

A structural semiotic approach to the Quranic character of Yunus, peace be upon him, and the aesthetics of place in the Quranic story

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Abstract: The semiotics of the literary character is one of the branches of linguistic semiotics, which paves the way to highlight the personality in a more profound and accurate way to reveal hidden angles within it.

The Glorious Quran, as the most prominent and wonderful literary text, carries within it tremendous linguistic signs, and many characters mentioned directly in the Glorious Quran are considered important linguistic signs. It is worth mentioning that Yunus, peace be upon him, is one of the important characters mentioned in the Glorious Quran, and here his study comes in a semiotic direction that leads to revealing the meanings, concepts and connotations that this character carries.

This article studied the character of Yunus (peace be upon him) from a semiotic perspective based on the theory of the French semiotician Philippe Hamon, where it studied the character of Yunus (peace be upon him) from the aspect of the signifier (the noun, the grammatical role, the pronouns, and the rhetorical dimension), and from the aspect of the connotation (the attributes and verbs).

It has been proven that there is a consistency between the name of Yunus (peace be upon him) and the descriptions he carries and his roles in the Qur'anic story, as if the Qur'an aims to present the Qur'anic character in general, and the character of Yunus (peace be upon him) as a model and symbol of how to believe in God Almighty in various circumstances.

We also discussed in our research the aesthetics of place in the story of Yunus (peace be upon him), and we proved that place has its semiotic and actual role in creating the narrative, as the imaginary narrative has a role in adding privacy to the real space that houses the Quranic character, which in turn moves and takes center stage according to the place it takes refuge in on its journey. We divided the two types of places; referential and miraculous into safe and frightening places, and the circularity of place was achieved in a way that suits the character's transformations on its journey through its various stations; thus, the places of security and fear were equal to the character's actions. The place, with all its aesthetics, was transformed into an indicator of the character's advantages, and its actions were marked by the characteristics of the place in which it settled and mixed with it, in its missionary transformations, arriving at stability, and salvation in the end.

Keywords: Semiotics, character-hero, Yunus (PBUH), the Holy Qur'an, Philip Hamon, reference place, miraculous, pumpkin, Yuri Lotman.

قراءة بنيوية سيميائية لشخصية يونس - عليه السلام - وجماليات المكان في القصة القرآنية

أ. محمود جمال ريان

فلسطين

المستخلص: إن سيميائية الشخصية الأدبية، هي إحدى فروع السيميائية اللغوية والتي تمتد الطريق لتسليط الضوء على الشخصية بشكل أكثر عمقا ودقة لكشف الزوايا الكامنة فيها. والقرآن الكريم كأبرز وأروع النصوص الأدبية، يحمل في طياته علامات لغوية هائلة، كما أن الشخصيات العديدة التي ذكرها القرآن الكريم مباشرة تعتبر علامات مهمة من العلامات اللغوية. ومن الجدير بالذكر أن يونس عليه السلام، من الشخصيات المهمة التي وردت في القرآن الكريم، وهنا تأتي دراستها باتجاه سيميائي تؤدي إلى كشف ما تحمله هذه الشخصية من المعاني والمفاهيم والدلالات.

لقد قامت هذه المقالة بدراسة شخصية يونس (ع) من منظور سيميائي على أساس نظرية "فيليب هامون" السيميائي الفرنسي، حيث درست شخصية يونس (ع) من ناحية الدال (الاسم، والدور التحويلي، والضمائر، والبعد البلاغي)، ومن ناحية المدلول (الصفات والأفعال). وأثبتت أن هناك تناسقا بين اسم يونس (ع) والأوصاف التي يحملها وبين أدواره في القصة القرآنية، فكان القرآن يهدف إلى عرض الشخصية القرآنية عامة، وشخصية يونس (ع) بصفها أنموذجا ورمزا لكيفية الإيمان بالله تعالى في مختلف الظروف.

وقد تناولنا أيضا في بحثنا جماليات المكان في قصة يونس (ع)، وأثبتنا أن للمكان دوره السيميائي والفعل في خلق السرد، إذ للسرد التخيلي دور في إضفاء خصوصية للفضاء الحقيقي الذي يأوي الشخصية القرآنية، وهي بدورها تتحرك وتتبدل وفقا للمكان التي تأوي إليه في رحلتها. وقد قسمنا نوعي المكان: المرجعي والعجائبي إلى أماكن آمنة وأخرى مخوفة، وتحققت دائرية المكان بما يناسب تحولات الشخصية في رحلتها عبر محطاتها المختلفة؛ وبالتالي فقد تسامت أماكن الأمن والخوف مع أفعال الشخصية. فالمكان بكل جمالياته تحول إلى دالة على مزايا الشخصية، ووسمت أفعالها بصفات المكان الذي حلت فيه وتمازجت معه، في تحولاتها الدعوية وصولاً إلى الثبات والاستقرار والتجاة في النهاية.

الكلمات المفتاحية: السيميائية، الشخصية-البطل، يونس (ع)، القرآن الكريم، فيليب هامون، مكان مرجعي، عجائبي، يقطين، يوري لوتمان.

Introduction:

Semiotics is a science that derives its origins and principles from a large group of cognitive fields, such as linguistics, philosophy, logic, psychoanalysis, and anthropology. Its subject is not limited to a specific field; it is concerned with all areas of human action, starting with simple emotions, passing through social rituals, and ending with major ideological systems.

Semiotics does not have a unique subject; it is concerned with everything that belongs to human and ordinary experience, provided that these subjects are a semantic process (Benkrad, 2012, p. 281). Semiotics - as Umberto Eco sees it - "is not just a theory, but a permanent practice (Eco, 2007, p. 25)." The sign is also defined as "the thing that stands for someone in place of something else in some respect" (Adel, 1990, p. 14).

"Language is a system of expressive signs, similar to writing systems, the alphabet of the deaf and dumb, symbolic rituals, etiquette, and military signals..." (Ali, 2001, p. 30).

Hence, semiotics is one of the modern sciences that leads to raising human awareness and drawing his attention to obscure matters that he is ignorant of. It includes many linguistic systems and other systems within the scope of its study. At the beginning of the twentieth century, semiotics was transformed into a comprehensive science by the Swiss linguist Ferdinand de Saussure and the American philosopher Charles Sanders Peirce, although it had roots in previous centuries.

Semiotics, as Saussure preached, is the science that studies the life of signs within social life. Linguistic semiotics has many types, including the personal, which is studied from the literary aspect in this research. The Holy Quran, as the most prominent and wonderful literary text, is considered a unique model of its kind in the use of signs.

Philip Hamon's theory of character development in literary work

Philippe Hamon's theory is rooted in semiotics, the study of signs and symbols. His work likely analyzes how meaning is constructed and conveyed through various linguistic and narrative elements. It would explore the relationships between signs (words, phrases, stylistic features) and their signified meanings within texts. Hamon's approach would consider the broader cultural and contextual frameworks that shape these relationships and the ways readers interpret them. The key aspects of his theory would focus on the structural analysis of narratives, understanding how meaning is generated through the organization and interplay of textual components.

Similarly, Philip Hamon, who assimilates the character to a linguistic sign, writes that "The character can be defined [...] as an articulated morpheme, a migratory morpheme manifested by a discontinuous signifier (a certain number of marks) that refers to a discontinuous meaning (the sense and 'value' of the character). The expression "discontinuous meaning" underlines the fact that the character is not a static entity, but one that undergoes changes and transformations throughout the text (for example, at the end of *Les Misérables* Jean Valjean is a very different from the person who appears on the first pages).

Furthermore, Philippe Hamon's semiotic framework has been revisited in contemporary scholarship to extend its applicability beyond traditional literary texts. Bertetti (2022) elaborates on Hamon's semio-pragmatic approach, emphasizing the character as a dynamic 'effect' emerging from the interplay between textual signs and the reader's interpretive memory. This perspective posits the character not as a static entity but as a cultural construct that can traverse multiple narrative contexts, a notion particularly relevant when analyzing figures like Yunus (peace be upon him), whose significance resonates across Quranic surahs and historical interpretations, enriching the semiotic reading with layers of connotative depth (Bertetti, 2022, p. 228).

Moreover, Hamon refuses to define the character as simply an accumulation of properties, but also as "a bundle of relations of resemblance, opposition, hierarchy and organization (its distribution) which it establishes on the level of the signifier and of the signified and/or simultaneously, with the other characters and elements of the work" (de Saussure, 1985, p. 86), and even outside it. For example, Harry Potter, is defined as a character not only by his being a young wizard, but also by his being the son of James Potter and Lily Evans, friend of Ron Weasley and Hermione Granger, and by his living in London and studying in Hogwarts. In "Typology," presenting a model of the character's identity, I picked up on this difference in the distinction between *proper identity* and *relational identity*.

Various characters have been mentioned in the Holy Quran, and they are realistic characters at the peak of artistic beauty and literary elegance.

Studying these characters based on the method used in this research leads to revealing new connotations and meanings for the recipient. For example, the character of Joseph - peace be upon him - has been studied in this semiotic field, and he is from the group of righteous rulers mentioned in the Holy Quran, and one of the most important characters mentioned in the Holy Quran. Here we will discuss the character Yunus (peace be upon him) as a character who cast his faith and intellectual shadows and who was mentioned in the Qur'an in several places in different surahs

Especially since a surah was dedicated to the name of this messenger, and although the story is not a sequential sequence of events, but as a whole, it is combined in several Qur'anic surahs that cast the shadows of the Qur'anic meaning and concept on the life and journey of Yunus (peace be upon him).

Acquiring new meanings and revealing the hidden angles of the character of Yunus (peace be upon him), in addition to showing the apparent meanings of the character of Yunus (peace be upon him), as well as standing on the formation of the Qur'anic place with its aesthetics in the story of Yunus (peace be upon him) are among the goals of this study semiotically and practically.

Research Methodology:

The method followed by this research is an analytical description, where the character of Yunus (PBUH) is studied based on the theory of the French structural semiotician Philippe Hamon; as it is a comprehensive and accurate theory that enables us to understand the character's status and the extent of its importance in the text. It is worth noting that the character of Yunus (PBUH) cannot be studied based on

Hamon's theory except by making changes; because it is specific to human stories and not to other texts. Texts such as the Holy Quran are not like other human texts, because they use stories as a tool to convey specific contents and concepts.

The Quranic stories are a historical transmission and of course the characters mentioned in them are realistic and historical as well, so we cannot study the names of the Quranic characters and the extent of their conformity with their roles in the story like human stories. In human stories, the writer can choose the names of the characters and create a harmony between them and the characters' narrative roles according to the story's environment, while this process cannot be applied in Quranic stories, because they are historical and realistic stories and not fictional, so it is an indication of a third type of relationship between the name of the character and its role in the story, if the name of the Quranic character matches its role in the story.

It is worth noting that the extracted characteristics of the studied character were mentioned directly at times, and indirectly at other times (by deduction from actions and sayings). We added the characteristic of ability to the rest of the characteristics, as Yunus (peace be upon him) was a respected character with the ability to change and reform society. This research did not study the classification of characters and levels of description and the like, which Philip Hamon mentioned in his theory; The research dealt with the character of Yunus (peace be upon him) without any other characters, and studied the character from the point of view of the signifier and the signified, and we were interested in stylistic dimensions such as extracting attributes, verbs and pronouns.

We must mention that we made every effort to study the character of Yunus (peace be upon him) from a new and different angle.

This does not mean that all the opinions contained in this research are definitive, but rather they are open to dialogue, discussion, and research, as the study of sacred texts, especially those related to the Holy Qur'an, has special specifications, and their study requires a high degree of precision, ensuring a fair comparison and returning matters to their origins.

This includes our research addressing the aesthetics of the Quranic place in the story of Yunus (peace be upon him), considering that the place has its necessary foundation. There is a need for narration to the place; the place is a product of narration. We will study the place in terms of its semiotic existence and considering it a real factor just like the character, in the expression of "Greimas". We will refer to the Quranic place in terms of its nature and reference; Character and place are two important factors in shaping the narrative literary scene in the story, by attracting the event or events to highlight the meaning and significance in the story in general.

A brief overview of literary Semiotics:

Semiotics (Signe) means the mark. Ferdinand de Saussure explains the sign through the signifier and the signified, and believes that the combination of the idea and the sound image leads to the formation of a group called the sign. The idea is the signified and the sound image is the signifier (Nia et al., 2017). In

other words, we can call the combination of the word (signifier) and its meaning (signified) the sign. Semiotics includes various fields that are not limited to language.

Semiotics is the science of studying multiple signs, and studies semiotic systems such as language, symbols, and other systems. The famous Italian semiotician Umberto Eco provides a very short and easy definition of semiotics, indicating the breadth of this science, saying: "Semiotics includes everything called the sign" (Youssef Al-Arja, 2002, p. 21).

Semiotics can be used in the text as a tool to define literary texts; therefore, "it is clear that the goal of these semiotic studies is to determine the structural and formal characteristics that distinguish the literary text from other texts." (Chandler, 2008, p. 43). Semiotics, a lamp of light, paves the way for a better understanding of what is going on in the world that surrounds us, as it is a science that encompasses all signs. We "learn from semiotics that we live in a world of signs, and that we cannot understand anything except through signs and the codes that organize them." (Hamdawi, 2015, p. 7). The goal of semiotics in brief is "exploring the semantic structures that human discourses and activities contain in structure and meaning...and establishing abstract universal rules for literary discourses on the surface and in depth" (Youssef Al-Arja, 2002, p. 21).

The goal of literary semiotics is to reveal the relationship between the writer, the text, and the recipient; it is about finding the relationship between the image (signifier) and the conception (signified), and through it, it reveals the relationship between what the writer presented and what the recipient understood or interpreted. In other words, literary semiotics attempts to obtain the contents and concepts that lie behind these relationships by studying the aforementioned relationships. With regard to the aspects of difference between the linguistic and literary sign, we can say that the dictionary meaning of the word is what is intended in the linguistic sign, while the goal of the literary sign is the meaning behind the word.

Semiotic studies focus on the fact that each character is an image of the person with different dimensions and contains all the elements of character building in its external and psychological description, and in the choice of name, clothing, job, social, cultural and ideological affiliation, and it is not ignorant of the relationships between characters (Muallem, 2006, pp. 311-312). Accordingly, it can be said that studying the character semiotically leads to identifying the different dimensions of the character completely.

The character as a sign is divided into the signifier and the signified, but it differs from the linguistic sign; since the character turns into a sign in the text, but the linguistic sign has existed since the past unless it goes beyond what it was created for, such as when it is used rhetorically. People and scholars such as Propp, Soreau, Greimas and Hamon consider the character an empty sign formed by the name, attributes and pronunciation, and thus becomes meaningful (Sharshar, 2015, p. 85).

Semiotics is concerned with the structure of signs and their relationships in the literary text, and monitors the distribution of those signs and their internal and external functions, no matter how different their form and type may be," if semiotic analysis starts from the last stage reached by linguistic analysis on the horizontal level, to enter the stage of interpreting data and interpreting the associative relationships

between meanings, then its work is embodied in a particular way in an attempt to go beyond the internal linguistic structure to the specific systems, including the cultural, religious and political references to which the discourse belongs and the various interpretive circumstances, and it is an attempt to address the vertical structure and invest all the indicative systems." Greimas" (Mahfouz, 2014, p. 190) tried to reveal how meaning is constructed. How meaning is constructed is necessarily different from how a text is constructed. The construction of meaning is above all a matter of a pragmatic pretext with background knowledge and with the conditions that condition the act of perception..." (Ould Al-Khalil, 2016, p. 40)

Umberto Eco believes: "What happens when reading a text is no different from the process of embodiment, the reader goes through a series of movements until he deciphers the signs" (Ould Al-Khalil, 2016, p. 40). "Each sign in a literary text gives way to a sign associated with it and so on to infinity, and it is possible that when we use semiotics with sufficient astuteness, this science can become a tool of prediction" (Ben Ghnessa, 2014, p. 147).

Semiotics, in its treatment of the literary text, proposes one and only goal, which is to discover meaning. Semiotics "focuses on the relations between signs and the meaning resulting from them, while semiology emphasizes the similarity, classification, and modeling of signs, paying more attention to the forms of communication and the channels that it relies on, the two perspectives complement each other..." (Hamon, 1990)

Literary Semiotics of Characters Based on Hamon's Theory

The names and titles chosen by the writer for the characters of various stories are not just a tool to name them. Since writers create (invent) reality consciously and intentionally sometimes, and ideally and distortedly at other times, many implicit, metaphorical and metonymic names and concepts are employed intentionally and with prior planning, and indicate facts higher than the apparent level and natural fabric of real names. The name of the character is mentioned as a tool to reveal more angles of the character.

Philippe Hamon is a French semiotician who presented his views and opinions regarding personal semiotics in an article entitled: "Semiotics of Novelistic Characters" in 1972 (Muallem, 2006, pp. 321-322). Hamon studied character semiotically through three headings: character meaning, character signifier, levels of description.

Character meaning is a speech that is spoken by the character, or it is a speech that others speak on its behalf or in other words they attribute to it. Hamon explained the meaning of character by defining its qualities and functions in three types: Character qualities and functions (gender, geographical origin, ideology, wealth. The six functions are: obtaining help, proxy, accepting a contract, obtaining information, obtaining wares and successful confrontation), the relationship of characters to each other and character classification (Hamdawi, 2010). Hamon presents a classification according to quantitative and qualitative standards, studying frequency, and the extent of the presence of characters until he reaches the accumulation, frequency and repetition of characters. Characters are classified according to: single trait,

repeated trait, single possibility, repeated possibility, single action, and repeated action (Al-Ahmar, 2010, p. 219).

Thus, characters are studied in the meaning of the character through the functions and qualities that the characters carry. The character's name is of great importance in the character's signifier; it is what determines its identity and qualities, as Faisal Al-Ahmar explained, quoting from the book *Reading and Generating Meaning*. Then he brings the characters of Naguib Mahfouz's novels as an example of differences from each other, in terms of neighborhoods, regions, social classes, and the like (Hamdawi, 2010).

Philip Hamon believes that the main character signifier is the proper name; Because the proper name reveals to us the characteristics of the character and its semantic and semiological components (Hamdawi, 2015, pp. 55, 59). Philip Hamon studies the character's signifier through the pronoun and focuses on the rhetorical dimension of the character, in addition to its proper name. Pronouns constitute a weak feature in forming the fictional character compared to the proper name; because the proper name distinguishes the characters from each other in the novel.

In the rhetorical dimension, proper names (name, title, nickname) are subject to inclusion, symbolism and displacement, so they carry the metaphorical, allegorical and suggestive dimension that is formed on the basis of metaphor, allegory, metonymy, symbolism, simile, etc (Hamon, 1990, pp. 10-11).

In the levels of description, the character is studied at two levels: the structure of the actors and the structure of the factors. In the first structure, the surface level is studied through the prominent and special qualities that result in extracting and revealing the semantic axes. In the second structure, the factor model is analyzed, and the actors [characters] are classified based on their factor role in the text (Hamon, 1990, pp. 10-11)

The Character of Yunus (PBUH) in The Glorious Quran

The name of Yunus (PBUH) was mentioned four times by name in four Surahs of the Holy Quran; namely An-Nisa, Al-An'am, Yunus, and As-Saffat. The story of Yunus (PBUH) came in the Holy Quran in a variable form in several Surahs, but the story came in a sequence with its events according to what happened to Yunus (PBUH) in Surah As-Saffat in verses 139 to 148.

We study the semiotic character of Yunus (PBUH) in terms of the meaning and the signifier. The meaning of the character of Yunus (PBUH) is based on the character's qualities, actions, and sayings, if any, while the character's signifier is studied in terms of the name, grammatical position, pronouns, and rhetorical dimension.

His qualities: The qualities are divided into the single quality, the repeated qualities, the geographical area, the ideology, and the power.

It is noteworthy that the verses, in general, tended towards the character of depicting the event associated with Yunus (peace be upon him), although there are also verses that monitored the action and

event in a striking way, such as “And Dhul-Nun, when he went away in anger” (Al-Anbiya: 87); “And do not be like the companion of the fish when he called out in anguish” (Al-Qalam: 48)

The single attribute: the attributes that came once in the Holy Qur’an and are the basis; Dhul-Nun “verse 87 in Surat Al-Anbiya”, the companion of the fish “verse 48 in Surat Al-Qalam”, and other attributes are only repeated accompanying attributes, giving a shadow to the circumstances of the place and the human and psychological state of the character of Yunus (peace be upon him); Which came in their entirety in the verses of the Qur’an, and they are: cast out in the open, angry, depressed, sent, runaway (stayed to the ship), refuted, blameworthy, glorifying, sick, the rescued from sorrow...

Geographical area: It was mentioned in the book Atlas of the Qur’an (Abu Khalil, 2003, p. 102) that Yunus (peace be upon him) wanted to escape to Tarshish (currently the location of Tunisia), so he went down to Jaffa, and after being thrown into the sea and swallowed by the whale, then asking for forgiveness and being thrown out, he went to Nineveh (opposite Mosul). The Holy Qur’an states: “And We sent him to a hundred thousand or more, and they believed, so We granted them enjoyment for a time” (As-Saffat: 147, 148).

Ideology: Yunus (peace be upon him) was one of the prophets, and he exerted all his efforts in calling people to worship God Almighty in the village, and he was overcome by despair of his people’s faith; so he became angry and took refuge in the sea and boarded the ship, and there the whale swallowed him until God’s blessing upon him was completed, as the whale threw him up after God repented of him thanks to his supplication; “Then he cried out in the darkness, ‘There is no god except You; glory be to You. Indeed, I have been among the wrongdoers.’” [Al-Anbiya: 87].

After the journey of suffering in the way of calling to God, he returns to his village and finds that it has believed, and thus God removes from them the punishment that was expected if they persisted in sins, and this is recorded in Surah Yunus, verse 98.

Strength: Prophet Yunus (peace be upon him) was not physically strong, as there is no mention of that in the Quran. However, in my opinion, he was strong in character, determined to do something even if he knew that the outcome was uncertain, but he trusted in God despite what he was exposed to during his career in the field of preaching. He had strong faith and determination; the Holy Quran says: “And Dhul-Nun, when he went off in anger and thought that We would not decree anything upon him, so he called out in the darkness, ‘There is no deity except You; glory be to You. Indeed, I have been of the wrongdoers.’” (Al-Anbiya: 87). He had strong faith in God, and that did not prevent him from fleeing from his people to the sea, escaping while he was angry with them “Had it not been for the grace of his Lord, he would have been thrown out into the open, while he was blameworthy.” (Al-Qalam: 49).

The actions of Yunus (peace be upon him): The actions that came in the story of the Prophet Yunus (peace be upon him) belong to past actions in their entirety, in their context they reveal the nature of the path of the Prophet Yunus (peace be upon him) in his missionary journey in a way that shows the intermingling of form and content, regression and following, and speech and action, considering that the

situation imposes movement according to what the appropriate statement from the Prophet Yunus (peace be upon him) dictates. The actions were mentioned in different surahs in the Holy Quran; He went away in anger / He called / So be patient / He overcame him / So He chose him / So We gave him enjoyment / It believed / We preferred / He ran away / So he contributed / He swallowed him / So We cast him / And We caused him to grow / And We sent him / So they believed / So We gave them enjoyment / So We responded to him / And We saved him / We save / We revealed... And we conclude that all the actions are dominated by strength, determination and strong faith in God Almighty in a way that does not stray from the seriousness, and thus confirms his role in the story as a prophet sent to his people.

Now we will move on to studying the character's signifier, in terms of the name, pronouns, and rhetorical dimension.

Regarding the name "Yunus," most opinions say that the word is not Arabic but foreign. Al-Jawaliqi (d. 540 AH), Al-Zamakhshari (d. 538 AH), Al-Khafaji (d. 1069 AH), and others believe that the word is foreign, and this name is Arabized like other names mentioned in the Holy Quran.

Al-Jawaliqi's book states: "Jacob, Joseph, Yunus, Joshua, and Elisha are all foreign." (Al-Jawaliqi, 1998, p. 168) Al-Khafaji also says: "Jacob, Joseph, Yunus, and Elisha are all Arabized." (Al-Khafaji, 1952, p. 279) In any case, it is likely, in our opinion, that the word Yunus entered Arabic from Jewish or Christian sources.

It was also mentioned in the book of prohibited names from declension in the Holy Quran (Al-Sha'ir, 2004, p. 88) that Yunus is a name for the Prophet of God Yunus bin Matthew, peace be upon him, and it is a foreign name whose foreignness has been proven by the transmission of trustworthy imams, and it is prohibited from declension because it is a foreign name with more than three letters. One of the contemporary scholars mentioned that it is of Hebrew origin, but it entered Arabic through Greek, and that its origin in Hebrew is: Yona meaning dove, and in Greek Yunus with the opening of the letter nun; and the letter nun was closed when it was Arabized following the damma of the letter ya, and it is a Hijazi language.

In the Quranic readings, the Arabs played with it in their pronunciation, so they pronounced it with a triple letter nun, and some scholars have gone so far as to make Yunus derived from the word inas meaning sight; Because he saw his guidance in worship, or from the familiarity against loneliness, because of his familiarity with obeying Allah. Accordingly, Makki and Abu al-Barakat permitted that in the reading of the kasra and fatha of the noon, it be prevented from being declined for the sake of being a proper noun and the weight of the active verb in the kasra.

The reading of the majority testifies to its foreignness, because there is no present tense in Arabic on the weight of "yufa'ulu (Krevel et al., 2002, p. 74)."

We understand from the above that the word Yunus is foreign and prevented from being declined, and it means he saw his guidance in worship or familiarity with obeying Allah.

As for the pronouns, there are pronouns that replace the name Yunus, as in:

He: the hidden subject (5 times) / the deputy subject (1)

H: the direct object (7 times) / the name of "inna"(1)

Na: the subject: 8 times.

22 pronouns related to Yunus (peace be upon him) were mentioned.

The pronoun (Na) came as an apparent subject related to Yunus (peace be upon him), so it became the most frequently repeated pronoun.

The role of the subject is generally the most frequently mentioned role in most of the verses of the Qur'an, and this indicates that the character of Yunus (peace be upon him) has a noticeable role in constructing the narrative events, and it is one of the most influential characters in the story.

The rhetorical dimension of the name Yunus (peace be upon him) indicates the importance of companionship and comfort in escaping the worry, grief, sorrow and great distress that befell the Prophet Yunus (peace be upon him). The multiple dimensions of his personality in the Holy Quran indicate his piety and faith in God Almighty, despite the haste and lack of faith at some point. Let us remember that Yunus (peace be upon him) is among those whom God preferred over the worlds over the people of their time, in accordance with the Almighty's saying: "And Ishmael and Elisha and Yunus and Lot, and all of them We preferred over the worlds" (Al-An'am: 86). In exploring the character beyond its textual boundaries, Bertetti (2022) underscores its status as a cultural entity that transcends individual narratives, existing within a broader intertextual network shaped by collective cultural competence. This view posits the character as a dynamic construct, not confined to a single text but enriched through its circulation across various discourses and media, a perspective that illuminates the multifaceted identity of Yunus (peace be upon him). As a Quranic figure, Yunus emerges not merely within isolated surahs but as a symbol of faith and resilience woven into the cultural fabric through repeated narrations and interpretations, highlighting the transtextual depth of his character (Bertetti, 2022, p. 229).

Therefore, Yunus (peace be upon him) in this story is a symbol of steadfastness and resistance to all forms of psychological and satanic obsessions, as this is considered an important thing in order to correct what is in people's minds about the Prophet of God Yunus (peace be upon him). The Holy Quran has given us this story and the story of the Prophet Yunus (peace be upon him) like other prophets, as a model and symbol of how to believe in God Almighty and apply His Sunnah and Law in various circumstances.

The aesthetics of the Quranic place in the story of Yunus, peace be upon him:

The need of the narrative for the place is evident, "since the place is a product of the narrative, and it also contributes in its turn to creating the narrative..." (Al-Ajimi, 1991, pp. 40, 43) This is why the imaginative narrative deliberately draws its spaces clearly to spread the illusion of realism and suggest the realization of imagination. However, the Qur'anic narrative came in contrast to this approach, forming a specificity for those real spaces, which do not need what the imaginative needs in terms of attempts to prove truth and correctness. The focal point in the Qur'anic space is the drawing of its coordinates, which are

related to the significance of the topic associated with the purpose of the story presented, and sometimes even with the purpose of the overall image. Therefore, the spatial name of the place does not exist in the Qur'anic narrative in particular and the Qur'anic text in general except in connection with the purpose of the story, such as "Enter Egypt" (Yusuf: verse 99), "Indeed, the first House [of worship] established for mankind was that at Bakkah, blessed" (Al Imran: verse 96). In the story of Yunus (peace be upon him), the scientific identification of the places was obscured, to be searched for in the historical reference, because there is no purpose at the level of the specific context/the story of Yunus, or the general context/in the various surahs in which the story was repeated, that requires specifying the name of the place, "And We sent him to a hundred thousand or more" (As-Saffat: verse 147). The goal and subject were specified without referring to the place specifically; the purpose required renewing confidence in sending to such a number, and there is no importance to the proper name of the place, and its people were honored by their relation to their prophet to be recognized by him "the people of Yunus", but rather the scientific obscurity of the place was introduced into the purpose, and the village is "Nineveh" on the Tigris River, as the historical reference indicates.

In some stories, the place may become so great that it becomes one of its heroes. If this is possible in fictional narration, then you can imagine its role in the Qur'anic narration. In the story of Yunus, the place almost represents a real factor, according to A. J. Greimas (Al-Ajimi, 1991, pp. 40, 43). The hero here is considered disabled, as it is a space containing the body of Prophet Yunus (peace be upon him), and the same applies to the place of detention, such as the belly of the whale. To this can be added the openness as a spacious place devoid of factors of protection and security. Also, the pumpkin, as one of the elements of the place, is considered a factor that helps in survival, represented in healing the Prophet's wounds as a result of staying in the belly of the whale and repelling insects from him. This conflict of the single sign between two narrative components (the factors and the place) is a miraculous Qur'anic characteristic required by brevity and miraculousness, and it also heralds the entry of Place or its overlap in the Qur'anic narrative between the two parts of the story and the discourse.

The Quranic place can be divided according to its nature and reference into:

- 1- Unseen places with no reference such as Paradise, Hell, and Barzakh.
- 2- Real places with a historical geographical reference, such as Mecca, Medina, and Nineveh
- 3- Marvelous places, which are linked to miracles and fantastic narration that violates the natural logical laws of the reality of things in what they were created for.

In the story of Yunus (peace be upon him), the last two types emerged, although the second and his things prevailed, which is consistent with the nature of the story in its presentation of violating the laws of things; the whale swallows what is ordered and spits it out without touching the body of "Yunus, peace be upon him", contrary to its innate nature, and the pumpkin immediately grows and rises above the surface of the earth, contrary to the origin and nature of its existence.

The analysis of the place "will allow us to grasp the comprehensive significance of the work in its entirety, and the reading capable of revealing the significance of the narrative space will be based on establishing a set of spatial intersections." (Bahrawi, 1990, p. 33) The concept of intersection was raised by "Yuri Lotman" and means that places come in the form of opposing dualities that bring together conflicting things, conveying the relationships that occur between the actors and their actions from connection or separation; (Lotman et al., 1988, p. 63) this is considering that "the concept of place refers in the narrative to the geographical coordinates in which the characters appear and the events take place, so the contrast or similarity between these places sheds clear light on the significance of the story and may even clarify it completely." (Lotman et al., 1988, p. 63)

This concept is consistent with semiotics in its general departure from the concept of the connected and the separate, similarity and contrast, "Semiotics has a basic goal in its endeavor represented in the principle according to which meaning can only be reached through differences in the level of expression, as in the level of content, which can only be perceived as such against a background of similarity." (Bal, 1997, p. 133) With this concept, we can divide the two types of place; referential and miraculous into safe and frightening places.

The two types of place were similar at the beginning and end of the narrative, forming a circular system that began with the safe place and ended with it according to the Qur'anic context; thus, the circularity of the place was achieved in a manner that suits the hierarchy of the sequences, and this can be represented as follows: dry land/ Nineveh: a safe place; Nineveh/ dry land: a safe place/ the open after the pumpkin grows: safe/ the ship: a frightening place/ the belly of the whale: a frightening place/ / the open: a frightening place; So, the places of security and fear were equal in number and in accordance with their actions.

The places of security were similar, as they all represented the land of (Nineveh) with a historical reference, and that represents the quality of stability and steadfastness, in contrast to the places of fear that varied between the ship, the belly of the whale, and the open, and all of them, despite their differences, are united by the similarity of instability; the spacious place "is associated with poverty and coldness, and it is a place that suggests the melting and disappearance of the entity, as the person gets lost in it and loses himself" (Murtad, 2005, p. 22; Chandler, 2002, p. 26).

The opposing dualities emerged, forming contrasts and similarities based on the nature of the place, so it is divided into security and fear, and based on limitation, it is limited and unlimited, and based on the concept of tightness, it is closed and open, movement is fixed and moving, lighting is dark and bright, and external and internal communication. These polarities, despite their multiplicity, "do not negate each other, but rather complement each other in order to provide us with general concepts that help us understand how spatial matter is organized and functions in the narrative genre." (Lotman et al., 1988, p. 63)

The place of security constitutes the land and survival in Nineveh, and fear constitutes the sea and what is connected to it, and it is in reality linked to the concept of connection and separation in narrative

semiotics. With this understanding, the place is linked through the polarity of security and fear to narrative programs, so Yunus (peace be upon him), the worker/the self of action in his connection with his subject/following the message, is on the land in Nineveh. It represents a place of security, and in its separation from its subject/message, the unsafe place appears in the sea or the open.

As for the boundary, the separation between land and water represents a dividing line between what is permitted for the prophet/hero and what is forbidden to him, which is related to the specific purpose of the story in its main subject in presenting the story of a prophet, and the most prominent of what is in it of violation by abandoning the call to the heavenly message without divine permission, and that is what is in accordance with the general purpose of the Surah/Saffat, which is monotheism, so after the oath, God Almighty said: "Indeed, your God is One" (Saffat: verse 4), which in turn is in line with the purpose of the entire Qur'anic text, which revolves around monotheism.

The limited and the unlimited, in Lotman's expression, or the finite and the infinite, or narrow and spacious; the first is represented in the narration in the sea and the open, and the second is represented in the ship and the belly of the whale, and the finite place feels comfortable or lonely due to its extreme vastness, and the limited feels safe and intimate or severe narrowness, and the four places, as places of fear, have nominated negative connotations of loneliness and narrowness together, so God Almighty said: "And he was distressed", "And We saved him from the distress"... the polarity of the closed and the open. The theory of narration presented different concepts of the subject of the opposition between the closed and open space, considering the first intimate and reassuring, and sometimes oppressive, and the second the opposite, (Krevel et al., 2002, pp. 59, 62) but the Quranic narration broke the stereotype of this theory to combine the two contradictions, equating them in the opposite of one meaning. Closed/open + disobeying God's command = no security.

The duality of fixed and moving, in which the first represents the dry land, and the second represents all places of fear.

The following table represents the dualities that play a role in the overall meaning of the narrative, necessarily linked to its religious purpose:

The place	spacious/narrow	Limited/unlimited	Open/closed	Fixed/moving	Safe/frightening
Nineveh	Spacious	Limited	Open	Fixed	Safe
The ship	Narrow	Limited	Closed	Moving	Frightening
The sea	spacious	Unlimited	Open	Moving	Frightening
The whale	Narrow	Limited	Closed	Moving	Frightening
The open space	spacious	Unlimited	Open	Fixed	Frightening
The open space after the pumpkin grows	Spacious	Unlimited	Open	Fixed	Safe

Upon review, the places of fear represent the weakness of the places of security, which is equal to the purpose of the narrative in most of its places in warning against a similar violation of the conflict with the principle of monotheism that requires complete obedience, "So do not be like the companion of the fish" (Al-Qalam: verse 48), and also the places of expansion to narrowness and closure to openness and they have the same meaning, while the qualities of finiteness and movement are equal to their opposites in relation to the places of fear, so each of them is met with equality; which means the equality of the type of places in the case of fear and affliction, so there is no difference between fixed and moving and limited and unlimited, as long as The Divine Self has decided to respond to the violation/escaping.

Types of place in the narrative:•

It is represented by the laden ark, the belly of the whale, and the open in its two types:

- 1- The laden ark: The ship differs from the ark, and therefore necessarily has a role in increasing the intensity of the drama in the successive events, and what fuels this drama is the description of the ark as laden, as well as the shift from the ship to the ark, " (Al-Suyuti, 1996, p. 25) and the laden ark is the honorable, full ship," (Al-Douri, 2006, p. 117) which is "what is great of the ships in approaching the boat, and because of the greatness of the ark you find it mentioned in places of its reverence and filling it with the ship and provisions," (Al-Douri, 2006, p. 117) and describing the ark with this characteristic is compatible and confirms the concept of the ark that is separate from the ship, so "the word ark comes frequently in the Qur'an with reference to its flow in the sea, and the wind splitting it." (Al-Douri, 2006, p. 118)
- 2- As for the ship, it was mentioned "associated with salvation; that is, after they had anchored on land, so mentioning the ship was an indication that it was being prepared for the rescue" (Al-Alusi, 1994, p. 80), and specifying the ark without the ship in the narrative here is an event-laden Orientalism, as the auxiliary factor/ship to which the heroic prophet took refuge is great and full of passengers and provisions, which makes it an expected anticipation of the occurrence of danger.
- 3- The whale: One of the mysterious frightening places that is disputed by more than one narrative component, as it is a very distinctive and miraculous space, and an opposing factor at the same time, and it is a specificity of the Quranic narrative that was previously referred to in pushing the components of the narrative to cohesion between the two parts of the story and the discourse, creating great difficulty in separating those elements when approaching them. The whale/nun are two synonymous signs for the same space; The first is always in places of blame, as in Surat As-Saffat and Surat Al-Qalam.

The second comes in place of praise in Surat Al-Anbiya. It is a wondrous place characterized by narrowness, darkness, instability, limitation, and fear. It is located in the space of the sea, similar and contrasting with some of its characteristics; as the sea is vast, dark, moving, unlimited, and frightening. The two places differ in narrowness, vastness, limitation, and instability, and they are similar in fear, darkness, and instability, which represents the drama of the event and the arrival of tension resulting from the overlap

of the two places. Yunus (peace be upon him) is settled in a dark place, living in a dark sea and a night like them; which increases the intensity of his fear and grief, "So he called out in the darkness"; meaning in the darkness there are darknesses. So, he is in three darknesses: the darkness of the night, the sea, and the belly of the whale. He is in a limited narrowness within an unlimited vastness.

By following those frightening places and their characteristics, we find there is a similarity and symmetry in the transition from different places, as the hero moves from safe to frightening, then more frightening, then frightening, then safe, so he moved from the huge, unstable ship to the wider and more unstable sea, to become in the belly of the whale, which is very dynamic, then to the vast, fixed land; hence, "the spatial formation or space determines the type of action and is not just an empty frame into which human experiences are poured" (Benkrad, 2001, p. 137), as the narration here came to express the actions accurately, as the swallowing is the most violent; Because he remains alive with him, he came in a very dark, narrow space, and the rejection was very cruel. He came in a completely bare, vast, desolate, and very lit space; so, he moved from one opposite to the other, with fear and pain in each.

- 4- The open : The open is the vast space, "that is, the place devoid of what covers it from trees or plants"(Al-Alusi, 1994, p. 139), and it is the opposite place to the belly of the whale in all its features, and the verbal accompaniment in the rhythm of "openness " comes through the necessary extension to achieve the specificity of the spoken Quranic narration, further expanding the open by extending the voice with extra movements and thus the hero's feeling of fear from this expansion, as the preposition "Ba" deepens this meaning.

The "Ba" "is either for attachment, which is the original meaning of it, or for circumstance, which is common in speech" (Al-Muradi, 1992, pp. 36, 46).

- 5- The open with the growth of the pumpkin: "And We caused a gourd tree to grow over Him" (As-Saffat: 146).

The place changes from fear to security and wonder with the verb "*anbat*" which indicates transgression, as if it was ordered and it responded, and so is the immediate sprouting as mentioned above, and the different nature of this plant. *Al-Alusi* believes that the sprouting here, "means that we made the tree grow overlooking him, shading him like a tent, so "upon him" is a state of the tree; it was placed before it because it is indefinite, and the pumpkin is "*yaf'ilu*" from *qotan* in the place if he resided in it, and *al-Tabarsi* added a temporary residence not a permanent residence." (Al-Alusi, 1994, p. 140)

So, his saying "tree" is an extraordinary transgression to suit the momentary sprouting that is similar to it; "because the pumpkin has no stem, and the tree in the speech of the Arabs is only said about what is on a stem of a stick, and Yunus (peace be upon him) sprouted and his body became healthy, because the pumpkin is the most beneficial thing for someone whose skin has peeled off like Yunus." (Al-Andalusi, 2010, p. 1587). This is equivalent to breaking the seal and then rejecting the habit, which is reinforced by the preposition "on" which indicates sensory superiority.

Conclusion:

In this research, we studied the character of the Prophet Yunus (peace be upon him) from a semiotic perspective, addressing his character as a prophet, preacher, and messenger to his people.

The research addressed the significance of the character from the aspect of attributes and actions, where the most prominent attributes mentioned for this character were: Yunus's (peace be upon him) faith in God Almighty, his call, and his piety. This is considered an important goal in order to correct the symbolism that exists in people's minds about Yunus (peace be upon him). It is as if the Qur'an aimed to present this character as a model and a symbol of how to believe in God Almighty in various circumstances.

The significance of the character indicates that the hero of the Qur'anic story is characterized by trust and faith in God, expressing the spirit of the story, the missionary dimension, and the moral and emotional atmosphere that dominates the events. The actions of Yunus (peace be upon him) indicate his central role in the story and his piety, his call to God Almighty, and they convey the essence of his message and mission, and convey the significance of the call to the village in which Yunus (peace be upon him) was sent, and what it requires in terms of strength, determination, and not deviating from the path of the call. Bertetti (2022) further explores the identity of the character as a complex interplay of invariant elements and variations across texts, suggesting that its recognition stems not from a fixed essence but from a network of recurring features and transformations within an intertextual corpus. This approach highlights the dynamic nature of character identity, which evolves through cultural circulation rather than residing solely within a single narrative. Applied to Yunus (peace be upon him), this perspective reveals how his identity as a prophet and preacher is constructed across multiple Quranic surahs, each contributing distinct yet interconnected traits—such as steadfastness, repentance, and divine favor—that collectively define his enduring significance in Islamic discourse (Bertetti, 2022, p. 231).

- The research dealt with the character's signifier, the name Yunus and the pronouns that replaced it, and its grammatical role and rhetorical dimension. The name Yunus (peace be upon him) is a foreign word and means companionship as opposed to loneliness, or sight, and this matter apparently indicates to us the existence of a relationship between the name and the narrative role; he saw the path of truth and guidance in worship after he went away angry, and fled to the laden ship.
- The apparent active pronoun (na) is the most frequently mentioned pronoun, and the active role was generally more than the other roles, which may indicate the direct influence of the character of Yunus (peace be upon him) on the narrative events and the extent of its importance in the development of the conflict that befell the hero until he reached a state of stability, and then proceeding towards achieving the mission of calling with the support of God Almighty.
- The research in its other part addressed the aesthetics of the Quranic place in the story of Yunus (peace be upon him), and proved beyond doubt that the place is the twin of the character, each complementing the other and indicating it, and we showed that the concept of place refers in the narrative to the geographical coordinates in which the characters appear and the events take place.

The contrast or polarity between the places in the story has clear insights into the meaning of the story.

- We came to the division of place into its two types; The referential and the miraculous to safe and frightening places, and the circularity of the place was achieved in a way that suits the hierarchy of the two types of place. The places of security and fear were equal in number, as the places of security are represented by the land (Nineveh) with the historical reference, which represents the quality of stability, and they are contrasted by the places of fear that were distributed on the ship, the belly of the whale, and the open, and all of them, with their differences, constitute instability.
- We relied on establishing a duality according to the principle of the safe place and the place of fear, according to a table that represents dualities for the qualities of the place; spacious/narrow/limited/unlimited, and these dualities have their role in the overall significance of the narrative necessarily linked to the religious purpose, so statistically the places of fear represent twice the places of security; Which confirms the purpose of narrative storytelling in warning against violating and opposing the principle of monotheism that requires complete obedience to the divine will!

Finally, we came to the types of place in the narrative; which are represented by the laden ship, the belly of the whale, and the open in its two types. This and in view of the relationship between semiotics and interpretation, we can say that this research helps in a deep understanding of the lofty meanings of the Holy Quran in the field of stories in particular!

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