then semiotic behaviour began to appear»<sup>3</sup>

Therefore, the researcher of the history of semiotics in human thought will find separate glimpses that indicate human contemplation of the sign «not with the intention of knowing, but with the intention of questioning knowledge»<sup>4</sup>

The Arabs were not far from all of what was mentioned above, as they knew what is called today the science of semiology, in scattered references

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<sup>1</sup> Ibn Khaldun (Abdul Rahman): *The Introduction*, Tunisian House for Publishing and Distribution, Tunisia, vol. 2, 1st edition, 1984, p. 631.

<sup>2</sup> Ibn Khaldun (Abdul Rahman): *The Introduction*, Ibid, p. 631.

<sup>3</sup> Said Benkarad: *Semiotics: Its Concepts and Applications*, Dar Al-Hiwar, Morocco, 2nd edition, 2005, p. 26.

<sup>4</sup> Siza Kacem: *Introduction to Semiotics (Semiotics: About Some Concepts and Dimensions)*, The Essay’s Eyes Publications, Casablanca, Morocco, vol 1, 2nd edition, 1986, p. 14.

within various sciences such as grammar, rhetoric, interpretation, Sufism, and others, where the references of Arab scholars to this science through their research in significance of non-linguistic signs, the relationship between the signifier, the signified and other issues of philosophical dimensions.

In this context, we can include an example of the same clear reference to a vision that reflects the indications of semiotics, and we mention here the opinion of **Al-Jahid** on the concept of the clarity: «The clarity is an extensive name for everything that reveals to you the mask of meaning, and tears the veil without the conscience, until the listener reveals its truth, and attacks its harvest, whatever that clarity may be, and whatever type of evidence it was; because the focus of the matter and the goal to which the speaker and the listener are pursuing, is comprehension and understanding. So, with anything you have achieved understanding and clarified the meaning, that is the clarification in that place (...) **and all types of indications of meanings, whether verbal or non-verbal, are five things that do not decrease or increase: the first of which is the pronunciation, then the indication, then the contract, then the script, then the situation which is called (a nisba)**»<sup>1</sup>.

The question that arises is, if the word (simah and simaa) has a meaning and significance in Arabic linguistic history, does it have an extension in Greek civilization? Does it have the same meaning and indication or is there a difference?

### **3. The concept of semiotics**

#### **1.3. Origin of the name**

Most semioticians agree that the word (sémiotique) «comes from the Greek origin (sémion) which means sign, and (**logos**) which means speech

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<sup>1</sup> Al-Jahid (Abu Uthman bin Bahr, d. 255 AH): Clarity and Clarification, edited by Muwaffaq Shihab al-Din, vol 1, Without edition number, No publication date, p. 61.

(...) and by a greater extension of the word (logos) it means **science**. Thus, the definition of semiology becomes as follows: The science of signs»<sup>1</sup>.

In addition, «the term semiotics, according to its foreign form (sémiotique) or (sémotics), consists of two roots (sémio) and (tique). The first root, which appears in **Latin** in two forms: (sémio) and (sema), means an indication or sign, or what is called in **French (signe)** and in **English (sign)**, while the second root means –as it is known - (science)»<sup>2</sup>

Through a simple process of composition we find the meaning of this term is the science of indications or **the science of signs**, and «we can return the term semiology to ancient Greece, where we find a medical specialty that aims to interpret the symptoms of sickness through which various diseases are manifested, which is the science of symptoms (symptomatology), therefore it is concerned with the study of indications and signs indicating a specific disease»<sup>3</sup>

**John Locke**, is considered the first to derive the term from Greek, when he divided the sciences into three sections: natural science, practical science, and semiotic science which specialize in the study of signs.

### 2.3. Semiotics in language

If we browse Arabic dictionaries, we will find that most of them present the word (semiotics) in the sense of a sign.

In Lisan al-Arab, we find: «Semiotics; the sign, derived from the verb “sam”, which is the inverted of “wasam”, and it is in the form “faala”. This indicates their saying: mark. Its origin is: “wasema” and they say: “syma” with the qasr and “Saymiya” with the addition of the ‘ya’ and the madd,

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<sup>1</sup> Bernard Toussaint: What is semiology? Trans.: Muhammad Nazif, East Africa, Morocco, 1st edition, 1994, p. 9.

<sup>2</sup> Faisal Al-Ahmar: Dictionary of Semiotics, Arab House of Sciences, Lebanon, Difference Publications, Algeria, 1st edition, 2010, p. 10.

<sup>3</sup> Jean-Claude Dominguez: Semiological Comparison, Trans.: Jamal Belarbi, Journal of Semiotic Research, Laboratory of Popular Returns and Forms of Expression, and Centre for Scientific and Technical Research for the Development of the Arabic Language, Tlemcen, Algeria, No. 3-4, June-December 2007, p. 39.

also they say “sawam” when he made a mark on it»<sup>1</sup>, Ibn Manzur directly links the word to its most important uses among the Arabs in ancient times, saying: «sawam his horse; that is, he made a mark on it”. It was said: the tagged horses, which are the ones with the mark, and the ‘soma’, which is the sign. The Bedouin says: the ‘seem’ is the markings on the sheep’s wool, and in the hadith: “Allah has knights from the people of heaven who are tagged»<sup>2</sup>, meaning marked.

In the same context, Al-Jawhari speaks about the same significance in each of «Al-Sumah Al-Simah and Al-Sima is shortened from the waw, and Al-Suma and Al-Sima may occur with extended verbs (...) And Al-Sumah with a dhammah means the sign that is placed on a sheep»<sup>3</sup>

As Al-Fayrouz abadi mentioned, «Al-Somah with a dhammah, and Al-Simah, Al-Simaa, and Al-Simiyaa, with its kasra, mean the mark. He tagged the horse with a mark: He put a mark on it»<sup>4</sup>. In addition to the significance of the word ‘semiotics’, on the meaning of the mark, it is also used to mean the meaning of beauty and joy. The poet "Usayd bin Anqa Al-Fazzazi" said (poetry)

**A young boy whom Allah has blessed with beauty,  
With a sign that is not difficult to see»<sup>5</sup>**

Boutros Al-Bustani points out, «The word ‘semiotic’ is Hebrew, composed of “Shem”, meaning the name, and “Yah”, meaning God, so the resulting word is the name of God, and that the science of semiotics is applied to unreal magic - which is the most famous - and its result is the creation of imaginary representations that do not exist in the senses, it may

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<sup>1</sup> Ibn Manzur: Subject (wasm), p. 308.

<sup>2</sup> Ibid, p. 308.

<sup>3</sup> Al-Jawhari (Abu Nasr bin Hamid): Al-Sihah in Language and Sciences, Al-Sahhah in Language and Sciences, presented by; Abdullah Al-Alayli, House of Arab Civilization, Beirut, Lebanon, 1st edition, 1974, p. 631.

<sup>4</sup> Al-Fayrouz Abadi (Majd al-Din Muhammad bin Yaqoub): Al-Muhit Dictionary, Al-Hasaniyya Egyptian Press, Egypt, vol. 2, 2nd edition, 1344 AH, p. 1452.

<sup>5</sup> Ibn Manzur, Subject (Summ), and also mentioned by Boutros Al-Bustani: Muhit Al-Muhit, Beirut, Lebanon, vol. 7, 2000, p. 433.

be called on the finding of these representations in their forms in the senses and they are forms in the essence of the air»<sup>1</sup>, from here we notice that the uses of the word in their entirety revolved around the sign.

Among the most famous foreign dictionaries that deal with this word, we mention the dictionary (Larousse), which uses the term semiotics, sometimes as a general theory of signs (signes), and at other times as semantic practices (pratiques signifiantes) in various fields of communication, such as: «the semiotics of cinema, and refers in the same context that the term semiotics is sometimes used as a synonym for the term semiology, which is derived from the Greek (sémion), and that semiology is the general science of signs and the laws that regulate them within social life»<sup>2</sup>.

The encyclopedic dictionary: (Hachette) defines the term (sémiotique) «as the general theory of signs, also of linguistic and non-linguistic semantic systems alike, and specifically mentions, as an example, the semiotics of images (la sémiotique picturale), which is an analysis of the formal and semantic structure of works of art and drawings»<sup>3</sup>.

while it puts Robert's Dictionary has several definitions of semiotics, «as it considers it a general theory of evidence and its flow within thought on the one hand, and it is concerned with evidence and meaning and its flow within society on the other hand»<sup>4</sup>. In psychology, the semiotic function appears in the ability to use evidence and symbols.

### 3.3. Semiotics in terminology

The first attempt to define semiotics was by the Swiss scientist **Ferdinand de Saussure**, who said: «**It is possible to imagine a science that studies the life of evidence at the heart of social life; it may be a section of social psychology, and therefore a section of general**

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<sup>1</sup> Boutros Al-Bustani: Muhit Al-Muhit, Beirut, Lebanon, vol. 7, 2000, p. 433.

<sup>2</sup> Le Petit Larousse : bordas, 1997, p. 931.

<sup>3</sup> Hachette encyclopédique : spadem, Ada gp, Paris, 1997, p. 1723.

<sup>4</sup> Le Petit Robert : Dictionnaire alphabétique et analogique française, by Paul Robert, 1992, p. 1795.

psychology, we suggest calling it (*sémiologie*), meaning the science of semantics. It is a word derived from the Greek (*sémion*), meaning evidence. Perhaps it will enable us to know what the evidence consists of and the laws that govern it (...) linguistics is only a part of this general science (...) if we are able for the first time to acknowledge a place for linguistics within the rest of the sciences, it is because we attached it to the science of semantics»<sup>1</sup>, We notice through De Saussure's concept that he links semiology, which studies the life of signs of both types (linguistic and non-linguistic signs) to society. Thus, linguistics - as a study of linguistic systems - forms only a part of semiology as a general science.

The American scientist (*Charles Sanders Peirce*) defines it, based on his philosophical background, as being synonymous with logic. It is another name for it. He says: «Logic in its general sense is nothing but another name for semiotics, and semiotics is a semi-necessary theory or a formal theory for signs»<sup>2</sup>, From here, some of "**Peirce**" ideas are evident that led to the development of his semiotic study, the most prominent of which was his interest in studying linguistic evidence from a purely philosophical point of view.

As for the difference between "Saussure's" term and its counterpart of "Peirce", **John Marie Klinkenberg** comments on the relationship between them through two distinctions: «The first; specific to the implicit relationship between semiology - as a dual term, which we can describe as a very general concept - and semiotics, which constitutes a very specific term. For some theorists, semiology refers to the material that covers all types of language, while semiotics refers to one of the topics that can That this material is concerned with, and by that we mean one of these languages, for example the semiotic language, in the way that drawn

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<sup>1</sup> Ferdinand de Saussure: *Lessons in General Linguistics*, Trans.: Saleh Al-Qarmadi, Arab House of Books, Cairo, Egypt, 1st edition, 1985, p. 37.

<sup>2</sup> Rashid bin Malik: *Dictionary of Semiotic Analysis of Texts*, House of Wisdom, Algeria, 1st edition, 2000, p. 26.

writing is (...) the smells of the city, the melody of the trumpet, the dress, the language of the deaf and dumb (...) and therefore each one of these is considered Semiotics is a revival of semiology as a general subject, as for the second distinction: The term semiotics appears very general, as semiology is concerned with studying the operation of some techniques used for communication in society, such as military insignia (...) However, smells (...) which do not seem to have been used for communication, are far removed from this material, and this does not negate their carrying of meaning, “which imposes the existence of a science that studies it, which is semiotics, as it is very general»<sup>1</sup>, this distinction indicates a lack of agreement about a specific definition, but this does not prevent semiology or semiotics from forming a special network of analysis for some of the phenomena that it approaches by asking a question that shows its originality. It is the question about meaning.

The two words are employed and «used in many situations without distinction, although the International Committee that established the International Society of Semiotics on January 1969 accepted the term semiotics as it covers all the meanings of the two words, without abolishing the use of semiotics. In France For example, the term semiotics is often used to mean; General semiotics, while the term semiology refers to; on special semiotics, such as image semiology»<sup>2</sup>

Greimas believes that «semiotics is a new science completely independent of distant ancestors, and it is one of the maternal sciences with ancient roots, and it is essentially linked to Saussure and Bourassa»<sup>4</sup>.

As most Western linguists agree such as (Todorov), (Greimas), (Julia Kristeva), (J. Dubois) on **“that semiotics is the science that studies signs»**<sup>3</sup>.

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<sup>1</sup> John Marie Klinkenberg: Semiology or semiotics? -Topics and Objectives - Journal of Semiotic Research, No. 3-4, p. 19.

<sup>2</sup> Jean-Claude Dominguez: The Semiological Approach, Trans.: Jamal Belarbi, Journal of Semiotic Research, No. 3-4, p. 40.

<sup>3</sup> Faisal Al-Ahmar: Dictionary of Semiotics, Ibid, p. 14.

Salah Fadl defines it by saying: **«It is the science that studies the symbolic systems of all significant signs and the manner of this significance»**<sup>1</sup>. It is clear that semiotic theory is distinguished from other theories by its breadth, as it includes a number of different sciences, and its ability to deal with various phenomena, and its aspect is not devoid of It is complicated, because, as the Moroccan researcher Said Benkrad says: **«They are nothing but questions related to the way in which a person produces his behaviours; that is, its meanings, and it is also the way in which it is consumed by these meanings»**<sup>2</sup>, then it is **«the revelation and discovery of invisible semantic relationships, through the direct manifestation of the fact, it is a training for the eye to catch the implicit, the hidden, and the absent, not merely naming textual areas or expressing the components of the text»**<sup>3</sup>, and through the various definitions that a number of critics and researchers presents, it has become able to sense the extent of semiotic theory and the multiplicity of its relationships with many fields of knowledge, and the upcoming stations will be sufficient to clarify this further.

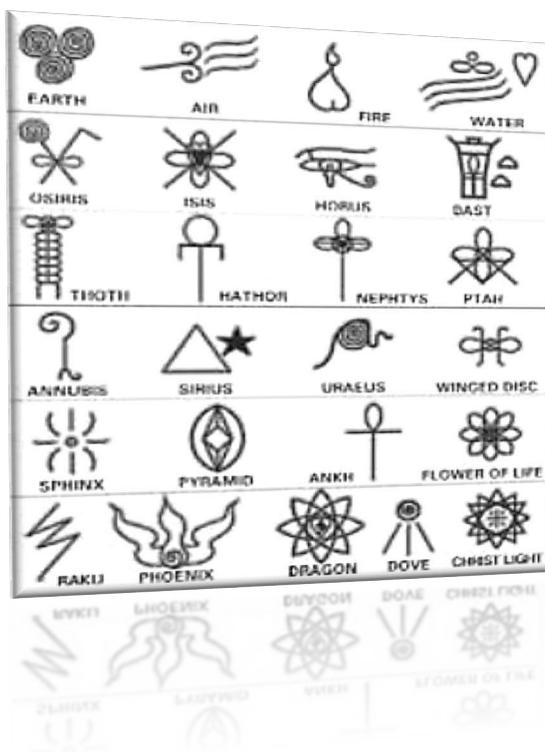
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<sup>1</sup> Issam Khalaf Kamel: The semiological trend and criticism of poetry, Farha Publishing and Distribution House, Egypt, 1st edition, 2003, p. 18.

<sup>2</sup> Said Benkarad: Semiotics: Its Concepts and Applications, Ibid, p. 12.

<sup>3</sup> Ibid, p. 15.

## LINGUISTIC AND NON-LINGUISTIC MARKING SYSTEMS



Man lives in a world full of symbols and indicative signals, surrounded by signs from every direction. He receives daily physical indications that he distinguishes with his senses, and moral ones that he distinguishes with his feeling. He may also have indications in his dreams that often strain his thinking, so he tries to understand the sign and search for an interpretation and explanation of its indications; with all the fixed or variable symbols and meanings that these signs and indications carry, and because the sign is a system\* and a field that enriches the field of semiotics, and because semiotics is the favorite synonym for the science of signs - according to linguistic dictionaries and critical opinions - it is necessary to first stop at the concept of the sign and its essence, so that the student can first distinguish the meaning of the sign, and to clarify the path that will be followed.

## 1. The concept of the sign

### 1.1. Concepts from Arabic dictionaries

It was stated in Lisan al-Arab: «And the sign is the mark, and the plural is and signs or marks (...) Ibn Sayyida said: And the sign and the flag, the separation between the two lands, and the sign and the flag, is something that is erected in the deserts by which the lost are guided, as God Almighty says: “And to him are the made ships in the sea **like flags**”\*, the sign of a thing is that by which the marked is known, and which shares its knowledge with it to the exclusion of everyone else”<sup>1</sup>.

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\* We call a **system, structure, or pattern** a group of units between which there are a number of relationships that link each other. If an element changes, that change has an impact on the entire system. Language is a system because it is linked to rules and structural relationships that occur in a series of talk or speech, and the game of chess is a system, because it needs rules and laws that connect the pieces, and both players must know them.

\* Surah Ar-Rahman, verse 24, and **the flags** here mean mountains - Al-Tabari said - meaning that ships are likened to mountains, and the Arabs call every tall mountain a flag, because the traveler makes it a **sign or an index** on the road, and from it is saying of Jarir Al-Khatfi, in which Al-Hakam praises Ibn Ayyub Al-Thaqafi, Al-Hajjaj's son-in-law and his cousin describing the camels that carried them to him, he says:

**If they cut a flag, it appears a flag \*\*\* until they bring us to Al-Hakam.**

<sup>1</sup> Ibn Manzur: Lisan al-Arab, article (A.L.M.).

The concept of the sign can be represented and simplified with the example of a stone placed as a sign over a grave (...) so it is an indication of the one who put it alone, and no one else can infer it, unless the one who placed it agrees with him, that is, indicates it to him, or like clapping, you make it a sign of the arrival of a person, so that is not an indication except for the one who agrees with you on it, and it may be permissible to remove the sign of something between you and another person, so that it ceases to be a sign of him (...) the sign, according to Ibn Manzur, is by **position and indication**, and indication refers us to its connection to the two processes of **revelation and clarity**, which are two very important elements for humans in order to reach the essence of things, and the sign is indicative of life in the living being (such as the spirit, breathing, movement, pulse...all of them are signs indicative of life).

And in Surat An-Nahl, verse 16, Allah Almighty says: (And **signs**, and by the stars they are guided)

Al-Tabari mentions in his interpretation, «The people of interpretation differed regarding the meaning of signs, and some of them said: It is meant the markings of the roads during the day (...) and others said: It is meant the stars (...), and Allah, Blessed and Most High, created these stars for three qualities: He made them an adornment for the skies, He made them a guide, and He made them a stoning for the devils, so whoever engages in them other than that, has lost his opinion, has mistaken his luck, lost his share, and has affected what has no knowledge of (...) Muhammad told us, said: on the authority Muhammad bin Thawr, on the authority of Muammar, on the authority of Al-Kalbi (and signs) that he said: Mountains, and the most correct of the sayings about that is to say: Allah Almighty has mentioned it and enumerated among His servants His blessings, His grace upon them by what He has given them signs by which they are guided in their paths and the ways that they follow, he did not specifically put out some signs to the exclusion of others, for every sign by which people indicated their paths and ways, so included in his saying (and signs) and the straight paths: the trodden path, is a sign of the destination, and the mountains are signs that guide one to the destination

of the path, and so are the stars at night, except that which is more deserving by interpreting the verse, the signs are evidence of the day, since Allah had separated from it the evidence of the night by saying, **(And by the star they are guided)**, and if that is more similar and more appropriate to the interpretation of the verse, then what must be said about that is what Ibn Abbas said, in the report that we narrated on the authority of Atiyya, which is that the signs are the landmarks of the roads and their signals by which one is guided to the straight path by day, and that the star by which one is guided by night is the Capricorn and the Pherkadan (Polaris), because by them one guides in travel without other stars, so the interpretation of the words: And He has made for you, people, signs by which you may be guided in your ways in travels by day, and stars by which you may be guided by night in your paths»<sup>1</sup> Arabic language dictionaries do not differ in mentioning the concept of the sign, such as Al-Muhit, the Intermediate Dictionary, and even the dictionary of meanings, so we have contented ourselves with one general and comprehensive concept.

## 1.2. Concepts from Western dictionaries

The French dictionary (Larousse) defines it as «what makes it possible to know, recognize, guess or expect something, a gesture or imitation that allows the expression of an idea or the appearance of a desire or command, (...) which is the physical representation of a thing, a drawing, a shape, or a sound that has a traditional character. **In linguistics:** it is the linguistic unit consisting of a connection between a phonetic or formal form (indication) and conceptual content (indicated). **In mathematics,** it is: the name given to some symbols used in mathematics, such as: = , + , - , x , > , < , ...etc. **In medicine** it is: any objective appearance of a disease that the doctor can see while examining the patient (...) it is the purposes of diagnosis. **In music** it is: the graphic convention by which musicians

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<sup>1</sup> Al-Tabari (Ibn Jaafar Muhammad bin Jarir): Collector of Clarity in Interpreting Al-Qur'an, National Foundation for Printing Arts, Al-Raghaya Unit, Algeria, 1989, Interpretation of Surat Al-Nahl verse.

represent musical sounds (pitch, duration, severity, silence) and everything related to the translation and interpretation of musical notes».<sup>1</sup>

The French dictionary (Le Petit Larousse) defines it as: «The sign (signe) in its deriving origin from the Latin word (signum) means an indication or a symbol or everything that allows knowledge, or it is a movement or gesture that allows something to be recognized and communicate»<sup>2</sup>

The French dictionary (Hachette) does not differ much in its definition of a sign: «A sign (signe) is everything that serves as an indication indicating something else, such that it reminds of it and announces it (...) or it is everything that is used idiomatically for the purpose of representation, indication and determination, or it is a movement allows a person to recognize something (...) and it is every subject or phenomenon symbolizes something else»<sup>3</sup>.

The English dictionary (Oxford) defines it: «The sign is taken from the Latin word (signum) and means: an event, act, or phenomenon, indicating the existence, occurrence, or possibility of something happening in the future, and it is synonymous with an indication»<sup>4</sup>.

## **2. Sign history**

From the first man until now, the conception has been the same; nature or the universe is what appears as signs and symbols; like the wind, volcanoes, rain, sun, stars, thunder, and sounds, man was not the one who formulated the sign. Rather, he was trying to interpret what he saw and heard - as much as he could - in order to discover what was around him and humble nature to serve him, by knowing its secrets and the essence of its signs, till he began to research and discover, and to move his creativity in creation in order to control things. He became a maker of the sign and an interpreter of it at the same time, until language matured as the voice of

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<sup>1</sup> Larousse fr: encyclopedia and dictionary in the font <https://www.larousse.fr>.

<sup>2</sup> Le Petit Larousse : bordas, 1997, ibid. (signe).

<sup>3</sup> Hachette encyclopedia: spadem, Ada gp, Paris, 1997, ibid, (signe).

<sup>4</sup> Oxford Dictionary of English (Sign) <https://www.oxfordlearnersdictionaries.com>.

being and existence. He took a different direction in determining and restricting the sign. «Man is a symbolic being with all the meanings that can be referred by the word ‘symbol’, as it differs from all other existents, in terms of its ability to get rid of the direct given, and its ability to act, transform it, and reformulate it according to new goals»<sup>1</sup>, until it itself became a sign, in its movements, gestures, and choices. So what was the path of the sign?

## 2.1- The sign in Greece

### – The sign according to Pythagoras

«Numbers appeared in (Pythagoras’) mind in the form of shapes, and it is most likely that he imagined the world as consisting of atoms, and bodies as formations of atoms arranged in different shapes»<sup>2</sup>. From the essence of number, man was created and from it he comes back copied again, and from this arithmetic theory of the universality of the mind and then the body, the concept of (the sign and its meaning came to the Pythagoreans) «Numbers produce numbers and different results\* . Therefore, the signifier with the signified produces another pattern of meaning, and does not stop at one number or result or one meaning that does not change, because the changes that occur in the meanings of words are often of great benefit...»<sup>3</sup>.

The change and the variable exist between the word and its meaning; accordingly, the different semantic expression is possible, therefore the word does not give its clear, direct meaning. Accordingly, Pythagoras believes that the mental image (the signified) may not be shared between the sender and the recipient, and according to the logic of Pythagoras, it matches within the idea of an infinite number. For him, the sign is infinite and takes this characteristic from the characteristic of the signified.

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<sup>1</sup> Sami Al-Hasnawi: The sign and its philosophical reference among the Greeks, The Civilized Dialogue, No. 3128, 09-18-2010, p. 01.

<sup>2</sup> Sami Al-Hasnawi: The sign and its philosophical reference among the Greeks, Ibid, p. 03.

\* Pythagoras’s proposition is very similar to Peirce’s theory, who said that according to the principle of semiosis or the process of producing indication, semiosis is infinite

<sup>3</sup> Sami Al-Hasnawi: The Sign and Its Philosophical Reference among the Greeks, Ibid, p. 04.

### **The sign according to Pythagoras:**

**Signifier + Signified = ∞ meaning**

#### **– The sign according to the sophists**

The starting point of the Sophists in their studies was «the word and the sentence and its formulation in a logic dominated by ornamental form, far from content, seeking verbal embellishment, Therefore, they gave a distance between the word and its meaning, far from direct semantic match or reasonable variable, so they made that distance hidden between matter and mental or formal realization, absent of determining a clear definition of the word and its signified, and their purpose could not have been achieved without considering the words and their indication, the issues and their types, the arguments and their conditions, and the fallacy and their methods»<sup>1</sup>.

Their prioritization of form over content made the concept of the sign, and its failure to submit to the logic of the rational harmonious relationship between the signifier and the signified, confusing in its formulation of meaning.

### **The sign according to the Sophists:**

**signifier > signified → a confused meaning**

#### **– The sign according to Socrates**

Socrates avoided verbal evasiveness in his propositions, contrary to what the Sophists adopted. He “believed in the principle of limit between truth and things, that is, the word gives clear and explicit meaning (...) and thus the sign means the sensory and intellectual matching between the signifier and the signified in its semantic production (...) the sign, according to Socrates, is a certainty that stems from the truth, and departs from the idea of the second type of it, «that is, in the sense that interpretation is synonymous with deception”. Hence, his philosophy is honest and he realizes that the direction cannot branch out into several

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<sup>1</sup> Sami Al-Hasnawi: The Sign and Its Philosophical Reference among the Greeks, Ibid, p. 05.

directions»<sup>1</sup>, every word, according to Socrates, gives one meaning, and does not refer to the ramifications of the meaning.

**The sign according to Socrates:**

**Signifier = Signified —————> one meaning.**

**– The sign according to Plato**

(Plato) was inclined to dialogues and dialectics to prove his philosophy and convince of it. «As for the method that he followed in his studies, it is the method of dialogue, dialectical discussion, and the mythical proverb. Dialogue (...) is the method of movement and life, and the dialectical discussion that deals with matters directly and backwards, the method of clarity and clarification, and the mythical proverb is a poetic expression about abstract facts brings meanings closer to the mind (...). Therefore, (Plato) rejected the contradiction between idea and material, or between mental realization and its material perception, because of confusing sensory contradictions. He believed in the nature of the relationship between these components on the basis that the word is the key to meaning and the relationship between them is based on an intimate, interactive basis»<sup>2</sup>.

Hence, according to (Plato), the sign is a natural relationship between the signifier and the signified, that is, between the word and its meaning, an interaction relationship between the signifier and the signified to reach the semantic change, and thus to produce meaning. In other words, Plato believes in the natural relationship between the word and what it indicates, that is, the connection between the phonetic image and external image, which is able to sort out the semantic meaning without difficulty.

**The sign according to Plato:**

**Signifier <----- interaction -----> Signified = production of meaning**

**– The sign according to Aristotle**

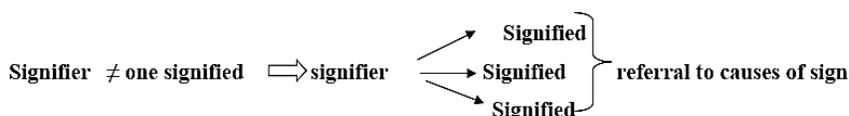
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<sup>1</sup> Sami Al-Hasnawi: The Sign and Its Philosophical Reference among the Greeks, Ibid., p. 06.

<sup>2</sup> Sami Al-Hasnawi: The Sign and Its Philosophical Reference among the Greeks, Ibid., p. 08.

Aristotle rejected Plato's idea of a natural relationship between the word and what it indicates, that is, the connection of the sound image with an external image capable of sorting out the semantic meaning without difficulty. In his opinion, «the relationship for him has become customary between the word and its meaning, because the connection between the word and the indication is no more than a conventional, customary connection that people put it, and (Aristotle) explains this by not equaling the indications produced from the word in one context, therefore the meaning is customarily variable by referring it from its verbal context, and (Aristotle) is unique in the subject of the sign and its indication from all philosophers, by linking the situation to the semantic value produced, that is, the existence of the imposition of the moral situation in the word, then the general meaning, that is, referring the sign to the causes of its formation before referring it to its final semantic meaning»<sup>1</sup>

**The sign according to Aristotle:**



According to Aristotle, a sign is something which its existence or production (signifier) leads to the existence or production of things (signified), whether it is prior or subsequent (in view of the context and causes of the sign).

**– The sign according to the Stoics**

The Stoic philosophy brought together the various trends of knowledge and its most complex conception, and its focus was on virtue and the logic of morality, and referring it to philosophical understanding. Then they «excelled in discovering ways to reach their goal through a set of theories, the most important of which were (the word) and language in general and (the sign and its indication) in particular. They included logic within (the

<sup>1</sup> Sami Al-Hasnawi: The Sign and Its Philosophical Reference among the Greeks, Ibid., p. 09.

name of the language - theology) they indicated that words and sentences are (indexes). This natural focus on language and the sign motivated them to create their own significance system of signs (...) and (Galen) used the phrase (semiotic) and since then whenever a researcher touches on the history of Western thought led to the idea of semiotic science (...) and defined it as (the theory of signs) (...) the Stoics were interested in signs, on the basis that the world is a system of signs, and man must decipher their norms and interpret them, so they harnessed language and logic to study complex signs, which its interpretation refers to the interpretation of the universe, through matching between thought and reality, that is, between the sign and the reference»<sup>1</sup>.

### **According to Stoics:**

#### **The sign (signifier + signified) = reference**

##### **– The sign among the Arabs**

In the history of the Arabs, there are fragments of indications of the concept of the sign, some of which carried an implicit meaning, and some of which crystallized to reflect a clear concept without referring to the word sign. We will try to review the most important concepts that their owners gave a terminological dimension to the meaning of the sign, during their study of various fields, most of which is the issue of words and meanings.

##### **– Ibn Jinni (d. 392 AH)**

He said in *The Characteristics* (Al-Khasayis), in the chapter on the sense of words with similar meanings: «This is an honorable and pleasant position, and Al-Khalil and Sibawayh brought it to the attention of the people, and the group received it by accepting it and acknowledging its authenticity. Al-Khalil said: It is as if they had illusion in the voice of the grasshopper was long and extended, so they said: Sarra, and they imagined that the sound of Al-Bazi was obedient, so they said: Sar Sar (...) If the

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<sup>1</sup> Sami Al-Hasnawi: *The Sign and Its Philosophical Reference among the Greeks*, Ibid., p. 11.

verbs are surprised, the origins of the proverb\* indicating them are surprised, or what happened in the same way as their origins»<sup>1</sup>. In the talk of Ibn Jinni, with what was reported from Al-Khalil – may Allah have mercy on them all – indicating the vocal image of the word (the signifier), and the mental image (the signified) in his saying, “they had illusion” when the verbs (the signifiers) come, the origins of the proverb that indicates them (the signified) come.

### **The sign:**

#### **The signifier = the signified**

##### **– Ibn Faris (d. 395)**

He says in the Standards of Language, in the article denote (DaL): «The letters ‘D’ and ‘L’ are origins that indicate making something clear with a sign that you learn, and the evidence is the index in the thing»<sup>2</sup>, that is, the meaning of ‘denote’ is: he made it clear and showed the thing with an index.

#### **The sign = the evidence = the index**

##### **– Abu Hilal Al-Askari” (400 AH)**

He says: «It can be inferred whether its doer intended it or not, and the evidence is that the actions of the animals indicate their happening, and they had no intention of doing so (...) and the traces of the thief indicate him and he did not intend it, and what is known in the custom of linguists say we inferred it by its traces and it is not an intentional agent of its effect»<sup>3</sup>.

#### **The sign = The effect**

##### **– Ibn Sina (427 AH)**

He says in the phrase from the Book of Shifa: «The meaning of the indication of a word is that if it is drawn in the audible imagination, a

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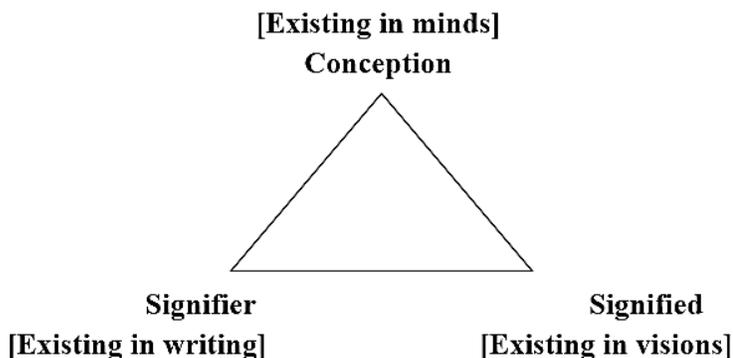
\* **Proverb:** intended by formulas.

<sup>1</sup> Ibn Jinni (Abu al-Fath Uthman): Characteristics, edited by Abd al-Hamid al-Hindawi, Scientific House of Book, vol. 1, 3rd edition, ed., p. 505.

<sup>2</sup> Ibn Faris (Abu Al-Hasan Ahmad): Dictionary of Language Standards, vol. 2, p. 259.

<sup>3</sup> Al-Askari (Abu Hilal): Linguistic Differences, Al-Quds Library, ed., d.d., p. 10.





– **Al-Jurjani (d. 471 AH)**

He said in Evidence of Miracle, separating the differences between rhyming letters and words: «The purpose of rhyming words does not have to be that its words are continuous in pronunciation, but rather that their indication be consistent and their meanings met in the way required by the mind»<sup>1</sup>.

The consistency of indications and the meeting of meanings in speech cannot be explained according to Al-Jurjani. Except in the following way; The crystallization of ideas in the soul and their organization in an abstract theoretical order according to what the mind requires and the thought calls for, then the need for symbols and signs emerges, because thought is not confused with thought, and the essence does not indicate the essence, so the abstract meanings are replaced by the marks and signs that indicate them, then these signs are arranged in the pattern according to which the meaning is arranged in the soul, the word applies to the meaning, and the suitability between them is achieved and the whole privilege is achieved.

**The sign:**

**Word (signifier) = meaning (signified) ⇨ suitability**

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<sup>1</sup> Al-Jurjani (Abu Bakr Abd al-Qahir bin Abd al-Rahman bin Muhammad): Evidence of the Miracle, edited by Muhammad al-Tanji, House of Arabian Book, Beirut, Lebanon, 1st edition, 1995, p. 56.

– **Ibn Khaldun (d. 808 AH)**

It was stated in the Introduction: «It is knowledge of words and their indication of mental meanings. It comes from drawings with writing orally and the tongue with speech orally. So, learner, you must go beyond all these veils to thought about your seeking. First, the indication of drawn writing on spoken words, which is the lightest, then the indication of said words on required meanings, then the laws in arranging meanings, for inference in their forms known in the logic industry»<sup>1</sup>. It is noted that Ibn Khaldun determines the ranks of signifiers according to their performance of indications, and refers to realization of the norms and laws that organize meanings in the mind, which is a process that connects words to their mental content.

The summary is that **the sign is the ideal symbolic form that plays the role of mediator between man and his external society**, by using signifiers and their signified, and it is the tool that he also uses in organizing his experience. The sign is also everything that makes us think and search for the essence of things, and we can summarize the basic differences through the previous sayings in the following table:

Types of signs	The difference between them
Effect and sign	The <b>effect</b> of a thing is after it, and <b>its sign</b> is before it. We say that clouds and winds are signs of rain, and flood cannons are effects of rain.
Index and sign	The <b>index</b> is the apparent <b>sign</b> , and this is indicated by the origin of the word, which is the appearance, and it is said from it that the matter of a thing is when it is many, and with the multiplicity the matter appears, and then the index is said to make the matter appear, and advice is called an index because the opinion is appeared by it and the people are commanded when they consult.

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<sup>1</sup> Ibn Khaldun: Introduction, Ibid, p. 504.

<b>Indication and sign</b>	The <b>indication</b> of a thing is what enables every observer of it to infer it, just like the world when it is an indication of the creator was a signifier of him for every inferred by, and the <b>sign</b> of a thing is by which its marker and who shares its knowledge without everyone. The sign is by placement and indication by necessity.
<b>Drawing and sign</b>	<b>Drawing</b> is to show the effect on something to be a sign on it, and <b>the sign</b> is that and something else.
<b>Mark and sign</b>	The <b>mark</b> is a type of specific <b>signs</b> , which is created by fire in the body of an animal, such as the marks of camels and what follows its course. In the Quran, “We will mark it on the hose” and its origin is the effect on the thing, and from it is the tagged because it has traces of its people, and the mark is known to be called that because of its effect on what is dyed with it. The mark is a distinguished sign in something.
<b>Verse and sign</b>	That the <b>verse</b> is the <b>fixed sign</b> , meaning, it is imprisoned in it and gets fixed.

#### –Types of signs and their semantic field<sup>1</sup>

If semiotics is the science of the sign, starting with the sign in order to explain it, then scientists have been interested in classifying, distinguishing, and explaining signs in order to realize a broader field of their essence, and they have concluded that the semiotic system of the sign is based on types of signs, which can be indicated as follows:

– If we look at **the sign in terms of the nature of the signifier**: it can be either verbal or non-verbal.

– If we look at **the positional or conventional verbal sign**, it is no more than one of three, namely: matching, inclusion and commitment. The word “house” - for example - indicates the meaning of the house by way of matching, and indicates the ceiling by way of inclusion, because the

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<sup>1</sup> Belkacem Dafa: Semiotics in Arab Heritage, Arab Heritage Magazine, Issue 91, Rajab 1424 AH, September 2003, p. 76.

house includes the ceiling. As for the indication of commitment, it is like the indication of the word “ceiling” on the wall. It is like an inseparable companion outside of the ceiling itself that does not separated from it.

- If we look at **the sign in terms of the nature of the relationship that exists between the two sides of the signifier (significant) and the signified (signifié), then it is positional, natural, or rational**, and these concepts can be clarified as follows:

– **Positional sign**

It is the conventional sign that is agreed upon in a social environment, or is positioned among members of society. This type includes all verbal signs. A girl may be described and called a deer, indicating her agility. She may be called a dove or a flower. A man may be called a camel, indicating his patience and endurance of hardships. He may be called a bull, a sword, and a star, and some of these types of signs fall within the framework of metaphor.

– **Natural sign**

What is meant by a natural sign is that sign resulting from natural events, whether it is the nature of the word, or the nature of the material bearer of the sign. All signs that reflect the sounds of nature, such as the murmur of water, the rustling of trees, and the howling of the wind, are withdrawn within this type, as are the inherent sounds in emotions and physiological expressions. Such as facial features and color changes.

– **The rational sign**

What is meant by it is the indication of the effect on the effected, like the indication of clouds to rain, and smoke to fire. The rational relationship in the Arab heritage is limited to the causal relationship, that is: the mind finds that there is a subjective relationship between the two sides of the signifier and the signified.

Everything that we went through can be summarized as follows:

– **The first table: The sign according to the nature of the signifier.**

<b>Verbal signs (linguistic)</b>	<b>Non-verbal signs (non-linguistic)</b>
<p>- Language, linguistic system, or linguistic signs: Poetry, stories, novels, and every written text.</p> <p>- The literary linguistic sign is a word or sentence that has a mark, index, or remarkable feature in the literary piece (poetry or prose) upon which critical reading stops, to individualize it with different indications and varying interpretations. Semiotics (Science of Signs) researches it about the hidden indications and symbols of these signs to highlight their beauty in the text.</p>	<p>- Non-linguistic system or non-linguistic signs.</p> <p>- Body language, moving image (theatre, cinema, advertising, dance)</p> <p>- Clothing: shape and colour (fashion and style)</p> <p>- Sound (music)</p> <p>- Fixed image (drawing art, advertising paintings, photographs, caricatures)</p>

– **The second table: the positional or conventional sign.**

<b>Positional sign</b>	<b>Its concept</b>
<b>Road sign</b>	What is placed on the road to guide oneself by it (road stone to mark distance, or state)
<b>Determination sign</b>	It is a sign that separates the two lands, so that everyone knows the boundaries of their land.
<b>Effect sign</b>	What is indicated on the road by traces (people's feet or horses' hooves)
<b>Attribution sign</b>	An arrow sign to point height placed by land surveyors on a stationery body for a position or a predetermined height. This sign is used as a reference point in surveying work.

<b>Sky sign</b>	The stars (they were used in ancient times to find the way and the days of the tides).
<b>Medicine sign</b>	What the examining doctor reveals about the indications of the disease.
<b>Mathematics sign</b>	+ × ÷ - > < ≠ ≤
<b>Phonetic sign</b>	/æ/, /ɜ/, /ɔ̃/, /ð/, /ʃ/, /θ/
<b>Teaching sign</b>	A numerical assessment by which a teacher evaluates a student’s hardworking, knowledge, behaviour, or similar.
<b>Textual sign</b>	Brackets ( ) [ ] “ ” " « »
<b>Punctuation sign</b>	Punctuation marks ( , / . / ; / : ) question mark ( ? ) exclamation mark ( ! )
<b>Victory sign</b>	A hand gesture indicating victory, solidarity, or approval by raising the index and middle fingers in the shape of the letter V.
<b>Trade sign</b>	It is a distinctive word or tool that guarantees the sale of the goods as a product to any individual from the company, packaging Labels can be trademarks.
<b>Registered sign</b>	A signal that indicates that goods are qualitative and distinctive (Zara).
<b>Manufacture sign</b>	It is every badge that can be embodied in linear form that enables the products or services of a person to be distinguished
<b>Private sign</b>	These are goods that bear the name of a major distributor and not the producer or manufacturer.

**CHAPTER TWO**  
**SEMIOTIC IN THE LEGACY**  
**OF RUSSIAN FORMALISTS**



Like every emerging science, semiotics did not appear suddenly rather, it was like other sciences, with a stage of beginnings and ideas, until it became an independent science, with principles, foundations, systems, and procedural methods for presentation and analysis. The pressing question here is what is the relationship of semiotics to Russian formalism? What are the ideas proposed by the founders of this approach as preliminary indications or foundations for semiotics? Before this and that, who are the Russian formalists? What were their ideas?

### **1. Russian formalism nomenclature and historical beginning**

Formalism is a word used to indicate the trend of literary criticism that consolidated in Russia from 1915 to 1930. «The Formalist school was born during the World War, but the dictatorship quickly cut short its course in 1930»<sup>1</sup>. ‘The Formalists’ is the name that was given by men like (Trotsky) among the opponents of (**Opoiaz**)<sup>\*</sup>, led by (Victor Borissovitch Chklovski), and the **Moscow group** represented by (Roman Jakobson).

Trotsky says in his book “**Literature and Revolution**” in 1924: «If we leave a side of the weak echoes that are caused by previous ideological systems on revolution, we find that the only theory that has opposed Marxism, in Soviet Russia through years, is the formalist theory of art, and ideological critics such as Lunacharsky, who described formalism in 1930 as criminal sabotage of an ideological nature»<sup>2</sup>.

In literature and art, formalism was called the «**Russian Formalist School**, but we can add to, the **Tartu Semiotic School** in Moscow, and the **Prague Linguistic Circle**, in addition to theorists who hold formalist

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<sup>1</sup> Murad Hassan Fatoum: Reception in Arabic Criticism, in the Fourth Century AH, Publications of the Syrian General Authority for Books, Ministry of Culture, Damascus, 1st edition, 2013, p. 24.

<sup>\*</sup> Opoiaz, Association for Poetic Language Studies.

<sup>2</sup> The theory of the formal method, texts of the Russian formalists, translated by Ibrahim Al-Khatib, Moroccan Company of the United Publishers, Morocco, Arab Research Foundation, Beirut, Lebanon, 1st edition, 1982, p. 09.

conceptions, even if they are not directly affiliated with an **Opoyaz association**, or the **group of the Russian Formalist school**»<sup>1</sup>

The **formalist theory** appeared as a reaction to the dominance of psychological, sociological, historical, and ideological approaches over Western literary criticism for a long time, This was the real motive that made the formalists turn to the study of literature, as an independent aesthetic structure, and a simple or complex structural system, including a group of elements that interact with each other positively or negatively, until the Russian Formalists began to treat literature like a technology or a living organism.

## 2. Russian Formalist formation and principles

During the period extending between 1915 and 1930, «the Russian Formalist movement witnessed several stages that can be summarized as bellows:

1- The period of conflicts between members of the movement from 1916 to 1920. During this period, it focused on publishing the research completed by the **Opoiaz** Association and the **Moscow Circle** in Leningrad.

2- The period of maturity and applications of formalist concepts in completed serious works and studies, this period (1920 - 1926) was characterized by the consolidation of the foundations of this movement, and in which the Prague Linguistic Circle was established.

3- Between 1926 and 1930, the pressures on the movement intensified, which led to some formalists retreating from their opinions and ideas»<sup>2</sup>

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<sup>1</sup> Jamil Hamdawi: *Formalist Theory in Literature, Criticism, and Art*, Africa East, 1st edition, 2016, p. 6.

<sup>2</sup> Lakhdar Orabi: *Contemporary Critical Schools*, Dar Al-Gharb for Publishing and Distribution, Oran, Algeria, ed., 2007, pp. 35-36.

### **3. Principles of formalism**

«Formalism is based on a number of basic principles and concepts, the first of which is:

#### **1.3. The first principle**

Roman Jakobson stated that: «The subject of the science of literature is not literature, but rather literariness (Litterarite)”. Literature, according to the formal school, is not a description of life as much as it is a manipulation of language, and the true understanding of literature is a formal issue concerned with interpreting the literariness of texts through searching for the internal relationships and structures that make literature, and thus they conceptualize the process of literary creativity as a tension existing between ordinary speech and artistic procedures that deviate it from its positions or change its image»<sup>1</sup>. Thus, they focused their interest on the scope of the text and its literary nature.

#### **2.3. The second principle**

«Regarding the concept of form, they completely rejected what traditional critical theories were of the view that every literary work had a duality of two opposite sides; it is form and content»<sup>2</sup>, and they emphasized that literary discourse differs from others by the prominence of its form in this principle.

### **4. The pioneers of the formal school and their semiotic views**

Among the pioneers of Russian Formalism:

- Iouri Nikolaïevitch Tynianov 1894 - 1943.
- Boris Eichenbaum 1886 - 1959.
- Victor Borissovitch Chklovski 1893 – 1984.
- (Vladimir Iakovlevitch Propp 1895 – 1970.
- Mikhail Bakhtine 1885 – 1975.
- Ossip Brik 1888 – 1945.
- Vinogradov.

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<sup>1</sup> Murad Hassan Fatoum: Reception in Arab Criticism, Ibid, p. 25.

<sup>2</sup> Jamil Hamdawi: Formalist Theory in Literature, Criticism, and Art, Ibid, p. 09.

- Grigoryi Vinokour
- Tomachevsky, Jan Mukarovsky, Roman Jakobson

Their interests focused on **the poetic distinction between poetry and prose**, while Mukarovsky was concerned with the aesthetic function and description of **poetic language**, while the linguist Roman Jakobson was concerned with issues of **poetics and general linguistics**, especially with regard to **communication, phonetics, and phonology**. He has opinions on the science of semiotics says: «Briefly, many literary features do not belong to **the science of linguistics** only, but rather to the science of the total **theory of signs**, that is, **general semiotics**. However, this observation is not of value with regard to the art of language only, but rather it is valuable for all varieties of language»<sup>1</sup>

As for «Vladimir Propp paid great attention to **the wondrous Russian tale**, he put a set of **morphological** rules for it based on **functions and factors**»<sup>2</sup>, this latter was the foundation for semiotic studies in the tale and the story, as well as in the procedural analysis of the factors and agents in the tale, the story and even the novel.

On the other hand, «Mikhail Bakhtine, in his various researches, focused on the aesthetics and **stylistics of the novel**, also was interested, in particular, in the **polyphonic novel**, he enriched novel criticism with many concepts such as: **threshold space**, the **unfulfilled personality**, **dialogism**, and the **multiplicity of ideological visions**»<sup>3</sup>.

Accordingly, the research of the Russian Formalists was theoretical and applied at the same time, and among the results of this research: the emergence of the **Tartu School**, which is considered one of the most important schools that paved the way for the emergence of Russian semiology, and among its prominent figures: (Yuri Lotman), the author of (**The Structure of the Artistic Text and Semiotics of Universe**),

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<sup>1</sup> Roman Jakobson: Poetic Issues, Trans.: Muhammad Al-Wali and Mubarak Hanoun, Dar Toubkal, Casablanca, Kingdom of Morocco, 1st edition, 1988, p. 24.

<sup>2</sup> Jamil Hamdawi: Russian Formalism in Literature and Art, Ibid, p. 10.

<sup>3</sup> Jamil Hamdawi: Russian Formalism in Literature and Art, Ibid, p. 10.

(Ouspensky), (Todorov), (Likomtsev), and (A.M. Pentgresk). Their works were collected in a comprehensive book under the name of (**Works on Sign Systems... Tartu**) (1976), Tartu distinguished between three terms:

- **Special semiotics:** studies systems of signs with a communicative purpose.
- **Cognitive semiotics:** is concerned with **semiological systems** and its similarities.
- **General semiotics:** is responsible for coordination between all other sciences.

But (**Tartu**) chose semiotics with an epistemological-cognitive dimension, and focused on the semiotics of culture, until we began to hear about a semiotic trend specific to culture that has two branches: an Italian branch (Umberto Eco, Rossi Landi...), and a Russian branch (the Tartu School).

The Tartu Community (Moscow) pays special attention to culture, as it is «the comprehensive container into which all aspects of human behaviour, both individual and collective, are included, this behaviour within the scope of semiotics is related to the production and use of signs. These scholars believe that a sign only gains its meaning by placing it within the framework of culture. If significance does not exist except through custom and convention, then these, in turn, will be the product of social interaction, and on this basis, they fall within the scope of culture. These scholars do not look at the single sign, but rather they always talk about signifying systems, that is: about groups of signs, and they do not look at the one independently of the other systems, but rather look for the relationships that link them, whether that is within one culture (the relationship of literature - for example - with other cultural structures, such as: religion, economy, infrastructure... etc.), or they try to uncover the relationships that link the appearances of a single culture through its temporal development, or between different cultures to identify elements of similarity and difference, or between culture and non-culture»<sup>1</sup>

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<sup>1</sup> Siza Qassem: (Semiotics: About Some Concepts and Dimensions), Ibid, p. 40.

Therefore, Russian formalism is a true cradle for contemporary Western structural and semiotic studies, due to the important theoretical and applied concepts presented in this field, what distinguishes the school can be summarized as follows:

- The school focused on the literariness of literature or literary language, without neglecting some features that do not belong to linguistics.

- The independence of literature from social, political, economic and historical secretions and circumstances (study of literature as an independent structure of reference)

- Focus on immanent analysis in order to explore the characteristics of the literary work.

- The school focused on the semiology of culture.

- Reconciling the views of de Saussure and Peirce on the sign.

- Using the term semiotics instead of semiology.

- Interest in cultural epistemological semiotics.

- The interests of the pioneers of the formal school were focused on the poetic distinction between poetry and prose.

- Mukarovsky was interested in the aesthetic function and the description of poetic language.

- As for the linguist (Roman Jakobson), he was interested in issues of poetics and general linguistics, especially those related to communication and phonetics, and he has opinions in the science of signs. He says: «In short, many literary features do not belong to the science of linguistics alone, but rather to the science of the total theory of signs, that is, general semiotics. However, this observation is not only valuable for the art of language only, but rather is valuable for all varieties of language»

- (Vladimir Propp) paid great attention to the wonderful Russian tale. He put a set of morphological rules for it based on functions and factors, which was the basis for semiotic studies in the tale and the story, as well as in the procedural analysis of the factors and agents in the tale, the story and even the novel.

- In his various researches, Mikhail Bakhtine focused on the aesthetics and stylistics of the novel. He was particularly interested in the polyphonic

novel, and he enriched novel criticism with many concepts. Such as: threshold space, the unfinished personality, dialogism, and the multiplicity of ideological visions.

- The research of the Russian Formalists was both theoretical and applied at the same time. Among the results of this research was the emergence of the Tartu school and the works it presented.

## Russian poetry

**Anna Akhmatova\***



### **You will Hear Thunder**

You will hear thunder and remember me,  
And think: she wanted storms. The rim  
Of the sky will be the colour of hard crimson,  
And your heart, as it was then, will be on fire.  
That day in Moscow, it will all come true,  
when, for the last time, I take my leave,  
And hasten to the heights that I have longed for,  
Leaving my shadow still to be with you.

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\* **Anna Akhmatova** was a renowned Russian poet whose work remains relevant today for its unflinching exploration of individual experience within the tumultuous backdrop of 20th-century Russia. Her poetry, characterized by **precise language** and **formal clarity**, delves into themes of love, loss, memory, and the enduring power of the human spirit in the face of adversity. <https://allpoetry.com/Anna-Akhmatova>.

**Georgy Adamovich\***



**Oh when will we go back to Russia...**

Oh when will we go back to Russia?

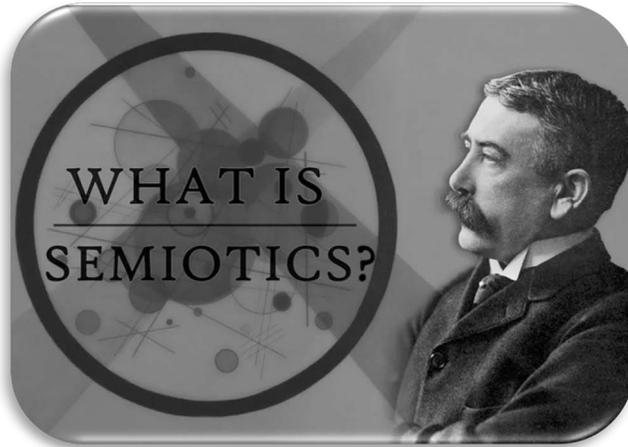
Oh, **Hamlet** of east, tell me when.

In fog and on foot we will travel, a blistering cold there'll be then,  
It won't be triumphal, with horses, on foot we will go – no acclaim,  
But you may be sure, I can promise, we'll get to the end, all the same.  
The hospital. When we're in Russia... A fever it flickers from glee,  
As if they were playing "**Kol' Slaven**" in garden adjoining the sea,  
As if through white walls were diffusing, in gloom of the frosty small hours  
The light from the flickering candles in somnolent Kremlin's frost towers.

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\* **Georgy Adamovich** (1892-1972 ) Russian poet of the acmeist school, and a literary critic, translator and memoirist. He also lectured on Russian literature at universities in the United States and the United Kingdom.

**CHAPTER THREE**  
**THE TERMINOLOGY OF THE SEMIOLOGY**  
**(F.DE SAUSSURE)**  
**1857-1913**



The semiology was closely related to the structural linguistic model, which was founded by the Swiss language scholar (De Saussure 1857-1913) who was passionate about linguistic studies, and he added the objective scientific aspect that he took on his previous physical studies. Thus, he called for the adoption of the descriptive approach and the study of language in itself and for itself, in order to reach scientific results that can be circulated to various human languages. (de Saussure) has always identified his field of study limiting it to natural languages, and indicated that this science is only part of a broader science that studies different semantic systems, which is called semiotics.

### 1. From linguistics to semiotics

(de Saussure) was initially «identifying linguistics after looking at the form of biological, physical, psychological, social, historical, aesthetic, and scientific factors, which interfere and intertwine to form the fabric of linguistic activity in humans»<sup>1</sup>

Through his complete awareness that the communication process takes place via a group of **linguistic and non -linguistic signs**, meaning that communication is possible via formats that are not necessarily of a linguistic nature, he limited «the field of linguistic study to the study of the **human tongue** that he considered a tool for description and classification, but rather is the creative and interpretive tool of all society. The tongue is the finest communication format, because it is its interpreter and verbal face, also it is the refinery through which these patterns attend in the mind (...) It can be an only tool for communication and coordination that explains itself, after this and that the only tool to understand and interpret other patterns »<sup>2</sup>

**The tongue** represents **the main content of the universe** and patterns of its existence, thus, it can be said, «The tongue is the only tool through which we rationalize the universe and transform it from mere ‘**sensory**

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<sup>1</sup> Samir Hegazy: Al -Mutawaq, Dictionary of Modern Linguistic and Literary Terms, Dar Al -Rehab University, Beirut, Lebanon, 1st edition, 2005, p. 194.

<sup>2</sup> Saeed Benkrad: Semiotics: its concepts and applications, Ibid, p-p. 63, 64.

**data without a system'** to the fact that it is reasonable through other entities that are concepts»<sup>1</sup>

This status allowed the tongue to be the main gate that leads to the understanding of man and the social dimension from the standpoint of communicative indication. Then, knowing the laws that control the function of the tongue will allow us to apply it on the rest of the indicative patterns. «(de Saussure) focused to determine the essence of the tongue and reveal its laws, because the laws of the tongue in his belief -which is something that will be installed later -is the same that must lead to the knowledge of the laws of other patterns; **the establishment of the semiotics as an independent study cannot take place before the establishment of linguistics as an independent and contented lesson**»<sup>2</sup>

(De Saussure)'s determination of «The identity of the tongue, its subject, and elements that form was a main entry point for **understanding the reality of the non -linguistic signs**, which are characterized by the following:

- It is similar to the tongue; therefore, it can be studied based on the laws that will be obtained after studying the tongue.

- They are significant facts, mean an incubator of human values, it was born, grew, and crystallized within human practice.

- These facts are perceived through their location within a layout. In other words, a single fact will lack constancy, stability, and continuity of existence if it is not identified as an element in a system; thus it is similar to the units of the tongue whose basic function is determined by their being of a different nature»<sup>3</sup>.

Accordingly, Saussure's vision came for a **new science** that studies **various communicative systems other than natural languages**, and this was the starting point. Said Benkrad, believes that the definition that Saussure offers for linguistics and semiology together, considering that

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<sup>1</sup> Saeed Benkrad: Semiotics: its concepts and applications, Ibid, p-p. 61-62.

<sup>2</sup>, Ibid, p. 66.

<sup>3</sup> Ibid, p. 64.

«these two cognitive activities are interfered and intertwined to the point that semiology to be established, it needs linguistic knowledge, and when this semiology is established, its serious laws are what will be applied to linguistics»<sup>1</sup>. De Saussure emphasized that as long as linguistics is part of semiology, it is necessarily to submit to the results that he reached in the semiological field.

But this does not deny the existence of many linguists who came after him and turned this statement to the opposite, and one of their examples is (Roland Barthes), who preserved many of Saussure's terms, especially the terms signifier and signified, in addition to language and speech, but in return he disagreed with his opinion about considering linguistics as a part of semiology, and called for the possibility of reversing Saussure's proposal, saying that language is only a part of the science of signs, and that «linguistics is not a part, even a separate one, of the general science of evidence, but the part is the science of evidence as a branch of linguistics, and precisely that part which bears the responsibility of the largest significant discursive units»<sup>2</sup>.

This is also the opinion of the critic (Julia Kristeva) when she says: «Linguistics can become the general model for semiology, despite the fact that the tongue is nothing but a special system within the semiological systems»<sup>3</sup>. Linguistics is much more important than semiology, because it is the basis for forming it and its rules. How could it not be so when semiology adopted at its beginning all the principles of Saussure's linguistics as the father of modern linguistics?

## **2- The concept of the sign or evidence according to (De Saussure)**

The sign - or evidence - is a semantic unit, which is formed from a hypothetical, contrastive relationship between an expressive appearance

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<sup>1</sup> Saeed Benkrad: *Semiotics: its concepts and applications*, Ibid, p. 68.

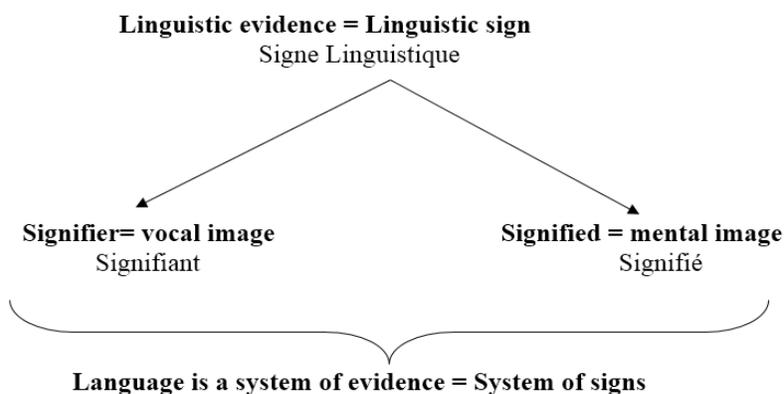
<sup>2</sup> Roland Barthes: *Principles in the Science of Evidence*, published by: Muhammad al-Bakri, Faculty of Arts, Marrakesh, Casablanca, Morocco, 1st edition, 1986, p. 29.

<sup>3</sup> Julia Kristeva: *Textual science*, translation; Farid Al-Zahi, Dar Toubkal, Casablanca, Morocco, 1st edition, 1991, p. 15.

called the signifier, and a conceptual visualization called the signified during the act of speech, or any communicative act.

**Linguistic evidence = the linguistic sign (Signe Linguistique)**

According to (De Saussure) is a union between a vocal image that he called the signifier (Signifiant), and a mental image (or concept) that he called the signified (Signifié), meaning that every word is considered linguistic evidence. Therefore, language is a system\* of evidence, or a system of signs, wich be represented as follows:



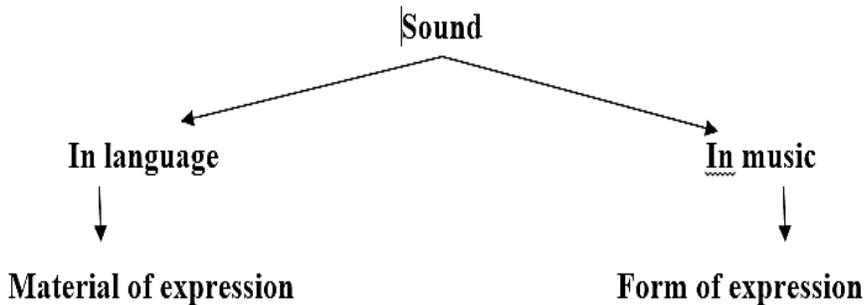
The evidence is divided into:

**1- Natural evidence:** which is based on a causal relationship (C.R) (Motivé) between the signifier and the signified, (smoke is a sign of the presence of fire, the relationship between smoke and fire is causal, and smoke appears because of the presence of fire, or smoke is a sign of the presence of fire).

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\* We call a **system, structure, or layout**: a group of units between which there are a number of relationships that link each other. If an element changes, that change has an impact on the entire system. Language is a system because it is linked to rules and structural relationships that occur in a series of speech or speech, and the game of chess is a system, because it needs rules and laws that connect the pieces and both players must know them.





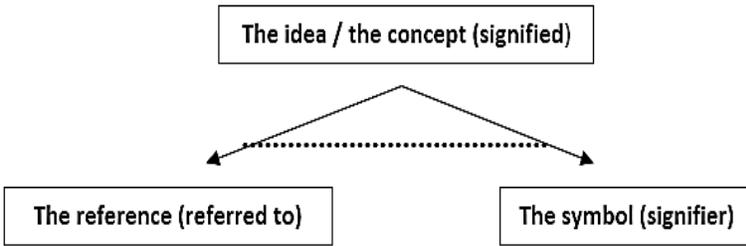
Saussure's concept of evidence had a major impact on subsequent studies, as that concept was adopted by the linguists and semiologists who came after him, but this does not deny the existence of additions and modifications by some of them, such as (Roland Barthes), who rejected the idea of the existence of a fixed connection between the signifier and the signified. His evidence for this is that «the signs float, luring the signified to them to emerge together, and they all become other secondary, multiplying signifiers, bringing to them complex connotations»<sup>1</sup>.

This also explains the model presented by both (Richards) and (Ogden) in their book «The Meaning of Meaning», which was published in 1923, differs in the interpretation of the relationship between the two sides of indication (the signifier and the signified), considering that there is an indirect relationship between the signifier and the signified on the one hand with the reference, which is the external apparent reality to persons. On the other hand, there is a causal relationship between the signifier and the signified, meaning that the signified is the reason for the existence of the signifier, and this idea is represented in the following form»<sup>2</sup>:

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<sup>1</sup> Abdullah Al-Ghadhami: Sin and Atonement - From Structuralism to Anatomical, A Critical Reading of a Contemporary Human Model - Literary and Cultural Club, Casablanca, Morocco, 6th edition, 2006, p. 46.

<sup>2</sup> Kamal Bishr: Studies in Linguistics, Dar Al-Maaref, Egypt, 3rd edition, 1971, p. 159.



✓ **Linguistic studies, according to Saussure, were the starting point For his semiological project. They were also a solid foundation upon which Various trends built their concepts and foundations.**

### **3. The terminological foundation of semiology**

The Swiss scientist (Ferdinand de Saussure) is considered the first to define the subject of semiology. He linked it directly to the study of the life of signs within social life, that «by revealing new laws which enable us to analyze an important area of (human and social) through reformulating the boundaries of these systems and shaping them. Human existence is not only determined by the knowledge suggested by the tongue, but it is also determined by all communicative patterns that are not necessarily of a linguistic nature. Therefore, we cannot ignore patterns such as signs, symbols, social rituals, and everything that belongs to visual patterns, and these patterns are what constitute the main topic of semiology»<sup>1</sup>

Here we directly touch the relationship between linguistics as the scientific study of human language, and semiology as a field for studying communication systems in general, whether linguistic or non-linguistic. This is what made de Saussure indicate the existence of a broader science than linguistics, which is semiology, and gives it a terminological concept saying: «**It is possible to imagine a science that studies the life of semantics at the heart of social life, and it may be a section of social**

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<sup>1</sup> Said Benkarad: Semiotics: Its Concepts and Applications, Ibid, p. 16.

**psychology, therefore a section of general psychology, and we suggest calling it (sémiologie), meaning the science of semantics, which is a derived word from the Greek (sémion) means evidence, and perhaps it will enable us to know what the evidence consists of and the laws that govern it (...) and linguistics is only a section of this general science (...) If we are able for the first time to grant linguistics a place within the rest of the sciences, it is because we attached it to the science of semantics»<sup>1</sup>**

Through the concept of (de Saussure) linking semiology which studies the life of signs of both types (linguistic and non-linguistic signs) to society, and therefore linguistics, as a study of linguistic systems, constitutes only part of semiology as a general science.

Therefore, it is possible to talk about «semiotics for the photograph, and another for advertising, just as we can talk about semiotics for daily discourse, another for political speech, a third for narration, and a fourth for poetry (...) Semiotics in all these cases is a study of meaning, not in terms of its origins and essence, but rather in terms of its emergence from multiple and textual processes, that is, research into the origins of **semiosis**\*, and the patterns of its existence as the vessel into which human behaviour is poured»<sup>2</sup>

In this (Julia Kristeva) says: «The study of oral and non-oral systems, including languages as they are systems, a science that is taking shape, which is semiotics»<sup>3</sup>

As for its mission, the researcher herself summarized it by saying: «The role of semiotics is to build a general theory about reporting systems»<sup>4</sup>

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<sup>1</sup> Ferdinand de Saussure: *Lessons in General Linguistics*, Ibid, p. 37.

\* Semiosis: It is a process of producing meaning, and the pattern of its circulation and consumption.

<sup>2</sup> Said Benkarad: *Semiotics: Its Concepts and Applications*, Ibid, p. 12.

<sup>3</sup> Issam Khalaf Kamel: *The semiological trend and criticism of poetry*, Ibid, p. 26.

<sup>4</sup> Faisal Al-Ahmar: *Dictionary of Semiotics*, Ibid p. 12.

#### **4. The topic of semiology**

Semiology «is a science that derives its origins and principles from a large group of cognitive fields, such as linguistics, philosophy, logic, psychoanalysis, and anthropology (...). Therefore, its subject (...) is not specific to a specific field, as it is concerned with all fields of human action: **“It is a tool for reading all aspects of human behaviour, starting from simple emotions, passing through social rituals, and ending with major ideological systems»**<sup>1</sup>. through this, «it aspires to form a science of semantics that aims to understand the processes of meaning production, from a synchronic perspective, and thus it is multidisciplinary, considering that its field is concerned with understanding phenomena related to the production of meaning, in its cognitive, social, and communicative dimensions»<sup>2</sup>, (Jean-Claude Dominguez) identifies three major levels that constitute the general picture of semiology without being isolated from each other, namely:

##### **1- General semiology**

Its goal is to build and structure its theoretical subject, as well as to develop pure formal models of general value, and this level relates to the theory of knowledge.

##### **2- Specialized semiology**

It is based on the study of symbolic systems of expression and communication, specific to this level, where linguistic systems are studied theoretically from the viewpoints of: syntax, semantics, and pragmatic formulation. This level is related to the study of language, examples of which include: body expression science, static image semiology, semiology of cinema...etc.

##### **3- Applied semiology**

It is «the application of a method of analysis that uses semiological concepts. Its field of activity relates to the interpretation of production of

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<sup>1</sup> Said Benkarad: Semiotics: Its Concepts and Applications, Ibid, pp. 15-16.

<sup>2</sup> Jean-Claude Dominguez: The Semiological Approach, Ibid, pp. 45-46.

any nature, for example the semiology of a fixed image and its analysis using semiological tools. This level is concerned with speech»<sup>1</sup>.

According to researcher Siza Qassem, the goal or ambition of semiology is: «**the interaction of different cognitive fields, and interaction does not take place except by reaching a common level through which we can understand the components of these cognitive fields, and this common factor is the semiotic factor**»<sup>2</sup>

Semiological analysis gives us the possibility to show how the overall indication of the message appears more distinct even if it is in its normal state, and it also allows us to highlight the methods of persuasion included in every rhetorical practice.

## **5. Principles and Foundations of Semiology**

Every science has principles and foundations that distinguish it from other sciences. These foundations are established by gaining the nature and independence of this science on the one hand, and the desired goal that is to be achieved through practice in light of its mechanisms and rules on the other hand. Semiotics in its most intuitive sense is questions about meaning; or it searches for meaning through the structure of difference, the language of form, and significant structures, it does not care about the text or who said it, rather than trying to answer a question: How did the text say? What he said? For this purpose, the text is dismantled and reconstructed again to determine its structural constants. This work is based on the following principles: “immanent analysis”, “structural analysis”, and “speech analysis”.

### **5.1. Immanent analysis (Immanence)**

The term "immanence" is one of the terms that have become popular in the Western critical field, especially European ones. The sixties of the last century witnessed widespread circulation of this term due to its association with the structural approach that prevailed for a long period extending for

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<sup>1</sup> Jean-Claude Dominguez: *The Semiological Approach*, Ibid, p-p. 46-47.

<sup>2</sup> Siza Qassem: *(Semiotics: About Some Concepts and Dimensions)*, Ibid, p. 13.

more than five decades; the word "**inherence**"\* was used in contrast to "**immanence**". Immanent analysis does not look at the text except in itself, meaning, excluding during the study all the circumstances that surrounded the text, and focusing on the internal signifiers that control the creation of significance. The meaning is an effect resulting from a network of relationships linking the elements according to - Faisal Al-Ahmar - then the term moved to the field of semiotics and has become a major term in semiotic terms.

– **Structural analysis**

When the structural critic studies the material or text, «his first steps are: Contemplating the elements of the material, and knowing the ways in which they perform their functions and their relationships to each other without going beyond the limits of the material or the text»<sup>1</sup>

Therefore, the structural critic must be armed with the sciences that belong to his subject, especially linguistics; because «structural analysis is essentially a linguistic analysis conducted on the language from which the text is built, and the critic or scholar is entrusted with the task of revealing the elements of the structure, by looking at the fabric of linguistic relationships and their patterns. The deep structure of the text must be considered, and the patterns of compositions through the horizontal and vertical axis to reveal its significance. The first (horizontal axis) relates to

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\* **Inherence**: what it is present in the nature of a thing. **In linguistics**: inherence is a methodological principle based on identifying linguistic phenomena. **In non-linguistics**: inherence' study of speech rejects the use of external phenomena and explanations. De Saussure proposed **the principle of inherence** to lay the foundations for the independence of linguistics in its subject matter and methodology. For example, we can study the rules of the chess game, without examining its origin and historical development, also without paying attention to the material from which the rooms were formed. This is the same approach taken by the linguist, who studies the language from the inside without seeking the help of the historian and philologist, Rashid bin Malik: Dictionary of Terms for the Semiotic Analysis of Texts, Ibid, p. 89.

<sup>1</sup> Yumna Al-Eid: On Knowing the Text, Studies in Literary Criticism, New Horizons House, Beirut, Lebanon, (D-T), pp. 35-36.

compositional caution and the second (vertical axis) relates to semantics or suggestions»<sup>1</sup>.

Dealing with the text is «closed on itself and exists by itself», according to this concept; there is an adventure in uncovering the game of semantics»<sup>2</sup>

– **Discourse analysis**

No one disagrees that structural linguistics did not go beyond the study of the sentence in its composition and production, as it is part of speech, but with the emergence of semiotics, it made the text open to several worlds, that is, the study went beyond the sentence system and what is called ‘resulting ability’. “Semiotic analysis, as a group of (Interphone) sees, is the same as speech analysis. “Semiotics is concerned with building a system for producing statements and texts, which is called rhetorical ability, therefore, it is appropriate now to establish rules and laws that control the construction of these statements and texts”<sup>2</sup>. The virtue of the openness of the text is due to the efforts of semiotic theorists who sought to build a general theory of language, such as (Ferdinand de Saussure), especially his famous dualism (language and discourse), and Noam Chomsky’s dualism (competence and performance).

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<sup>1</sup> Yumna Al-Eid: On Knowing the Text, Studies in Literary Criticism, Ibid, p. 36.

<sup>2</sup> Muhammad Binnis: The Phenomenon of Contemporary Poetry in Morocco, a Structural and Formational Approach, Dar Al-Awda, Beirut, Lebanon, 1st ed., 1979, p. 23.



**CHAPTER FOUR**  
**SEMIOTICS ACCORDING TO**  
**CHARLES S. PIERCE**  
**1839-1914**



## 1. Semiotics and algebra of signs

The American critic (Charles Sanders Peirce 1839-1914 AD) is considered one of the first critics who founded the science of semiotics or the science of signs, and most researchers agree that understanding the modern semiotic study requires the necessity of returning to the specific cognitive origins of its essence, especially when it comes to semiotics (C. S. Peirce) which refers us to a broad philosophical balance, which was the product of a Platonic, Aristotelian, Kantian background, which very clearly reflects the direction of its owner, and Peircean thought went through different stages before it was formed, and what follows are the stages of the development of semiotic thought according to Peirce.

## 2. Stages of semiotic thought formation

C. S. Peirce represented the semiotic trend in modern semiotic studies, and this was evident in his book entitled: *Writings on the Sign*, which appeared before (De Saussure)'s book *Lectures on General Linguistics*, published in (1916). Most research and studies mention that (Peirce) «began the semiotic study (...) based on a logical-philosophical foundation that relies on the theory of categories borrowed from the philosophy of Kant and Hegel, inspired by calls for the holistic method, the centrality of algebra<sup>\*</sup>, Cartesian rationalism, and mathematical symbolism (...) and based on this cognitive momentum, Peirce's new theses crystallized, calling for the necessity of adopting a formal logic based on the algebra of

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\* **Algebra of signs:** It is the transformation of linguistic formulations into equations in which the unknown values can be found. It is also relied upon in formulating and representing universal phenomena, and provides evidence and proof of the occurrence of things from a mathematical perspective that can be reflected in practical reality.

signs»<sup>1</sup>, The stages of the formation of semiotic thought in Peirce's writings on signs can be divided into three stages as follows<sup>2</sup>:

**A- The Kantian stage (1851 - 1870):** Where the theory of signs was linked to a review of Kantian categories in the context of Aristotelian dualistic or more precisely pairwise logic .

**B- The logical stage (1870 - 1887):** During which (Peirce) proposed to replace Aristotelian logic a new logic, which is the logic of signs, which would be the basis and guarantor of the development of categories and signs.

**C- The semiotic stage (1887 - 1914):** Where (Peirce) developed his new theory of signs in relation to his new theory of categories. The theory of signs, which (Peirce) calls (semiotics), cannot be separated from the whole of his philosophy.

Because logic, mathematics and phenomenology constituted the fields of interest of Peirce before he entered the world of semiotics, as the last stage of his thinking, and the stage in which

he invested his balance of previous sciences, we cannot stop at all the basic sources, and the ground on which he founded his study, because what concerns us is the last stage, in which he poured all his knowledge, to the point that he says: «I could not study anything, whether it was mathematics, ethics, metaphysics, gravity, thermodynamics, optics, chemistry, comparative anatomy, astronomy, psychology, phonetics, economics and the history of science, (...) except from the point of view of semiotics»<sup>3</sup>.

Therefore, semiotics, according to Peirce, is based on logic, phenomenology, and mathematics. «Semiotics is a necessary introduction to logic, that is, the latter is a branch branching out from the general

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<sup>1</sup> Houari Belqandouz: The pragmatic view of the theory of the sign in American semiotics, starting points and limits, within the activities of the Fifth International Forum "Semiotics and the Literary Text," p. 366.

<sup>2</sup> Obaida Sobhi and Najib Bakhoush: Introduction to Semiology, Dar Al-Khaldouniya for Publishing and Distribution, Al-Quba, Algeria, 1st ed., 2009, p. 15.

<sup>3</sup> Said Benkarad: Semiotics and Interpretation, Introduction to Semiotics, Sh. s. Bourse, Arab Cultural Center, Casablanca, Morocco, 1st edition, 2005, p. 27.



effectiveness outside the scope of linguistics, it is the science of signs that includes all other human and natural sciences»<sup>1</sup>

Semiotics, in Peirce's view, «is not merely procedural tools that can be invested in reading this or that textual event, nor can it be a ready-made analytical model capable of answering all the questions raised by the facts. On the contrary, it is semiosis, a process of producing meaning and a pattern of its circulation and consumption. It is an integrated perception of the world, since grasping this world as an endless series of semiotic systems, that is, as signs, indicates the impossibility of separating the sign from reality, as long as this reality itself is viewed as a fabric of signs.»<sup>2</sup>

It makes «man a sign, and makes him a maker of the sign, and presents him as its victim at the same time. It also perceives the world as a whole (there is no separation between reality and thought), but it places this world for circulation as systems that cannot be described as a whole»<sup>3</sup> According to Said Benkrad, what is fundamental in any theory are not isolated techniques, tools, and concepts. These tools are a subsequent matter, and ultimately constitute only a face. Visible to a cognitive basis is the only guarantee of the identity and existence of the theory.

### 3. Levels of existence

(Peirce) was influenced by mathematical logic, or what is called «the mathematical protocol according to which every system is defined as a triple entity and it can only be triple»<sup>4</sup>. Al-Makri quotes a statement by (Peirce) through which he defines the three levels of existence,

or modes of existence, saying in it: “My opinion is that there are three formulas for existence, and I am certain that we can see them directly in

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<sup>1</sup> Bashir Tawririt, Lectures on Contemporary Literary Criticism Methods, Dar Al-Fajr for Printing and Publishing, Constantine, Algeria, 1st ed., p. 120.

<sup>2</sup> Saeed Benkrad: Semiotics and Interpretation, An Introduction to the Semiotics of C.S. Bours, Arab Cultural Center, Casablanca, Morocco, 1st ed., 2005, p.27.

<sup>3</sup> Ibid, p. 28.

<sup>4</sup> Said Benkrad: Semiotics and Interpretation, Introduction to Semiotics, C. S. Peirce, himself, p. 42.

the elements of everything that is present in the mind at any time. In one way or another, these formulas are: the existence of objective qualitative possibility, the existence of actual embodied reality, and the law that will govern the facts in The future”<sup>1</sup>. The first existence corresponds to **a level of primacy**, the second existence corresponds to **a level of secondaryness**, and the third existence corresponds to **a level of thirdness**.

Semiotics of Peirce has a philosophical and logical function, which cannot be separated from his philosophy, whose characteristics include: continuity, realism, and pragmatics. Therefore, the function of Peirce' semiotics lies “in producing intentional and critical monitoring of customs or beliefs, here there is the special field of philosophical or scientific knowledge that crystallizes, at specific times in its history, a series of criteria that allowed determining what is truthful, whether this truthfulness was thought of as suitability (adequacy), as internal harmony, or as similar one”<sup>2</sup>. Therefore, Peircean semiotics is an extended symbolic investigation, as it deals with linguistic and non-linguistic evidence. It is clear “that the concept of evidence would not have been so if it had not been expanded to include various phenomena, whatever their nature, and Peirce emphasized that he could not have studied anything, such as: mathematics, ethics, metaphysics, gravity, phonology, economics, and the history of sciences (...) etc., except as a semiotic study”<sup>3</sup>. Talking about the levels of existence must be completed by talking about the theory of quotes, so what does this theory reflect? What is its content?

#### **4. The theory of quotes**

Understanding the Peircean concept of the sign necessarily passes through a good awareness of his perception of the theory of quotes. The human experience for him represents an entity organized through three quotes, which are the origin and logic in perceiving the universe, self-

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<sup>1</sup> Said Benkarad: Semiotics and Interpretation, Introduction to Semiotics, C. S. Peirce himself, p. 43.

<sup>2</sup> Jamil Hamdawi: Semiotics and Addressing, Ibid, p. 85.

<sup>3</sup> Jamil Hamdawi: Semiotics and Addressing, Ibid, p. 84.

perception, also the production and circulation of knowledge. It is a set of verbal quotes about existence, which are: «Primacy; It includes the qualitative dimension of reality in its possibility and spontaneity, which is the world of possibilities, sensations, and qualities. The secondaryness is the world of existents, facts, and subjects. The thirdness includes the thought and laws that connect the first and second worlds, as a mediator between them, this type of total or comprehensive thinking goes beyond the contradiction that every thought based on dualism can lead us into”<sup>1</sup>. Every dualism is united by a link and comprehensive thinking so that it does not fall into contradiction.

Peirce' statements are of great importance in laying the foundations of the semiotic lesson, especially with regard to the internal structure of the sign, and what he would later call the triple distribution of the sign, as “what belongs to the sign as a direct organizational formula for human experience, and what belongs to the quotes as they constitute the primary links that unite the components of human experience (forms of existence), it goes back to the same principle: getting rid of sensory data as hollow entities that cannot produce knowledge”<sup>2</sup>. Therefore, there is no escape from more detail regarding these quotes individually

– **Primacy**

It is “the mode of existence that is based on reality, the fact that the subject / self (sujet) is objectively as it is, without regard to anything else, it is the existence of the thing and the subject in itself”<sup>3</sup>.

Primacy refers, in Peirce’ conception, to ‘objective qualitative existence’ that he defines it as the universe of something, which is as it is positive, without regard to anything else, and this thing can only be a possibility. Zero represents nothingness for him, as there is no inside,

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<sup>1</sup> Amna Belali: The Semiotics of Charles Sanders Peirce: An Initial Reading, Journal of Semiotic Research, No. 3-4, p. 232.

<sup>2</sup> Said Benkarad: Semiotics and Interpretation, Ibid, p. 41.

<sup>3</sup> Muhammad Al-Makri: Form and Discourse, An Introduction to Phenomenological Analysis, Arab Cultural Center, Beirut, Lebanon, Casablanca, Morocco, 1st edition, 1991, p. 44.

outside and law, but only unlimited possibilities, after it comes the level of primacy, which means the existence of the thing in itself is linked to something, and extended in material things, means, it is a subject / self as it is, without regard to anything else.

– **Secondaryness**

It is “the pattern of the existence of a thing as it is in its relationship to a second, without regard to a third, it designates the existence of the individual fact”<sup>1</sup>. It is everything that exists in our external world, embodied, realized, or imagined. That is, it is the features and landmarks that constitute the concept of primacy. With our transition from primacy to secondaryness, we are in the reality of the matter is about moving out of the circle of the continuous, devoid of any determination, to concrete existence defined through facts, where individual possible existents that are characterized by generality seek to search for their place within the general structure of the universe.

– **Thirdness**

Man does not, by nature, interact with the outside world without mediation. He does so through language, religion, myth, and superstition. The idea of mediation between man and his world is the basis that makes everything and behaviour empty into symbolic templates in order to be understood as a set of concepts. Therefore, “capturing the symbolic dimension of human experience is the only thing that can produce and circulate knowledge that is the basic function performed by thirdness, considering that it represents the expected pattern of existence based on the fact that the event or thing expected to exist is governed by a law that regulates it”<sup>2</sup>. On this basis, It is a “layout controls its existing elements and brings to mind what is absent from them. The thirdness is not imposed by nature, but it was imposed on nature to define the unlimited”<sup>3</sup>.

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<sup>1</sup> Said Benkarad: *Semiotics and Interpretation*, Ibid, p. 62.

<sup>2</sup> Muhammad Al-Makri: *Form and Discourse*, Ibid, p. 44.

<sup>3</sup> Muhammad Muftah: *Concepts are landmarks. Towards a realistic interpretation*, Arab Cultural Center, Casablanca, Morocco, Beirut, Lebanon, 1st edition, 1999, p. 80.

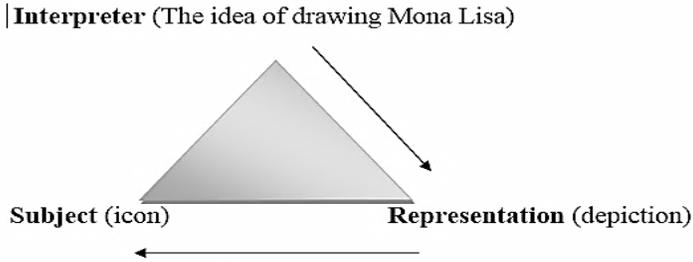
Although the theory of quotes is a field that is self-sufficient and concerns human experience in general, it is considered the solid foundation upon which semiotics will be built, as a theory of knowledge and a starting point in perception.

### **5. The sign according to Peirce**

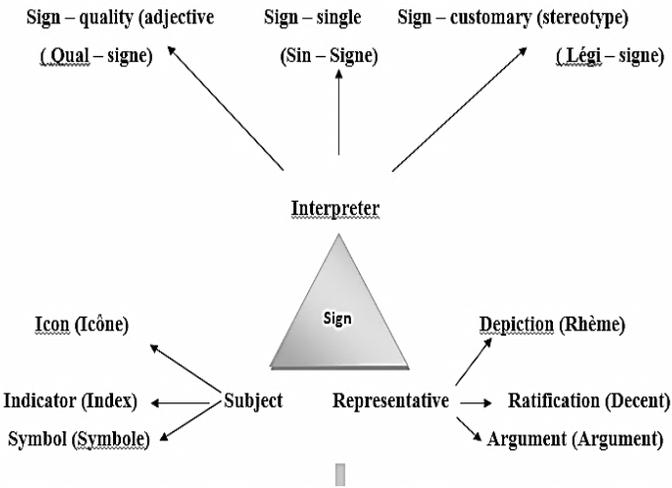
Before the appearance of Ferdinand de Saussure's book (Lectures on General Linguistics in 1916 AD), Peirce had previously talked about the sign and its patterns in his book (Writings about the Sign). The sign, according to Peirce, consists of the representative, the subject, and the interpreter, and is based on an existing mathematical system that stands on an inevitable triple system, and from here, Peirce' phenomenology became triple:

- 1- The world of possibilities (primacy).**
- 2- The world of existents (secondaryness)**
- 3- The world of duties (thirdness).**

The first world means being philosophically, the second means the quote of existence, and the third means thought in its attempt to explain the features of things, also a symbol of the parts of the triple sign with the interpreter, the representative (or actor) and the subject. As for the relationship between these parties, it is explained as follows: The interpreter represents (the idea or judgment), which helps to represent the sign (representative) in a true representation at the level of the subject, so the interpreter is an idea helps representing the sign (a depiction, an assumption, or a demonstration), at the subject level [icon, indicator, symbol]. If we want to give an example, we can represent it as follows:



Furthermore, the Peircean sign may be linguistic or non-linguistic. Therefore, the topic came into three types: icon, indicator, and symbol. Jamil Hamdawi provides the following figure in which he explains the most important branches of the symbolic shapes and the extent of their ramifications, each side of the sign has triple branches:



The parts of the sign (interpreter, representative, and subject) can also be represented according to Peirce in the following table:

	Sign – adjective (quality) (Qualité – Signe)	Single Sign (Single - Signe)	Customary (stereotype)- Sign (Légitime – Signe)
Interpreter (Interprétât)			

Representative (Représentâmes)	Depiction (assigned to) (Rhème)	Ratification (assumption) (Decient – Signe)	Argument (proof) (Argument)
Subject (Object)	Icon (Icône)	Indicator (indication) (Indice)	Symbolism (Symbole)

- The relationship between the signifier and the signified within the icon is a relationship of similarity and resemblance, such as: maps, photographs, and printed papers, so they refer directly to their subjects through similarity.

- As for the indication, indexical sign, or indicator, the relationship between the signifier and the signified is causal and logical, such as the connection of smoke to fire, for example.

- As for the symbol, the relationship that exists between the signifier and the signified is arbitrary, customary, and unexplained. There is no overtaking or natural connection between them, and what is observed in Peirce’s divisions is their expansion and ramifications, until, in the end, they reach sixty-six (66) types of signs, the most famous of which is the triple division, because it is more meaningful and useful in the field of semiotics, and is represented in: the icon, the indication, and the symbol. The sign can be detailed as follows:

<b>Sign Representative</b>	<p><b>1- Qualitative sign</b> (Quali-signe) is a sign in itself, which may be merely a phenomenon, a quality, or an adjective. These signs include: sexual characteristics, colours, tones, and smells.</p> <p><b>2- An in-kind or single sign</b> (Sin-Signe): If the sign is an individual thing that occurs externally, such as the presence of a word in the line of a book, then it is an in-kind sign, regardless of the number of copies of the book, or like a traffic light; in its place, it is a sign no matter how many street signs,</p>
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	<p>natural language expressions, mathematical and chemical symbols, traffic signs, weather signals, religious symbols (all of them are in-kind signs), and the in-kind sign is nothing but the verification of the legal sign.</p> <p><b>3- The legal sign (Légi-Signe):</b> If the sign is of a general nature, is the same in all its appearances, and differs from the qualitative and in-kind, such as the word ‘House’; no matter how many times it is pronounced or written, it is a legal sign, and the attribution to the representative can only be legal.</p>
<p><b>Sign Subject</b></p>	<p>It is what can be named or signified. Peirce divides it into:</p> <p>Icon (Icône) / witness (Index) or Indicator or indication / and symbol (Symbole).</p> <ul style="list-style-type: none"> <li>- The relation to the subject is only symbolic.</li> <li>- The representation of the icon can only be in a pictorial manner. The representation of the indicator can be visualized or approved, while the representation of the symbol can be pictorial, approved, or argumentative.</li> </ul>
<p><b>Sign Interpreter</b></p>	<p>Peirce divides it into three branches and uses three terms from traditional logic:</p> <p><b>1- Conception (Rhème):</b> A sign that can be judged, meaning that it accepts truth or lying. It is a complete compound, a compound that it is true to remain silent about.</p> <p><b>2- The saying or assumption (Dicent),</b> which specializes in a part of the saying that is complete, and does not apply to an incomplete saying.</p> <p><b>3- The argument or proof (Argument)</b> is a composition of signs that relates only to rules,</p>

	which are the most complete signs. The argument is always true, such as logical measures and poetic forms...”
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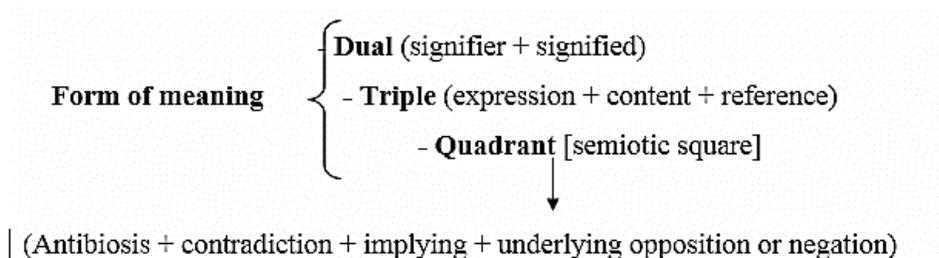
Signs can be classified according to subject matter according to the law that controls the relationships between the nature of the sign and its communicative function according to the following:

**1-The iconic sign:** the law of similarity or resemblance.

**2-The indicative sign:** Law of intentionality.

**3-The symbolic sign:** the law of social modesty.

From the previous, we can conclude that there are three conceptions of the form of meaning:



The study and analysis method is determined according to the concept from which the student starts.

“Peirce regained his scientific position in the field of semiotics in contemporary America, and in the rest of the Western countries, especially in France, when Professor (Gérard Delladalle) introduced him, especially in his book in which he translated Peircean texts under the title (Writings about the Sign), and this was what he drew attention to him, as (Molino) benefited from his fertile concept of the sign, as he laid the first bricks for building the semiology of symbolic forms, and it is very possible that the owners of the Paris School of Semiotics benefited from him in this regard”<sup>1</sup>.

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<sup>1</sup> Jamil Hamdawi: Semiotics and Addressing, Ibid, p. 86.

## 2. The sign and the semantic process (semiosis)

Talking about Peirce's semiotics is talking about his conception of the process of realization: "The realization of the self and the realization of the other, the realization of the "I" and the realization of the world within which this "I" moves (...) nothing exists outside or without signs, and nothing can indicate depending on himself, without relying on what signs provide as a force for representation, the human experience, in all its dimensions and appearances, operates in his conception as a cradle for signs: for their birth, growth, and death".<sup>1</sup>

This brings us to the fact that the definition that (Peirce) offers of the sign "Forms only the visible and procedural face of a philosophical vision, which sees the entire human experience as an organized entity through these three sayings, which refer to the invisible cognitive process; these sayings are the origin and starting point of realizing the universe, self-realization, and production and circulation of knowledge"<sup>2</sup>

Therefore, (Peirce) sees that man is a sign, what surrounds him is a sign, what he produces is a sign, and what he circulates is also a sign, the summary is that nothing escapes the power of the sign, and that in order to understand these postulates we must return to the three sayings determining the mechanisms of realization, as the three sayings are what determine the human experience in a first stage as qualities and sensations (primacy), then as facts and topics (secondaryness) in a second stage, and as laws and customs (thirdness) in a third stage, in addition to that these three sayings are found at the basis of the definition that it can be given to the sign, "the sign in itself can function as the first, second, and third. It contains within it the possibility, verification, and law (thought and significance), and therefore the sign for him operates according to the same principle: the principle of triplet and the principle of referral; the

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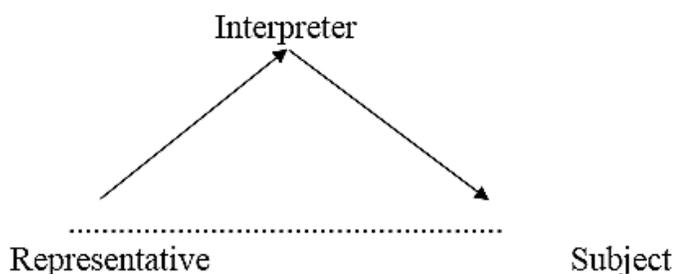
<sup>1</sup> Said Benkarad: Semiotics and Interpretation, Ibid, p. 72.

<sup>2</sup> Ibid, p. 89.

representative (représentament) refers to the subject (objet) via an interpreter (interprétant)”<sup>1</sup>.

This perception can be explained through two basic characteristics in Peirce’s conception of the function and existence of the sign: “The fact that Peirce’s semiotics is not related to linguistics, because the human experience (and the tongue is a part of it) is the subject of Peirce’s semiotics, the principle of mediation that governs the linking relationship between man and his surroundings, what (Ernst Cassirer) calls ‘symbolic forms’, things are only realized symbolically, that is, it is realized as part of a system of signs”<sup>2</sup>

On this basis, “the semiotic process (the field of semiosis) calls for the representative as a tool for representation, and it calls for the subject as an object for representation, and it calls for an interpreter who links the two elements, that is, which provides the representative with the possibility of completely representing the subject within the reporting incident”<sup>3</sup>, and we can represent this with the following diagram:



The dotted line indicates that the relationship between the representative and the subject is not direct, but rather passes through the interpreter. The sign is “a triple relationship between a first, a second, and a third, and this triplet contains the principle of infinite reference. A first

<sup>1</sup> Said Benkarad: Semiotics and Interpretation, Ibid, p-p 73-74.

<sup>2</sup> Ibid, p. 76.

<sup>3</sup> Ibid, p. 77.

representative refers to a second subject through a third interpreter, it itself can be transformed

into a first, referring to a second through a new third. Semiosis “is in possibility an infinite process, and in existence it is finite”<sup>1</sup>, thus, semiosis becomes the process of producing meaning, an infinite process through criticism of criticism.

Therefore, (Peirce) sees that semiosis, in its endless escape from sign to sign, and from mediation to mediation, the moment of its fusion usually stops, the moment at which life begins and action begins, and as Said Benkrad says: “So what does semiosis mean, if not searching for a meaning that does not settle on any condition”<sup>2</sup>.

This indicative process is what makes the sign triple-based, irreducible to two elements as previously mentioned.

## **1.2. Representative**

(Peirce) defines the representative by saying, “A sign or representative is something that replaces for a person something, in any capacity and in any way. It creates for him a parallel sign or a more developed sign; the sign that it creates is called an interpreter of the first sign, and this sign replaces something that is its subject”<sup>3</sup>.

“It does not stand in for this subject under any relationship whatsoever, but with reference to an idea that (Peirce) called the base of the actor”<sup>4</sup>; “the representative on this basis is the tool that we use in representing something else. It only does representation, so it does not introduce the thing to us and does not increase our knowledge of it, because the subject of the sign, as (Peirce) says, is what makes it something recognizable. It is learned from this definition that the representative is not necessarily a linguistic fact, but rather it is a tool for representation, it replaces something else, and it does not exist except through its revival within a

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<sup>1</sup> Said Benkrad: *Semiotics and Interpretation*, Ibid, p. 78.

<sup>2</sup> Said Benkrad: *Semiotics and Interpretation*, Ibid, p. 30.

<sup>3</sup> Ibid, p. 97.

<sup>4</sup> Muhammad Al-Makri: *Form and Speech*, Ibid, p. 45.

subject, it cannot refer to its subject except through the presence of an interpreter who grants the sign its validity (providing the conditions for representation)”<sup>1</sup>

## 2.2. Subject

The subject is what is represented by the representative, whether this represented thing is real, imagined, imaginable, or cannot be imagined at all. (Peirce) summarizes this observation by saying: “**The subject of the sign is the knowledge that the sign assumes in order to provide additional information regarding this subject**”<sup>2</sup>; if the subject, as is clear from its definition and from the Peircean conception of the sign in general, does not designate a material reference separate from the action of the sign itself, then **it cannot function unless it is considered as a sign**. In other words, “the matter is not related to subjects moving outside the circle of the action of the semiosis, rather, **it is related to an element that is considered part of the mark and can be operated as a mark, so the subject of the mark can only be another mark**. This is because the sign cannot be a subject for itself. Rather, it is a sign of its subject through some of its appearances”<sup>3</sup>. Every instance is a sign in itself that operates within the movement of the act of semiosis, and what differs are some of the aspects that must be considered. The literary piece is a linguistic sign that calls for certain appearances and procedures, while the artistic piece is a non-linguistic sign that forces us to work in a specific circle, the same applies to the indication and what revolves around it, as it is a special sign and calls for a special interpreter.

Therefore, (Peirce) distinguishes between direct and indirect knowledge, that is, between what the sign assumes and what it achieves, “direct knowledge is that knowledge given through the direct action of the sign, that is, what is revived through the transfer of data of the primacy within the secondaryness. As for indirect knowledge, it is that which is

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<sup>1</sup> Said Benkarad: Semiotics, its concepts and applications, Ibid, p. 97.

<sup>2</sup> Ibid, p. 98.

<sup>3</sup> Said Benkarad: Semiotics and Interpretation, Ibid, p-p. 81-82.

realized through what is assumed within the sign, that is, through the remote context of the sign”<sup>1</sup>; this distinction will lead (Peirce) to separate two subjects: “One is internal and the other is external, and that is through their relationship to the act of representation. It is possible to distinguish between them through the concept of foundation\* (...) accordingly, based on Peirce; we can identify two topics, each of them with a type of knowledge previously identified:

– **Direct subject**

It is a topic given within the sign as new information added to the previous series of information, that is, which is realized directly without the need to conjure anything else.

– **Dynamic subject**

It is an implicit topic and given indirectly; it is the result of a previous semiotic process that (Peirce) calls implicit experience (*expérience collatérale*)”<sup>2</sup>

The distinction between a direct subject and a dynamic subject “is another way of saying that reality exceeds the sign, and that the sign, through its own potential, is unable to give a total and complete representation of the external world (...) however, this does not mean that we are faced with two different actions, one of them exists inside the semiosis, while the second remains outside it. If we start from the semiosis, that is, from the network of signs, which without stopping refer to other signs, then the two subjects together, direct and dynamic are considered a product of the semiosis. The dynamic subject also exists within the semiosis, that is, within the third, except at the level of the operation of each subject individually, the dynamic subject establishes, through its

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<sup>1</sup> Said Benkarad: *Semiotics and Interpretation*, Ibid, p. 83.

\* **The foundation:** It is a specific method of representation. In other words, it is a special selection made according to a specific point of view. It is a characteristic of the topic as being selected in a specific way with the aim of creating a direct subject.

<sup>2</sup> Said Benkarad: *Semiotics and Interpretation*, Ibid, p-p. 84-85.

representative as a transcendence of the sign, the independence of the subject from the sign”<sup>1</sup>.

The subject is part of the sign, and it can also function as a sign, such as the requirement that the sender and the receiver have previous knowledge of a subject in order for the process of dialogue to take place.

### **3.2. Interpreter**

The interpreter is considered the third element within the fabric of the semiosis, and it is what determines it in the end. The obligatory mediating element allows the representative to refer to its subject according to certain conditions. It is not possible to talk about the sign except through the presence of the interpreter as the element that makes the transition from the representative to the subject possible. It is the one which determines the validity of the sign and puts it into circulation as a communicative fact, and it is a concept that is considered one of the

Most ambiguous concepts within the semiotics of (Peirce). If (Peirce) defines it as “everything that is explicitly given within the sign itself, independent of its context and the conditions that express it, ‘the studies that have been completed on the writings of (Peirce) have gone with this concept in every direction; sometimes its circle is narrowed to appoint only the idea that allows the representative to refer to its subject. In this, it does not differ from the Saussurean signified, and sometimes its circle expands to include cultural fields that is, the act of enactment through which the referral process takes place, and thus it is close to cultural norms in its general concept”<sup>2</sup>.

All the definitions given to the interpreter confirm its mediating nature, as it is what connects two elements, meaning the necessary condition for the functioning of semiosis. “It is a mediating element that links the representative with its subject, but, at the same time, it highlights the distance that can never be filled between the representative and the subject”, because in guaranteeing the referral, it confirms its fragility. The

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<sup>1</sup> Ibid, p. 87.

<sup>2</sup> Said Benkarad: Semiotics and Interpretation, Ibid, p. 101.

conception of searching again for a new reference is a possibility at every moment and in every context, because the reference undergoes to hierarchy, and the interpreter within it forms only one possibility among other possibilities.

“The concept of the interpreter coincides, within the field of semiotics, with the concept of thirdness within the theory of sayings. The interpreter, as a third part, is the one by which - within the chain - the general rule or principle, that connects the three parts between them, entered”, and saying that the law exists means limiting the arbitrariness of the referral. The interpreter refers to the subject according to the law, and if this law is absent, we will return to the starting point: that is, we will return to data (feelings and qualities) embodied in facts, and these facts have no limit, no control, and no memory”<sup>1</sup>.

Accordingly, we can define the interpreter as “a set of indications enacted through a previous semiotic process that is fixed within this or that system. In other words, it is a condensation of human practices into semiotic forms that are revived through the action of the sign, whether this sign is linguistic, natural, or social”<sup>2</sup>, this multiplicity forces us to talk about interpreters and their types. “There is no interpretive act capable of containing all the data of the subject within a comprehensive and total view. We cannot give an event a single, comprehensive, prohibiting interpretation. The entry of the interpreter as a third element within the semiosis allows, on the one hand, referring the representative to its subject, but on the other hand, it highlights the permanent gap separating this representative from its subject.

It is a separator distance that allows for multiple interpretations and constantly renew. The levels of realization are what prompted (Peirce) to distinguish between three types in the existence of the interpreter, which are:

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<sup>1</sup> Said Benkarad: *Semiotics and Interpretation*, Ibid, pp. 89-90.

<sup>2</sup> Ibid, p. 93.

– **Direct interpreter**

It is the interpreter that is revealed through the realization of the sign itself, and it is what we usually call the meaning of the sign. It is determined as represented and expressed within the sign. Its basic function is to give the indication a starting point, that is, to introduce the representative into the process of the semiosis.

– **Dynamic interpreter**

It is the actual effect determined by the sign, or the effect that the sign actually creates in the mind, in other words; the dynamic interpreter is every interpretation that the mind actually gives to the sign, and this interpreter cannot exist except with the presence of the previous interpreter, and here is the departure from the circle of designation to the circle of interpretation in its broad concept, thus going towards new horizons that place the indication within the process of the infinite.

– **Final interpreter**

It is what works to stop the movement of the semiotic process, on the horizon of determining a certain indication within a certain system. It is the desire to reach a certain indication starting from an indicative process. Hence, the final interpreter is what the sign wants to say or what it calls for. Within a certain indicative process, the interpretive act succeeds in stabilizing this process within a specific point, which is considered a final horizon within an interpretive path that leads from determining initial semantic data (direct interpreter) to provoking a chain of indications (dynamic interpreters) to determine a semantic anchoring point (final interpreter)<sup>1</sup>.

### **3. The sign**

The existence of the semiotic process cannot be established without the presence of the sign, but the latter differs clearly between the linguistic sign and the non-linguistic sign. Said Benkarad elaborated in his talk about the types of sign, so he spoke about the qualitative, the single, and the

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<sup>1</sup> Said Benkarad: Semiotics and Interpretation, Ibid, pp. 93-94.

standard sign, in terms of the nature of each one and how it operates within the semiotic process, we will try to summarize it and totalize its content as follows:

### **1.3. Qualitative sign**

(Peirce) determines a qualitative sign “through its characteristic as a quality or as a general feeling, (...) and it cannot function as a sign before it is embodied in an event (...) this mysterious feeling that possesses us and we cannot determine its source, formed a qualitative sign in custom of Peirce”<sup>1</sup>

And (Gilles Deleuze) refers us, says Benkarad, to a wonderful embodiment of this sign by creating a creative dialogue between painting and music, “although each of them belongs to a special artistic register, with its own language, tools, and methods of expression, they may refer to the same sensations, which are sensations that form qualitative signs in the Peircean semiotic register (...) just as music transforms non-vocal forces into vocal forces, and painting transforms invisible forces into visible forces (...) the non-sensory forces of an art may be part of the data of another art (...) the artistic effect is always the result of an attempt to embody some forces, and embody potential forces, that is, qualitative signs”<sup>2</sup>, just as painting tries to paint sound and screams, music tries to make the sound of colors be heard, in a creative uniqueness that carries within it the possible and the impossible, the expected potential, the unique outside the limits of expectation, in what are called qualitative signs, and if the latter is confined to a specific time and place, and a special context, it refers us to the single sign.

### **2.3. Single mark**

The second reference (referring the representative to itself through the secondaryness) refers us to a different sign. “The matter concerns a sign that is radically different from the previous sign. The first is general and

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<sup>1</sup> Said Benkarad: *Semiotics and Interpretation*, Ibid, pp. 110-111.

<sup>2</sup> Ibid, p. 112.

the second is specific. The first is a possibility and the second is verification. The first has no limit or separation, but the second is specific in place and time”<sup>1</sup>, and according to (Peirce) custom “a single sign (...) is something that occurs only once (...) it is an actually existing thing or event that functions as a sign, and it cannot be so except through its qualities, such that it calls for a quality or a group of qualitative signs. These signs are of a special nature, and do not form a sign except through actual embodiment”<sup>2</sup>. A single sign is a special copy, determined by the place and time of its occurrence, which generated it, according to a special context, when this context is absent, and it moves from the specific to the general and became a standard sign.

### **3.3. Standard sign**

This sign moves away with some change “from the ambiguous and loose world, as is the case with the qualitative sign, just as it distances us from the singular, the specific, and the verified in-kind (...) and includes us within the general law (...) the standard sign is a law that functions as a sign, and this law is the origin produced by man”<sup>3</sup>

The (Peirce) trilogy is considered the most comprehensive in the study of semiotics, but the most widespread is the second trilogy. “Indeed, it can sometimes be said that the semiotic works of (Peirce) were summarized in this trilogy, and this may be due to the fact that the works that were done about the image was based on (Peirce’s) conceptions (...) It is also considered the most comprehensive of the threes and the most representative of realistic topics, whether it is an icon, an index, or a symbol, these three elements refer to major patterns in human thinking, related to analogy (analogie), juxtaposition, custom, and enactment”<sup>4</sup>.

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<sup>1</sup> Said Benkarad: Semiotics and Interpretation, Ibid, pp. 112-113.

<sup>2</sup> Ibid, p. 113.

<sup>3</sup> Said Benkarad: Semiotics and Interpretation, Ibid, pp. 114-115.

<sup>4</sup> Ibid, p. 116.

Divisions of (Peirce) became numerous, expanded and branched, until, in the end, they reached sixty-six (66), and we will not mention them all, but we will mention only what we need to know in this lecture.

#### 4. Icon

The first thing that should be pointed out is that “**the icon aims to reveal and clarify the hidden**, whether the icon is a drawing, sculpture, language, or a combination of language and formation”<sup>1</sup>, and it is “the sign that indicates the subject that it expresses through the subjective nature of the sign alone (...) and whether the thing is a quality, an existing being, or a custom, this thing becomes an icon for its similar when it is used as a sign for it”<sup>2</sup>.

Through (Peirce’s) conception of it, “it shares the characteristic of the thing referred to through a relationship linking this thing with its image (the icon) or it is similar to it. It is the sign that refers to the thing it indicates thanks to characteristics it possesses that are specific to it alone, such as a photograph”<sup>3</sup>. The controlling principle in their relationships is similarity, which is a sign that refers to the subject according to the characteristics possessed by this subject, whether it exists or not. The icon is an indicative sign even if its subject is absent, and it is a sign that possesses the characteristics of the thing represented – according to Charles Morris –

Said Benkarad says, then, “The icon, according to the general definition, is an overall section of all evidence whose subjects are primacy, as the subject can only be possible, and this is what makes it merely a qualitative characteristic, shown by the actor - which does not have to be

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<sup>1</sup> Muhammad Muftah: Similarities and Differences towards a Holistic Methodology, Arab Cultural Center, Casablanca, Morocco, 2nd edition, 1996, p. 190.

<sup>2</sup> Charles Sanders Peirce: Classification of Signs, Trans.: Faryal Jabouri Ghazoul, quoted from, Siza Qasim: An Introduction to Semiotics, vol. 1, Ibid, p. 142.

<sup>3</sup> Kaddour Abdullah Thani: The semiotics of the image - a semiotic adventure in the most famous visual missionaries in the world, House of West for Publishing and Distribution, Oran, Algeria, 1st edition, 2004, pp. 84-88.

linked to one saying rather than another - in order to indicate, according to a relationship or characteristic, on an existential subject that is not restricted by an internal limited interpreter”<sup>1</sup>, this is what made this section of evidence capable of intake all types of evidence, whether they belong to the linguistic system, or to other multiple systems. Peirce distinguishes between three types of icons:

– **Icon / Image**

It is all the images that surround us, and which we deposit as a copy of ourselves. The relationship here is based on the existence of a similarity between the representative and its subject. What the image refers to is the tool of representation itself. If we draw a straight line or a circle with a pencil, for example, then the straight line and the circle are two geometric shapes.

– **Icon / Graph**

In this case, we are faced with an iconic relationship between the representative and its topic, based on the existence of symmetry between the relationships that organize the elements of the topic and the elements of the representative. An example of this is the (written) data that statistics use (in forming graphs and percentages based on the written data).

– **Icon / metaphor**

In this case, we are faced with a network of complex relationships, as it indicates the symmetric nature that exists between the representative and the subject by referring to common elements between the first and the second. The matter may relate to characteristics or it may relate to structure. For example, the image of a small tree may suggest childhood, and the similarity here is not related to tangible elements that are common between them, but rather it relates to abstract characteristics such as tenderness, freshness, and vigor”<sup>2</sup>.

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<sup>1</sup> Abdul Latif Mahfouz: Mechanisms of producing the narrative text - Towards a semiotic conception - Arab House of Science Publishers, Beirut, Lebanon, and Al-Kifala Publications, Algeria, 1st edition, 2008, p. 86.

<sup>2</sup> Said Benkarad: Semiotics and Interpretation, Ibid, p. 117.

Peirce's conception of the iconic sign was not free from criticism, as (Umberto Eco) disagreed with him about the idea and the extent of its limitations. He "absolutely rejects the idea of similarity, and replaces it with prior enactment, which controls the realization of iconic signs, as he says that the things that are seen and realized with the eye, i.e. Everything that functions as iconic signs is not viewed literally, but is dealt with as an element included within this or that system. Hence, these signs operate - despite being governed, at least superficially, by the principle of similarity - according to an iconic norm determines the degree of this similarity and determines from the authority of direct referral, and then determines the pattern of production and reproduction of the elements of realistic experience, and then the perception of reality through it - in Eco's view - does not take place based on the elements contained in this sign that are capable of referring us to a realistic experience, but rather takes place through previous knowledge; it is knowledge that enables us at the same time to grasp two structures: a cognitive structure generated by what the iconic sign provides as a general mental representation, and a realistic structure that is a starting point of representation and its origin. This means that we do not automatically move from the iconic signifier to what exists outside it. We always need a mediator that makes the link between the two parties capable of generating an indication, that is, capable of being included under a system that gives it the possibilities of indicating"<sup>1</sup>.

(Eco) summarizes the nature of this reference to one element, which is the 'norms of recognition', it is not possible to talk about realization, within the world of iconic signs, except based on the existence of prior knowledge that enables us to interpret this or that element according to its belonging to this or that cultural circle - as Benkarad said - (Echo) therefore "sees that the sign does not stop at the point of similarity between it and the thing indicated, but rather goes beyond the physical sign to its realization by the senses, which leads to a mental relationship based on thought and culture, because the similarity is not based on material clues.

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<sup>1</sup> Said Benkarad: *Semiotics and Interpretation*, Ibid, p. 118.

Rather, there are previous cultural and intellectual clues resulting from cultural practices and relationships between them”<sup>1</sup>.

### 5. Indicator (index)

“The indicator (Index) is a sign that refers to the topic\* that it expresses, through its real impact on that topic”<sup>2</sup>, or in other words, it is “a sign that refers to the topic, because it has some features in common with it, and these features enable it to refer to the subject”<sup>3</sup>; and (Peirce) defines it, “it is a sign or representation that refers to its subject neither because there is a similarity to it, nor because it is linked to the general characteristics possessed by this subject, but it does so because it is dynamically linked (including spatial connection) with the individual subject on the one hand, and with the meaning or the memory of the person for whom this subject is working as a sign on the second hand”<sup>4</sup>.

“An indicator is one that is compatible with natural evidence, but it may be exploited for multiple purposes of communication and indicating. According to Peirce, indicators are natural signs such as: water drops falling from the sky, an indicator of rain falling, and laughter an indicator of happiness...”<sup>5</sup>; which is “the sign that indicates something that it indicates thanks to this happening to it in reality, such as medical symptoms that indicate the presence of an illness in the patient...”<sup>6</sup>.

The representative within the indicator refers to its subject, by right of the juxtaposition between them, because the index is a sign that draws our attention to the existence of something through a motive, and this motive

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<sup>1</sup> Qaddour Abdullah Thani: The semiotics of the image - a semiotic adventure in the most famous visual messages in the world, Ibid, p. 85.

\* **Topic:** It means the subject, but the word is often used in the feminine form

<sup>2</sup> Qaddour Abdullah Thani: The semiotics of the image - a semiotic adventure in the most famous visual messages in the world, Ibid, p. 85.

<sup>3</sup> Charles Senders Peirce: Classification of Signs, Trans.: Faryal Jabouri Ghazoul, Ibid, page, p. 142.

<sup>4</sup> Muhammad Al-Makri: Form and Speech, Ibid, page 50.

<sup>5</sup> Said Benkarad: Semiotics and Interpretation, Ibid, p. 119.

<sup>6</sup> Said Benkarad: Semiotics and Interpretation, Ibid, p. 89.

has nothing to do with similarity. It is occurred by right of a previous reference relationship that we indicated as juxtaposition. For this reason, the index - according to Peirce's conception - is lost directly the character that "makes it a sign if its subject is deleted, but if the interpreter is absent, it will not lose this character". Therefore, "the transition from the representative to the subject takes place by right of existential juxtaposition, not by law or similarity. Smoke is evidence of fire, despite the absence of any similarity between smoke and fire, the indexes may be natural, they may be social, or they may be linguistic"<sup>1</sup>, and the index needs a temporal and spatial support that determines its existence (...). Hence, the index has a referential function, as it is the tangible mediator between human beings and things - according to Peirce -and "if the iconic relationship between the representative and the subject is considered a basic condition for every semiosis and for every communication, because it establishes the communicative relationship between the representative and its subject, then the indexing relationship is no less important than the previous relationship within semiosis, because it enables the communication of everything that is separated and different and reveals its content; it can be said that this sign is the condition for the possibility of the existence of the experience itself"<sup>2</sup>. In addition, the knowledge that the index provides us with is an existing knowledge, like the knowledge that comes to us through icons, on the existence of norms that enable us to interpret the index correctly.

## **6. Symbol (symbole)**

"It is a sign which indicates the topic that it expresses through a custom, often associated with general ideas that lead to linking the symbol to its subject"<sup>3</sup>, and according to (Peirce), Qaddour Abdullah Thani says: "A sign that refers to the thing it indicates thanks to a law that is often presented by it on the link between general ideas, and the translation of the

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<sup>1</sup> Ibid, pp. 119-120.

<sup>2</sup>, Ibid, pp. 120-121.

<sup>3</sup> Charles Senders Peirce: Classification of Signs, Trans.: Faryal Jabouri Ghazoul, Ibid., p. 142.

symbol is determined by reference to this thing, and the symbol here is arbitrary or customary and unexplained, such that there is no standard or iconic relationship between the signifier and the signified”<sup>1</sup>

According to (Peirce), the symbol “comes from a general and abstract nature. It belongs to the thirdness’ saying. It is not based on an event, qualities or sensations in order to exist. Rather, it suffices with indicating to law and necessity. Therefore, the relationship existing between the symbolic representative and its subject is not based on similarity or juxtaposition, but rather it is based on the social custom that is considered a law and a rule. Therefore, a symbol is a representative whose acted character lies in its being a rule that determines its interpreter. All words, sentences, books, and all other customary signs function as symbols. We talk about writing or pronouncing the word ‘man’ but in reality we do not pronounce and write only a copy or embodiment of this word”<sup>2</sup>. Such words apply to artistic paintings that were painted starting from the texts of poems, in which scenes are embodied based on words or descriptions, so the picture is full of movement and colourful events, just as the symbol cannot be a symbol, unless it is a condensation of a series of verified behavioural copies. A single copy cannot be a symbol, and individual behaviour cannot lead to the production of a symbol. The symbol requires time, and the symbolic function arose from the multiplicity, diversity, and repetition of experiences as well.

And “if the relationship between the representative and its subject within the iconic sign is based on similarity, and if the relationship within the indexing signs (the indicator) is based on existential juxtaposition, then the relationship within the symbolic sign is of a customary nature. Nations and people create, based on their experience of a series of symbols through which they restore the values of their history. Through it, the future is projected and through it the present is understood. The symbol enables

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<sup>1</sup> Qaddour Abdullah Thani: The semiotics of the image - a semiotic adventure in the most famous visual missionaries in the world, Ibid, p. 85.

<sup>2</sup> Said Benkarad: Semiotics and Interpretation, Ibid, p. 121.

man to get rid of direct circumstantial experience, and it also enables him to get rid of the closed universe of symmetries. Through the symbol, man's memory leaks out into language, and through it man includes his desire within the horizon of his own projects"<sup>1</sup>.

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<sup>1</sup> Said Benkarad: Semiotics and Interpretation, Ibid, p. 122.

**CHAPTER FIVE**  
**Receiving the term semiotics**  
**In modern and contemporary**  
**Arab criticism**

The science of signs, the science of indications, or semiotics, is one of the sciences that has gained popularity in the Arab critical field, through the translation or Arabization of its terms, its use theoretically or applied, in an attempt to approach creative texts in poetry or prose, but the science of the branches of its terms has met with difference and variation in translation, and perhaps the reason is due to the way it is received, interpreted and Arabized, from foreign languages to the Arabic language, although there is a difference between the foreign languages themselves, and Rashid bin Malik explains the issue of the slight difference between the French term (*sémiotique*) and the English term (semiotics) and says: «In the English language it is written in this way (SEMIOTIC) it is similar to its form in the French language, in terms of the origin, and differs from it in the suffix»<sup>1</sup>, despite the commonness of the French and English terms, in the midst of our search for the origin of the name, we encountered its pluralism, due to the lack of various terms close to the term studied, and (Crystal David) points out and mentioned in the English language alone: «semiotics, semiology, seminasiology, sémiology»<sup>2</sup>.

As for the Arab arena, the term has witnessed clear turmoil and instability, especially when trying to establish an Arabic equivalent for it. Terminology has multiplied, as a result of stripping it of its cognitive origins, which has led to a multiplicity of viewpoints and the emergence of a very large number of opposites, the most famous of which are those confined by Adel Fakhoury, «There are approximately six sounds that denote the term: semiya, semyah, semeyaia, semiotics, semiology, and symbolism»<sup>3</sup>.

Abdul Salam Al-Masdi is considered one of the supporters of the term (the science of signs), the latter of which Abdullah Al-Ghadhami says, «It

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<sup>1</sup> Rashid Ben Malik: *Semiotics: Its Origins and Rules*, The Difference Publications, Algeria, 1st edition, 2002, p. 174.

<sup>2</sup> Ezzat Mahmoud Gad Al-Mawla: *The Theory of Critical Terms*, Egyptian General Book Authority, Egypt, 1st edition, 2002, p. 325.

<sup>3</sup> Ezzat Mahmoud Gad Al-Mawla: *The Theory of Critical Terms*, Egyptian General Book Authority, Ibid, p. 326.

is a right Arabization and there is no objection to it, though I had found a problem in referring to it, as it was difficult for me, for example, to say: an analysis of signs»<sup>1</sup>.

Regarding the term (semiotics), his opinion agrees with Salah Fadl's opinion, as he says: «I find in this word the same thing that Dr. Salah Fadl finds in it, for fear that the Arab reader will not understand from semiotics something related to physiognomy, or marking existence with self, or linking it to semiotics, which is the science that was associated with Levels of Arabic knowledge of magic and alchemy»<sup>2</sup>.

This is not the case for the researchers: Rashid bin Malik and Abd al-Malik Murtagh, the latter of whom preferred the term semiotics because - in his view - «it comes from the material (S W M) which means what the sign means, and from this material the word came "Al-Semiya"»<sup>3</sup>, and on the other hand, some researchers preferred to keep the foreign term and transfer it as it is. In this regard, Salah Fadl says: «But we think it is better to use the Western term, because transfer is preferable to derivation in creating new names, if this derivation will lead to confusion»<sup>4</sup>, as Al-Ghadhami holds, the same thought, expressing his dissatisfaction with the term used, when he says: «I use the term (semiological) out of dislike, waiting for the birth of an Arabic term to replace it, giving all the indications that the term contains»<sup>5</sup>. From the previous we find that the state of chaos and ambiguity that surrounded the Arabic term was the result of not taking into account the backgrounds and cognitive origins that caused the term, in addition to the fact that most of the terms developed are individual contributions, while what is required is a term that includes

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<sup>1</sup> Abdullah Al-Ghadhami: Sin and Atonement, Ibid, p. 41.

<sup>2</sup> Ibid, p. 42.

<sup>3</sup> Moulay Ali Boukhatim: The Maghreb semiotic lesson - a descriptive, critical, statistical study on the models of Abdelmalek Mortad and Mohamed Mofteh, Algerian University Press, 1st edition, 2005, p. 126.

<sup>4</sup> Abdullah Al-Ghadhami: Sin and Atonement, Ibid, p. 43.

<sup>5</sup> Youssef Weghalisi: Methods of Literary Criticism, Bridges Publishing and Distribution, Mohammadiyah, Algeria, 1st edition, 1428 AH-2007 AD, pp. 101-107.

multiple indications that reflect the depth of the Western term and its concept on the one hand, and taking into account the specificity of the structures and laws of the Arabic language on the other hand.

Researcher Youssef Weghalisi<sup>3</sup> provides statistical tables for the terminological confusion and overlap between the terms semiotics (Sémiotique) and semiology (Sémiologie) in Arabic and Western writings. We would like the student to be informed of this confusion and overlap until we reach the next lesson, the semiotic schools, to remove the confusion and conflict.

**1. Semiological term (Sémiologie)**

<b>Arabic counterpart</b>	<b>Translator's name</b>	<b>Reference</b>
<b>Semiology</b>	- Salah Fadl	- Constructivism Theory, p. 455/Text Codes, p. 06/ Contemporary Criticism Methods, p. 115.
<b>Semiological</b>	- Abdullah Al-Ghadhami - Mohamed Anani - Saeed Alloush - Abdul Malik Mortad - Abdulaziz Hamouda - Mohamed Nazif	- Sin and Atonement, p. 12. - Modern Literary Terms, p. 153. - Dictionary of Contemporary Literary Terms, p. 71. - Magazine (Appearances of Modernity), No. 02, June 1993, p. 15. - Convex Mirrors, p. 277. - Translation of the book (What is Semiology) by Bernard Toussaint, 2nd edition, 2000.

<b>Semiology</b>	- Mohamed Azzam	- Stylistics as a critical approach, p. 114
<b>Science of semiology</b>	- Abdulaziz Benabdallah	- Arabic Tongue (Al-Lisan Al-Arabi) magazine, issue 23, 1985, p. 166
<b>Samiology</b>	- Mahmoud Al-Saran	- Al-Hamzawi cited it in (Modern Linguistic Terminology in the Arabic Language), p. 262
<b>Semiya</b>	- Antoine Abizaid - Bassam Baraka - Emile Yacoub (and two others) - Latif Zitouni	- Translation of the book (Semiya) by Pierre Guiraud, 1984. - Dictionary of Linguistics, p. 186. - Dictionary of linguistic and literary terms. - Dictionary of Novel Criticism Terms: 209
<b>Science of semiya</b>	- Abdul Rahman Al-Hajj Saleh (and others)	- The Unified Dictionary of Linguistics Terms, p. 129
<b>Semotic</b>	- Khaldoun Al-Shamaa	- Method and Terminology, p 151
<b>Semiotic</b>	- Joseph. M. Shreem	- Guide to Stylistic Studies, p 161
<b>Sematic</b>	- Abdulaziz Benabdallah	- Arabic Tongue (Al-Lisan Al-Arabi), no.23, 1985, p 166
<b>Semiotics</b>	- Mubarak Hanoun	- Lessons in semiotics, Casablanca, 1987
<b>Seyamah</b>	- Bassam Baraka	- Dictionary of Linguistics, p. 186

<b>Science of symbols</b>	- Ali Al Qasimi (and others) - Fayez Al-Daya	- Dictionary of Modern Linguistics Terms, p. 82  - Arabic Semantics, p. 08
<b>Symbolism</b>	- Mubarak Mubarak	- Dictionary of Linguistic Terms, p. 262
<b>Science of signs</b>	- Magdy Wahba - Samir Hegazy  - Said Alloush - Abdul Salam Al-Masadi - Ezzedine Ismail  - Adnan bin Dharil	- Dictionary of Literary Terms, p. 507 - Dictionary of Contemporary Literary Criticism Terms, p. 82 - Dictionary of Contemporary Literary Terms, p. 155 - Stylistics and style, p. 182 - Translation of (Reception Theory) by Robert Holb, p. 372 - Language and Style, p. 78, p. 113
<b>Significant</b>	- Al-Masdi	- Dictionary of Linguistics, p. 186
<b>Significance</b>	- Mohamed Abdul Muttalib	- The sign and the significance, Cairo – Beirut, 1988
<b>Science of signs</b>	- Mahmoud Al-Sarran -- Mohamed Azzam	- Al-Hamzawi cited it in (Modern Linguistic Terminology), p. 262 - Stylistics, p. 114

<b>Science of evidence</b>	- Abdel Hamid Borayo - Al-Qaramadi, Shawish, Aaginah	- Translation of (Introduction to Semiology) by Dalila Morsli (and others), p. 11 - Translation of (Lessons in General Linguistics) by De Saussure, p. 37
<b>Evidence' science</b>	- Haj Saleh (and others) - Mohamed Al-Bakry	- The Unified Dictionary of Linguistics Terms, p. 129 - (Arabs and Global Thought) magazine, issue 01, winter 1988, p. 71 + Translation of (Principles in the Science of Evidence) by Barthes.
<b>Indicative</b>	- Al-Touhami Al-Raji Al-Hashemi	- Dictionary of semantics, within (Arabic Tongue), no. 24, 1985, p. 148
<b>Science of verbal semantics</b>	- Al-Hajj Saleh (and others)	- The Unified Dictionary of Linguistic Terms: 129
<b>Semantic science</b>	- Tamam Hassan	- Narrated by Al-Hamzawi, the Previous One, p. 262
<b>Study of meaning in synchronic case</b>	- Tamam Hassan	- Same, p 263
<b>Science of indications</b>	- Michel Zakaria	- The Linguistics, p 291
<b>Symptoms</b>	- Youssef Ghazi, Majid Al-Nasr	- Translation of (Lessons in General Linguistics) by De Saussure, p. 27

**2. Term (Sémiotique)**

<b>Arabic counterpart</b>	<b>Translator's name</b>	<b>Reference</b>
<b>Semiotic</b>	<ul style="list-style-type: none"> <li>- Abdul Salam Al-Masadi - Fadel Tamer</li> <li>- Anwar Al Murtaja</li> <li>- Qasim Al-Miqdad</li> <li>- Said Alloush</li> <li>- Abdul Malik Murtad</li> <li>- Rashid bin Malik</li> <li>- Hussein Khamri</li> </ul>	<ul style="list-style-type: none"> <li>- Dictionary of Linguistics, p. 186.</li> <li>- The Second Language, p. 07, p. 15.</li> <li>- Semiya of the literary text.</li> <li>- Syrian knowledge (Al-Ma'rifa) Magazine, M. 39, S. 20, S. 235, September 81, p. 52.</li> <li>- Dictionary of Contemporary Literary Terms, p. 69. -</li> <li>Appearances of Modernity, No. 02, 1993, p. 09.</li> <li>- Dictionary of Semiotic Analysis Terms, p. 174.</li> <li>- Text Theory in Contemporary Criticism, doctoral dissertation manuscript, pp. 96, p. 97</li> </ul>
<b>Semiotic</b>	<ul style="list-style-type: none"> <li>- Abdul Malik Murtad</li> <li>- Ezza Agha Malak</li> </ul>	<ul style="list-style-type: none"> <li>- Reading the text, p. 333 / Semiotic analysis of poetic speech, p. 08.</li> <li>- Magazine (Contemporary Arab Thought), No. 38, March 1986, p. 87.</li> </ul>

<b>Semiotics</b>	<ul style="list-style-type: none"> <li>- Said Bankrad</li> <li>- Farid Al-Zahi</li> <li>- Mohamed Moftah</li> <li>- Abdul Malik Murtad</li> </ul>	<ul style="list-style-type: none"> <li>- Translation of the book (Interpretation between semiotics and deconstruction).</li> <li>- Translation of the book (Kristeva' Science of Text), pages 15, 19, 20, 70, 71.</li> <li>- Analysis of poetic speech, p. 07.</li> <li>- (Appearances of Modernity), No. 04, June 1996, p. 23.</li> </ul>
<b>Semiyat</b>	<ul style="list-style-type: none"> <li>- Said Benkarad</li> </ul>	<ul style="list-style-type: none"> <li>- Quoted from (The Linguistic Critical Term), p. 109</li> </ul>
<b>Semiyotic</b>	<ul style="list-style-type: none"> <li>- Al-Qassimi (and others)</li> </ul>	<ul style="list-style-type: none"> <li>- Dictionary of Modern Language Science Terms, p 82</li> </ul>
<b>Semiya</b>	<ul style="list-style-type: none"> <li>- Adel Fakhoury</li> <li>- Mohamed Moftah</li> <li>- Latif Zitouni</li> <li>- Sami Suwaidan</li> </ul>	<ul style="list-style-type: none"> <li>- Semantics among the Arabs, p. 70.</li> <li>- In the semiya of ancient poetry.</li> <li>- Dictionary of Novel Criticism Terms, p. 209.</li> <li>- On the semantics of stories and the poetics of narrative, p. 83</li> </ul>
<b>Science of semiya</b>	<ul style="list-style-type: none"> <li>- Al-Hajj Saleh (and others)</li> <li>- Adel Fakhouri</li> </ul>	<ul style="list-style-type: none"> <li>- The Unified Dictionary, p. 129.</li> </ul>

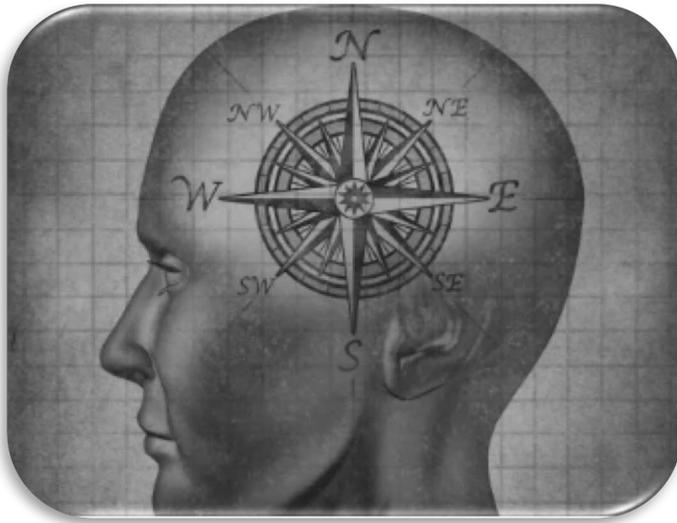
		- Semantics among the Arabs, p. 05.
<b>Semiotica</b>	- Abdul Malik Murtad	- Appearances of Modernity (No. 02, 1993), pp. 15, p. 17.
<b>Semioticaya</b>	- Abdul Malik Murtad	- Literary text from where to where, p. 21.
<b>Science of symbols</b>	- Bassam Baraka - Mubarak Mubarak	- Dictionary of Linguistics, p. 186. - Tongues Dictionary of Terms, p. 262.
<b>Semantic</b>	- Sami Suwaidan	- On the semantics of stories and the poetics of narrative, pages 11, 27, 32, 39, 64.
<b>Indicative</b>	- Mohamed Al-Bakry - Shukri Al-Mabkhout And Raja Ben Salama	- (Arabs and Global Thought) Beirut, No. 01, Winter 1988, p. 70. - Translation of (Poetics) by Todorov, p. 91.
<b>Indicatives</b>	- Mohamed Moatasem	- Translation of (Return to the Speech of the Story) by Gerard Genette, p. 231.
<b>Science of evidence</b>	- Hajj Saleh (and others)	- The Unified Dictionary, p. 129.
<b>Semantics</b>	- Mohamed Al-Nasser Al Ajmi - Sami Suwaidan	- In Narrative Speech, p. 21.  - On the semantics of stories and the poetics of

		narrative, pages 11, 15, 17, 68.
<b>Semantics science</b>	- Mohamed Azzam	- Stylistics as a critical approach, p. 29
<b>Verbal semantics</b>	- Al-Hajj Saleh (and others)	- The Unified Dictionary, p. 129.
<b>The indicative</b>	- Al-Tehami Al Rajhi Al Hashemi	- Dictionary of Semantics (Arabic Tongue), No. 25, 245
<b>Science of semiology</b>	- Salah Fadl	- Rhetoric of Speech and Textual Science, p. 22.
<b>Significant</b>	- Abdul Salam Al-Masadi	- Style and stylistics, p. 181.
<b>Semiotica</b>	- Mohamed Anani - Mohamed Moftah - Abdulaziz Hamouda - Othmani Miloud - Nasr Hamed Abu Zeid  - Mohamed Al-Makri - Jamil Hamdawi	- Modern Literary Terms, p. 153. - Analysis of poetic speech, p. 10. - Convex mirrors, p. 278. - Todorov's Poetics, p. 69 - The Problem of Reading and Interpretation Mechanisms, pages 56, 66, 185. - Form and Speech, p. 39. - (The World of Thought), Kuwait, vol. 25, no. 03, January, March, p. 79, p. 97.
<b>Sematica</b>	- Samir Hegazy	- Dictionary of Contemporary Literary Criticism Terms, p. 90

<b>Theory of indication</b>	- Samir Karam	- Translation of (The Philosophical Encyclopedia), p. 533.
<b>The indicative</b>	- Abdul Malik Murtad	- The literary text from where to where, p. 21

## CHAPTER SIX

# SEMIOTIC SCHOOLS



**COMMUNICATION SEMIOLOGY**



This trend is represented by a group of logicians and linguists, including, but not limited to: (Prieto)\*, (Mounin), (Buysens), (Grice), (Austin), (Wittgenstein), and (Martine) **this direction sees in the evidence as a communicative tool, that is: an informative intent. This means that the sign consists of three elements: the signifier, the signified, and the function or intent»<sup>1</sup>**

The famous scholars of this trend do not matter in terms of indications and semiotic signs, other than reporting and the connected or communicative function. «This function is not only performed by linguistic systems, but there are non-linguistic norm systems with a communicative semiotic function. Semiology - according to (Buysens) - is **a study of communication methods, and the means used to influence others with the intention of persuading, urging, or pushing them away. That is, the subject of semiology is intentional communication, especially linguistic and semiotic communication»<sup>2</sup>**

In some of its starting points, semiology continues to move away from the initial ideas of (De Saussure). «Some semioticians, such as (Buysens, Prieto, and Mounin) (...) called for the dismantling of the subject of semiotics, by returning to the Saussurean idea regarding the social nature of signs. They **limited semiotics** to its precise meaning, **in studying the patterns of signs with a communicative function**, (...) and (Mounin) goes on to say that in order to point the facts studied by semiotics, the basic criterion must be applied that said that there is semiotics or semiology if communication occurs»<sup>3</sup>. He believes that **the basic goal of semiology is the act of communication.**

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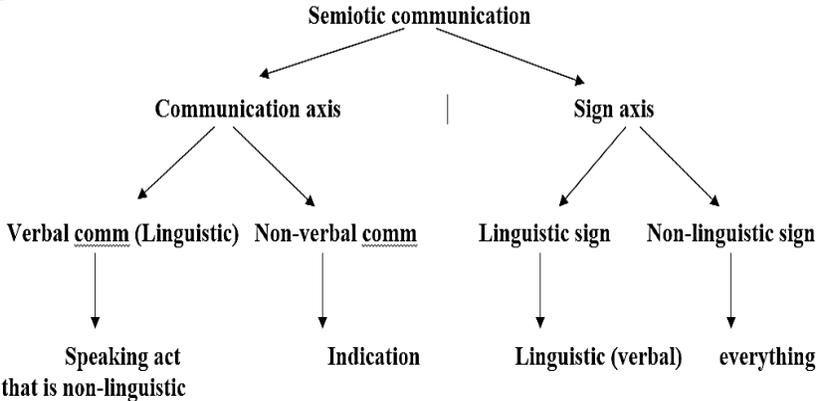
\* **Luis Jorg Prieto:** born 11-28-1926, died 03-31-1996, an Argentine linguist. He worked on applying phonetic substitution in semantics.

<sup>1</sup> Jamil Hamdawi: Semiotic trends, semiotic trends and schools in Western culture, Alouka Network, D. T., D. T., p. 22.

<sup>2</sup> Jamil Hamdawi: Semiotic Trends, same, p. 22/Jamil Hamdawi: Semiotics and Addressing: same, p. 89.

<sup>3</sup> Awad Ali, and others: Knowing the other, an introduction to modern critical approaches. Structuralism, Semiotics, Deconstruction, Arab Cultural Center, Casablanca, Kingdom

(Buysens’) opinion does not differ from his predecessor. **For him, communication is the intended goal of semiology**, and this is what (Prieto) confirmed. Semiology, according to the custom of the famous figures of the communicative trend, is based on evidence, which is based on communicative intentionality, because communication is the intended goal of semiology. Therefore, the semiology of communication now has two axes: the communication axis and the sign axis, according to the following diagram:



The axis of communication and the axis of the sign are divided into sections. Semiotic communication can also be divided into linguistic report and non-linguistic report. Linguistic communication takes place through the speaking act. Therefore, for (De Saussure), there must be a speaker and a hearer, in addition to exchanging dialogue via the sound image and the hearing image.

**\*-\* Communication according to (Shannon and Weaver)**

According to (Shannon and Weaver), communication takes place «through the message from the speaker to the recipient. This message is encrypted and sent through the channel. Clarity and ease of purpose are

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of Morocco, 2nd edition, 1996, p. 85 / Marcealo D’Ascal: Contemporary Semiotic Trends, Ibid, p. 38 / Jamil Hamdawi: Semiotics and Addressing, Ibid, p. 89.

required for this message to succeed in performing its function. After delivery, the addressee decodes the code and interprets it»<sup>1</sup>.

**\*-\* (Buysse's) non-verbal communication**

As for non-verbal or non-linguistic communication, “it depends on **norms systems other than language systems**, which according to (Buysse) are classified according to three standards:

- **The standard of systematic indicative:** where signs are fixed and permanent, examples of which include: circles, triangles, rectangles, and traffic signs.

- **The standard of non-systematic indicative:** when the signs are not fixed and not permanent, in contrast to the first standard, such as: advertising posters.

- **The standard of indicative:** where the relationship is essential between the meaning of the indicator and its form, such as small logos that are drawn on it, for example: a hat, or an umbrella, that are advertised on storefronts as evidence of the goods contained therein.

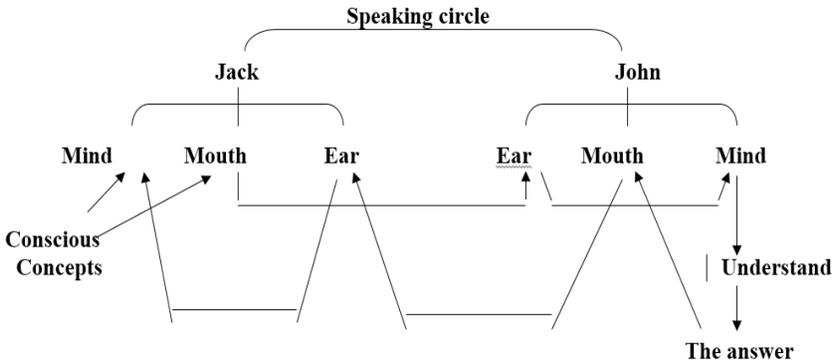
Within this last standard, we can talk about another standard for indicative that has an arbitrary or apparent relationship, such as the green cross that indicates a pharmacy. From it also branches out a standard for indicative that establishes a relationship between the meaning of the message and the signs through which this message is transmitted. Finally, a standard for indicative that replaces the first standard branches off from it: Speech is a standard for direct indicative, as nothing prevents the captured sounds from their indications that are assigned to them, but (morse) is considered a representative standard, since in order to reach the meaning that this morse wants to transmit, it is necessary to move from the sign in it to the sign in phonetic writing, then from the sign in phonetic writing to the phonetic sign”<sup>1</sup>, we can also detail the conversation in **semiotic communication in this direction**, which is divided into linguistic communication and non-linguistic communication.

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<sup>1</sup> Awad Ali, and others: Knowing the Other, Ibid, p. 95/ Jamil Hamdawi: Semiotic trends, Ibid, p. 25/ Semiotics and Addressing: Ibid, p. 90.

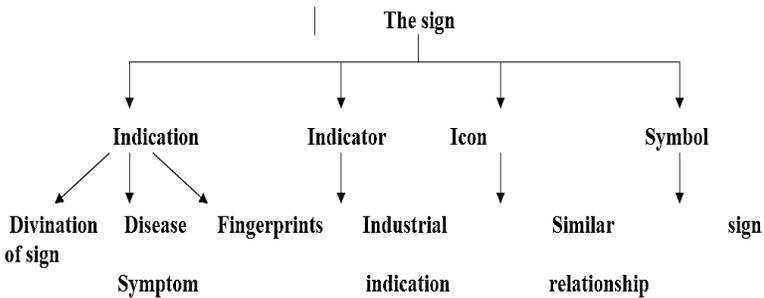
**– Linguistic (verbal) communication**

It is limited to the process of communication that takes place between people through the speaking act. From (De Saussure’s) perspective, it is a social event observed in the speaking act. In order for what (De Saussure) calls the circle of speaking to be achieved, there must be a group or at least two people, according to the following plan:



**– Non-linguistic communication**

It is the one in which languages other than the usual languages are used, and it is classified - as previously mentioned - according to three standards. As for **the axis of the sign**: The signifier and the signified form what is called the sign, which some supporters of this trend classified into three categories: signifier, signified, and purpose or function, while others classified it into four categories according to the following scheme:



Awad Ali states, «**The sign** in turn is divided into several types, which can be summarized as follows:

**A- Divination or precognition**

The two things that tell humans about strange phenomena - we suffice with the natural ones - are the clouds that predict winter, or clear weather, and the movement of some animals that predict certain phenomena such as clear weather, rain, and others.

**B- Symptoms of the disease**

That is, the signs, which indicate it, such as, fever, abnormal color, and the wilting of shrubs in a specific area.

**C- Fingerprints, traces, and drawings**

Which indicate an event that occurred in a past time, such as the muddy ground with the image of a horseshoe drawn on it, or the violent braking of a car leaving a mark, the lipstick on the cup, a female fingerprint for the audience, the remains of pottery, weapons, or tools, which help archaeologists identify and trace human groups, knowing the places of its stability, and the time of its existence. **The indication is characterized** by being present, perceptible, and apparent, makes it available to the signal of the human being who has the right to define it in itself and explain it in the intended explanation as where and when it appeared»<sup>1</sup>

«- **Indicator:** A sign that acts as an artificial signal\*, the indicator reveals a specific action, and it does not perform the task assigned to it except where its recipient is located.

- **Icon:** It is a sign that indicates something that is connected to another thing by the relationship of similarity, as the model that is contrasted with it, is recognized in the icon\*, and from here the relationship of similarity appears as a natural bond between the thing and its icon, and the iconic message also appears more real and direct in communicating experiences, but this does not mean limiting the meaning of iconography to the similarity between two real

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<sup>1</sup> Awad Ali, and others: Knowing the Other, Ibid, p. 94.

\* **Industrial indication:** (Coca-Cola, Apple, Adidas).

\* **Icon:** Such as emoji symbols on social media ( ☺ - ☹ ).

things, as the similarity can be based on measurement to what is known, as is the case in **imagined works\***, **cinema\***, or **drawing\***, so the recipient receives what is presented before him because the partial similarities that occur between what he knows and what is presented to him, it makes him accept the possibility of matching what he knows with what he does not know, and it will be revealed to him»<sup>1</sup>.

**“- Symbol**

(Morris) calls it the sign of the sign, that is, **the sign that produces the intention of representing another sign that is synonymous with it**, and from here the symbol becomes an indication of something that does not have an iconic face; Fear, joy, crying, war, and justice. Among the types of symbols are all emblems, characteristics, and badges. For example, it is said: the turtle is a symbol of slowness, the rabbit is a symbol of speed, as well as the deer and the leopard, the bull is a symbol of strength, the camel is a symbol of patience, the dove is a symbol of peace, while the rooster is a symbol of caution. As for the attribute, the thunderbolt is an attribute of (Jupiter)\*, just as the sickle is an attribute of (Ceres)\* »<sup>2</sup>.

Awad Ali says: «And if (De Saussure) mentioned the idea that **language is a system of communication systems**, and he did not crystallize it as it should, then **the proponents of the semiotics of communication have developed it and filled it with detail**, as in the research of (Troubetzkoy, Buysens, Martinet, and Prieto), so we find, for example (Buysens and Prieto) have a solid basis for describing the mechanism of non-linguistic communication systems and methods of employing them. Among these systems are: advertising, road codes, bus

\* **Imaginary works:** images of the jinn and the goblin in One Thousand and One Nights, the Phoenix “the great rook”, the mermaid, the winged horse “Al-Buraq”.

\* **Drawing:** Drawings of cartoon characters, such as dragons and alien creatures.

\* **Cinema:** Science fiction films (alien creatures), horror films (characters playing horror roles).

<sup>1</sup> Awad Ali, and others: Knowing the other, Ibid, pp. 94-95.

\* **Jupiter:** God of the sky and lightning in Roman mythology.

\* **Ceres:** Goddess of the harvest in Roman mythology.

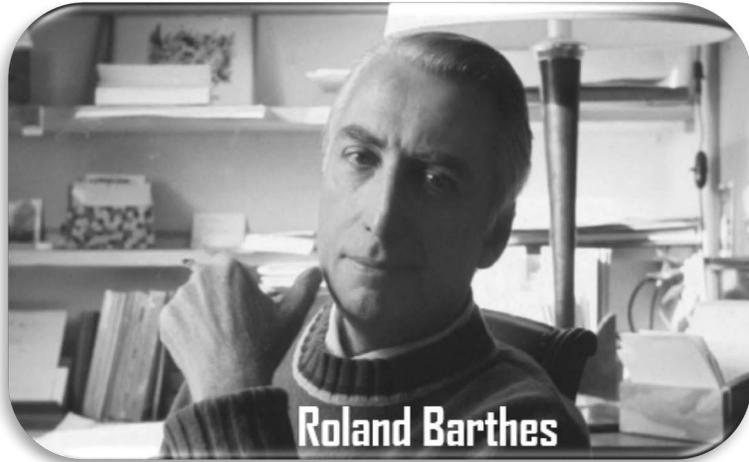
<sup>2</sup> Awad Ali, and others: Knowing the other, Ibid, p. 95.

numbers, hotel rooms, and other systems. This trend grew and developed with the emergence and progress of communication sciences; it was particularly linked to the development of semantics»<sup>1</sup>.

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<sup>1</sup> Awad Ali, *Ibid*, pp. 86-87.

**SEMANTIC SEMIOLOGY**  
**ROLAND BARTHES**  
**(1915-1980)**



What distinguishes the famous figures of this trend, led by (Roland Barthes), is that they «shortened **the sign to the duality of the structure**, similar to what De Saussure proposed for the linguistic sign (...) and based on that, the closed linguistic system has become a model that must be followed in the study of all significant systems, **because semiotic knowledge can only be a copy of linguistic knowledge**»<sup>1</sup>.

Because **semiological research for him is the study of significant systems**, all patterns and facts indicate, «There are those who indicate by means of language, and there are those who indicate without the norm language, but it has a semantic language of its own, and as long as the patterns and facts are all indicative, there is no shame in applying linguistic standards to the non-verbal facts, that is: non-linguistic semiotic systems for constructing semantic proposition»<sup>2</sup>.

From this proposition, (Roland Barthes) founded his criticism «in his book (Elements of Semiology) of the Saussurean thesis that calls for **the integration of linguistics into the heart of semiology**, stressing that linguistics is not a branch, even if it is distinct, of the science of semantics (semiology), but rather **semiology is what constitutes a branch of linguistics**»<sup>3</sup>.

Through his previous ideas, «(Roland Barthes) went beyond the perception of the functionalists which linked signs and intentionality, and emphasized the existence of non-verbal systems, where communication is involuntary, but the semantic dimension is present to a large extent, and language is considered the only means that makes these systems and non-verbal things significant. Since all “cognitive fields with real sociological depth force us to confront language, this is because things carry indications, but they would not have been semiological or significant systems without the intervention of language, and without mixing with language, so they (...) acquire the quality of a the semiological system from

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<sup>1</sup> Ali Awad: Knowing the other, Ibid, p. 96.

<sup>2</sup> Jamil Hamdawi: Semiotics of Addressing, Ibid, p. 90.

<sup>3</sup> Ibid., p-p. 90-91.

language, and this is what led (Roland Barthes) to see that it is very difficult to imagine the possibility of the existence of meanings of a system of images or things outside of language, so that understanding what a substance indicates means resorting to dissecting the language, as there is no meaning except for what it is named, and the world of meanings is nothing but the world of language»<sup>1</sup>.

In his book, *Elements of Semiology*, (Roland Barthes) limited the elements of the semiology to the following structural dualities:

- **The duality of language and speaking.**
- **The duality of the signifier and the signified.**
- **The duality of the compound and the system.**
- **The duality of report (expression) and suggestion (inclusion).**
- **The duality of replacement axis and synthetic axis.**

(Barthes) also tried, through these linguistic dualities, to approach semiological phenomena, such as fashion systems, myths, cooking, fashion, images, advertising, literary texts, architecture, etc.

(Roland Barthes) believes that «in contemporary societal life, systems of signs, other than human language, reinforce their meaning by associating them with a linguistic message, such as cinema, advertisements, comics, and press photographs, so that at least part of the iconic message is linked to a structural stuffing relationship or a relationship of explanation with the tongue system»<sup>2</sup>.

Non-human signs systems that is, non-verbal signs, use and support their meaning through their association with the linguistic message in order to clarify the meaning. Thus, part of the iconic image or iconic message is linked, in a relationship of explanation and clarification, with the linguistic message, such as advertising that relies on the linguistic message or the caricature that is accompanied by a linguistic message, or silent cinema and other fields in which the iconic message is accompanied by the linguistic message.

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<sup>1</sup> Jamil Hamdawi: *Semiotics of Addressing*, Ibid, p. 91.

<sup>2</sup> Ali Awad: *Knowing the other*, Ibid, pp. 96-97.

## Example of image analysis according to semantic semiology

Both Roland Barthes in his book "Semiotic Adventure" (**L'aventure Sémiologique**) and researcher Martine Joly in "Introduction to Image Analysis" (**Introduction à l'analyse de l'image**) present an approach to analyzing visual patterns according to the principles of semiotic theory, this approach typically involves several stages:

– **Stage of General Description:** This stage involves describing the message (image) in detail. Many researchers rely on technical segmentation (close-up analysis) during this stage to dissect its composition.

– **Study of the Denotative Level (Report):** During this stage, the iconic, formal, and linguistic functions are identified, and their apparent meanings are explored.

– **Study of the Connotative Level (Connotation):** This stage involves examining the implicit connotations and hidden meanings embedded uncovering new myths or symbolic interpretations.

Martine Joly derived the basic principles of analysis from Roland Barthes' approach. She built upon the duality of (designation, embedding) along with additional detailed steps in the analysis process.

**A. Stage of General Description of the Message:** A complete description of the thematic, linguistic, and visual elements of the message is provided during this stage. It involves analyzing both iconic and linguistic aspects.

**1. Denotative Level (Report):** This consists of enumerating and monitoring all the symbols that constitute the image, including the formal message, iconic message, and linguistic message.

**2. Analysis of the Formal Message:**

- The Carrier: The entity carrying the image (magazine, book, issue date, the image is on the right/ left ... etc.).
- The Frame: The scale of the image.
- Framing: The focus of the image (face, body...?)

- Angle of Capture: Perspective angle (upper angle, lower angle)
- Composition and Layout on Paper: The center of gravity of the image (eye, boy ... or the tools)
- Shapes: Are there geometric shapes?
- Colors and Lighting: Number of colors and lighting angle.
- Similarity: signifiant = signifié: human form, caricature, an image of a boat that reflects its actual form.

**B. Analysis of the Iconic Message:** it is through two stages:

- **Themes Level:** Identifying all the signs with reference functions.
- **Model Position Level:** Identifying the iconic functions and meanings from the first (denotative) and second (connotative) levels.

**C. Analysis of the Linguistic Message:** This involves analyzing the linguistic message accompanying the image (text content, colors used, font size, background of the writing, etc.) and determining its meanings and functions.

The process of interpreting the image is the transition from the denotative (report) level to the connotative (allusive) level.

I will speak about the formal message, the iconic message, and the linguistic message with focus on the last two.

### **3. The connotative level:**

This level involves interrogating the image by translating its signs and decrypting its codes to give them meanings (interpretations) (What does the image convey?), during this stage, all the implicit meanings embedded in the advertising message are identified, whether through visual or linguistic patterns.



The observer who closely examines paintings depicting figures perceives them as external visual images, akin to reflections in a mirror. Khair Al-Din Barbarous\*, the renowned brave commander, is portrayed with poise and strength, at a 45-degree angle to the left, an angle suggesting his readiness to steer his warship. His steady gaze, though shifted to the left, signifies his reflection on past accomplishments. The sharpness of his dagger and sword, along with the gesture of lifting his cloak to reveal his adornments, evokes a sense of preparedness for a sea adventure. Notably, the artist emphasizes hand gestures, with Barbarous' right hand pointing towards the sea, symbolizing his past triumphs and

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\* Khidr Ben Yaakoub (named Khair Al- Din Basha) (1476- 1546): a marine commander of Ottoman fleets.

fearless demeanor. The artist's focus on similarity and analogy in diagnosing the leader allows for the possibility of reading or deciphering the image's symbols. Semiotic interpretation starts from the resemblance or icon in which the sea background, despite its dangers, welcomed Barbarous' victory. However, the artist enlarges Barbarous' figure, dwarfing both the ship and the sea, by approximating him in the painting and distancing the sea. This amplification highlights Barbarous' prowess in navigating treacherous seas, victorious over both adversaries and maritime perils.

In Arabic literature, courage and heroism are often extolled in verses, exemplified by the poet al- Khansa's:

**The one raised by war, he is not bored  
If one day it gets bored of its boredom <sup>1</sup>**

Barbarous, the leader, was born out of war, the aim of abstraction and diagnosis, here, in Al- Khansa's saying (raised by war) is to identify the quality of humanity so as to emphasize his inseparability from war and the strong association between him and the war which is boring for many but not for Al- Khansa's brother or a leader in Racim's painting, even though Al- Khansa praised her brother as a son of war.

The artist here emphasizes Barbarous' strength as imagined, the leader who and became one with it, molded by its trials and tribulations, remaining as inseparable from the war as, or

The artist focuses on Barbarous' resolute persona, as imagined, depicting him as a commander who orchestrates war with finesse, being a son of both the war and the sea. This portrayal reinforces the association between Barbarous and the sea, portraying him as a fearless leader with an innate affinity to leave the painting for naval adventures as if returning to the embrace of the sea. The unity of elements within the painting compels viewers to perceive it as a cohesive whole within a homogeneous system. This unity generates the specificity of creativity, stimulates the reception process, and charges the interpretive action.

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<sup>1</sup> Al-Khansa: Al-Diwan, Edited by Karam Al-Bustani, Sadir House, Beirut, 1996, p. 80.

The artist directed the lighting towards the right side of the painting to create deeper shadows on the left, symbolizing the past. The color green was used for the clothing and adorned the image's decorations, serving as a shadow for both the character and the maritime ship in the background of the painting. **"Green, in particular, holds significant symbolic connotations, widely recognized and defined in its linguistic usage. It reveals layers and visions that endow it with a mythical energy rich in density, imagery, suggestion, and encoding"**<sup>1</sup>

The energy reflected on Barbarous' character led the artist to predominantly use the color green. This symbolic use reflects the artist's knowledge of colors' symbolism and uses. The use of green, with its psychological connotations, **"is a natural color with deep sensation, evokes a sense of tranquility, and imbues the character with a serene demeanor"**<sup>2</sup>

The artist employed the color green symbolizing his name (Al-Khidr) and calming him. The portrayal of Barbarous' urgency to leave the painting for his sea journey, as if the painting were a stolen moment from time, prompted the artist to grant the character a sense of tranquility using the color green. This naval commander, who never rests, has been imbued by many qualities associated with the sea, so the artist sought to alter his persona by adding a color that exudes more calmness.

Green serves as a symbolic reference to the density of the formation, leaving a strange lingering impression of this maritime leader on us, increasing our enthusiasm for deeper interpretation, unraveling the layers of meaning embedded within the painting's intricate details (facial expressions, clothes, and the leader's standing in poise and proud) causing the artist meticulously considering every posture and color cue. Additionally, he skillfully paired green with brown, yellow, and orange to

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<sup>1</sup> Faten Abdul-Jabbar Ali Jawad: Color is a Semiotic Game: Procedural Research in the Formation of Poetic Meaning, Majdalawi House, Amman, Jordan, Vol. 1, 2009- 2010, p. 91.

<sup>2</sup> Faten Abdul-Jabbar Ali Jawad: Color is a Semiotic Game. Ibid, p. 91.

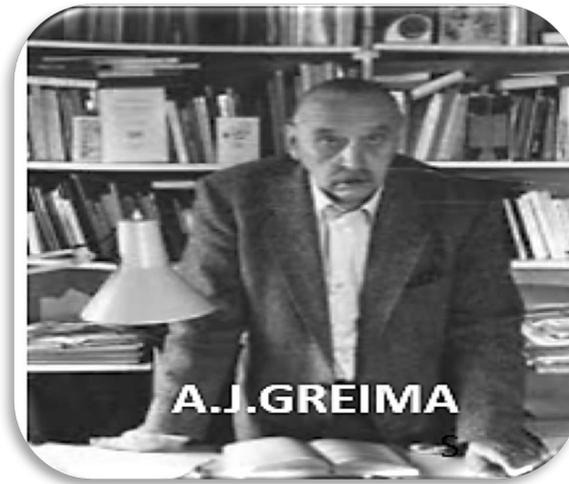
produce secondary colors like blue, emerald, and olive green, chosen for the background.

Brown follows as a secondary color, whether used independently as a pure color or in combination with other colors, is employed in the frame and inside the painting, in the structures, ship, ground, clothing, and background as a color mixture.

Then comes yellow with its light and dark shades, leading us to the final destination of orange, which occupies a significant space in the painting as it represents the color of the character's attire, turban, and many details of the garment. Following these colors are others of lesser importance, such as blue, white, red, and black, although indispensable as they contribute to breaking the dominance of the predominant colors, providing richness and allure.

In addition to color, the painting incorporates iconic representations and intricate lines to further Amira Helmy Matar: The Philosophy of Aesthetic r enrich its visual narrative. Decorative shapes intricately woven into the rectangular frame, along with Arabic script bearing: (Khair Al- Din Barbarous) and (The Algerian State Institution), add layers of cultural and historical significance. Horizontal lines delineate the horizon and coastline, intersecting with vertical lines that rise to form the ship's masts, mirroring the vertical lines in Barbarous' robe. These meticulous details, combined with the interplay of colors and lines, breathe life into the portrayal of Barbarous, presenting him as a formidable historical figure from 16<sup>th</sup>-century Algeria.

## The PARISIAN SEMIOTIC TREND Greimas' factorial theory



One of the prominent figures of this semiotic school is Greimas, «who in 1966 published his book *Structural Semantics* and this book is considered the first brick on which an entire school will be built, which was later called the Paris School of Semiotics (...); the book is considered a theoretical program for a semiotic movement, it will be known as narrative semiotics»<sup>1</sup>

Among the prominent figures are also (M. Arrivé), (Claude Chabrol), and (Jean Claude Coquet), the works of this trend or school are gathered in the book that was published under the title (*Semiotics: The Paris School*) in 1982.

In the first chapter of the book, (Claude Coquet) explained the reasons and motivations that led them to found this trend and establish this new school of semiotics« The first chapter was in the form of a theoretical statement. The group expanded **the concept of semiotics**, which **does not go beyond systems of signs**, to **the term semiotics**, which **it means the science of semantic systems**, and this school relied on the research of (De Saussure), (Hjelmslev), and (Pierce), after the translation of his semiotic texts and writings by (Deledalle) and (Joelle Réthoré)»<sup>2</sup>.

The pioneers of this school were interested in «analyzing speeches and literary genres **from a semiotic perspective**, with the aim of exploring the fixed laws that generate the appearances of many texts. If we consider the works of the head of the school (Greimas), most of them focused on narrative texts and fairy-tale creations, influenced in that by the work of (Vladimir Propp), who went to extract the functions of the wondrous Russian mythological myths»<sup>3</sup>.

In his research, (Greimas) was interested in indication and shaping the content, relying in this, like all semioticians, on structural analysis, representing immanent reading, and monitoring narrative textual speeches,

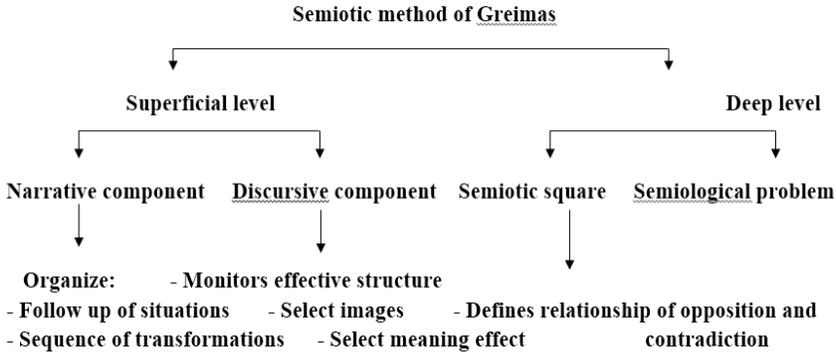
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<sup>1</sup> Said Benkarad: *Narrative Semiotics*, a theoretical introduction, Success New Press, Casablanca, Kingdom of Morocco, 1st edition, 2001, p. 04.

<sup>2</sup> Jamil Hamdawi: *Semiotics and Addressing*, Ibid, p. 91.

<sup>3</sup> Ibid, p. 92.

and the following diagram represents a semiotic method of (Greimas), and its most important steps:



The (Greimas) approach is based on two levels: «Superficial and deep. As for the superficial level, it is divided into a **narrative component; which organizes the succession and sequence of situations and transformations**, while the **rhetorical component organizes within the text the sequence of images and traces of meaning**. As for the deep level, there is a **network of relationships that create an arrangement in the values of meaning according to the relationships in which they enter, in addition to the process transmission system that organizes the transfer of one value to another**. His **semiotic research** is based on the **factorial structure of sender and addressee – self, a helping subject and opposite**, in addition to the presence of the **semiotic square that controls the deep structure** as it determines the relationships of opposition and contradiction that generate the dynamic conflict present on the surface of the narrative text»<sup>1</sup>.

### 1. Greimas's factorial theory

Narrative semiotics is concerned with researching the content, based on the narrative relationship of the linguistic sign formed by signifier (expression) and signified (content). The attention of **semiotic critics** is focused **on the content**, in order to grasp the meaning or significance, and

<sup>1</sup> Jamil Hamdawi: Semiotics and Addressing, Ibid, p. 92.

they do not pay attention to the other aspects of the text. In contrast, we find **narratologists focusing on the expression** or speech through which content is achieved, and content is the bottom line of the semiotic critic, who starts from the fact that meaning is not deduced from the surface of the text, but rather based on the generative path of semiotic theory, and in this lecture we will explain the semiotic theory drawn up by (Greimas).

**\*-\* Algirdas Greimas**

Russian-Lithuanian origin, founder of structural semiotics based on the concepts, ideas and principles of De Saussure; he worked to invest his ideas and efforts in the theories and works of his predecessors, such as (Vladimir Propp), (Lévi-Strauss), (Roman Jakobson), (Tesniere) and (Souriau). Greimas' path was a successive path that invested the efforts of his predecessors to reach his theory.

**– investment in linguistics “the science of language”**

\* (Greimas) paid great attention to linguistics. He called for working and benefiting from the principles and ideas advocated by (De Saussure). He also emphasized their necessity because in his view the world is a network of relationships, or a construction of meaningful forms.

\* (Greimas) started from (De Saussure's) dualisms, especially (the signifier and the signified), and the relationship between them «is an arbitrary relationship” that is, there is no natural relationship between them, and it cannot be justified logically or rationally. Thanks to this relationship, the main topic of semiotics was identified. Semiotics is **a constant revelation and exploration. It does not define meaning, because meaning has no home, but rather traces the effects of the process that produces it** because it is not an overt entity, but rather is subject in its existence and realization to a set of conditions, some of which semiotics was keen to define»<sup>1</sup>.

**– Works of (Vladimir Propp)**

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<sup>1</sup> Roland Barthes: Principles of Semantics, translated by Muhammad al-Bakri, House of Dialogue for Publishing and Distribution, Latakia, Syria, 2nd edition, 1987, p. 07.

\* The book (*Morphology of the Wondrous Story*, 1928) was a distinguished book, through which (Propp) revealed the characteristics of the story, which (Greimas) invested in establishing his theory. He started from it and developed his works.

\* And «he worked to show the laws that control it, and neglected the historical aspect that focuses on its historical roots, and began to focus on another level, which is **the level of functions**, and he focused his study on **the superficial appearance** because in his opinion it is the only one capable of classification and modeling, despite the diversity and multiplicity of the text, and the importance and value of Greimas' semiology can only be understood through understanding the book *The Morphology of the Wondrous Story of Vladimir Propp*»<sup>1</sup>.

and «Greimas's reading of the (Proppian) project was an attempt to comprehend **this analytical model**, within a new theoretical conception of the story that examines its elements from very rich perspectives and diversity»<sup>2</sup>

– **(Claude Lévi-Strauss)**<sup>3</sup>

\* (Lévi-Strauss) tried to reformulate the perceptions of the (Proppian) approach, and paid attention to the contents of the story, which (Propp) made secondary. For (Strauss), they are the backbone of the story, and the basis of its cultural coloring. It is the transformation of elements “characters” that determine the value of the story.

\* This transformation in characters was the basis of (Greimas') theory and the basis of the semiotic square. There is no completely fixed character, but rather its features change from one scene to another and thus its states vary, according to the narration or description.

— **Influenced by (Roman Jakobson)**

(Greimas) was influenced by (Jakobson) and explained the divisions in his works, as we find that he was inspired by **the duality of the**

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<sup>1</sup> Said Benkarad: *Narrative Semiotics*, Ibid, p. 18.

<sup>2</sup> Ibid, p. 33.

<sup>3</sup> Said Benkarad: *Narrative Semiotics*, Ibid, p-p- 24-28, adapted.

**procedural process**, and this duality recognizes the existence of a connection between two relationships: **the relationship of contradiction and the relationship of opposition (the relationship of presence and absence)**, and this dualism is based on the submitting of epistemology, which is that existents consist of two.

– **Benefit from (Tesniere)\* and (Souriau)\***

(Tesniere) went on to say «that the verb (Verbe) is the spiritual pole around which the sentence revolves. It is the basic element in it; therefore, it is the organizer of the factorial relationships. He distinguished two types of it: **the first** is the verbs of the event (function), and the second is the state (adjectives), so the factor is syntactically, the subject. With this view, (Tesniere) divides the word in the same way as he divides the sentence into three components: the verb, the subject, and the object (S.V.C), this perception formed a basic background on which Greimas built his factorial theory»<sup>1</sup>.

(Souriau) invested in the (Propp) method and «tried to apply the functions in theatrical texts or the roles presented by the characters, and he came up with six functions, distributed in pairs, and he called them **the dramatic functions**: (In his book 200 thousand Dramatic Situations)»<sup>2</sup>

**Hero / anti-hero**

**Topic / helper**

**Sender / addressee**

Based on these perceptions, (Greimas) formulated the factorial model, or factorial theory, in which he was able **to reduce the functions identified by (Propp) to six factors, and proposed a vision consisting**

\* **Lucien Tesniere**: French linguist, owner of the structural grammatical theory of the sentence.

\* **Souriau**: French philosopher, who created the classification of the system of fine arts (architecture, music, painting, sculpture, poetry, and dance).

<sup>1</sup> Badi Muhammad: The Semiotics of the Paris School, World of Thought magazine, Issue 3, Magazine, January 35, March, 2007, p. 299.

<sup>2</sup> Abdel Majeed Al-Abed: Investigations in Semiotics, House of Al-Qaraouine Printing, Casablanca, Morocco, 1st edition, 2008, p. 39.

**of six actors**, which, according to his conception, are suitable for all forms of narration, and these actors are interconnected, according to (Greimas), based on three relationships:

- **The relationship of desire:** It brings together what is desired (the self) and what is desired (the topic), and this topic is dominated by the formula of will.

- **The relationship of conflict:** It is between the helper (the self-helper) and the opposed or obstructive (the self). The formula of ability dominates.

- **The relationship of communication:** It combines a guide to the self (the sender) and an addressee, where the sender tries to persuade the factor (the self) to motivate the topic of value. This axis is dominated by the formula of ability, and this model is organized in the story into four stages:

**\*- The first stage (motivation)**

It is an “initial” stage in which the self-factor is persuaded by the sender by motivating a topic of value.

**\*- The second stage (ability, efficiency)**

In order for persuasion to be achieved, conditions must be met: the presence of the will to act, the ability to act, the presence of action and knowledge of the act.

**\*- The third stage (completion)**

This stage constitutes a kind of transformation for a specific situation, and this process requires an agent (Agent), who is the procedural actor (helper), so that the transition is made to the investigator, and this verification requires a basic narrative program, whose goal is to obtain the topic of value, which soon collides with a counter-procedural actor.

**\*- The fourth stage (penalty)**

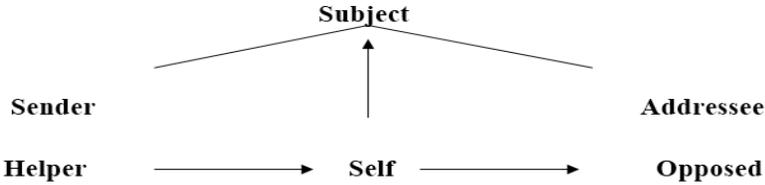
It is the judgment of actions that are accomplished from the initial state to the final state.

**- The factorial model (narrative plan)**

The factorial model includes six factors: «(self and subject), (Sender and addressee), and (Helper and opposed). These factors are intertwined with relationships. **The subject is a relationship of communication between the sender and the addressee at the desire of the self the**

**situation), the model is carried out in a relationship of conflict between the helper and the opposed»<sup>1</sup>.**

(Algirdas Greimas) explains the composition of the factorial model in the following diagram:



‘Greimas’ linked the six factors to three axes:

**The axis of desire \_\_\_\_\_ the self and the subject**

**The axis of communication \_\_\_\_\_ the sender and the addressee**

**The axis of the conflict \_\_\_\_\_ the helper and the opposed**

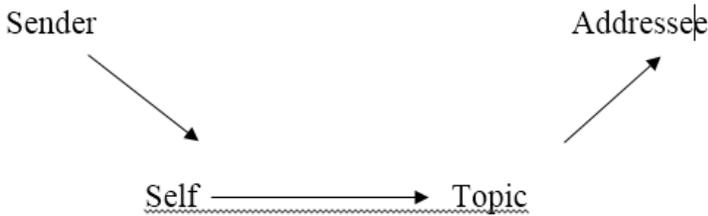
**The self is: «the direct interaction that receives motivation from the sender and seeks to achieve the desired thing, which is the subject. The self is in a state of connection or separation from the topic, and the relationship between the self and the topic necessarily passes through the said of the situation, which embodies connection and separation»<sup>2</sup>.**

**Sender and addressee:**

It is a duality that is determined by the axis of reporting or communication. The sender is the motivator of the action, and the addressee is the beneficiary. The communication is imposed by a desire on the part of (the self of situation).

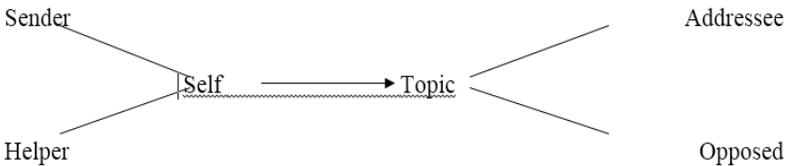
<sup>1</sup> Aj. Greimas, Structural semantics, Larousse; Paris, 1966.

<sup>2</sup> Hamid Al-Hamdani: The Structure of the Narrative Text from the Perspective of Literary Criticism, Arab Cultural Center, Beirut, Lebanon, Casablanca, Morocco, 1st edition, 1991, p. 35.



**The helper and the opposed:** They are united by a relationship of conflict, as the first provides assistance with work while the second obstructs the desire of the first.

(Joseph Courtès) puts the calligraphy specified by his teacher, (Greimas), in the following form:



**- The semiotic square (semantic structure)**

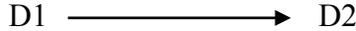
The semiotic square« is one of the theoretical achievements attributed to ‘Greimas’, just like the factorial model. The semiotic square appears in the form of a network that brings together several concepts. At the same time, it is a visual representation of this network in that it allows us to check the analysis of the antibiosis between two parts (life, death), for example: By dividing it into four parts (life, no-life, death, no-death), ‘Greimas’ based his establishment of the logic of the semiotic square on the following hypothesis»<sup>1</sup>

If we consider the universe to be a signifier, then its opposite (i.e. the absence of the universe) leads to the absence of significance, which means

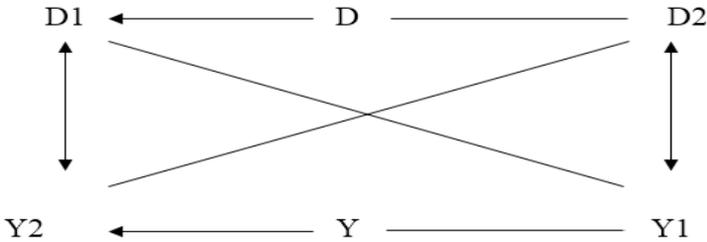
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<sup>1</sup> Nasr al-Din bin Aanisa: Chapters in Semiotics, Modern World of Books, Jordan, 1st edition, 2011, p. 31.

that the significance (d) that appears at the semantic level stands opposite to the absence of significance (y) in a contradictory relationship that brings it together. If we accept that the semantic axis is separated into two opposite seems:



For each of these two conclusions, we can formulate the semiotic square in the following form<sup>1</sup>:



**Antibiosis and contradiction in the semiotic square**

Contradiction and opposition enter into a hidden relationship of requirement (life/death). If (A= life), we cannot imagine (B= death) without this necessitating imagining (B= no-death), or in other words; Death must necessarily be (no life). To clarify further, the matter requires an applied model, through which we will determine the six factors of the narrative model, as well as the semiotic square.

## The story of Pinocchio according to *Grimas'* semiotic approach



### **Basic theory:**

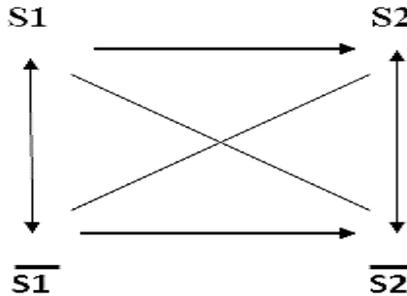
Grimas believes that every narrative is built on:

1. Semiotic Square: identifies logical relationships between opposing and contradictory concepts.
2. Actor Patterns (Actants): Fixed roles that drive the plot.
3. Transformational Path (Transformational Path): The hero's journey from imperfection to completion.

**The first stage:** the semiotic square of basic desire

Central concept: "(Becoming human" (transforming from a doll into a real child.

square	Interpretation in "Pinocchio"
S1: Humanity	(Full Existence: A Real Child)
S2: Inhumanity	(Nothingness: A soulless wooden doll)
-S1: Inhumanity	(imitation of man without his essence: the lying/selfish Pinocchio)
-S2: Inhumanity	(Possibility: Pinocchio when he acts honestly/altruistically)



• **Conflict**

- Pinocchio moves between (-S2) and (S1) via tests.
- Transformation: Every lie pushes him towards (-S1) (his nose grows, he becomes more of a puppet), and every noble act brings him closer to (S1).

The actor	Embodiment in the story	Narrative function
sender	Blue Mermaid (Fairy)	It grants "desire" (to become human) and sets conditions (honesty, courage, altruism).
The topic	Humanity (becoming a real child)	It is the "thing" sought.
Recipient	Pinocchio himself	Beneficiary of the investigation of the subject.
The hero	Pinocchio	He seeks to achieve the goal despite the obstacles.
Assistant	Gemini (grasshopper), nymph, storm (whale)	They support the hero on his journey (tips, rescue)

Discount	The Fox and the Cat, Mangyafuku (theater owner), vendors	They obstruct the fulfillment of desire (temptation, deception, exploitation).
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### **Stage 3: Transformational path (from nothingness to completion)**

Grimas describes the narrative as a "contract" (Contract) between the hero and the world:

#### **1. Contract stage (Contract)**

- The giver (the nymph) poses the condition: "Be brave, honest, and kind to become human."
- Pinocchio accepts the contract but breaks it (by lying or running away).

#### **2. Trial stage (Trials)**

- Seduction tests:
  - The fox and the cat tempt him with quick money (Gaming Island).
  - Mangiyafuku enslaves him in the theater.
- Punishment for lying: nose growth (= semiotic embodiment of sin).
- Maximum test: being devoured by a whale (symbolic death).

#### **3. Fun completion (Fulfillment):**

- Sacrifice: Saving Geppetto from the belly of a whale (an altruistic act).
- Confession: crying over his mistakes (repentance).
- Transformation: replacing his wooden body with a human body (fulfilling the contract).

#### **Deep Analysis: Lying as a Semiotic Sign**

- Long nose:
  - A visual sign that indicates ego swelling (lying lengthens the nose just as it lengthens the imaginary ego).
  - Its transformation from a negative sign (evidence of -S1) to its absence (evidence of S1) embodies "purification."
- Wood vs. Body:
  - Wood: inanimate/stagnation (= inhumanity S2).
  - Body: Life/Flexibility (= Humanity S1).

<b>Stage</b>	<b>Semiotic signs</b>	<b>Its location in the box is related to the contract</b>
<b>The beginning</b>	Wood teardrop, short nose	(-S2) Acceptance of the contract
<b>The crisis</b>	Long nose, donkey ears	(-S1) Contract violation
<b>Peak</b>	Inside the belly of the whale	(S2) Punishment
<b>Solution</b>	Saving the father, sacrifice	(-S2 → S1) Fulfillment of contract
<b>The end</b>	Human body, real tear	(S1) Completion

**The Grimacean Conclusion: The Story of Pinocchio as a Cosmic Model**

- Semiotic square: reveals that "humanity" is not a state but a moral path (from selfishness to sacrifice).

- Types of actors: the nymph as a "sender" embodies the collective conscience and the fox as an "opponent" embodies the temptation of materialism.

- The transformative path: a journey from moral brokenness (lies) to salvation (the act of love) through rituals:

Sin → punishment → repentance → redemption

"Pinocchio" is not a children's story but a semiotic myth about man's struggle between essence (humanity) and appearance (survival by lying). Grimas shows how narrative transforms signs (nose, wood, tears) into moral symbols.

**ANALYTICAL SEMIOTICS**



**Julia Kristeva**  
(1941- )

The sciences are a platform for each other. There must overlap; and the researcher must find a way to adapt and employ them to attain his objectives. The researcher, (Julia Kristieva), compiled the principles of two sciences, in this direction that she represented, and her works tended to crystallize the ideas of what she mixed between them, **«based on, in her research, linguistics and Marxist analysis, with the aim of finding the juxtaposition between inside and outside»**<sup>1</sup>.

But (Kristieva) «did not accept the exclusive interpretation of the Saussurean proposals, presented by (Buysens, Preto, and Mounin). Saussure says: **“Linguistics can become the general model for all semiology, even though the tongue is only a special pattern”**. She ignores the first part of this sentence and clings in particular to the second part of it, so she sees in the saying “the possibility (...) for semiotics to be able to get rid of the laws of speeches as a pattern of communication, and to think about other fields of signification (Signifiance)»<sup>2</sup>

The latter which escapes the techniques of structural linguistics, but it was not precisely defined by (Kristieva) - says Marcelo Dascal - and «in order for us to control it (i.e. the evidence) we must create completely new sayings and techniques, and this is the task of **analytical semantics, i.e. the theory of textual semantics, a science that is sometimes presented as part of semiotics, and sometimes another as something identical to it**»<sup>3</sup>.

**(Julia Kristieva)**« changed some semiotic terminology; for her the smallest moral unit is then called the “semme (sème)»<sup>4</sup>.

Among other things, **(Kristieva)** used semiotic terms «to arrive at significance in explained texts, she replaced the “semme” (sème) which was used before by The Paris School of Semiotics, with the term “Sémanalyse” meaning: semantic or semiotic analysis. (Kristieva) also focused on literary production, rather than literary creativity, so her

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<sup>1</sup> Jamil Hamdawi: Semiotics and Addressing, same, p. 92.

<sup>2</sup> Marcelo Dascal: Contemporary Critical Methods, same, p. 69.

<sup>3</sup> Marcelo Dascal: Contemporary Critical Methods Same, p. 71.

<sup>4</sup> Same, p. 85.

**goal was not indication, but signification.** She also employed terms with a Marxist dimension, such as productive, signifying practice, and product. In contrast to the terms used in capitalist and theological thought, such as: the creator and artistic creativity»<sup>1</sup>

(Kristeva) proposed **a general theory about signs, which she called «analytical semiotics (Sémanalyse)»**, which “is a general logic of signifier practices (pratiques signifiantes), which studies all topics of thought and society and attempts to approach epistemological speech»<sup>2</sup>. Analytical semiotics, according to (Kristieva), has dual mode:

- Since it is **a science** among the sciences; it is a science because it has a special subject that is the patterns of indication and its laws in society and thought.

- At the same time, it is **a criticism of science**; because it maintains a theoretical distance that enables it to think about the scientific speeches of which it is a part.

- It is **a critical theory, and a criticism of this theory**, at the same time, that is, a criticism of itself and of other sciences.

Scientific speech returns to languages to extract their models, and since social practice (i.e. economics, rituals, art, etc.) is indicative structured patterns like language, every practice can be studied as a secondary model in relation to natural language. This makes **the task of analytical semiotics the reproduction of models**, and the “text” is the specific subject of analytical semiotics.

(Kristieva) **looks at the text from a perspective that combines what is structural-formal with what is linked to historical and social significance.** When she asks about the «laws of operation of the text” and its “historical and social role” she reconnects the concept of the text with the self, history, and society, without dropping in classical perceptions,

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<sup>1</sup> Jamil Hamdawi: Semiotics and Addressing, same, p. 92.

<sup>2</sup> Marcelo Dascal: Contemporary Critical Methods, same, p. 85.

Said Yaqtin, in his book “The Openness of the Novelist Text»<sup>1</sup>, mentions a long talk about the text and theories of the text, which he opens by talking about (Kristieva) and says:

- **On the one hand, the text is linked to the language and embedded in it.** It digs vertically into the surface of speaking to search for models of indication (significance) for itself. Therefore, its relationship with the language is based on conflict, because it questions it and changes it, that is, it takes it out of its normal functioning mechanism and confuses its logical and grammatical organization.

- **The text is a trans-linguistic mechanism** (trans-linguistique) that reproduces the system of the tongue, because it links communicative speaking (which aims to inform directly) with various types of speeches and spoken that precede and coincide with it within the framework of intertextual relationships (intertextuelles).

- **The text, on the other hand, is linked to reality**, as it not only represents this reality and indicates it according to rules determined by grammar, but it also participates in the movement and transformation of reality. ‘The text’ moves towards the social process and participates in it as a speech, and it is clear from the above that what is being investigated in it, it is not the text as a ready-made structure, but rather the text as a structuring process (structuration) within which social conflicts and psychological instincts interact in a dialectic of destruction and construction.

- **It is related to the textual function** (fonctionnement textuel) that penetrates the grammatical organization of the speech, to get into the germs (germes) of indication. As for the text, it will only be an effect of this textual function. It should be noted that (Kristieva) is not talking here about the literary text specifically, but rather means ‘the text’, every practice is significant in society.

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<sup>1</sup> Said Yaqtin: The Openness of the Narrative Text, Arab Cultural Center, Casablanca, Morocco, Beirut, Lebanon, 2nd edition, 2001, pp. 19-20, adapted.

- **For her, deviation from the standards of tongue is not a literary characteristic, but rather it is a characteristic of all texts**, that is, all indicative practices, because indication is generated only through changing and transforming the grammatical pattern. However, (Kristieva) considers the relationship of literary texts to the linguistic pattern a model field for talking about indicative practices.

**To analyze the textual work**, (Kristieva) monitored **various cognitive data** that she derived from linguistics (Chomsky's generative theory, Benveniste's theory of pronouncement and Marxism) especially (Althusser's) reading of theory of (Marx and psychoanalysis (through the concepts of Lacan), deconstruction, and the sociology of literature (Bakhtine), in addition to the philosophical depth that distinguishes her thinking, emanating scents of (Nietzsche).

This cognitive intersection was reflected in the basic concepts formulated by (Julia Kristieva) to illuminate textual work. We point out the most prominent concepts as follows<sup>1</sup>

### **1. Significance (significance)**

It is the confrontation that occurs within the language between the text and the logical and grammatical standards of the tongue, and the indication that results from that. It is the swing between introducing reality into the language and removing the language into reality. As (Kristieva) says: "Significance will be generation\*", which we can perceive in a dual form (...) if indication is linked to the spoken as a linguistic message, then significance is linked to spoken (or the spoken self) as a symbolic process.

### **2. Phenomenology of text\* (Phéno-texte) and generative of text\* (géno-texte)**

The phenomenology of the text is the phenomenological interface of the spoken, while the generative nature of the text is: the semantic

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<sup>1</sup> Said Yaqtin: The Openness of the Novelist Text, Ibid, pp. 20-22, adapted.

\* **Double generation:** first, generating the fabric of language, and second, generating this "ego" that places itself in the position of presenting significance.

operation of the text, which is responsible for the birth of its phonetic, syntactic, and semantic structures. The first is structure (structure), and the second is structured (structuration).

### **3. Textual productivity: (la productivité textuelle)**

This productivity is achieved by the fact that the text enters into two types of relationships with the language: a redistribution relationship (rapport redistributif), which is a deconstructive-constructive relationship because the text changes the standards of the tongue and transforms them, as we said; it is a relationship of exchange and alternation, because the text opens the way for other expressions coming from other texts that enter the text and intersect with its expressions, and thus it is a dialogic or intertextual relationship.

### **4. Significant practice (la pratique signifiante)**

This concept finds its origins in (Louis Althusser) when he spoke about “social practice” as a process that transforms nature (raw material) into a product usable by humans under certain productive relationships, and the basic determinant of this process is not the raw material, nor is it the productive

\* **The phenomenology of the text:** it is the final formulation of the deep structure units. Thus, it is submitted to the rules of communication that require the existence of a spoken self and an addressee. It is the grammatical and lexical fulfillment of the capabilities offered by the generative nature of the text.

\* **Generative of text:** includes all the primary semiotic processes responsible for the cores of meaning, and they are all driven by motives, instincts, and social conflicts. It is the first transfer of instinctive, biological and social energies, that is, a mechanism activated by instinctive drives, biological and ecological physical ramifications, and the social and familial entity responsible for production. It is, therefore, the primary verbal basis in which the structures of the text are generated, i.e. its phenomenology.

Relationships or the final product, but rather it is the practice in itself, that is, the process of transforming the raw material into a product through the use of certain means of production. Thus, it becomes clear that the significant practice according to (Kristieva) is the textual work that takes place in the generative of text and performs transformations and changes through deconstructing, constructing, and reproducing language in a way that highlights the process of significance that leads to the phenomenology of the text.

### **5. Ideologeme (Idéologème)\***

As the function that brings together the trans-linguistic practices (trans-linguistique) of a society through the intensification of the dominant mode of thinking, thus analytical semiotics - according to Kristieva - will only be a critical science of ideology that expresses itself, through ideologeme, within the various significant practices in society.

✓ **(Kristieva's) linguistics can become the general model for all semiology. Analytical semantics science = theory of textual semantics, which is part of semiotics, sometimes, and at other times as something identical to it.**

**(Julia Kristieva) changed some semiological terms.**

**(Kristieva') semiotics bears other names, including: “new dialectical materialism”, “dialectical logic” and “materialist cognitive psychology (gnoséologie matérialiste)” because of her combination of linguistics, Marxist analysis, semiology, and semiotics in studying topics of thought and society.**

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\* **Ideologeme** is: the inter-textual function that operates in the generative nature of the text, which we can read embodied at the various levels of its apparent structure. This function extends throughout the text, both vertically and horizontally, to achieve its historical and ideological connections.

**Analysis of a passage from Eliot's poem according to  
Julia Kristeva's semiology**



**T. S. Eliot (1888-1965)**

**The Burial of the Dead\***

April the cruellest month, breeding  
Lilacs out of the dead land, **mixing**  
**Memory** and desire, stirring  
Dull roots with spring rain.  
Winter kept us warm, covering  
Earth in forgetful snow, feeding  
A little life with dried tubers

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\* T. S. Eliot (1888-1965): The Waste Land.  
<https://www.poetryfoundation.org/poems/47311/the-waste-land>.

## 1. Subject (The Semiotic) - Latent sensory energy

### • Rhythm and vocal ripple

Repeating the letters "m" (month, mixing, memory...) and "r" (cruellest, breeding, stirring, spring, rain...) creates a sensory hum similar to a heartbeat or rain.

### • Breaking expectations

The association between "April" (a symbol of renewal) and "cruelty" contradicts the stereotype ("Beautiful April") → a semiotic explosion that shows a struggle between life/death.

## 2. Spoken (The Symbolic) - dominant linguistic system

### • Fixed symbolic meaning

In the Western cultural system:

- "April" = spring, resurrection (as in Shakespeare: "April Hath put a spirit of youth in everything").

- "Lilac" = innocence, memory (as in Whitman's poem).

### • Spoken cracking

Elliott distorts these symbols:

- "Dead land" taints the connotation of "lilac".

- "Memory and desire" are mixed as a wound, not as hope → a distortion of the dominant meaning.

## 3. Intertextuality (Intertextuality) - Text dialogue

### • Intertextuality with the New Testament

A reference to Christ's death and resurrection (April ≈ Easter) but cruelty refers to Judas' betrayal rather than salvation.

### • Intertextuality with English literature:

Undermining Chaucer's "Canterbury Tales" debut:

"Whan that April with his showers soote..."

(When April comes with its fresh rains...) ← Elliot turns it into: "Hard Rain".

### • Intertextuality with romance

Destroying the image of living nature in Wordsworth and Keats.

**Sensory code/ verbal phenomenon**

Verbal Phenomenon (Phenotext)	Sensory Code (Genotext)
Spring described	an existential struggle between life and nothingness
Listing natural processes (germination, mixing)	aborting birth, polluting purity
Clear words (cruelty, dead)	Vocal moaning (rr, mm) reflects physical pain

**5. Body and language**

• **"Memory and desire" as bodily fluids**

Kristeva sees primitive emotions (desire, hatred) as "fluids" flowing in language. Here, the verb "mix" (mixing) turns it into a toxic mixture.

• **"Blade roots"**

An expression of physical sterility, as if the body (and language) had lost their ability to create.

**The conflict between "subject" and "spoken" in the passage:**

• **Pronounced (Symbolic):** attempts to impose fixed connotations: (April = renewal, lilac = beauty).

• **Subject (Semiotic)**

Pays a destructive energy (cruelty, death, sterility) that breaks these connotations.

• **Semiotic revolution**

The language here is a "sick body" bleeding the contradictions of the post-war era (World War I). The poem embodies **Kristeva's idea:**

"Language is not a closed system, but a battlefield between what is said and what is repressed."

**Kristeva's concepts**

<b>Concept</b>	
<b>Topic (Semiotic)</b>	"m", intermittent rhythm, the energy of death/desire
<b>Spoken (Symbolic)</b>	Distorted Symbols of Spring, English Poetic System
<b>Intertextuality</b>	Chaucer, Gospel, Romance, Fertility Myths
<b>Sensory code</b>	The sound of rain/decomposing roots, memory mixing with blood

**THE ITALIAN INTERPRETIVE**



**Umberto Eco**

**1932-2016**

The title of this lesson calls for contemplation and analysis, because it is a complex structure that brings together several parts. **Semiotics** is an expanded world with its theories, figures, and applications that combine poetry and prose. It has been discussed with us in its entirety and in detail, with its specificity, and with the symbolism of the sign within a single artistic work, which it may open up to other works with what is called inter-textual according to (Julia Kristieva). This openness refers us to the characteristic of **interpretation**, which in many cases carries a multiplicity and visions that differ depending on the recipient of the text. Then this interpretive multiplicity may separate and combine, differ and come together, or it may integrate and overlap. Therefore, it requires intensification, cooperation, and **solidarity**, in which different parties participate, and conflicting or convergent ideas other than the idea of its owner, or the idea of a single critic. What is the nature of interpretive semiotics? What is the semiotics of interpretive solidarity?

### **The first stage**

(Umberto Eco 1932-2016) is considered one of the pioneers of critical theorizing in contemporary thought. He is one of the semioticians who has **a critical project that is, to say the least, has multiple specialization and interests**. At this stage, the Italian researcher and critic (Umberto Eco) tried to unify **semiology of communication and the semiology of semantics**.

He believes that «**semiotics** needs a science that studies **the various channels of communication**, and at the same time is accompanied by **the theory of semantics**, because symbolic systems are not transmitted from a sender to a recipient unless they have prior knowledge of the semantic system on which the transmitted message depends»<sup>1</sup>, Umberto Eco says: «The sign; which is used in order to **transmit information**, say something, or refer to something that a person knows and wants to share this

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<sup>1</sup> Ali Awad: Knowing the other, same, p. 111.

knowledge with another, is considered part of a reporting process»<sup>1</sup>. The sign is found whenever a person uses something in place of something else.

«This trend is represented by (Umberto Eco) and (Rossi Landi), who were **greatly interested in cultural phenomena as communicative themes and semantic patterns, similar to the semiotics of culture in Russia**. (Umberto Eco) believes that culture arises only when the following three conditions are met:

- When a thinking being assigns a new function to a natural thing.
- When he names that thing as if it is used for something, and this name is never required to be said out loud, just as it is not required to be said to others.
- When we recognize that thing as something that responds to a specific function, and as having a specific name, also it is not required to use it again, but merely recognizing it is sufficient»<sup>2</sup>

Therefore, «(Eco) stresses that all **communication is programmed behaviour**, and that any communicative system performs a certain function, and therefore, any system with an integrated nature can perform a communicative role (...) **culture's mission is not limited to communication** only, but a true and fruitful understanding of it can only be achieved through its communicative appearance. **The laws of communication are the laws of culture**. Therefore, we notice the extent of interconnection and consistency that exists between the laws regulating communication and the laws regulating culture; accordingly, the laws of communication are cultural laws, and this means that the laws of semiotic systems are cultural laws»<sup>3</sup>.

If (Eco) **defined his vision and concept of semiotics through the cultural system, which is considered communicative topics and**

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<sup>1</sup> Umberto Eco: The sign; Analysis of Concept and History, translated by Said Benkarad, Arab Cultural Center, Casablanca, Kingdom of Morocco, 2nd edition, 2010, p. 13.

<sup>2</sup> Jamil Hamdawi: Semiotics and Addressing, same, p. 95.

<sup>3</sup> Jamil Hamdawi: Semiotics and Addressing, same, p. 95.

**semantic systems at the same time**, then the semiotician (Rossi Landi) defines semiotics through the dimensions of programming, which for him can be limited to three types:

- **Production patterns**; the sum of productive forces and production relationships.

- **Ideologies**; social plans for a general pattern.

- **Communication programmes**; verbal and non-verbal communication.

According to (Rossi Landi), semiotics «**is exposing the ideological evidence and exposing it, revealing the social programming of human behaviour, freeing the evidence from alienation, working to establish truth, spreading honest news, and exposing illusion and ideology**»<sup>1</sup>, this **semiotics** is characterized **by humanism; because it focuses on humans and history.**

According to (Rossi Landi), semiotics is also «a comprehensive science of evidence and communication (verbal and whatever the field studied), it should be directly concerned not with exchange and its developments, but it should also be concerned with production and consumption, not only with the semantic values of exchange, but also with the semantic values of use; it is clear that semantic exchange values cannot exist without semantic use values; thus, semiotics cannot be concerned only with the way in which goods and women are exchanged as messages, because it must also be concerned with the way in which these messages (goods and women) are produced and consumed»<sup>2</sup>

✓ **(Umberto Eco's) critical project, a project with multiple specializations and interests**

**He tried to unify the semiology of communication and the semiology of indication. He used the term semiotics**

**The Italian trend meets the Russian Tartu School, in focusing on the semiotics of culture.**

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<sup>1</sup> Jamil Hamdawi: Semiotics and Addressing, Same, same page.

<sup>2</sup> Same, same page.

**He was interested in cultural phenomena, considering them as communicative topics and semantic systems, because cultural phenomena have a communicative purpose.**

**The second stage: the semiotics of interpretive solidarity**

(Umberto Eco) proposed **the idea of the interpretive semiotics of solidarity** in the reader's writing in the story, paving the way for it with previous studies that must be considered, and at the stages it went through in order to establish a theory with its applied procedures, and we can summarize these stages as follows:

**1. The beginning of the interpretive semiotics of solidarity**

- **(Umberto Eco)** benefited from semantic concepts linked to phenomenal methods. He was also **influenced by the theory of interpretation**, especially by (Luigi Pareyson), but these tools were not sufficient, according to (Umberto Eco), to analyze a complete textual strategy. He completed parts of his book (Opera Operta, the Open Work) between the fifties and the beginning of the sixties, he turned to research by Russian formalists, linguistic research, (Jacobson') suggestions, semiotics, and the works of (Roland Barthes). The book The Open Work (L'œuvre ouverte) in its French translation contained within it all these influences.

- **(Greimas's)** theory of semantics influenced (Umberto Eco's) ideas about the structure of production.

- **(Umberto Eco's)** familiarity with **(Peirce's)** theory helped him clarify the vitality of interpretation.

- At the beginning of the sixties, during the launch of structural semiotics, (Umberto Eco) concerned himself with the text according to the common belief that «the text should be treated in the core of its objective structure, as it appears to the critic in its indicative surface»<sup>1</sup>

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<sup>1</sup> Umberto Eco: The Reader in the Story, Interpretive Collaboration in Story Texts, translated by Antoine Abu Zeid, Arab Cultural Center, Casablanca, Kingdom of Morocco, Beirut, Lebanon, 1st edition, 1996, p. 8.

and, in contrast, «he neglected the interpretive intervention of the addressee (the recipient), it has fallen into the shadows, if not completely cancelled, because it is considered methodological slow»<sup>1</sup>.

- (Umberto Eco) mentioned the previous references in his book *The Reader in the Story*, saying: «The previous references are only to indicate the reason that kept my first efforts in the science of textual pragmatics, which I made to apply this science to artistic texts, far from completion, and I had drifted towards the adventure of revealing the vitality of interpretation (and misunderstanding, or misguidance in decoding in the field of public communications, where it was obvious that most of the attention should not be spent on textual topics, but rather should be concerned with society's use of them; in addition, I sought to emphasize on the nature of semiotic conventions (conventions), also on the structure of codes, all the same)»<sup>2</sup>.

- By emphasizing semiotic conventions and the structure of symbols (codes), (Umberto Eco's) works focus on:

\* *The Open Work*; poems of James Joyce (*L'ouvre ouvert*; *les poétiques de James Joyce*) in 1962, which was the first beginning of his critical theory, and was translated into Arabic by the researcher Abdel Rahman Bouali, under the title (*The Open Effect*).

\* (*Visions and supplements*; *Apocalittici e intergrati*) of 1964, some parts of which were translated into French.

\* (*The absent structure*; *Structura absent*), was published in 1968, and some other works.

\* (*Le Signe*) is an important book published in 1973, in which (Umberto Eco) put the essence of contemporary semiotic research through pedagogical theorizing of various semiotic perspectives. It was translated into Arabic by Said Benkarad, entitled (*The Sign: Analysis of the Concept and Its History*).

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<sup>1</sup> Umberto Eco: *Ibid*, same page.

<sup>2</sup> *Ibid*, same page.

\* (Thesis in General Semiotics; *Trattato di semiotica generale*) published in 1985. In this book, he addressed the issue of a semantic model in the form of an encyclopedia that takes into account the requirements of pragmatics, within the framework of known semantics.

\* (Umberto Eco) continued his work in his subsequent works, and he addressed it in his book (*Semiotics and philosophy of language*), which was published in 1984. (Umberto Eco) says: «Although all these studies have dealt, in general, with the aesthetic issue and in an incident way, it aimed to determine the theoretical foundations upon which the test of (openness) that I spoke about (without formulating rules for it) in the book (*Open Work*) should be based»<sup>1</sup>.

- (Umberto Eco) collected a series of studies that he conducted between 1976 and 1978, on the mechanism of interpretive solidarity in oral texts, especially this type of texts that he tends to define intuitively as (narrative).

## **2. The field of interpretive semiotics of solidarity**

(Umberto Eco) mentions his field of work on artistic texts. He says: «I will not treat (...) in (*Open Text*), all types of texts (musical, visual, etc.), but I aim exclusively to **study verbal texts**. In contrast, I will not explicitly pay attention to this model of interpretation, which may lead to an aesthetic effect (whether a desire for the text or enjoyment of it), but rather I will try (...) to explain “how” we understand a text, not necessarily how we understand a work of art»<sup>2</sup>. According to (Umberto Eco), **openness is: the readability of interpretation in which the text is, or its openness to interpretation.**

(Umberto Eco) also specified his field of study, saying: «**This field: is pragmatics or what is called the science of text circulation (Pragmatique) or the aesthetics of reception, which deals with the aspect of cooperative activity (Activité Coopérative):** which works to urge the addressee to derive from the text what he does not say, but rather

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<sup>1</sup> Umberto Eco: *The Reader in the Story, Interpretive solidarity in Narrative Texts*, Ibid, p. 9.

<sup>2</sup> Umberto Eco: *The Reader in the Story, Interpretive solidarity in Narrative Texts* Ibid, p-p. 9-10.

what is confiscated from him in advance, and what he promises, and includes or conceals, in order to fill **the empty extensions**, and to connect this text with the rest of the inter-textual (Intertextualité) where it is born and where it leads to melting»<sup>1</sup>; and the empty extensions or empty worlds, a philosophical term refers to the theory of **possible worlds**<sup>\*</sup>, whose foundations were put by (Leibnitz), and (Umberto Eco) used it in the issue of constructing meaning in narrative imagination.

The theory sees that there are infinite worlds besides our actual reality, and «**by the theory of possible worlds we mean (Les mondes possibles)**», that **logical-semantic theory that investigates the**

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<sup>1</sup> Umberto Eco: *The Reader in the Story, Interpretive solidarity in Narrative Texts* Ibid, p. 7.

\* In their studies of imaginary structures in recent years, semioticians have used a conceptual system borrowed from logical semantics, which has been agreed to be called (**the theory of possible worlds**). Semantic logicians have been able to use the concept of possible worlds in order to solve some reference issues, especially the question of status (conceptual) or possible topics. Possible states of affairs can start as opposed to reality; can be created by hypotheses, expressions of wishes, and by commands that reflect a situation different from the one that exists now. Let us note that the term “**possible world**” should not be identified with our intuitive ideas about our world (we) and our reality, but rather we should consider it as an abstract construction of semantic theory through our subjective experiences, and from here, there is a connection to any theoretical mental model, because our real world is exactly one element of the set of possible worlds, since the possible world, as the word (possibility) indicates, is also not a true state, but rather a state that may be true.

\* **The theory of possible worlds (Les mondes possibles)** is one of the most important logical, semiotic, semantic, literary and critical theories that assist the researcher or student in approaching imaginary texts, in light of their relationship to their referential reference, or in their connection to their current reality, or in their association with their external, sensory existence, and its goal is research about the relationship that exists between imagination and reality in structure, significance, and function, and clarifying the logic of true and false words, or analyzing the textual structures of the possible worlds contained in imaginary texts as a sign, symbol, and format, or within the framework of what is called semiosis (**Sémiosis**).

**imaginary worlds corresponding to the real world in which we live, close between the process of imagination and the possible world»<sup>1</sup>.**

However, (Umberto Eco) differed in his conception of possible worlds from the philosophical conception, and this difference is due to the fact that the possible worlds in the philosophical field are empty worlds, while the field of semiotics refers to worlds filled or furnished with a set of cultural data that the reader stores in his **encyclopedia**<sup>\*</sup>, and in this connection, (Eco) says: «There is a decisive difference between empty sets of worlds, such as those used by regional logic, and the individual, furnished worlds with which the reader expects the text during the process of reading. During the reading process, the reader intervenes in the face of any narrative text with his expectations and guesses about the course of the story and furnishes a narrative world based on the expectations which are provided to him by encyclopedia that might happen in the story»<sup>2</sup>

### **3. Its concept**

It is possible to deduce a concept of **interpretive solidarity** through what (Umberto Eco) mentioned: **treating a verbally expressed phenomenon as a position of interpretation by a cooperative (participating) reader.** The semiotics of interpretive solidarity according to (Umberto Eco) searches for **ways to form meaning between the indications of the text and the reader's interpretation.**

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<sup>1</sup> Jamil Hamdawi: Possible worlds between theory and practice, the story of the Mona Lisa by Ahmed Makhoulfi as an example, 1st edition, 2016, p. 6.

<sup>\*</sup> **The encyclopedia** is: The striking linguistic and cultural asset in the social context, which (Izer) calls the repertoire or record (le répertoire) that the text assumes and the reader brings so that he can confront the written appearance of the text and its linguistic structures, and without (encyclopedic) competence, it is not possible to cooperate with the text or helping it achieve his goals, and the reader cannot be that active cooperative or participant (Coopérant) who fills in the blanks, carries the contradictions, and extracts the sayings. The encyclopedia, then, is as (Eco) sees it: “A written collection of interpretations that is perceived objectively like a closet of cabinets, which the reader brings to understand the text and interpret it”.

<sup>2</sup> Umberto Eco: The Reader in the Story, Ibid, p. 123.

Therefore, «(Umberto Eco's) theses open up to a world in which the sign is overlapped with interpretation, by linking the possible worlds to the reference (...) as it is evidence of existence in the world of perceptions or outside of it, so the thing or group of things that a phrase refers to is its reference.

Therefore, here we talk of the externalization of the sign with what constitutes its distinguishing features from what contradicts it in terms of significance, not from the point of view of the absolute definition of meaning, but from the aspect of interpreting the sign within the space of the form of reference in it. Accordingly, the sign is externalized in an interpretive way, interacting with the indicative movement of the cultural system that the signs have produced in the system of interaction and communication. This is because the sign stores within it the minor and major indications of the system of semantic relationships»<sup>1</sup>.

The researcher of (Umberto Eco's) writings and proposals realizes that he built his critical project on the basis that every reading of an artistic text is, in the end, nothing more than an interpretation, with the possibility of its openness for several interpretations that vary according to the diversity of its readers. **The text is not a fixed activity, but rather a dynamic, potentially moving activity.** It has more than one memory, and if it appears to one reader, it does not necessarily appear to another. As the text is multi-meaning, it is also multi-reading. It is open and has no final meaning. It does not refer to a specific, innocent idea. Every reading produces new meanings in it, and the reader is a new creator participates in making the meanings of the text and forming its possible meanings, and this is the idea and even the basic principle around which the semiotics of interpretive solidarity revolves.

From this angle, (Umberto Eco) sees that the text is open to new meanings that are surrounded by specific contextual conditions for each act of reading. The task of creating possible worlds in the imaginary text

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<sup>1</sup> El-yamine Ben Toumi: Umberto Eco; The Open Interpretive Project, The Text Magazine 1, Issue 11, June 2012, p. 219.

has been entrusted to the typical reader, during his interaction with the open text to rebuild it anew through hypotheses and expecting activities. (Umberto Eco) considered the reader to be the true maker of meaning. He is a reader who not only possesses linguistic and non-linguistic knowledge, but also a reading encyclopedia that allows him to deconstruct complex text structures and making multilateral semiological activity.

#### **4. (Umberto Eco's) rules of interpretation**

(Umberto Eco) clings to the necessity of eliminating interpretations that have no echo in the text, in order to protect texts from wrong interpretations on the one hand, and respond to the claims of meaninglessness and lack of truth expressed by the deconstruction strategy on the other hand. Opening the possibility of interpretation, according to (Umberto Eco), is not a means to achieve goals of the reader and his intentions, which are mostly obsessions and perceptions projected onto the text, are rather a space in which the horizon of the reader and the horizon of the text meet in question, interaction and dialogue.

This is the framework that (Umberto Eco) tried to draw to set limits to interpretation and controls that make the interpretive process far from excessive subjectivity that may misunderstand the text and sometimes distort it. Thus, (Umberto Eco) calls for:

\* **Attention to the text in its entirety**, that is, to what is a semantic unit that supports each other, and each sign of the text acquires its indication through its relationships with its counterparts within the text, and this cohesion between the signs of the text is what guarantees its semantic harmony.

\* In order for the indications of the text to remain constantly renewed, (Umberto Eco) linked the interpretation process to what he called (**the intentionality of the text**) as the source of the significance, contrary to the opinion that the significance is linked to (the author's intentionality) or that which some pragmatic deconstructionists linked to (the reader's intentionality).

\* The appropriate interpretation according to (Umberto Eco): “It is the one that is supported by the signs of the text”, thus the intention of the typical reader depends on the totality of the text to what is whole organic, so the text in this sense; ingenuity aims to produce its own model reader who thinks and guesses, and the text does not say what it does not say, and on this basis, the text serves as a watchdog over the reader’s thoughts and guesses.

\* In contrast to the endless deconstructive interpretation, (Eco) adopts a theoretical and philosophical position that views interpretation as a semiotic activity governed by rules and standards. «It is not reasonable for the text to be left to the violence of the reader who is proud of his ability, haunted by his whims, and obsessed with his instincts and pleasure»<sup>1</sup>

\* The exaggeration in making reading an individual interpretation is nothing but a complete absence of the presence of the authority of the text and its various signs. In no way - according to Eco - can the initial literal meaning be neglected, because it is the beginning that leads through suggestion to the possible meaning, and from this standpoint the text represents an interpretive restriction; it makes the reader not deviate from his intended purpose.

\* The meaning of the text does not mean that it is the ready meaning hidden in it.

\* Meaning emerges as a result of the interaction between the text and the reader, that is, by describing the text as an effect that can be practiced and discovered again, and not as a topic that can be defined and adhered to.

\* As long as the production of meaning depends on the relationship that exists between the text and the reader, confessing the existence of this relationship implicitly acknowledges the existence of a primary meaning in the text from which the interpreting self begins, and this primary meaning limits the chaos of interpretation and “makes us not interpret what is inside us, but rather, on the contrary, put our knowledge (our encyclopedia) - as Eco put it - is in the service of content material

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<sup>1</sup> Umberto Eco: *The Reader in the Story*, Ibid, p. 148.

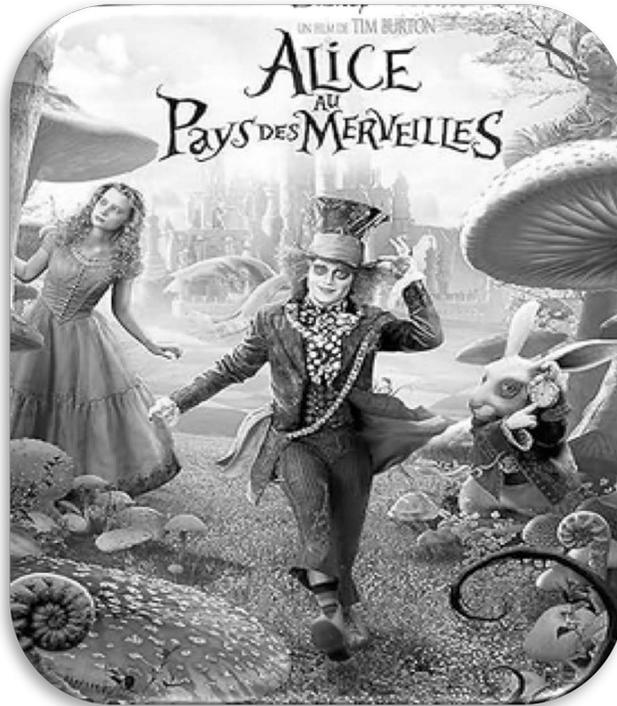
contained in the text and is considered a starting point and origin for interpretation”<sup>2</sup>.

✓ **(Umberto Eco) combined the semiotics of communication and culture at the beginning of his studies**

**In the semiology of interpretive solidarity, he relied on the semiotics of Peirce.**

**He paved the way for the emergence of reception theory by involving the cooperative reader in his academic starting points.**

**"Alice in Wonderland"**  
**Analysis of the "Crazy Tea Party"**  
**According to the Semiology of Umberto Eco**



**Text:**

***"Why does a crow look like a table?" Alice asked...***

***"Do you have any idea?" The rabbit said in astonishment.***

***"Yes, I have an idea!" Alice answered quickly.***

**1. Text gaps (Gaps) and solidarity**

- The loophole: Alice never answered the question! The text left the interpretation of the relationship between "the crow" and "the table" empty.

- **Reader role**

- Fills the void with his cultural "encyclopedia":

- In English Heritage: "The Raven" (Raven) and "The Table" (Writing-Desk) share the same nature as writing instruments (the Raven symbolizes poetry in mythology, and the Table symbolizes literature).

- **Verbal manipulation:**

Raven → Ravenous (hungry) // Desk → Desktop (surface)... They are both "surfaces" on which something is placed!

**Model Reader (Model Reader)**

- **Expectations:**

- A reader who understands the irony of Victorian logic: Carroll mocks dry mental equations.

- A reader captures verbal manipulation: The sound similarity of the words "Why is a raven...?" And "Because it can produce a few notes..." (musical notes/written notes).

- **Punishment:** If the reader interprets the relationship literally (like Alice), he fails to see the irony.

**3. Cultural Encyclopedia**

Element in text	Meaning in the Victorian context	The meaning that the reader recalls
Tea party	Strict social weather	Chaos mocks protocols
Hourglass	Time accuracy (system code)	Logical time collapse
riddle	Intelligence test	A satire of false rationality

#### 4. Hermeneutic conjecture (Conjectures)

- **Level 1:** The reader is looking for a logical answer (failure).

- **Level 2:** Turns into a semiotic guess:

The relationship is not causal but semiotic similarity:

- The crow produces croaking (Notes) ← The table produces notes (Notes).

- Both are black (crow/ebony color).

- **Level 3:** He discovers that the absence of an answer is the answer: the text satirizes the search for meaning in everything!

**\*-\*Solidarity between the text and the reader**

Element	The role of the text	The role of the reader
riddle	Asks an unanswered question	Looking for meaning behind "meaningless"
Characters	You act without logic (crazy rabbit)	He deconstructs its contradictions as a symbol of absurdity
Dialogue	Full of deconstruction of language ("I said what I said")	He sees the explosion of the relationship between the signifier/signified

#### **Eco-conclusion**

- Text as a "maze": Carroll designs his texts as interpretive mazes in which the reader's intelligence is tested.

- Humor as a semiotic mechanism: meaninglessness (Nonsense) is not random, but a system of signs that exposes the fragility of human logic.

- Culture is key: Without knowledge of the Victorian context and Carroll's verbal manipulations, the text remains ambiguous.

Wonderland is not a fantasy world, but a model of the mechanism of interpretation:

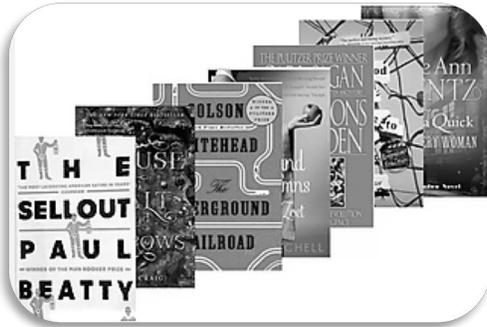
- The author plants the codes.

- The reader hunts meaning with the web of his culture.



# CHAPTER SEVEN

## Semiotic of titles



The title is an indicative threshold, one of the thresholds of the literary text, carries the summary of what the writer's mind has said, and the explicit and hidden feeling that have put in the texts. Therefore, it is «**a semiotic system**, with semantic, symbolic, and iconic dimensions. It is like the text, a horizon to which the reader may be too small to ascend, or it may be exalted descending to any reader, and its semiotics stems from the fact that it embodies the highest possible linguistic economy that corresponds to the highest possible reception effectiveness that tempts the researcher and critic to follow its indications, taking advantage of whatever achievements of interpretation are available»<sup>1</sup>.

The title is also considered «one of the most important parallel textual thresholds surrounding the main text, as it contributes to clarifying the indications of the text and exploring its apparent and hidden meanings, whether understanding or interpreting, whether deconstructing or assembling. Therefore, the title is the necessary key to exploring the depths of the text and diving deeper into its lost branches, and travel in its extensive corridors. It is also the tool by which the coherence and harmony of the text is achieved, and by which the readability of the text is highlighted, and its direct and indirect intentions are revealed. Therefore, the text is the title, and the title is the text, and between them are dialectical and reflective relationships, or specific or suggestive relationships, or total or partial relationships...»<sup>2</sup>.

«**Semiotics has attached great importance to the title**, as it is an effective procedural term in approaching the literary text, and a basic key with which the critic is armed to enter the deep depths of the text with the aim of interrogating and interpreting them. The title can deconstruct the text, in order to assemble it, by exploring its semantic and symbolic structures, and at the beginning, it illuminates for us what is confused and

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<sup>1</sup> Bassam Musa Qatous: *Semiotic of the Title*, Ministry of Culture, Amman, Jordan, 1st edition, 2001, p. 6.

<sup>2</sup> Jamil Hamdawi: *The Poetics of Parallel Text, Thresholds of Literary Text*, Al-Aloka Network, 1st edition, 20014, p. 41.

ambiguous in the text, and it is a technical key with which the semiologist senses the pulse of the text, its wrinkles, its structural deposits, and its compositional terrain, at the semantic and symbolic levels»<sup>1</sup>

### 1. Its beginnings

The science of title (Tirologie) is a field that has attracted attention from many academic critics, past and present, and researchers in the field of semiotics and narration science have taken notice of it, pointed out its general content in literature, and have been keen to distinguish it in deep studies. They have preached a new science that is independent of its own, and has contributed to its crystallization in a significant way (Gérard Genette) who presented «a comprehensive study on textual parallels in which the title was treated in depth and systematically, based on defining its location and functions»<sup>2</sup>, in his book 'Thresholds' (Seuils) in 1987, «which is considered the real and main source in the science of addressing, from an open perspective based on great methodological depth on linguistics, the results of semiotics, the history of books and writing»<sup>3</sup>. This work made (Gérard Genette) the first pioneer of this science. This does not prevent the fact that there were studies before him that were interested in this science, but not in the same way. This is a brief presentation of the stages of the emergence of this science:

- In «the year 1968, through a study of the two French scholars (François Fourier and Anderier Fontana) under the title (Book Titles in the Eighth Century)»<sup>4</sup>, this book was a critical work that focused on the title.

- After it, the work of (Cloud Duchet) comes in 1973, entitled «The Abandoned Girl and the Human Monster, Principles of Title for a Novel»,

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<sup>1</sup> Jamil Hamdawi: Semiotics and Addressing, same, p. 96.

<sup>2</sup> Bassam Musa Qatous: same, p. 33 / Tayeb Bouderbala: A reading of the book Semiotic of the Title by Dr. Bassam Qatous, Proceedings of the Second National Forum, Semiotic and the Literary Text, Department of Arabic Literature, Mohamed Kheidar University, Biskra, 2002, p.

<sup>3</sup> Jamil Hamdawi: Title image in the Arabic novel, Arab Renewal website, 10-04-2002.

<sup>4</sup> Muhammad Al-Hadi Al-Matwi: The poetic title of The Leg on the Leg while Al-Faryak is, Thought World Magazine, vol. 28, no. 1, 1999, p. 470.

where the author began to predict the birth of a branch of study whose research would have an element of solidity that seemed not submitting»<sup>1</sup>.

- The critic (Léo Hock) played a prominent role in establishing the science of titles, especially with the appearance of his book 'The mark of the Title' (La Marque du titre) in 1973, which is truly considered a book on the jurisprudence of titles in all its aspects.

- In addition to (Charles Grivela's) book entitled «The Production of Narrative Interest» which includes a chapter dedicated to the power of the title»<sup>2</sup>.

- (Roberte Choles, in his book 'Language and Literary Speech', Jean Moulino and H. Mitterrand), also played a decisive role in crystallizing this new science and empowering it in the West»<sup>3</sup>, and these works were guiding landmarks to be used by every researcher in his studies and analysis of the titles.

This does not deny that Arab critics were interested in the issue of titles and textual thresholds. The title is the first key to accessing the knowledge of the text, its indications and purposes, and its absence leads to a defect in understanding and a break in the connection between the text and the reader. Therefore, modern text theories have been concerned with the progress of the text and keen on everything that helps in highlighting and distinguishing it.

This is what (Gérard Genette) presented in his study of the text and what surrounds it, to what he called «textual transcendences, or more precisely the textual transcendence of the text (La transtextualité), that is, everything that makes the text enter into an apparent or hidden relationship with the rest of the texts (...) which are united in five patterns»<sup>4</sup>, which represent a

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<sup>1</sup> Tayeb Bouderbala: A reading of the book Semiotic of the Title by Dr. Bassam Qatous, p. 28.

<sup>2</sup> Same, same page.

<sup>3</sup> Tayeb Bouderbala: A reading of the book Semiotic of the Title by Dr. Bassam Qatous, p 28.

<sup>4</sup> Abdel Haq Belabed: Thresholds (Gerard Genette, from text to paratext), Arab House of Science Publishers, Lebanon, Difference Publications, Algeria, 1st edition, 2008, p. 26.

descriptive and innovative model of the good topic of structural poetics, and Nabil Munser defined it, «in his book: *The Parallel Speech of the Contemporary Arabic Poem*, as follows: **textual overlap, parallel text, descriptive text, branching text, and comprehensive text**»<sup>1</sup>. But the most important of these types: parallel text, because the title is considered a parallel text, because it summarizes the literary text in a word or sentence, chosen by the writer to express his text as a whole.

When we come to the Arab critical arena, the translation of the term that (Gérard Genette) came up with (*Para texte*) differed from one critic to another, so they called it: **the term paratexts, the outer surrounding, surrounding of the text, textual parallelism, synonymous texts, synonym, textual accessories**, and other terms, interest in the thresholds of the text moved to Arabic criticism, and it became part of a general theoretical and analytical context concerned with highlighting the function of the thresholds in understanding the specificity of the text and determining its semantic purposes.

Thus, the status of the title was determined, as it is one of the most important elements of the parallel text, and through this importance it was able to become independent with a precise and systematic science, under which there are several applied and theoretical theories that work to reveal its indications, namely (*La Titrologie*), or the science of titles, or headlines. Therefore, the science of title received attention. It is great because of its effective role in clarifying the text and referring to what is in it, but before we enter the door of application, we thought to stop at some concepts that may help us move forward to the applied chapters.

## 2. The concept of title

The title is a linguistic sign that tops the text to name it and tempts the reader to read it. If it were not for the titles, many books would still be piled up on office shelves. How many books have the title be a reason for

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<sup>1</sup> Nabil Manser: *The Parallel Speech of the Contemporary Arabic Poem*, Toubkal Publishing House, Morocco, 1st edition, 2007, pp. 22-24, adapted.

its dissemination, spread, and the fame of its author, and how many books have had their title be a disaster for themselves and their owners?

According to critics, the title is «a linguistic passage that is smaller than a sentence, representing a text or a work of art, and the title can be viewed from two angles (a) in context (b) outside of context»<sup>1</sup>. Therefore, the title is considered an essential sign of the text, and despite the differences of criticism in formulating its status, at times, it is part of the text's entity as it is the first threshold in the text, and at other times it is an external element, being the most external to the text when compared to the rest of the other textual elements framing the work. In general, the title is the set of linguistic relationships because it is the largest thing in the poem, as it has the forefront and stands out distinctly in its shape and size, so it is the effective means which enables the author of the text to sneak through it to attract the reader's interest.

This is the opinion that critic Bushra Al-Bustani leans towards: «The title is a linguistic message that distinguishes with that identity, defines its concept, attracts the reader to it, tempts him to read it, and it is the apparent meaning that indicates the interior of the text and its content»<sup>2</sup>

While Abdul Hamid Hema believes: «The title is a type of textual transcendence that is determined by the course of reading, which can begin the first vision of the book»<sup>3</sup>. The title is a linguistic economy that is possible to impose more effectively, which calls for investing the achievements of interpretation in reaching a breakthrough in the indications of the title, which will put its shades on the text. We find (Loe Hoek's) definition of the title, in which the reader attaches the utmost importance, as he says: "The title is a construct, and something made to impose encounter and interpretation".

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<sup>1</sup> Muhammad Fikri Al-Jazzar: *The Title and the Semiotics of Literary Communication*, Egyptian General Book Authority, Cairo, Egypt, 1st edition, 1998, p. 20.

<sup>2</sup> Bushra Al-Bustani: *Readings in Modern Arabic Poetry*, Dar Al-Kitab Al-Arabi, Beirut, Lebanon, 1st edition, 2002, p. 34.

<sup>3</sup> Abdel Hamid Hima: *Signs of Algerian Creativity*, School of Culture and Party Committee, Setif, Algeria, 1st edition, 2000, p. 64.

### 3. Types of title

Critics and scholars have divided titles in terms of their significance and relationship to texts into multiple types, which can be classified into two groups. The first is the group of news titles and the second is the group of thematic titles. «News titles aim to help the reader find the desired work and distinguish it from other works. These titles are usually short in general. It consists of a word or phrase and presents the topic being treated in an objective and neutral way without revealing the message of the text»<sup>1</sup>. «As for thematic titles, they relate to the topic of the text and describe it in several ways, and some of these titles designate the central topic in the text without camouflaging or using metaphor, some of them are related to the central purpose of the texts in a less clear way, by using metaphor and metonymy»<sup>2</sup>. The title can be divided according to (Gérard Genette) into: **the main title, the subtitle, and the gender indicator**.

(Genette) believes that «what is important in this division is **the main title**, because it is the foundation of the addressing system in our current culture. However, there is rarely a main title alone, as it is often submit to this equation: **(main title + subtitle)** or **(main title + gender indicator)**, and the main title is usually written in large, prominent letters, indicating its importance and the central dimension of the work it addresses, as it is (the foundations and pillar of the title process itself)»<sup>3</sup>.

As for **the subtitle**, «it is written in small letters, because it is a continuation followed the main title, which may be present or absent. If present, the subtitle most likely performs an interpretive function for the main title, in addition to performing an informational function related to the content of the text as well. It gains its legitimacy by being the master of the gap that

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<sup>1</sup> Tayeb Bouderbala: A reading in the book *Semiotic of the Title* by Bassam Qatous, same, p. 24.

<sup>2</sup> Tayeb Bouderbala: A reading in the book *Semiotic of the Title* by Bassam Qatous, same, p. 79.

<sup>3</sup> Khaled Hussein Hussein: *On the title theory; an interpretive adventure in the affairs of the textual threshold*, Formation House, 1st edition, DT, p. 79.

runs through the main title in that it does not meet the content of the text»<sup>1</sup>, and if the subtitle is an explanatory and interpretive one for the main title, then what appears as gender indicator is specific to the nature and type of this work, as a story, novel, poem, or other literary genres.

It should be noted that these three parts (the main title, the subtitle, and the gender indicator) relate to the system of titles related to one book. The title is «**a language and a semiotic sign, so its functions must be in the service of both features**»<sup>2</sup>.

This is what (Genette) noticed in the theoretical generalizations that included these functions, as unified by (Loe Hoek) and (Charles Grivel), who defined them as:

**To develop the text / book.**

**Determine its content.**

**Put it in value and consideration.**

As for (Hoek's) definitions, he summed them up in his previous definition of the title as: «**a group of linguistics that appears at the head of a text, with the aim of defining it, determining its comprehensive content, as well as attracting its target audience**»<sup>3</sup>.

As for (Gerard Genette), he benefited from most of the studies, and put them under the microscope to be more effective, as he discussed the functions identified by (Loe Hoek) and saw that they are combined in one title, and that the common function in all the titles is the designated function, and the rest of the functions are optional, as he believes that the designated function, you may find a semantically empty title (Vide Sémontigne) that does not count the content, and these three functions are not submit to sequential order, as «(Genette) made five notes about these functions for both (Grivel) and (Hoek), which are as follows:

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<sup>1</sup> Khaled Hussein Hussein: On the title theory; an interpretive adventure in the affairs of the textual threshold, Ibid, p. 79.

<sup>2</sup> Muhammad Al-Tunisi Jakib: The problem of the parallel text approach and its multiple readings, the threshold of the title as an example, Al-Aqsa University Journal, Literature Conference, first issue of 2000, pp. 523-524.

<sup>3</sup> Abdel Haq Belabed: Thresholds (Gerard Genette, from text to paratext), Ibid, p. 73.

**First:** These functions are not submitted to sequence, and functions 1 and 3 may be more present than function 2.

**Second:** The first function can be replaced by a semantic empty that does not specify its content and is also less attractive.

**Third:** Therefore, the observation will relate to the first function, which you do not always find with this fine and obligatory function, as previously specified. We may find two novels with the same title, and we would be confused if we did not use some textual and inter-textual indicators to differentiate, such as the name of the writer, the characters, or some special contexts that the cognitive background carries for the novel.

**Fourth:** We sometimes find the designated function, different from the last two functions, which do not always need discussion, because the relationship between the title and the comprehensive content is variable at the end.

**Fifth:** “The title, in contrast to what was mentioned above, can designate a different text (its modern content or something unique), it can designate its form, whether ancient or recent, or it can specify its gender in which it is involved»<sup>1</sup>.

#### 4. Functions of title

From the above, we can provide a definition of the functions of the title as defined by (Genette) and an understanding of each function:

##### **A- Designation function: (F. Désignation)**

«It is also known as the function of development, because it is responsible for naming the work that named it, and in it all names are involved and by virtue of it they become merely notes that differentiate between writings and works of art. Rather, they are symbols that guide to the book, and in their use the author, the researcher, the bookseller, and the reader are involved»<sup>2</sup>. In this case, all names are equal, and there is no

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<sup>1</sup> Abdel Haq Belabed: Thresholds (Gerard Genette, from text to paratext), Ibid, p-p. 75-76.

<sup>2</sup> Mahmoud Al-Hamsi: The ingenuity of the introduction in creating the title, Haughty Attitude Magazine, no. 313, Damascus, pp. 117-118.

difference between ancient and modern, between a title created by the author and another chosen by the publisher”.

«The writer must choose a name for his book and title it, so that the reader can understand it»<sup>1</sup>; however, «we find some elusive titles, especially surrealism, which match their texts exactly and require interpretation and in their layers in order to read and understand their allusions and hints»<sup>2</sup>. This is the function that designates the name of the writer and makes him known to readers in every way of accuracy and with the least possibility of ambiguity, it remains the necessary function, but it is not separated from the rest of the functions because it is always present and surrounded by meaning. It is a definition of the identity of the text, and it has been mentioned by other names:

**The summoning function according to (Grivel)**

**The sublime function according to (Mitterrand)**

**The discriminated function according to (Goldenstein)**

**The referential function according to (Cantreau Weikis)**

**It is the most widespread and common functions, so no title is without it.**

**- Descriptive function: (F. Descriptif)**

This function is through which «the title says something about the text, that is, the title speaks about the text in description, explanation, and interpretation»<sup>3</sup>, and this function through which the title seeks to achieve the greatest possible return, which is what makes it responsible for criticism, and is based on the sender’s incentives behind placing the title and determines the nature of the description, through the type of signs chosen by the sender and the interpretation carried out by the addressee, which assumes a certain intention of the sender from its title, which according to (Gerard Genette), the suggestive function appears because the contrast exists between the thematic and declarative styles. However, these

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<sup>1</sup> Abdel Haq Belabed: Thresholds (Gerard Genette, from text to paratext), Ibid, p. 78.

<sup>2</sup> Abdel Haq Belabed: Thresholds (Gerard Genette, from text to paratext), Ibid, p. 78.

<sup>3</sup> Jamil Hamdawi: Semiotics of the title, Ibid, pp. 23-24.

two styles, in their competition and differences, adhere to the same function, which is describing the text with one of its characteristics either thematic, this book talks about, or informative comments on this book, this book is, and it is called the descriptive function, meaning that the descriptive function is thematic, defining the topic of the text, or informative, announcing the text itself, and the titles may range between informative and thematic, so they are mixed.

**- Seductive function: (F. Sedugtule)**

It is a function that includes attracting the reader's interest, his excitement, tempting him, and arousing his curiosity. It is also called the advertising function. According to Genette, «its effectiveness is doubtful and is linked, if present, to the descriptive and suggestive function, but its presence or absence is usually linked to its recipients, whose ideas do not always match the clear title»<sup>1</sup>; because when the latter gives a title to his work, he is addressing the reader's culture and faculties and is using the language for its power of coding, and his concern is not the content or the form as much as he is concerned with surprising the reader. It is considered one of the inspiring functions of the title, which is greatly relied upon despite the difficulty of capturing it, as it overwhelms the consuming reader with its activation of his ability of purchase and move it to his reading classes, «the regulating rule for this function was established for centuries, there has been a saying: A good title is the best broker for a book»<sup>1</sup>. It «lies in attracting the forum and gaining the reader's curiosity for those who read the text; the title also performs the function of hint, intertextuality, and technique»<sup>2</sup>.

**- Suggestive function**

It is «most closely linked to the descriptive function, whether the writer wants it or not, it is as every spoken that has its own way of existing, and let us say its own style»<sup>3</sup>. However, it is not always intentional, as it pushes

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<sup>1</sup> Abdel Haq Belabed: Thresholds (Gerard Genette, from text to paratext), Ibid, p. 88.

<sup>2</sup> Abdel Haq Belabed: Thresholds (Gerard Genette, from text to paratext) Ibid, p. 85.

<sup>3</sup> Jamil Hamdawi, Semiotics of the Title, same, p. 24.

the title to carry a specific suggestion that may be historical or specific to the literary genre, such as the use of a name of the hero alone in tragedy and the name of the character in comedy, or using it at the end of long epic titles such as 'extermination'. «If we initially combined it with the descriptive function and then separated from it due to its functional performance»<sup>1</sup>, and this function is considered more of a value in the title than a function in addition to the following functions. The following, which is covered in several points, also gives the title several functions, namely:

**\*-\* Intentional function**

It is the function that emerges from an existing relationship between the title and the writer and is intentional, includes subjective dimensions for the author and involves emotions and feelings.

**\*-\* Referred job**

«It is based on the subject of the message, as it is a reference and a basic reality that the message expresses»<sup>2</sup>; that is, it determines the relationship between the message and the thing, meaning that the referring function is that the title is an announcement of the content of the text and its content. The title refers to the text and the text refers to the title.

**\*-\* Influential function**

Which is based on determining the relationships that exist between the sender and the recipient, where the recipient is incited, where the meeting is incited, his attention is aroused, and he is stopped through encouragement and intimidation, and this function is subjective.

**\*-\* Aesthetic or poetic function**

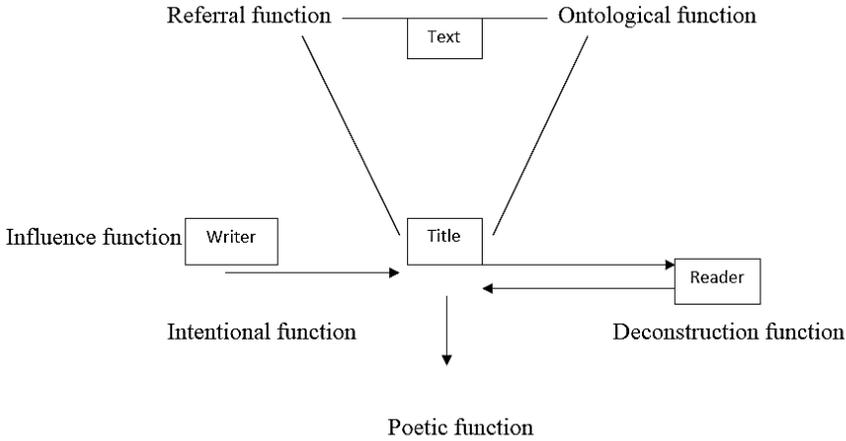
«Which determines the relationships that exist between the message and itself, and this function is achieved during the projection of the optional axis onto the synthetic axis, and when the intentional violation and shift are achieved. This function is characterized by the artistic,

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<sup>1</sup> Abdel Haq Belabed: Thresholds (Gerard Genette, from the text to the paratext), Ibid, p. 88.

<sup>2</sup> Abdel Haq Belabed: Thresholds (Gerard Genette, from the text to the paratext), Ibid, p. 87.

aesthetic, and poetic dimension»<sup>1</sup>, the following diagram translates the sum of the previous functions:



## 5. Importance of the title

Semiotics has attached great importance to the title because it is a successful procedural term in approaching the literary text, as it is a basic key with which the analyst is armed to enter the depths of the text with the aim of interrogating and interpreting it.

The threshold of the title, along with the other thresholds, has become extremely influential in constructing literary texts and weaving its poetics. The title deconstructs the text in order to assemble it through its symbolic and semantic structure, as it initially explains to us what is confusing and ambiguous about the text.

The title is «**a technical key by which the semiologist measures the wrinkles of the literary text and will reveal the structural arsenal and its compositional terrain** at the two levels: semantic and symbolic. Semiological research has shown in some form the importance of the title in studying the literary text for the basic, referential, interpretive and intertextual functions that link it to the text and the reader. We will not

<sup>1</sup> Jamil Hamdawi, same, semiotics of the title, Ibid, p. 101.

exaggerate when we say: The title is considered a procedural key in dealing with the text in its semantic and symbolic dimensions»<sup>1</sup>.

(G rard Genette) felt great difficulty, at that time he wanted to define the title due to its complex structure that is difficult to theorize. In this context, he says: «Perhaps the definition itself of the title raises some issues more than any other element of the parallel text, and requires effort in analysis. This is because the title device, as we know it since the Renaissance (...) is mostly a semi-composite group, rather than a real element, and its composition does not exactly affect its length. In any case, the title is whatmarks the text, designates it, describes it, fixes it, confirms it, and declares its legitimacy. It is also what brings to the text its consistency, harmony, similarity, and removes from it all ambiguity and confusion»<sup>2</sup>.

As he is the one who stimulates the reader's appetite for reading more and more, and this is through the accumulation of a huge amount of question marks in his (the reader's) mind, the first reason for which is the title, and thus he is forced to enter the world of the text in search of answers to those questions with the aim of finding them and dropping them on the title: as the critics say that the title is important and difficult to ignore, which is why it has become an urgent necessity in the modern text and a basic requirement that we cannot do without in the general construction of literary texts. It is also considered a second creativity of the text, after which the writer finishes writing his original text, and then comes the stage of creativity in the title.

Thus, it constitutes an important element of the literary written piece, as it is a reference that contains within it the sign and symbol. It is the basic axis that extends the identity of the text and around which the indications revolve. It has the status of the head in body, as it contributes to exploring the meanings of the literary text, whether apparent or hidden. There, the title is the necessary key to moving into the depths of the text, diving into

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<sup>1</sup> Jamil Hamdawi: Semiotics of the title, Ibid, p. 8.

<sup>2</sup> Ibid, p. 9.

its lost paths, and traveling through its extended corridors. It is the tool by which textual harmony and consistency are achieved. Therefore, the text is the title, and between them is a dialectical and reflective relationship, or designated or suggestive relationships, or partial or total relationships.

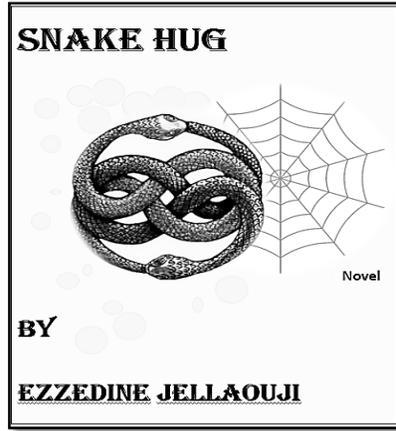
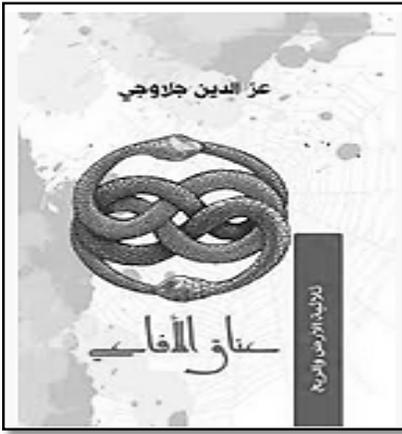
Hence, the title is one of the most important elements of the parallel text and its internal accessories, given that it is a basic input into reading literary and imaginative creativity in general and novelistic creativity in particular, as it is the threshold of the text, its beginning, and its first signal. It is the relationship that characterizes the book and the text, naming it and distinguishing it from others. Here the importance of the title emerges, a descendant of addressing in that it is a definitional and specific indicator that saves the text from heedlessness because it (the title) is the dividing line between nothingness and existence, richness and fullness. «The title is like an identity card (Carte d'identité) in many cases, such as flashing advertising billboards, especially when it is a tempting flash, as it creates great advertising for that production»<sup>1</sup>.

- ✓ **The title is an important threshold from thresholds of the text, and the student needs to dialogue with it to know its significance and symbolism in order to be able to decipher the meanings of the text through it**

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<sup>1</sup> Ali Mallahi: "Thus spoke Al-Tahir Watar," critical articles and selected dialogues, House of Wisdom Treasures for Publishing and Distribution, Algeria, 1st edition, 2011, p. 516.

### Example of title analysis (Snake Hug)



The novel "Embrace of Snakes" is an Algerian novel written by Ezzedine Jellaoui, It is a narrative epic that tells the story of Algeria's history, starting with the barbaric French invasions of Algeria in 1830 until the late nineteenth century. This was the period of popular resistance against this invasion. Although the novel is written in history, it contains a lot of imagination, wonder, and myth.

The novel won the Katara International Prize in 2022 Forming the title is one of the most difficult creative matters, just like establishing and forming the text. » The title question is a confrontation no less difficult than facing the question of creativity itself, and it defies and evades it before allowing some of its outlets to enter in a mysterious nebular moment. « The demonstrative word (hug) refers us to turning and containing, and this turning may be complete, like a single closed circle, or incomplete, like rings that the dreamer imagines are closed Perhaps this representation is the closest to visual visual vision if we represent the following demonstrative word in the same title (snakes), as it confirms the ring structure that the extension reveals and the wrapping in the embrace hides.

The title is iconic, showing an intersection and referring us to what is real and implicit at the same time, between the nature of creation and what

the chain of divine creativity represents in the cycle of life, and the creative statement and what the chain of human creativity represents in composition and engineering. As for the nature of creation, it is the one present at the moment of the mating and reproduction of snakes, in which the flowing wrapping may resemble an embrace, and the creative statement present in the verbal metaphor when hearts are filled with hatred and tongues are wounded Despite this, its owners claim apparent affection and a contrived embrace after which deadly poison is spread, so the title geometry came as a ring geometry; It reflects the specificity of hugging and turning, neither a tightly closed circle, nor a straight line, more like overlapping and intersecting rings that suit the plural in the word (snakes) and suggest twisting; The twisting of the hug and the twisting of unsafe snakes, so the most appropriate form in which the title geometry can be represented is the following form:





**CHAPTER EIGHT**  
**THE SEMIOTICS OF VISUAL MESSAGES**



The image or visual transmissions are a complex semiotic art par excellence, in which a group of arts and materials intersect. This art is submitted to the processes of generation and transformation. The visual meaning is a natural meaning that sometimes turns into an artificial meaning, resulting from a complex and complicated industrial process. Moreover, the visual display includes a group of signs, which is considered the first basis for the study of semiotics, and before we elaborate on this field, we must stop at the transition from general semiotics to image semiotics:

### **1. From general semiotics to image semiotics**

The image occupied such a prominent place that it was said that «the image speech came to gradually displace its written counterpart, representing one of the most important dialogic media due to its strength in influence and abundance of meanings and indications. However, semiotics, according to the prophecy of (De Saussure) and the studies of (Peirce), has worked on several fields that are difficult to restrict, but some of them have not been researched in-depth, as is the case with image, and this is due either to the researcher's insufficiency in analytical procedures, or to the incompleteness of his conceptual and terminological apparatus for such approaches»<sup>1</sup>

This is what prompted some researchers in semiotics to expand research in the field of optics, «with the intention of answering its important questions: How do we communicate visually? How do we read a visual message? And how do we create a visual culture?»<sup>2</sup>

And other questions that (Roland Barthes) addressed in his research answering about the elements of semiology, «some of which he applied to the image, by recalling (De Saussure's) linguistic propositions and sayings

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<sup>1</sup> Abdel Haq Belabed: The semiotics of the image between the mechanisms of reading and the openings of interpretation, from the book: The Culture of the Image in Literature and Criticism, the Twelfth Philadelphia International Conference, Philadelphia University Press, 2008, p. 146.

<sup>2</sup> Roland Barthes: *L'aventure Semiologique*, Ed, Seuil, Paris, 1985, p-p77- 85.

(tongue/speaking, signifier/signified, arbitrariness)... and what (Hjelmslev) brought in his semiotics about the terms (designation / implication or suggestion), and what (Peirce) brought in his concept of “icon” with its endless branches, to search for rhetoric for the image, and how does meaning come to it? And where does it end? And if it ends, what is behind it?»<sup>1</sup>

Anyone who looks at the semiotics of the image will find that many research fields have been developed, and this is due to the multiplicity of means of visual communication in particular. From the semiotics of animation, to the semiotics of cinema, to the semiotics of video, all of these branches were imposed by an explicit reality, a reality that increased the strength of the image and its authority, a reality that has come to be called ‘The era of image civilization par excellence’. The conflict between semiology and linguistics has become centered on whether image semiology is a literal transfer of the concepts of linguistics and their application to visual models, or whether communicating with natural language through images is a different matter that requires new concepts, and thus the linguistic methodological field does not necessarily mean projecting linguistic concepts onto visual communication systems. Therefore, it is necessary to focus on language and image. What do they have in common and what are the differences?

### **A- Language and image**

Language (Langage) - in the Swiss linguistic custom - refers to the ability that is specific to the human species, which enables it to communicate using a system of vocal signs. It is determined based on its relationship to the concepts of tongue and speaking\*, but it does not

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<sup>1</sup> Roland Barthes: The Rhetoric of the Image, from the book: A New Reading of Ancient Rhetoric, see: Omar Okan, East Africa, Morocco, 1994, pp. 91, 94.

\* The tongue is the social face of the language, meaning that it is a social institution to which the individual speaker is submitted to in order to be able to communicate with members of the linguistic group. The tongue is considered a group of interconnected systems, such that a system has no value outside of the relationships that link it to the

represent the only means of human communication, and the reason for this is the huge number of other signs, including the image, have become a rich field of semiotic study, and this study has increased its legitimacy, after the striking sweep imposed by the image, with its various appearances and forms, in our daily lives, as it has become overwhelm us at home, in the street, in the institution, and since the prevailing society and culture tend toward as (Barthes) put it, the normalization of the symbolic, cultural, and ideological dimension of the image, and that resorting to the semiotic approach is an important step in revealing the semantic values and restoring the invisible meaning of the image, man, and history.

«Perhaps the intersection between what is iconic and what is linguistic one as they together constitute a sign, is what makes most linguistic and semiotic studies at the beginning of the twentieth century mixed the two fields, and studied them within a comprehensive framework, which is language, and thus overlooked the qualitative differences between iconic expression and linguistic expression. Hence, the first methodological step that leads to determining the photographic image, and identifying the patterns of meaning's operation within it, is represented by the distinction that (Emile Benveniste) brought it in his talk about the semiotic systems that carry meaning - which is here the tongue - and the semiotic systems»<sup>1</sup>, which do not indicate, but are achieved in music, dance, and forms of visual expression. The points of agreement and difference between the linguistic message and the visual message lie in the following:

### **B- Arbitrariness and similarity**

«The researcher in the field of non-linguistic facts discovers that they are not as simple as what characterizes the tongue, as they are not based on the same principles in order to produce their indications (...) symbols, clues, and icons are signs that have a special status within the register of

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group, and if the tongue is the social interface of the language, speaking is its individual interface, that is, the individual achievement of the tongue.

<sup>1</sup> Mohsin Al-Damoush: The photograph between significance and indicating, Thought and Criticism Magazine, No. 57, (electronic).

human languages, and we cannot deal with them as we deal with the units of the tongue. On the one hand, they are not arbitrary in the sense that Saussure gives to arbitrariness, and on the other hand, they are not reasoned in the sense that makes them an entity that carries its indications outside the context of human practice and its multiple norms»<sup>1</sup>, this confirms the necessity of deepening research within non-linguistic and visual systems in particular.

Most researchers affirm this idea, and we find among them Abdelhak Belabed, who in turn acknowledges that «linguistic messages are based on an arbitrary characteristic, while the visual message is based on resemblance and similarity»<sup>2</sup>, and perhaps this is what makes «linguistic messages highly encrypted, while the image appears to be a transfer of reality with complete organism and naturalness, to the point that (Roland Barthes) defined the photograph as a message without a code»<sup>3</sup>.

On the other hand, we find that Said Benkarad takes a contradictory position by saying that «visual facts, in their diversity and richness, constitute a ‘enacted language’, which human use has deposited values for significance, communication and representation, and based on that, the indications that can be revealed within these signs are nascent indications of cultural enactment, not inspired essences of content, and from this angle, like the units of the tongue, they are governed by facts that exist outside of them, that is, they are of an arbitrary nature, and their indications are produced only according to this principle»<sup>4</sup>, and «the point of agreement among most researchers remains the issue of similarity, which is considered one of the basic characteristics that distinguishes the image from the rest of the other communication formats, despite the emergence of a kind of controversy about the fact that the similarity is not absolute

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<sup>1</sup> Said Benkarad: *Semiotics: Its Concepts and Applications*, same, pp. 115, 116.

<sup>2</sup> Abdel Haq Belabed: *The semiotics of images between the mechanisms of reading and the conquests of interpretation*, same, p. 146.

<sup>3</sup> Muhammad Al-Ammari: *Image and Language - A Semiotic Approach -*, *Thought and Criticism Magazine*, No. 13, (electronic).

<sup>4</sup> Said Benkarad: *Semiotics: Its Concepts and Applications*, same, p. 118.

and that visual speech cannot be analogous, because the image is submitted to what is called the issue of degrees of iconography (degrees d'iconisation); that is, visual analogy is submitted to quantitative changes, just as visual discourse is also submitted to qualitative changes. The concept of similarity varies from one culture to another, and in one culture we find a set of axes of similarity, because the similarity of two things always occurs in their relationship with some link, and therefore similarity in itself constitutes a system or a group of systems»<sup>1</sup>.

The feature of similarity - according to Peirce - remains the basic feature of the iconic sign, and it is the element through which this sign is distinguished from the sayings of indicator and symbol. Therefore, for thinking about the image, the iconic similarity cannot constitute anything other than a starting point - even though it identifies the feature most present in many images. The importance of similarity is also embodied in its being a means of transformation. Through the similarity of the image to its "realistic" subject (i.e. its transformation), the possibility of reading or decoding the image is made possible. The starting point for semiology is similarity. Otherwise, there is nothing left to say about the image except that it is similar to its subject.

### **C- Double articulation and totality**

On another level, it is possible to observe a kind of difference that distinguishes the linguistic system from the visual system. «If we accept that the tongue includes a double articulation (articulation double), then the linguistic sign (le signe linguistique) is separated into the elements of the first articulation, which are the significant units (signifiants unités), or monograms, and the elements of the second articulation, which are the minimal, non-significant units, or distinct units (distinctives unités), or phonemes, talking about this double articulation within the iconic sign is considered a difficult matter, as (Umberto Eco) said, or a dilemma according to (Martine Joly). It can be said that the photograph operates

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<sup>1</sup> Muhammad Gharafi: A Reading in Visual Semiology, Thought and Criticism Magazine, No. 13, (electronic).

according to a complete unit, presenting itself in the form of totality (totalité) of the elements that make up the iconic sign forces the recipient to imagine it as a comprehensive unit that is difficult to advance or delay in its homogeneous system. This unit is what produces the shock (le choc) in the recipient, stimulates his reception process, and at the same time charges his interpretive action with multiple possibilities. Therefore, we note that the composite units of the photograph, by being built on the principle of analogy (Analogie) on the one hand, and submitted to the authority of totality on the other hand, escape the process of binary division (signifier and signified), which is what made it iconic expressive forms (advertising, the advertising picture, and the illustrated story (la bande dessinée). It forced to insert linguistic expressions alongside the image in order to be able to create a rift in the continuous (continuité). The absence of double articulation in the photographic image, the strong and deep connection to the reference, and compliance with the restrictions imposed by compulsions of the photographic machine, are all elements that make reading and interpretation gathered with possibility and relativity»<sup>1</sup>. As a mass, it stores indivisible indications in its structures, which gives it unparalleled informative power. Therefore, verbal speech accepts disassembly into elements that the recipient reconstructs to obtain a new meaning, whereas image speech is synthetic and does not accept division into smaller, independent elements.

#### **D- Linearity and synchronism**

In this principle, language and image differ, «if the indications of the tongue take on a linear character (Linéaire) in the message, such that they are perceived according to a system determined by the structure of the sentence, then the indications of the iconic code are spread throughout the space of the image, such that the realization of one of its elements does not occur before the other elements (...) hence, verbal messages remain prisoner to the rules of grammar and pragmatics, unlike visual speech,

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<sup>1</sup> Mohsen Al-Damoush: The photograph between significance and indicating, Thought and Criticism Magazine, p. 57.

which is not submitted to strict syntactic rules, in addition to the fact that its elements are perceived simultaneously»<sup>1</sup>.

The issue of starting to realize this element instead of that in the image remains a matter left to the choice of the recipient alone, as (Barthes) noted that the image is characterized by transparency, «it does not refer to itself but to the subjects it depicts. It is a signifier that hides behind a signified, and this ability to hide behind the signified was not previously available to the word, to written and audio culture»<sup>2</sup>; for these reasons, in addition to others, it is natural to wonder about the possibility of coexistence between image and language as they are two different communication systems, and what does language add to the image when they occur in the same context?

### **E- Coexistence between image and language**

Visual language differs in terms of its characteristics and uses from natural language, and despite these differences, the coexistence between image and language is ancient and deeply rooted in history. Since the emergence of writing and writers, there has been a correlation between image and text, and «the connection between text and image has become normal, and it seems that this connection has not been well studied from a structural standpoint»<sup>3</sup>, this relationship has been strengthened and developed with the development of forms of populace communication, such that it has become rare to encounter an image (static or moving) that is not accompanied by linguistic commentary (whether written or oral), and if the visual message has caused all this controversy, then what is this message? What is the date of its appearance? Why all this controversy between the language of linguistic indicating and other means of non-linguistic indicating?

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<sup>1</sup> Mohsen Al-Damoush: Same.

<sup>2</sup> Ashraf Mansour: The idolatry of the image - Boudyard's theory of hyper reality -, Chapters magazine, no. 62, p. 227.

<sup>3</sup> Roland Barthes: The Rhetoric of the Image, same, p. 95.

## 2. Image types

The semiotic reading of visual transmissions is based on multiple theories, especially the concepts of (Charles Sanders Peirce) for reading the image and the tripartite representation of the sign, and the (Prague) School, which paid great attention to the semiotic signs in the theatrical performance, without forgetting the various other semiotic currents that were interested in linguistic and visual systems, such as the semiotics of significance with (Roland Barthes), the semiotics of communication with (Roman Jakobson) and (Georges Mounin), and the semiotics of culture with the Tartu School and the Italian school (Umberto Eco), (Rossi Landi)), and the semiotics of art with (Jan Mukarovsky). The semiotic approach studies the image in light of its structural and formal data, dismantling and assembling, and searches for the image and abstract structures that control the generation of surface structures. It is also concerned with monitoring the factorial structure and the structural and semantic levels. It is also concerned with approaching personality in light of various formal classifications. So what is an image? And what are its types?

It is known that the image, in its general sense, is «a representation of the visible reality, mentally or visually, or direct realization of the objective external world through embodiment, sensation, and vision»<sup>1</sup>.

This representation is characterized, on the one hand, by intensification, reduction, abbreviation, miniaturization, imagination, and transformation, and on the other hand, by amplification, intimidation, and magnification and exaggeration, and then the relationship of the image to the representative reality is a relationship of direct simulation, a relationship of dialectical reflection, a relationship of similarity, or a relationship of blatant paradox.

The image is of a linguistic nature at times and visible-visual at other times. In other words, the image is verbal, linguistic, and dialogical, and it

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<sup>1</sup> Qaddour Abdullah Thani: *The Semiotics of the Image*, Al-Warraq Publishing and Distribution Foundation, Amman, Jordan, first edition in 2007, pp. 24-25.

is also a non-verbal visual image. The image has great importance in transmission the objective world, in a comprehensive way, in abbreviation and conciseness, and condensing it into a small number of visual units. The Chinese wise man (Confucius) was right when he said: «A picture is better than a thousand words»<sup>1</sup>. We can talk about several types of pictures, which we can reduce to two fields: static and moving pictures:

### **A- Static image**

The static image occupies a less specific field than the moving image, despite its antiquity, and the name given to it is derived mainly from its opposition to its moving counterpart, and this means a lot: stillness does not become a distinctive feature unless there is movement on the other hand, and thus the image passed through centuries - about thirty - without being realized as a unified group; it was necessary to wait for the invention of cinema to obtain, at least apparently, unity.

The static image is everything related to pigment drawing, and more generally, everything related to the image that derives its legitimacy from culture. The static image is also the photograph, the advertisement (written or photographic), newspaper drawing, and perhaps wood sculpture, and comic strips (sequences of still images). If we accept this simplistic classification, we find that the static image in the common sense is always determined; sometimes based on the material of the signifier, and other times through its material, sometimes through the technique used in its production, and other times as a narrative material, and the static image has several types.

### **B- Formative image**

The formative image« is a static image, based on lines, shapes, colors and relationships. If language is based - according to (Andre Martinet) - on double pronouncing (monograms and phonemes) to perform the function of communication, then the formative painting is in turn based on

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<sup>1</sup> Qaddour Abdullah Thani: The semiotics of images, Same, p. 119.

the double visual pronouncing: formem or formative unit (Formème), colorem (colorème) or colorful unit»<sup>1</sup>.

Reading the formative image depends on the symbolism of lines, shapes, colors, and letters. «Vertical lines, for example, indicate the sublimation of the spirit, life, calm, comfort, and activity, while horizontal lines indicate constancy, equality, stability, silence, security, tranquility, balance, and peace. As for diagonal lines, they indicate movement and activity, according to its inclination - it also symbolizes falling, slipping, instability, and imminent danger. If the vertical lines meet with the horizontal, they indicate activity and work, and if the horizontal lines meet with the diagonal, they indicate life, movement, and diversity. As for the curved lines, they symbolize movement and instability, and they also indicate disorder, rage and violence»<sup>2</sup>.

As for the level of symbolism of shapes, «there is a group of types that have contextual and common semiological indications. The abstract shapes aim, primarily, to reveal the inner and deep truth in the human psyche. As for the shapes directed upward, they indicate angelic spirituality, but if they are directed to the north, they indicate clay materialism, while sharp-headed shapes inevitably find comfort in warm colors, while round and curved shapes find comfort in cool colors»<sup>3</sup>.

According to (Ruskin), shape is submitted to «a set of laws in its formation, such as: the law of importance (drawing a prominent shape around which sub-shapes are gathered), the law of repetition (creating harmony in the painting by repeating formative components), the law of continuity (continuing to apply the law of organized sequence to a number of exciting things for the recipient), the law of bend and curvature (curved and bending shapes are much better than direct shapes and lines), the law of antibiosis and contrast (the contrast between colors and lines), the law of mutual change (a change in components leads to a change in indication),

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<sup>1</sup> Qaddour Abdullah Thani: The semiotics of images, same, p. 26.

<sup>2</sup> Qaddour Abdullah Thani: The semiotics of images, Ibid, p. 107.

<sup>3</sup> Ibid, p-p. 107-108.

the law of consistency (if there is difference and disparity at the level of the major elements, there must be harmony at the level of the sub-elements), and the law of radiation (coordination and harmony of lines within their simple and complex relationships)»<sup>1</sup>

There are several types of formative formations - according to (Rudrouf) - including:

- «Diffusion formations that are intended to distribute units in a homogeneous and regular manner without a radiating axis or center, such as: Persian paintings and miniatures

- Rhythmic formations associated with spatial rhythm or rhythm in the relative distribution of spaces. This type, in turn, is divided into:

A- Axial formations based on the organization of components around a central axis or several axes.

B- Central formations that relate to a gravitational central point.

C- Polar formations that are based on the presence of two opposite groups.

It is also noted that the drawing, in one aspect of the paper or painting, has indications in social psychology, and also reflects significant semiotic indications»<sup>2</sup>

As for our talk about the semiotic of the drawing, and the significance of its position on the paper, «in the middle of the paper or the painting, the drawing indicates the balance of the painter's psychology, the balance of his vision of things, as well as his careful attention, focus on visual truth, balanced observation, and the consistency of scientific and logical ideas. It also indicates self-interest, strong will, living in the midst of society, and not deviating from that no matter the circumstances. As for the drawing on the right side, it indicates the painter's attempt to integrate within society, his openness to his world and environment, and to express his ambitions and hopes for progress, self prove, and achieving the best, independence in making decisions, and self-reliance in doing so, and the drawing, on the

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<sup>1</sup> Qaddour Abdullah Thani: The semiotics of images, Ibid p-p. 109-110.

<sup>2</sup> Ibid, p. 110.

left side, indicates that its owner resorts to isolation, his escape from others, his isolation into himself, his withdrawal from society, and introversion without inclination towards group life, as this drawing indicates the painter's inclination towards shapes, and the search for security due to his feeling of loneliness and warmth»<sup>1</sup>.

### **C- The iconic image**

The icon (Icon) is linked to the American semiotician (Charles Sanders Peirce) and indicates to all standard representation systems distinct from linguistic systems. The icon expresses the image based on the similarity between the signifier and the signified. The icon includes formative drawings, diagrams, photographs, and visual signs.

Visual signs vary depending on their significance. There are a group of signs, including: natural signs (explained signs such as: illness and smoke); and artificial signs (invented by humans), therefore the iconic image includes pictorial drawing and photography, and (Peirce) distinguished between three types of icon: the image (image) and the diagram (diagramme) (the table for the surrealists or memes takes the form of a suggestive diagram), and the metaphor (métaphore) (the stage may become a metaphor for a battlefield, a bottom, or a prison)...

### **D- The photographic image**

A photographic image is an abbreviated image of real reality: space, size, angle, perspective, intensification, fiction and imagination. Photographs are distinguished by their professional/technical character, their artistic and aesthetic character, their symbolic and semantic character, and their ideological and intentional character.

«The photographic image is formed from the signifier, the signified, and the relationships that bring them together. This means that the photographic image, as a descriptive image of reality, can be submitted to the duality of designation and inclusion\*, the duality of substitution and

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<sup>1</sup> Qaddour Abdullah Thani: The semiotics of image, Ibid, p. 110.

\* These dualities were used by (Roland Barthes), who was one of the defenders of the term semiology, especially in his book (Elements of Semiology), where he considered

composition, the duality of the signifier and the signified, and the duality of synchronization and succession, and we should also not forget some other syntactic components such as the size of the photograph (small size, medium size, and large size), its size (image measurement), its nature (solar image, digital image, artificial image, fabricated image, composite image of formative and photographic...), its sender, its recipient, and the angle at which it was taken (...) the photograph also consists of the iconic signs or the iconic dimension (faces - bodies - nature - animals...), the formative signs or the formative dimension (shapes - lines - colors - composition...), and the support and variable, for example: a head with a fez on top, so the fez is a support, but the material is the variable. Because it may be made of wool, cotton, leather, or cane (...) the variable is what determines the meaning, and helps the semiotician to monitor the effects of the meaning, and then, the transition is made from semiotic analysis to the process of interpretation, and the search for reference signs, coded messages, and the totality of direct and indirect purposes, and determining the photographer's vision to the world»<sup>1</sup>.

### **E- The caricature image**

By a caricature image, we mean that drawn or sculpted image of a person with the aim of irony, criticizing, or satirizing him, by distorting his image, appearance, and face, either by using the mechanism of amplification, magnification, and exaggeration, or by using the mechanism of dwarfing, minimizing, and contempt. The caricature image has been associated with the Western press since the nineteenth century AD, and after that it influenced the Arab press. This image cannot be accepted unless it is purposeful, constructive, and fruitful, and carries

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semiology to be part of linguistics, by stopping at some methodological dualisms, such as: the signifier and the signified, diachronism (evolutionary) and synchronism (Synchronicity), the horizontal axis and the syntactic axis, language and speech, implication (suggestion) and designation (literal report), and these dualities were discussed by (De Saussure) at great length, in his book (Lectures on General Linguistics).

<sup>1</sup> Qaddour Abdullah Thani: The Semiotics of Image, Ibid, pp. 34-36.

direct or indirect political messages in the service of the desired, noble purpose or goal.

But if it is used and employed in an artistic and aesthetic way for political, critical, and reformative purposes, without distorting the person, then it is an acceptable and permissible image. However, if it is used to irony, contempt, and to distort the image or Allah's creation, then this image is unacceptable in our Arab-Islamic culture because it is to slander and explicit accusation. The Almighty said: **(You who have believed, let no people ridicule other people, perhaps they will be better than them, nor let women ridicule women, perhaps they will be better than them, and do not defame yourselves, and do not call one another by nicknames. What an evil name is immorality after faith and whoever does not repent – those are the wrongdoers)**<sup>1</sup>

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<sup>1</sup> Surat Al-Hujurat, verse 11.

## **Example**

### **Caricature images analysis<sup>1</sup>**

The caricature is that "the physical space occupied by a group of simple shapes and lines that sometimes provoke laughter and sometimes ridicule and criticism, occupies small squares on the pages of newspapers to be considered media material that we can understand and comprehend its content"

The caricature art has a symbolism that the artist resorts to in order to express a social, political or economic phenomenon in an attractive way that summarizes many other ideas, and it is basically the art of sarcasm and mockery, The talent of caricature requires the presence of a keen eye that monopolizes the things surrounding it and is inspired by social and other ideas, which meets the need for drawings and topics and thus the recipient"

The art of caricature is a visual space that meets the requirements of caricature discourse and is suitable for establishing communication between the recipient and the artist. It consists of a group of visual elements whose message the recipient arrives at, which is included by reading these components. In it, the artist plays the role of a narrator who tells the story of an incident...

We chose two pictures from (Twitter) for the page of the American journalist (Jackson Hinkle).

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<sup>1</sup> Loubna khecha: Al-Aqsa Flood via Twitter and Facebook pages; A semiotic approach to the caricature, Issuing a collective book entitled: The Flood of Al-Aqsa in the Eyes of Media Linguists and Creators , Istanbul, Türkiye, 1st edition, May 2024, p139.



The journalist (Jackson Hinkle) does not stop at exposing international collusion, but even exposes media collusion, commenting on the first photo by saying: ( This is how western media works)

In the first picture, Palestinian children appear to have been abused, their limbs cut off, and thrown to the ground, their tears watering the thirst of the dirt. However, the Western media does not pay attention to the ugliness of the scene, nor does it pay attention to the reality of reality. Rather, it turns to the crying of a Zionist child, and no one knows the reason for his crying...

The second picture shows that the Zionist bombing did not spare him, and they even wrote on the bombs in English: The first bomb that falls on the mother and her son says (NO MERCY), the second bomb that falls on the journalist who wants to restrict events (NO WITNESS), and the second picture is recorded (Mintpress News) with the name of the Australian newspaper on it.

If we come to the implicit meaning, the first image reflects the directed Western media that reflects the falsity of the facts and serves the Zionist entity, while the second image is with the linguistic message to show the functions of consolidation and rotation in the second image, where the linguistic message shares with the image the interpretation and consolidation of meaning Within a sequential generation of meanings that arise from the duality between the connotations of the image and the

linguistic message, in order to emphasize a specific reading of it by determining the true meaning of the slogans carried by the Zionist entity, killing with (no mercy) by targeting mothers and children, (no witness) by directing and managing the Western media, and killing the media that conveys the truth of the situation.

**CHAPTER NINE**  
**SEMIOTICS OF**  
**THE ADVERTISING IMAGE**



Similar to the static image, there are many moving images in many types. We mention what (Brown) classified, including “drawings, cartoons, advertisements, maps, transparencies, photographs“, or as (Wittich) classified them into “transparent images, static film, transparencies, dark images, thumbnails (Micro form), three-dimensional images, cartoons, animated films, and television images“. (Wittich) did not distinguish here between the television image and the cinematic image as two different types, but rather combined them under the type of moving images, and (Al-Furjan) adopted another type of classification as he divided them into moving images, static images, transparent images, and dark images, according to seven models: educational cinema, educational television, transparent images, transparencies and thumbnails, three-dimensional images, and dark images (printings).

### **1. Advertising image**

The advertising image means «the advertising and news image that is used to stimulate the recipient’s commercial mind»<sup>1</sup>, and it is «an economic phenomenon before it was literary and social, and therefore it remained out of the reach of literary and critical studies»<sup>2</sup>.

Semiotics paid great attention to advertising, especially its pioneers (Roland Barthes), (George Benigno) and (Doron), advertising is «a collection of news and information that is used to gain individuals’ attention to a person, place, or event, or is propaganda used in populace communication»<sup>3</sup>.

They highlighted its advanced and wonderful technical fields, such as speaking, images, light, movement, and corresponding writings. It is «a system in which the various elements of speaking are intertwined and

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<sup>1</sup> Jamil Hamdawi: The semiotics of the advertising image, Cultured One newspaper from the website 1570-2010 mail almothagaf.com.

<sup>2</sup> Faisal Al-Ahmar: Dictionary of Semiotics, same, p. 114.

<sup>3</sup> Cambridge Dictionary Retrieved Elite, ED 2017; 4.4, p. 114.

speech moves in its course to deliver the message in the best way»<sup>1</sup>, the advertising image has many functions<sup>2</sup>:

<b>Function</b>	<b>Its role</b>
<b>Aesthetic function</b>	Its goal is to arouse taste, invite contemplation of its finer elements, attract the viewer's attention, and motivate him to buy the product.
<b>Directive function</b>	The image, which is submitted to various interpretations, is accompanied by a small comment that directs its purpose.
<b>Representational function</b>	Presents things and people accurately and clearly in contrast to language.
<b>Semantic function</b>	All of these previous functions come together to achieve this function, as advertising establishes the image and codifies it to perform, meaning, and tries hard to report what it wants through various means and language, the most important of which is that it directs the image to the intended meaning.

Researcher Siham Hassan Ali Al-Shujairi summarizes the methods of advertising images in the following points:

1. Image style of the entire item or part of it.
2. Images style of a group of photos.
3. Images style of item is ready for use.
4. Image style of item to use.
5. Image style of the results of using the item.
6. Image style of results of not using the good or service.

## **2. Advertising speech (expressive means)**

The advertising speech is characterized by a special, precise structure whose various expressive components combine (intended to report a single and specific message) and cannot be mistaken by the target reader.

<sup>1</sup> Faisal Al-Ahmar: Dictionary of Semiotics, Ibid, p. 114.

<sup>2</sup> Muhammad Khallan: Persuasive speech - advertising as a model, the Literary and Linguistic Studies magazine.

Otherwise, this is considered evidence of its failure. It is known that linguistic signs accompany the advertising image, in order to pass on the message. The presence of linguistic signs is necessary in building the advertising message due to their special communicative capabilities that are sufficient to cover the expressive characteristics observed in other means, and to protect the reading from any possible interpretive slip, which would undermine the basic goal of the image»<sup>1</sup>.

Given the failure of the iconic sign to perform some special expressive tasks”, such as transmission of the characters’ thoughts and sayings, it was necessary to use the linguistic means to overcome this deficiency and complete the functional performance.

Roland Barthes was aware of the important role of the linguistic message in the advertising image, as we find him defining two basic functions<sup>2</sup>:

**The first:** the function of anchoring or explaining, which consists in working to stop the process of flowing image meanings from their semantic multiplicity by referring, designation, or a specific interpretation, where the function of the linguistic message depends on clarifying the image and its suggestive intensity.

**The second:** a complementary function, to confirm the complementary nature. The text sometimes resorts to the image to show what it cannot report, as long as the image, despite its communicative richness, remains merely a compelling visual message for performing some expressive tasks, unless it dispenses with language, to the point that (Jean Luc) went with it to liken their inseparable relationship with the relationship between the chair and the table: If you want to sit at the table, you need them both.

The "**image of words**", the expressive suggestions it carries, and the influence it has on guiding reading are not hidden from specialists. The form and type of printing of words have a semiological suitability.

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<sup>1</sup> Abdel-Aali Boutabb: Mechanisms of Advertising Speech, Signs Magazine, No. 18, Publications of the Faculty of Arts and Human Sciences, Meknes, Morocco, p. 123.

<sup>2</sup> Abdel-Aali Boutabb: Mechanisms of Advertising Speech, Ibid, p. 124.

He also did not ignore the content of the linguistic message accompanying the advertising image with the aim of the complementary relationship that exists between them, so he controlled the mechanisms of language operation to support the image - taking care not to distort the content of the message such as falling into grammatical and syntactic errors - in order to entice the viewer and transform him into an actual customer»<sup>1</sup>.

The pioneers of semiotics paid great attention to advertising, and looked at its advanced technical fields. They paid attention to the integration between the text and the advertising image **Barthes**, and they realized that reaching the purpose of the message (the goal of advertising) requires mixing them, as each of them has a role and a mission to advertise the product. The text may resort to the image to show what cannot be reported, and the image is responsible for seducing the recipient. They are two signifying systems that work for a single purpose.

## **1. Features of the moving image**

### **A- Duality of sound and image**

Animated images excel over other types of images by possessing the elements of sound and image, and thus they address two senses at the same time, which enhances their success as an educational technological means, as the greater the impact on the learners' senses, the greater the success of the method in achieving the reporting goals.

### **B- Movement**

The moving image is characterized by dynamism that distinguishes it from other images in which movement can be represented by suggestion only. Moving images are characterized by psychological, aesthetic and cognitive characteristics that can translate various scientific indications. The upward vertical movement has become an expression of hope and liberation, and the downward vertical movement expresses suffocation or destruction. The diagonal movement expresses opposing forces and

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<sup>1</sup> Abdel-Aali Boutabb: Mechanisms of Advertising Speech, Ibid, p. 125.

overcoming obstacles. The curved movement indicates fear, like the movement of a snake, and the circular movement expresses fun and energy, like the movement of wheels. As for the pendulum movement, it expresses a sense of monotony and tightness, and the directional movement for the viewer is more important and interesting than others because it increases in size the closer it gets to the opposite of the retracted movement.

### **C- Immediacy**

The television educational image in particular is distinguished by this feature because it “generates a sense of immediacy among the recipients and that they are experiencing this or that experience at the same time as many others, despite the distance between them”. This feature also makes the moving image a direct transmitter of events and phenomena.

### **D- Sequential**

The educational animated image is distinguished from its counterparts from other images in that it is an image in which the artistic work is not complete except by the integration of a huge number of images to serve a known purpose to formulate the meaning that crystallizes in the program as a whole. Unlike a formative painting or a photograph, which is considered an integrated artistic work, the animated image derives its meaning from the image that preceded it and the meaning is complete in the image that follows it, it not only freezes the peak moment captured by the photograph, but rather displays what preceded it and what follows it in a sequential frame within the movement of time.

## **2. Types of moving image**

### **A- The advertising image**

By advertising image, we mean that media and news image that is used to stimulate the recipient mentally and emotionally, influence him sensually and kinesthetically, and move his emotions to push him to acquire goods or commercial product. The advertising image has been closely linked to Western capitalism, and it has also been linked to the

requirements of the press, such as newspapers, magazines, and news brochures, in addition to its connection to liberal consumer media, including audio-visual means such as radio, television, cinema, theatre, computers, and satellite channels, in addition to other means such as mail, advertising banners, posters, digital and electronic boards...

The advertising image also appeared in response to the requirements of the market economy, which depends on the promotion of commercial products. It has also been linked to the printing house since its invention in the West in the year 1436 AD, where the advertising image appeared in the form of advertisements, advice and instructions, until in our current era of advertising, there are private institutions, companies and contracting that rely on the policy of monopoly, the work of art of advertising methods, the study of the consumer market, and the promotion of products and goods. Advertising has also become a study subject in public and private institutes. Therefore, advertising has been submitted to various theoretical and applied scientific and technical studies, such as psychological theory, economic theory, social theory, media theory, pragmatic theory, behavioral theory, legal theory, aesthetic theory, semiotic theory...

The advertising image uses a set of rhetorical and visual mechanisms with the aim of influencing, amusing, persuading, and camouflaging the recipient, such as **repetition, simile, metonymy, metaphor, substitution, contrast, opposition, alliteration, exaggeration, accumulation, paradox, sarcasm, deletion, implication, brevity, emphasis, attention, periphrasis, commentary, secrecy, achievement, inversion, similarity, and visual formation.**

What is noticeable about the advertising image in particular is that it is a deceptive image for the recipient by operating the speech of inclusion, bypassing the designation, relying on the duality of stimulus and response, submitting to ideological requirements, and resorting to the conditions of economic pragmatism, and this is what requires the recipient to be aware and enlightened, able to criticize, practice questioning, and read intensive and deep messages, and the language of the image is well dissected, and its surface and depth are dissected. Just as the advertising image carries -

of course - the intentions of the sender and his vision of the world, and works hard to influence, persuade and attract the reader. (Robert Guerin) was right when he said: «The air we breathe, which is made up of oxygen, nitrogen, and advertising»<sup>1</sup>.

The advertising image that was behind the many studies is in fact nothing but a message within a complex communicative network within which social and psychological data occupy a privileged position that covers the peculiarities of the iconic signifier. Many studies do not distinguish at all between a static or moving image, or between radio advertisements and written slogans. This means that the product presented, or the effect on the consumer, matters more than the structure of the message or the characteristics of the medium used in advertising.

✓ **Studies focused on advertising images  
It has from specificity, speed and implication  
a fertile area for the semiotic field that deserves  
to be considered and approached.**

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<sup>1</sup> Faisal Al-Ahmar: Dictionary of Semiotics, same, p. 114.

## **A semiotic approach to domestic tourism posters in Algeria<sup>1</sup>**

Advertising has become an integral part of our lives, and social media has allowed it to spread and arrive quickly. It is noticeable that tourist posters compete with each other through aesthetic design, consideration of prices, and use of language.

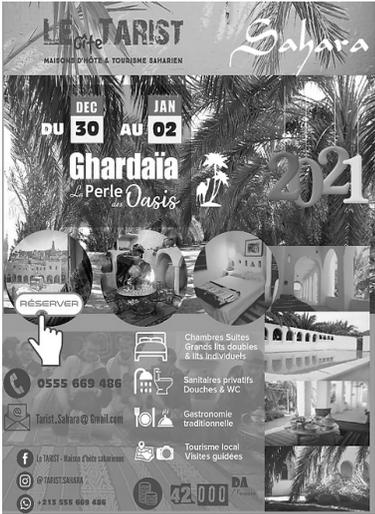
The French Education Department refers to advertising as: «the sum of the means used to introduce the public to a commercial or industrial establishment with the excellence of its products and to instruct it in some way because it needs them»<sup>2</sup>

The Sahara is one of the tourist places that was absent and only foreign tourists visit it. It has become a destination for domestic tourism that Algerian tourists have interacted with since 2020 and beyond, as it witnessed unprecedented activity, in winter, spring and fall, to discover its states, archaeological landmarks, ancient and open museums and subsequent posters. A sample of the posters that promoted Sahara tourism, so how did the poster designers embody the specificity of the Sahara? What are the dimensions of the image? Did they respond to the design system?

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<sup>1</sup> Loubna Khecha: A semiotic approach to domestic tourism posters in Algeria, This scientific paper was presented at the National Forum on Advertising Discourse in Arabic in Algeria –Reality and Current -03-March 2023.

<sup>2</sup> Enas Mohamed Ghazal: Television Advertisements and Children's Culture, a Semiological Study, New University House, Alexandria, 2001, p. 131.



Analysis criteria	Tourism advertising 1	Tourism advertising 2
The address	Ghardaia	Ghardaia
Destination	the guest house "Le Gite TARIST"	Ghardaia
la date du voyage	30-12-2020/ 02-01-2021	01/11/2023 /04-1-2023
Duration	3 NIGHTS / 4 DAYS	3 NIGHTS / 4 DAYS
Services	<p>Day 1: Wednesday, Dec. 30                      Arrival in Ghardaia, installation in the guest house at the palm grove of Beni-isguen. Dinner, and musical evening</p> <p><b>2nd day Thursday, Dec. 31 Morning</b></p>	<p><b>Day 01:</b></p> <ul style="list-style-type: none"> <li>- Departure from Algiers on 10/31 at 9:00 PM arrived on 11/01 at 7:00 AM</li> <li>- installation in the rooms</li> <li>- Lunch on site</li> <li>- afternoon visit of the farm Habib</li> <li>- dinner on site in a traditional khayma</li> </ul>

	<p>Breakfast, visit of Ghardaïa, its old souk and the labyrinth of its shopping streets. Back to the palm grove, lunch at the Tarist.</p> <p><b>Afternoon</b> Visit of the new ecological city Tafilelt and its eco-park. Return to the residence End of year evening Traditional dinner special New Year's Eve, Méchoui and local specialties. Saharan musical evening, Gnaoui...</p> <p><b>3rd day January 1st</b> <b>Morning</b> Breakfast, visit of the old ksar of El-Ateuf, first city founded in M'Zab, and its mausoleum Cheikh "Sidi Brahim" from which was inspired the great architect Le_Corbusier for the design of the chapel of Ronchamp in France, lunch at the Palmeraie. <b>Afternoon,</b></p>	<p>Day 02: - Visit of the city of Ghardaïa - Lunch extra - Visit Ksour - Dinner and overnight stay Cottage</p> <p>Day 03: - Camel ride Quad extra - Lunch at the cottage - 15h Bivouac outing in a 4x4 in Sebseb - Dinner and folk evening in the middle of the desert - Overnight at the Cottage</p> <p>Day 04: - Breakfast - Departure to Algiers</p>
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	<p>Walk in the ancient palm grove of Beni isguen.  <b>Evening:</b> Traditional dinner, tasting of Saharan tea around the fire.  <b>4th day January 02</b>                  Breakfast, departure</p>	
<b>Temptations</b>	<p>Full board:                  Accommodation, Catering, Transport on site, Guided tour.</p>	<p>The price includes:                  - Comfortable bus transport (round trip)                  - Accommodation in a cottage                  - Full board catering                  - Visits to the city of Ghardaia                  - Bivouac outing in a 4x4 in Sebseb with musical evening                  - Guide and animation during the stay                  For any information or</p>
<b>price</b>	<b>42000 da</b>	<b>29500 da</b>
<b>advertising information</b>	<p>Écrire à la page                  📍 Le Tarist - Maison d'Hôte Saharienne                  📞 Phone:                  0555669486                  0551919100                  0771711815                  📧 e-mail:                  GiteTarist75@gmail.com                  Tarist.Sahara@gmail.com</p>	<p>0556 260 887/ 0560 221 204                  📞 023 22 44 99                  📧                  vdv.algerie@gmail.com                  *03, Route de Dely                  Brahim Cheraga - Alger</p>

When we look at the two posters, we find that the designer did not adhere to the mechanisms of designing the tourist poster, as he made the shape of the poster a background for a photographic image, and the linguistic text in Arabic is distributed randomly in the two models. They did not use the foreign language except to mention the name of the tourist agency, and he specified through the tourist poster: the address (Ghardaia in the first model, Taghith in the second model) the destination (Hammam Zalfana in the first model, in the second model Beni Abbas, Al-Qanadsa and Bashar) Date (varies according to the first model) Duration (varies according to each model) Services (free breakfast and dinner) As for the temptations that are used to influence the recipient and convince him of the tourist trip, they do not exist, such as the designer writing (the pleasure of the desert trip) or (an enjoyable tourist adventure) and being satisfied with the simplest advertisement for the trip and what should be available; address, destination, duration, date, services, prices, The tourism agency organizing the trip and the numbers for communication.

Talking about this double articulation that combines the linguistic or linguistic sign with the iconic sign in the image inside the tourist poster is a difficult matter, as (Umberto Eco) went to, or it is considered a dilemma according to (Martin Joly). It can be said that the photograph\* works according to complete unity It presents itself in the form of a whole (totalité) «The sum of the elements that make up the iconic sign forces the recipient to imagine it as a comprehensive unit that is difficult to present or delay in its homogeneous system. This integrated unit is what produces the shock (le choc) in the recipient, stimulates his reception process, and at the same time charges his interpretive action with multiple possibilities Therefore, we note that the complex units of the photograph, by building on the principle of symmetry (Analogie) on the one hand, and being

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\* Photograph: A brief picture of real reality: area, volume, angle, perspective, condensation, imagination, and fantasy. Photographs are characterised by their professional-technical character, their artistic and aesthetic character, their symbolic and semantic character, and their ideological and intentional character.

subject to the authority of the whole on the other hand, escape the process of binary division (signifier and signified), which has made iconic expressive forms (advertising or advertising image forced to insert linguistic words next to the image in order to be able to create a crack in the continuum (continuité)»<sup>1</sup>.

As for the second poster, the image appears as a mass that stores indivisible meanings in its structures - it is a single image - which gives it a communicative energy that requires more verbal additions than what is mentioned and written on it. Therefore, verbal discourse accepts deconstruction and addition to elements that the recipient reconstructs to obtain a new meaning, while image discourse is synthetic, it does not accept fragmentation into small, independent elements unless the designer adds other images attached according to specific geometric shapes.

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<sup>1</sup> Mohsen Al-Damouh: The photograph between significance and evidence, Fikr wa Naqd Magazine, No. 57.

**CHAPTER TEN**  
**SEMIOLOGY AND METACRITICISM**

Anyone who follows the critical arena witnesses the emergence of several works tagged “**Metacriticism**” which is one of the terms that emerged in the science of literature in the twentieth century. The term needs explanation and interpretation, and a look at the stages of its development and the methods of its operation in order to see the relationship that exists between it and semiology. What is criticism of criticism? What is the difference between it and criticism? What is its relationship to semiology and the semiotic approach?

### **1.- criticism and Metacriticism**

The researcher stands at a crossroads between criticism and criticism of criticism, and Muhammad Al-Daghmoumi elaborated in this field, saying: «The term “**Metacriticism**” was repeated in a number of critical and theoretical speeches during the previous five decades, and its frequency referred to indications of the birth of a new awareness that seeks to differentiate between; **criticism as a subject**, and “**Metacriticism**” **as an act which tests that subject and studies it**, and does not say that there is a matching between them»<sup>1</sup>. Perhaps this concept has summarized much of the confusion that occurred and made the difference clear between criticism that stops at the creative text, or literary creativity, and criticism of criticism which makes criticism its subject.

### **2. The concept of Metacriticism**

Scholars’ concepts of « **Metacriticism**” were many considering it as a virgin field for hardworking and research. This is Muhammad Marini, who gives it a concept in view of its field of work. He says: “**Metacriticism is a speech describing criticism; it is a speech that makes critical texts the focus of its work**»<sup>2</sup>. And because critical texts are the focus of its

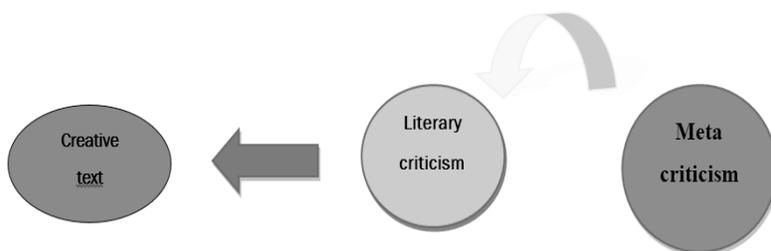
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<sup>1</sup> Muhammad Al-Daghmoumi: *Metacriticism and Theorizing of Contemporary Arab Criticism*, Publications of the Faculty of Arts, Rabat, Kingdom of Morocco, 1st edition, 1999, p. 113.

<sup>2</sup> Muhammad Marni: *Metacriticism, in the concept and methodological approach*, Signs in Criticism, Literary and Cultural Club, Jeddah, Saudi Arabia, issue 64, vol. 16, 1429 AH 2008, p. 40.

work, Metacriticism does not look at the creative literary texts that literary criticism examined, interviewed, and detailed its reading. Literary criticism is a reading that addresses creativity, while criticism of criticism is «a reading upon a reading that seeks argument and persuasion in its speaking to criticism, relying prominently on the technique of description»<sup>1</sup>.

According to Jaber Asfour: «As for Metacriticism or post-criticism (Metacritism) (...) it is a saying in criticism, or research into criticism, that revolves around reviewing and examining the “critical saying” itself, and I mean reviewing the terminology of criticism, its logical structure, its basic principles, its explanatory hypotheses and procedural tools»<sup>2</sup>. As for Hamid Lahmdani, he placed it within the framework of «criticism of criticism is linked to criticism of creativity, not creativity itself»<sup>3</sup>, and in Abdul Malik Murtad’s vision, writing of writing is «interpretive writing that seeks to dive into the critical texts»<sup>4</sup>, the critical process can be explained from the artistic work or creative text to criticism of criticism according to the following



<sup>1</sup> Yamina Ben Suki: Metacriticism; Concept and Procedure, Journal of Human Sciences, Volume 31, No. 1, June 2020, p. 46.

<sup>2</sup> Jaber Asfour: A Reading of Nagib Mahfouz’s Critics, Chapters in Criticism Magazine, Part 1, Issue 3, April, 1981, p. 255.

<sup>3</sup> Hamid Lahmdani, The Magic of the Subject, on thematic criticism in novels and poetry, Info Brand Press, Fez, Kingdom of Morocco, 2nd edition, 20014, p. 9.

<sup>4</sup> Murtad Abdul Malik: On the Theory of Criticism, Houma’s House for Printing and Publishing, Algeria, 2002, p. 233.

### 3. The stages of the emergence of the term “Metacriticism” and its development among the Arabs

The term « “**Metacriticism**” went through basic stages from its appearance to its development. Its stages were collected by Muhammad Al-Daghmoumi»<sup>1</sup>, and we will try to summarize them in the following:

#### A- The indications’ stage

- It began in the late nineteenth century.
- The term “criticizing” appeared, indicating criticism and evaluating criticism.
- Taha Hussein’s book “On Pre-Islamic Poetry” was the first project that practically established the beginnings of “**Metacriticism**”.
- The first to use the term “**Metacriticism**” was Abbas Mahmoud Al-Aqqad, who pledged himself not to compromise with deviations, and who represented a strong and new critical choice in the life of Arab literary criticism. He did not accept that criticism becomes a mood that reflects intentions of hypocrisy, favoritism, and flattery, so he suggested fortifying criticism by what he called “**Metacriticism**” and explained its goals and the need for it\*.
- The term “**Metacriticism**” is a term that embodies a concept formed from elements that are organized together around the concept of “criticism” as a concept that insists on “objectivity”, “value” and “effect” in order to avoid the deviation of literary criticism, and is associated with the tendency of literary and critical theorizing.
- Al-Aqqad and others like him were keen to practice criticism and also theorize about it, or theories and studies concerned with criticism from a

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<sup>1</sup> Muhammad Al-Daghmoumi, Criticism of Criticism, same, pp. 114-118, adapted.

\* Al-Aqqad wrote, on the subject of fanaticism, whims, and subjectivity in contemporary criticism, the clearest and most truthful word, and he called it “Metacriticism” and made it the first statement at the beginning of his collection, which he called (After the Hurricanes), and in it Al-Aqqad sees that he has no choice but “Metacriticism” before determining its value in the world of literature and art, and before relying on it to decide what we accept or do not accept in the works of the writer and artist, Muhammad Al-Daghmoumi: Metacriticism, Ibid, p. 114 / Badawi tabana: Contemporary Currents in Literary Criticism, Mars Publishing House, 2nd edition, 1983, p. 54.

theoretical point of view, and the truest expression of Sayed Qutb's words, at the same stage: «There are applied critical studies of literature and writers, and they are many and varied, but there is something other than the studies that talk about criticism, its origins and its methods, and create rules for it, establish methods, and pave the way for it»<sup>1</sup>.

- Several studies appeared at this time and worked to draw the beginnings of awareness of the difference between criticism and criticism of criticism, especially in the mid-fifties, but the boundaries of this awareness were not precisely drawn, because the dominant horizon is still the horizon of criticism.

- Creating cognitive entities requires distinguishing its strategies, which begin by adapting the view on the subject and monitoring the appropriate means and goals that respond to the specificity of the subject itself, and answer new questions such as those that appeared in the sixth decade of this century, when the “crisis” of criticism came into being, and was a significant sign that criticism needed to exceed itself, so awareness of it was not a new awareness of criticism, but rather of “criticism of criticism”.

- Professor Lotfi Al-Kholy raised, on the pages of (Pyramids), the crisis of artistic criticism in our country, and its topic was (criticism of criticism) and the extent to which professionals of the criticism industry tamper with this beautiful art.

- Thus, “**Metacriticism**” stopped at a new doorstep, making of it a correction tool that distances itself from identifying with the practices of criticism, with the history of criticism, and introducing the currents of criticism, similar to what critics from the previous stage did.

### **B- Foundation stage**

- Thinking began about an entity for **Metacriticism**, a theoretical and methodological entity, moving in the direction of establishing a method with a specific function that might bear the character of (reading) that seeks to understand and correct criticism.

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<sup>1</sup> Sayed Qutb: Literary Criticism; Its Principles and Methods, Arab Publishing and Distribution House, Beirut, Lebanon, 4th edition, 1966, p. 4.

- The foundation stage is nothing but an extension of the previous stage. Although it has not yet fully decided on determining its subject and purpose, it has gained awareness by itself and embodied it in the act of investigating, testing, and reorganizing the critical material away from any claim to practice literary criticism.

- **Metacriticism** has become a requirement and a must necessity, and its absence is evidence of the crisis of criticism and its imbalances, a necessity that makes “criticism” the subject of itself in order to correct itself, strengthen its position, and play its role to implement the desired transformations.

- It has become possible to search for a definition of “criticism of criticism”, whether by looking at: its subject, its purpose, or its tools, from a perspective that saw it as a “method” or “science,” and not just the outcome of knowledge. Researching knowledge in criticism is necessary, but it is not the only subject, and in its dealing with this knowledge, is not one, which causes confusion among those who want to define “criticism of criticism”.

- **Metacriticism** is classified into three important intellectual trends: the phenomenological trend; which focuses on the topic of interpretation, and among its basic principles is the saying that knowledge in all its forms is the result of a dialogue between the self and the subject, the semiological approach, which focuses on the principle of the sign, and language is a system of signs, and the psychological approach, which represents the experimental approach.

- Thus, it became possible to distinguish between criticism and criticism of criticism, also to distinguish the types of criticism of criticism, whether by appending those studies that “**return critical work to its sources**” or those that discover “**critical work from within it**” and it became fashionable to call studies “**Metacriticism**”.

- An urgent desire began to establish new appropriate principles and goals and to make the definition of “Metacriticism” a definition of the principles, rules, and topics that distinguish it from other forms of cognitive and scientific speech, starting with an emphasis on the

epistemological aspect, which is a cognitive activity devoted to reviewing critical sayings, revealing the integrity of their theoretical principles, analytical tools and interpretive procedures, or it is a cognitive activity in which criticism reflects on itself.

- Drawing boundaries and systems and defining criticism of criticism as a methodological act related to a network of systems: the literary system, the cultural system, the social system, the political and economic system.

- A stage in which the term “Metacriticism” was used, according to an approach that combined its various forms with theoretical, procedural, analytical, and interpretive choices.

- Metacriticism has begun to move cognitively in directions that lead to the establishment of “curricula” rather than a single method. Rather, it has images that have an academic character, or are logical competitive based on ideological convictions. Criticism is judged through a critical model or has an affiliation to a formative approach, and critical practice is analyzed in the light of another critical model, or it has the character of reading whose goal is to search for some system in what is read.

#### **4. Semiology and criticism of criticism**

Anyone who follows the stages of crystallization of “**Metacriticism**” as a theory and method that deals with critical text notices the intersection between it and semiology. Criticism of criticism considered the semiological aspect «a possibility that has been researched before it and is connected to the process of understanding, and that it is achieved in every speech, including the speech of “criticism” as long as criticism is a language, or rather a second language that requires surrounding the different systems that surround the speech of criticism»<sup>1</sup>.

Then, «the methods of criticism, which are our tool in analysis, serve as a cognitive resource that enriches it and provides it with the basic bricks for building itself. The situation is that Metacriticism when it transforms into

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<sup>1</sup> Muhammad Al-Daghmoumi: Metacriticism, Ibid, p. 117.

a critical science or into a criticism of science is completely similar to semiology when it in its turn becomes a science of criticism or a criticism of science»<sup>1</sup>.

Just as semiology is reading, the goal of which is to search for some system in what is read, the initial reading of the read text can be reading material for a different vision based on the second reading, and from here the mechanism of semiological reading is similar to the mechanism of criticism of criticism. In addition, criticism of criticism is considered the semiological aspect as a fertile field of research which enriches the critical process.

✓ **Criticism of criticism: a theory that intersects with semiology in terms of its working substance and analytical procedure.**

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<sup>1</sup> Hamid Hamdani: *The Magic of the Subject, on thematic criticism in novels and poetry*, Info Brant Press, Fez, Kingdom of Morocco, 2nd edition, 20014, p. 15.

## Conclusion

Semiotics is one of the systematic critical approaches that came after structuralism. **It borrowed from it, intersected with it, and disagreed with it. It borrowed many terms from it, intersected with it in procedure and approach, and differed from it in applied studies and the method of diving into everything that is hidden, concealed, and encrypted,** and yet it is a science and an art:

**Science;** because it responds to scientific theories and theses established according to philosophy, logic, psychology, etc. and the mechanisms that the critic will follow in terms of procedure and approach, and the extent of flexibility of communication between him and the text in his hands, whether it is a poetic or narrative text or an image of all kinds.

**And art;** because it depends on the critic's semiotic sense, his taste for the literary or artistic piece that he will deal with, and the extent of his ability to read the apparent and hidden sign, indication, and symbol, and dialogue for the lines, and then between the lines, to go beyond the surface structure to the depth, according to a process of exploding the content of the text, to extract what others did not and create a second creativity starting from the first creativity.

Semiotics has expanded and dealing to it and with it has spread, from linguistic semiotics to the language of the body, including movements and gestures, to the semiotics of passions and self-inclinations, fashion and music, to reading the language of silence, in theater and cinema, caricatures, architecture, robotics, and the semiotics of social and interactive media...and other fields that found in semiotics an expanding

field that expands every time, with the flexibility and fluidity that science discovers in dealing with any field that can be approached. The results of these lessons can be summarized as follows:

✓ Most dictionaries, whether Arab or foreign, agree on a pivotal point, which is the correspondence of semiotics to the sign, which makes **semiotics: the science of signs**.

✓ Russian formalism is considered the first trend that gave some signs and indications that paved the way for the emergence of this new science, and the works of the (Tartu) School were its founding ground.

✓ The linguist (Ferdinand De Saussure) was credited with predicting this new science and establishing its terminology, which stemmed from the need of linguistic systems for a broader science.

✓ Linguistic studies were, according to (Ferdinand de Saussure), the foundational starting point for his semiological project. It was also a solid foundation upon which various trends built their concepts and foundations. (Ferdinand De Saussure) used the term (semiology) to refer to this science.

✓ The semiotic method of (Charles Sanders Peirce) is more extensive, comprehensive, and complex. Because the works of its author were characterized by the model of the triple sign and mathematical algebra, which made him go beyond linguistic systems to everything that is non-linguistic, establishing a foundation and starting point for new and different studies from what we knew with (Ferdinand De Saussure) in the binary sign.

✓ The sign varies according to the scholars, according to the field of its use, and according to their classification of the signifier and the corresponding signified or indications. This difference gives more than one face to the sign, even if some of its concepts agree and others differ.

✓ (Ferdinand De Saussure's) studies were the foundation from which the rest of **the European semiological trends, or European schools**, began, and through which they established their studies, whether supportive or opposed. His ideas produced many branches in the semiological study.

✓ Communicative semiology according to (Prieto and Mounin): is the study of systems of signs that have a communicative function. The subject of its study is intended communication, especially linguistic and semiotic communication. The sign in this direction is the signifier, the signified, and a function or intention.

✓ Semantic semiology according to (Roland Barthes): It is the study of significant systems, and semiological knowledge can only be a copy of linguistic knowledge. He believed that semiology constitutes a branch of linguistics.

✓ Narrative semiotics according to (Greimas) expanded the concept of semiotics from systems of signs, to the term semiotics, which is the science of semantic systems. (Greimas) derived narrative semiotics from multiple tributaries, which made him structure a complete theory based on the study of narrative models according to the so-called semiotic square.

✓ Linguistics according to (Kristieva) can become the general model for all semiology. Her theory is known as analytical semantics, which means the theory of textual semantics, and it is part of semiotics, sometimes, and at other times as something identical to it. (Julia Kristeva) changed some semiological terms and used them in the course of her study of texts, (Kristieva's) semiotics bears other names, including: "new dialectical materialism", "dialectical logic" and "materialist cognitive psychology (gnoséologie matérialiste)" because of its combination of linguistics, Marxist analysis, semiology, and semiotics in studying topics of thought and society.

✓ The semiotics of interpretive solidarity, (Umberto Eco's) critical project, which is a project of multiple specialties and interests. It tried to unify the semiology of communication and the semiology of semantics. The Italian trend meets the Russian Tartu School in focusing on the semiotics of culture; it was concerned with cultural phenomena, considering it communicative topics and semantic patterns, because the cultural phenomena have a communicative purpose. He used the term

semiotics, paving the way for the emergence of the theory of reception by involving the cooperative reader in his academic principles.

✓ Criticism of criticism is a theory that intersects with semiology, in terms of its subject matter and the analytical procedure.

✓ The title is an important threshold in the text. The student needs to discuss it to know its significance and symbolism, and through it, he can decipher the implications of the text.

✓ The field of optical transmissions is a vast field that requires more than one chapter to study it.

✓ Attention was paid to reading the image because it contains symbols that suffice us from a lot of language.

✓ Studies turned to the advertising image, because of its specificity, speed, and inclusion. It was a fertile area for the semiotic field that deserved to be considered and approached.

The truth is that semiotics did not stop at the previous axes, or at the schools mentioned. Rather, the latter developed and multiplied. This development and multiplicity created other schools, paving the way for the emergence of more extensive and comprehensive studies, and thus new theories that carried renewed ideas and concepts, laying scientific foundations for many critical opinions and theories, modern and contemporary trends.

**08 - 08<sup>th</sup> – 2025**

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