

First Submitted: 02 January 2024 / Accepted: 20 January 2024

DOI: <https://doi.org/10.61707/4j5zng63>

The Semiotics of the Title in the Diwan (Qadas Jasad) By the writer: Mona Bint Mohammed

Dr. Rasha Abdul Rauf Al-Habishi¹, Mrs. Wafa Alayan Elias Al-Shudayfat²

Abstract

The title is considered an essential element of literary text; it is the first threshold through which the reader enters the text. The title has evolved in literary text to become an independent science itself, and the first way to decipher the text and interpret it. It is considered a sign among the semiotic signs that appear at the beginning of the text, indicating its content as a whole. It is like a key that refers to the world of the text and becomes a reference for it. Given the importance of the title in literary texts, my study is dedicated to discussing the semiotics of the title in the collection "Qadas Jasad" by the writer (Mona Bint Mohammed), in an attempt to answer the following questions: - What is the semiotics of the title? To what extent does the semiotic approach apply to the collection "Qadas Jasad"? - What is the referential significance of the semiotics of the title in the collection? - Has the semiotic approach achieved different literary critical results? Research Objectives: My research study aims to achieve a set of objectives, the most important of which are: - Clarifying the nature of semiotics and the principles of modern semiotic methodology. - Presenting the most important contemporary semiotic trends and their characteristics. - Conducting a semiotic study of the title in the collection of poems "Qadas Jasad" and explaining the important dimensions included in the titles of the collection. - Explaining the semantic structure of the title by presenting the structural and semantic aspects of the title and revealing the relationship between the titles of the poems and their contents. Research Literature: The idea of the project came to support the connection between literature and society, as specialized studies in Najrani literature are very few, including: - The poetry movement in Najran during the Jabiliyyah and the early Islamic period, by Faiza Raddad Al-Otaibi, published by Najran Literary Club in 1430 AH (published master's thesis). - Games for boys in ancient Arabic poetry and their connection to games in the Najran region in modern times, Dr. Essam Mohammed Qubaisi, Dr. Zubair bin Hassan Al-Amri, Journal of the Faculty of Dar Al-Uloom at Al-Fayoum University, 2014. - Folk proverbs in the Najran region: An objective study, Dr. Zubair bin Hassan Al-Amri, Journal of the Faculty of Dar Al-Uloom at Cairo University, 2016. - Yazid bin Abdul Madaan Al-Najrani: His political role and literary heritage between two eras, Dr. Awad bin Abdullah bin Nabi, Dr. Essam Mohammed Qubaisi, Journal of Bisha University for Humanities, 2022. Methodology of Research: In my research, I have adopted the semiotic approach; because the title is a semiotic sign that needs to be explored in terms of its dimensions and meanings; through: deconstruction, interpretation, and analysis. Therefore, I have relied on both: the analytical method in analyzing the structural and semantic composition of the title, and the inductive method in extracting the relationship between the content of the poem and the title. Research Plan: I have divided my study into: - The first topic: The nature of semiotic methodology, its direction, and its origin. - The first subtopic: Definition of semiotic methodology in language and terminology. - The second subtopic: Semiotic directions. - The third subtopic: The emergence of semiotics in contemporary critical studies. - The second topic: The title and its functions. - The first subtopic: Definition of "title" in language and terminology. - The second subtopic: The importance, types, and functions of the title. - The third topic: The semiotics of the title in the Diwan (Qadas Jasad). - The first subtopic: The structural organization of the title in the Diwan (Qadas Jasad). - The second subtopic: The semantic structure of the title in the Diwan (Qadas Jasad). - Then the conclusion, which includes the most important results. Then the books and references. - The first topic: The nature of semiotic methodology, direction, and origin.

THE FIRST POINT: DEFINING SEMIOTICS IN LANGUAGE

The term "semiotics" is derived from the linguistic root "s w m," including "sawama," "sayama," "saymaa," and "saymiya." It refers to signs or symbols. For example, "sawwama al-faras" means to mark the horse. It is also used in the following verse from the Quran: "A stone of clay, marked by your Lord for the transgressors." (1). This means that the stones are marked with a specific sign to indicate that they are not from this world. (2). And Ibn Sayyidah mentioned: "Al-Sumah: the mark. Al-Simah and Al-Simayyah: the sign. He marked the horse: he put a mark on it." And it is pluralized as "Sim." Al-Samah: it is a type of sweat that appears on the mountain, contrary to its nature. If it is taken from the east to the west, it will not leave any trace. And it is pluralized as "Sam". (1). And it was mentioned that simaia: magic. And its result: creating imaginary

¹ Department of Arabic Language and Literature, faculty of Sciences and Literature, Najran University Email: raelhebishy@nu.edu.sa

² Department of Arabic Language and Literature, faculty of Sciences and Literature, Najran University Email: wafaashdifat@yahoo.com

examples that do not exist in perception. And *sima*: mark. And mark: characteristic, sign, and value. (2). It is evident from this that "semiotics" in Arabic refers to: sign and symbol. As for "semiotics" as a contemporary critical approach, its origin is derived from the Latin root (*semio*), which means sign or symbol, and "logie" derived from the root (*logie*) which means science. Semiotics is referred to as the science of semiotics, meaning the science of signification. The semiotic approach is Western in origin and is traced back - originally - to the science of semiotic - that is, the science of semantics - which corresponds to it in Arabic: mark or sign. (3).

Definition of Semiotics in Terminology

The term semiotics has expanded, and its definitions, directions, and branches have diversified; to the point where it has intersected with other sciences and critical studies.

We see Julian Grimes defining semiotics, saying: "It is a new science, completely independent of distant ancestors, and it is one of the mother sciences, with ancient roots. It is a new science, and is linked, essentially, to de Saussure". De Saussure defined semiotics as: "the science that is concerned with the study of signs within social life".

Some defined it as: "A network of sequential systemic relationships, subject to linguistic rules, agreed upon by parties in a specific linguistic environment"(1).

Modern Arab critics have called semiology semiotics; In reference to the verb (*sawama*), which indicates a characteristic or a sign. So, from the above, it can be said that: Semiotics or the semiotic method is a science that specializes in signs only. This approach seeks to build systems that help in knowing semantic fields and decoding their signs, and aims to study the hidden meaning of speech. It is based on the study of human and animal language and other non-linguistic signs. In terms of, it is part of the semantic signs.

THE SECOND SUB POINT: SEMIOTIC TRENDS

The Semitic approach - in the field of modern literary criticism - has taken several diverse directions in the handling of literary work. Among the most important recent trends are:

- Communication semiotics: one of the supporters of that trend is (Buissance, Preto and George Munan ". The reason why the three types of semiotics differ is because of their different function; the semiotic of communication divides the sign or mark in the text into: (guide, meaning, intent), the mark is a means of communicating intentionally, and the guide is effective only if the instrument is intentional (1).
- Cultural semiotics: This Semitism is one of the outcomes of the Marxist vision, and the proponents of that approach argue that the mark consists of: (guide, meaning and reference); Culture for them means: assigning a job to natural things, and on that basis it is an organizational communication area for all things and news in society (2). The main pioneers of this trend are: Lutman, Ivanov, Ospanki and Rosselland.
- Title semiotics: It is called "deliberative Semitism".

It refers to the possibility of communicating, whether intentional or unintentional, hence their principle: (the linguistics are the origin, the Semiotics are a branch), and one of the public figure of that approach is: the scientist Charles Cinders, Charles Morris, and Rolap Yart. Yart has the mark of: (guide and meaning) only (1).

THIRD REQUIREMENT: THE FORMATION OF SEMITISM IN CONTEMPORARY CRITICAL STUDY

Stoics are the first to go to the mark; they pointed out the existence of a guide and a connotation, clarified the differences between the sounds of the same language and the differentiation between its letters, and the interest in marks was ancient in Greek human thought. Plato cared about linguistic markings, their simulated nature, their characteristic "arbitrariness" and Aristo also took up the markings in his study on meaning and poetry (2). These were the first starts of Semitism in general, and the actual start of Semitism -- in terms of a critical

approach--was with the presence of two schools: the French school, its pioneer of the renowned linguistic world (De Saussure), the American school and its pioneer of the world (Pierce).

The linguist De Saussure suggested studying the signs in the language, linking them with social aspects; we see him saying, "It's possible... to create a science that studies the role of signals as part of social life, which is part of social psychology, and in doing so of general psychology, and which we see as " Semiology " (1).

Then the English philosopher (John Locke) followed their approach; Which is the first to use the term "Semitism" - after being addressed by Greece - in his book (essay in human understanding), thus opening a wide door in Semitism. Arab linguists also studied this linguistic phenomenon, in terms of: its formative origins, and its semantic and pragmatic characteristics. Their books - on debates, principles of jurisprudence, and interpretation of the linguistic sign - were filled with what clarifies the origins of semiotics in Arabic linguistic studies. Therefore, the cognitive foundations of semiotic studies can be summarized in (2):

- Ancient Greek thought from the studies of Plato, Aristotle, and the Stoics.
- The Arab-Islamic heritage of Sufis and literary critics, such as Al-Jahiz.
- French and American Western philosophical thought (Saussure and Peirce).
- The Russian Formalists, led by (Prop4).
- Symbolic philosophy.

The Second Topic: The Title and Its Functions.

The first point: Defining the title in language and terminology

The title in language: From the linguistic root (A N N), it is said: "Anna the thing means a title and a sign." And the title: The characteristic of the book, and it is said: "He titled it with a title and a sign: he indicated it." And on its forehead is a title from the abundance of prostration, meaning an effect (1).

And about the book and its content and its title and its chapters, and its chapters refer to its title, and from it is the title of the book and its chapters, and it is called so because it signifies it from its aspect, and its origin is: 'A'nan. And if you infer something from something else, it is its title. The Arabs say: "A'nanaha" with a kasrah: meaning everything that appears to you from it when you look at it (2). And through the previous linguistic definitions of the term "title", we can infer that the lexical meaning of the title is threefold (1):

- The title is derived from the linguistic root (ن ن ع) and carries the meaning of appearance and objection.
- The title is derived from the linguistic roots (ن ن ع , ع ن ع) and is intended to denote a label, attribute, or effect.

Therefore, through the linguistic definition of the term "title", it becomes clear that it is used to indicate the characteristic of a book and what it signifies. The title is considered the first threshold of the text.

Definition of the Title in Terminology

There have been multiple definitions of the term "title" by Arab and Western linguists, and some of these definitions are: Abdul Malik Martad defines it as: "A small text that deals with a large text, usually reflecting the complex and extensive world of the text." And it is defined by the Arab critic Dr. Bashra Al-Bustani as: "A linguistic message that defines that identity, determines its content, attracts the reader to it, and entices him to read it, and it is the apparent that indicates the essence and content of the text."(1).

As for the West, we see that "the title" is derived from the word titer, and (Lehock) considered the title as: a linguistic sign that translates the content of the text, attracting the reader; and this is due to its intriguing position on the cover page and the appearance of the text. And he defined it (Ron Bart) as: "messages and signs that are saturated with a vision of the world, with a predominance of the suggestive character". (2).

The title is also defined as the "result of a semiotic interaction between the sender and the work, while the recipient enters the work through the gateway of the title, interpreting it and employing their cognitive background to interrogate the meanings of the text".(3). Critics have argued that the title is considered a miniature text, with three relationships between it and the main text:

- A semiotic relationship, where the title is a part of the work's relationships.
- A structural relationship, which connects the work and the title based on structure.
- Reflective relationship: where the title carries a complete meaning for the text.

THE SECOND TOPIC: THE IMPORTANCE OF THE TITLE, ITS TYPES, AND FUNCTIONS

Firstly, The Importance of the Title

The title is a semiotic element of the text, and an essential necessity that cannot be dispensed with. The title stimulates the reader to continue reading with enthusiasm. The title helps in identifying the text and referring to it, distinguishing it from other texts. It also clarifies the nature of the literary genre to which it belongs. In modern critical studies, the title has become of great importance. The importance of the title lies in being the first announcement of the content of the text, the window through which the text looks out onto the world, the reader's guide to the text, a defining indicator, and a separator between existence and non-existence.(2).

Secondly: Types of Titles

There are multiple types of titles depending on the texts and their functions. Some of the most important types of titles are (3):

- The real title: It is what exists on the book cover, highlighted by the author to confront the recipient, and it is called the original, basic, or real title. The real title is considered an identification card for the content and identity of the text.
- The fake title: It comes after the original title, and it is an abbreviation and repetition of it. Its function is to confirm and enhance the real title, and it is usually located between the cover and the inner page.
- The subheading: It refers to the paragraphs or internal topics in the book, and is also called the second or secondary heading.
- The visual reference: It refers to the title that distinguishes the type and genre of the text from other genres, and is also called the formal title, such as (play, story, novel, poetry, etc.).
- The commercial title: It is the title that is mainly related to newspapers and magazines, or topics that are quickly consumed, and it is not without a commercial advertising aspect.

Thirdly: Functions of the title .The title -in the text- performs a set of functions, linguistically defined by (Jakobson) as: (Referential, expressive, emotive, conative, phatic, poetic). However, literary critics have identified other functions in addition to those identified by (Jakobson), and they have limited those functions to the linguistic message. They have identified other functions that serve the semiotic approach in studying the title, which are (1):

1) **The appointive function:** also known as the naming function, it is the function of assigning the name of the book that distinguishes it from others and identifies it to the readers.

The appointive or definitive function is considered the only obligatory function, as it is always present and surrounds the meaning.

2) **The descriptive function:** It is the function in which the title refers to something in the text, and it is the function responsible for the criticisms directed at the title. It is also called: the thematic function, the informative function, and the mixed function.

3) **The suggestive function:** It refers to the interpretations presented by the sender to the recipient as hypotheses for the sender's motives, or the observations that come with the deterministic description of something in the text. This function is not always intentional; therefore, Genet initially merged it with the descriptive function.

4) The enticing function: It aims to make the title attractive, intriguing, and create anticipation in the reader.

Titles of the poems in the collection (Qudas Jasad):

My Noble Sir	on Behalf of Me	perfume
I Am Nothing but You	I Didn't Intend	Sleep
The Summer Cloud	Disappear	To Whom Shall I Speak of You?
On the Margins of the Harbor	I Won't Depart	Absence
	The Body's Mass	Your Face and a Rainbow
	The Window's Drowsiness	Light
	No Homeland	And Another Creation
	An Angel on the Chest of Spring	A Rose Necklace
	Rain Rain	I Dance
	And You Came	And When I Don't See You
	Childhood	Without an Alphabet
	The Flow of Connection	Crossing

THE THIRD TOPIC: SEMIOTICS OF THE TITLE IN THE COLLECTION (QADAS JASAD)

The first subtopic: The structural composition of the title in the collection (Qadas Jasad).

First, The Structure of the Title

The author (Mona bint Mohammed) has resorted to nominal sentences in the syntactic structures of the titles of the collection (Qadas Jasad), with the intention that the title contributes to building the meaning of the text. The structural significance of the title is linked to the purpose that the author aims to achieve in the poetic text.

Therefore, studying the structural composition of the title is the first step to understanding the text and uncovering its meanings. That is why I initially delved into studying the grammatical structure of the titles of the collection "Qadas Jasad," which includes twenty-eight titles. By observing these titles, we can see that they vary between nominal and verbal:

1. The nominal sentence:

The nominal sentence in Arabic is the sentence that starts with the subject (to whom it is attributed) or the information about it, or what is in the same ruling as the subject. The subject is analyzed as a subject, and it is also analyzed as a raised subject.

Following the subject, the predicate or the subject comes, and it can be singular, or a phrase, or a verbal or nominal sentence.

And the titles of the collection (Qudas Jasad) - which are in the form of nominal sentences - have come in multiple patterns:

Singular: They are: An angel on the chest of spring - Rain rain, on behalf of me - Your face is a rainbow arch.

Additional composition: (Rose necklace - Body mass - Window thrill - Water rhythm - summer clouds).

Descriptive composition: (My noble sir - The Flow of Connection - Another creation).

Subordinate clause: (On the margin of the harbor).

Interrogative pronoun: Who do I talk about you?

*Negative response: No, not me, not you - No homeland - No alphabet.

Individual compositions: They are: (The perfume - Sleep - Absence - Light - Crossing - Childhood).

And by observing the compound dual nominal titles, we see complete nominal symmetry; where the *mubtada'* (subject) comes first, and the *khavar* (predicate) comes second, such as: (representing me - your face is a rainbow).

Similarly, on the other hand, we see titles that lack nominal symmetry; the author mentions the attributed one, and it is designated in addition, with the deletion of the attributed one, such as: Rose necklace- Qadas Jasad - Sukrat Al Nafidh - water rhythm- summer clouds).

The subject has been designated in those titles, in addition to the definite article "Al"; the attributed one is compound, and the author made the predicate deleted; to be open to interpretation by the recipient.

As we see some headlines that serve the function of seduction through their interpretation, and attract the recipient to read the poetic text; to establish its position in terms of grammatical symmetry, such as: (My Noble Sir - The Flow of Connection).

And considering the common singular titles in the collection, we see: seven titles, which are: (The perfume - Sleep - Absence - Light, Crossing - Childhood).

There are two types of structures in terms of their construction:

1. Nominal structures: such as perfume - sleep - light - crossing - childhood.
2. Verbal structures: I came.

These are nominal compounds with a deleted predicate; the researcher mentioned the predicate (the subject) and deleted the predicate (the predicate). They also deleted the modifier in the structure of the indefinite nouns; in order to open the field for interpretation and open the door to imagination, such as the title: absence – The perfume.

Some of them are simple, do not require interpretation, and refer to the content of the text, such as: (childhood - sleep).

Secondly, the actual titles: (I have no intention of leaving - I will not depart - I dance).

By observing the grammatical structures of the actual titles in the collection, we see that the first title (I will not depart) is compound, its verb is a present tense verb, which conveys the meaning of reception. The present tense verb indicates continuity, permanence, and persistence. The title carries, within its folds, a suggestive meaning, which is its indication of negation and insistence on staying. This structure is repeated multiple times in the poem.

The writer says:

I don't leave, don't close your hand

...I don't leave because I fear ignorance of love and I don't know

So I don't leave, I beg you with what I believe

As we find -also- the expression in the form of prohibition in the title: (I don't intend to be absent), which is a negation that has come out to mean hope and request, and it has been formed from: "لا" (negation), the past

verb (نويت) and the present verb (تغيب). The writer has deleted the subject referred to (the doer) considering it an imperative form; a command that has come out to mean hope and request, she asks the beloved not to be absent.

So she says in the poem (1):

And how can you be absent, leave me with enough

And how can you be absent, what you have is enough, how much has passed

I swear by Allah, what has come to me is enough from absences (2)

Secondly, the structural displacement and its semiotic significance:

Displacement is considered one of the stylistic phenomena that critics pay great attention to. The phenomenon of displacement means: the deviation of speech from the usual use of language, and it is also called deviation. Displacement is divided into two parts:

1. Advance and Delay:

It is intended to change the rank of the subject and the object from the original rank according to the specified grammatical system. The subject or the object in the verb sentence changes, and the subject and the predicate in the nominal sentence change.

2. Deletion:

Deletion is considered one of the distinctive phenomena for achieving communication between the writer and the recipient. Deletion indicates the absence of a part of the sentence, which attracts the attention of the recipient and requires their ability to imagine and contemplate.

And through an analysis of the titles of the collection (Qudas Jasad), we can see that the author has employed deletion, which is considered one of the prominent aspects of structural displacement, giving the sentence a certain connotation and aiming to impart an enticing tendency to the title in order to attract the recipient's attention.

And among the evidence of this structural displacement:

-Deletion in sentences:

-In the title (the perfume), we see that the writer has deleted the subject (the subject); in order to highlight a specific meaning that the reader can only understand by reading the poem. The essence of this sentence is (the perfume); so the writer deleted the subject to emphasize the significance of the predicate, in order to shed light on it, as it is the intended meaning. When the reader reads the poem, they will recognize the intended perfume.

We see her saying:

Was I ever a part of your chaos and remnants of your specters?

The fragrance of you in ancient places and throughout time?

Breaths exhaled from your chest once in the streets!

Water from your throat forgotten on the lip of a teacup in a café!

...Who am I, sir??

Rather, who are you?!(1).

And by observing the titles of the collection, we can see that the author has extensively relied on the phenomenon of deletion (structural displacement) in the titles of her poems. Some of them include: (Sleep - Absence - Light - Crossing - Childhood).

-Sleep: The author deleted the title (the news); she did not mention what sleep is; which pushes the reader to delve into the poem and know about sleep.

The author mentioned sleep in the poem; she mentioned that it is the state of sleep or slumber that befalls love between the lover and the beloved, and she described it metaphorically, attributing it to birds, saying: "Birds of icy sleep."

We see her saying:

And while all things perpetuate in monotony

And are covered in their slumber

With no movement to age them

...Awakened a sleeping soul on the shore

And birds from the icy sleep flew with rays of light!

Forget about the dream and ecstasy and all of this. (2).

Likewise, in the poem (Absence): we see that the writer has deleted the predicate; where she mentioned (absence) and did not mention the absence of whom, then we see her referring in the poem to the absence of the spectrum:

Or has my evening become an absent spectrum?!!(1)

-Similarly, in the poem "Light": She deleted the reference to it in the poem, and the interpretation: "sunlight", and she mentioned it in the poem:

My breath floats in the Black Sea

I climb the peaks of worlds and universes

For my soul to delve into the depths

So I pant and scream

Light, there is light!!(2).

- Similarly, in the poem "Crossing," we see the author symbolizing separation with crossing, as if it is a journey she has crossed from one place to another, and from one state to another. It is possible to estimate the omitted part as "a journey of crossing - or a story of crossing - or crossing of love. "And that is because the writer did not mention the estimation of the omitted part in the poem; in order to achieve the purpose of the omission, and what the writer aims at by opening the door for expectations and imaginations from the recipient, even after reading the poem.

-In the title (Childhood): We see the title symbolizing a clear symbol of childhood, but the writer did not specify the subject in the title, nor in anything she addressed about childhood, which she clarified in the poem; where she indicated her desire to rule (childhood); because it is the source of joy and happiness.

Those are the titles in which the writer relied on the phenomenon of (structural displacement) through deletion; in order to break the reader's expectations and attract their attention. The phenomenon of deletion was found in the previous titles through the deletion of the attributive or the attributive phrase in one part of the nominal sentence, and through the singular expression. We also notice the clear phenomenon of deletion in deleting one of the two parts of the attribution in compound words, such as: (rose necklace - summer cloud - window sill); they are compound words, but they lack the attributive (or the rest of the sentence); also, to deviate from the ordinary and attract the reader's attention to the content of the poem.

The Second Sub Point: The Semantic Structure of The Title in The Collection (Qudas Jasad).

First: The Significance of The Title

The titles of the collection (Qadas Jasad) - especially the complex structures within it - have a referential significance; this is due to the absence of the predicate and the presence of interpretation by the recipient. The semantic structure of the title can be divided into a set of semantic fields. A semantic field is "a set of words belonging to a specific language, built on a sequential set of words and lexicographic fields, each of which gives a specific scope at the conceptual level".(1). the semantic fields in the collection (Qadas Jasad) can be divided into:

Nature

(Rain rain - Angel on the chest of spring - Rose necklace - Your face and rainbow - Water rhythm - Summer clouds).

-Summer clouds: And the poem is filled with mentioning nature and its manifestations, so we see it saying:

The night sky did not cover

The nakedness of the star and the moon

Nor did the summer clouds

Engage in their usual dance

And the dew drops, as if they were asleep

Awakened on the lips of the flower and not remained

And the overflowing river passed through the lands and revived them

...And the heart of summer, and its warmth, lasted only three months

And the roses of the season, which sang in our emotions, and the girl of our dreams disappeared. (1).

-And we see in the poem "Your Face and the Rainbow"; it relied on nature to describe the beloved's face with a natural phenomenon, which is the rainbow; by way of comparison. So we see it saying in the poem in the comparison:

I took a deep breath as soon as I saw it

I felt a lot of relief

And openness forever

As if it resembles you

Flowing with a heavy flow in its downpour

Radiant in vibrant robes of joy

Adorned with beauty

Enchanting to behold, like the delight in beholding your eyes (1).

2. Music, or sounds: Appears in titles (Quads Jasad - Dance, Water Rhythm).

3) In the titles of the collection (Quads Jasad), we notice a clear religious reference. We see that the title (Quads Jasad) symbolizes Christianity and the hymns recited by Christians in the church. The poetess says in her poem Quads Jasad.

***Second: The semantic sign** The title is an important semiotic sign among the signs of literary text, and a miniature text that requires interpretation and decoding. That title which becomes a magnet for the recipient's attention, and a first threshold of entry into the text.

The sign in (De Saussure) consists of: the signifier and the signified, and (Yart) emphasizes the difference in the relationship between the signifier and the signified, saying: words cease to adhere to their meanings; due to the work that the text subjects them to, allowing room for a play where games become multiple signs and readings, never reducing the meaning of the text to the literal meaning. (2).

Therefore, the semiotic sign's meaning is related to linguistic usage within a specific context, and it forms the relationship between the signifier and the signified, which is called the symbol.

Richard defines the symbol as: "a synonym for the word or name, and the relationship between the symbol and what it refers to is a causal relationship, which is the same relationship that governs between the signified and the external or referred thing".(1).

Linguistic sign categories according to (Peirce): (2).

1. The sign: It refers to the thing it points to by virtue of its occurrence.
2. The icon: It refers to the thing it points to by virtue of possessing a property that is unique to it alone.
3. The symbol: It is the relationship between the signifier and the signified, which is based on spatial contiguity or similarity.

The semantic sign in the titles of the poems in the collection (Qadas Jasad):

The collection of poems titled "Qadas Jasad" carries significant symbols in its titles, which appear in the main title of the collection.

These titles immerse the recipient in their meanings, revealing the author's aim and the purpose of the poem.

I will discuss the semantic markers in the poems of the collections, each poem separately:

1. Indication: The writer intended to place spatial indicators that point (On the margin of the port): It is a sign of alienation and loneliness; where the writer describes it through an image on the wall.to the thing by virtue of its occurrence, such as:

I flip through its scattered pages

And close her book to immerse myself in reading a horizontal painting blowing from afar a sun about to set,
wheat spikes

Rising on its forehead remaining bright threads

From the withdrawal of light a little while ago. (1)

And from the visual signals mentioned by the writer in the title:

-In the poem "Your Face and the Rainbow": where she relied - in describing the beloved's face - on the sense of sight, and the colors of the rainbow.

- In the poem "Light": where she relied on the sense of sight in focusing on the sunlight, which is a sign of hope and life.

And among the linguistic signs: the poem "Crossing": a sign of separation, and the transition from one place to another, or rather: from one state to another.

Title: "Who do I talk about you?" A sign of confusion, and the need for a guide, or a close friend.

Title: "The Overflow of Connection": a sign of pain, and the struggle with the heat of longing, the delicacy of love, passion, and reunion.

Title: (Summer Cloud): A Reference to Nature and its Manifestations. The author emphasized the meanings of this reference in describing the manifestations of nature such as: (summer, spring, flowers, flood, and blossoms); in the text of the poem.

Icon: It is intended to resemble the thing it refers to, and to participate in its quality, with a common factor between them. The writer did not elaborate much on the symbolic sign (icon) in the titles of the collection except in limited places:

Qudas Jasad: In Christianity, the liturgy is the sacrifice of the body and blood of Christ, offered on the altar, in the form of bread - or grains - with wine, and celebrations are held around it with the recitation and hymns

and movements inspired by the Holy Spirit with the saint who established the liturgy, the liturgy is therefore a sign of death, and it is a sacred sign; the writer sees that the meeting of loved ones, and their celebration under the rays of light, as if it were a celebration around a body radiating light, it is a sacred meeting for her.

And the writer describes the relationship between the Mass and the meeting of love, saying:

There is something resembling you in all of this!! (1)

-In the title: (Childhood): Childhood is an icon of purity and innocence, and evidence of everything that is pure and untainted.

-In the title: (An Angel on the Chest of Spring): The angel is an icon of goodness, beauty, and love; for the angel is a term used by the public to describe a person filled with goodness, who is not tainted by the actions of humans. The writer described the beloved as an angel.

3) **The symbol:** It is a relationship that refers to the thing by virtue of its law, or what is known among people, and the symbols may be historical, cultural, or religious.

-In the title: (Rain Rain): And rain is a symbol of goodness, generosity, and giving. The writer has compared the beloved's presence and love to rain and tenderness. And we see her saying to confirm that meaning:

Accept the drops of his pouring love

On the heart, soul, and body without seeing

As if it were a flood

And Noah's ark is (1).

In the title: Poem (Rose Necklace): Symbol of beauty, and the writer does not want to simply release "rose" as a word, but aims for the sensory meaning; she wants: the fragrance, the dew, and the attractive color .

And the writer made the rose learn from the beauty of the beloved, so she says:

O rose necklace

Breathe from the fragrance of his soul

And from his silent scent

And he smiled, then he remained silent. (1)

-In the title: (The Rhythm of Water): Water is a symbol of increase and growth, liquidity and flow. The author has chosen symbols that correspond to the content of her collection, which speaks about love; it is a collection (romantic); therefore, we see the collection filled with words that belong to nature and its beauty. In the poem (The Rhythm of Water), she says:

Calling out to green gardens and meadows

And roses and flowers filled with the fragrance of their scent

And waterfalls and fragrance and life

In heart, soul, and body. (2).

Therefore, based on the above, we can conclude that symbolism - in the collection of titles (Qudas Jasad) - is no less important than signs or icons, and the writer relies on the general law that people have become familiar with in portraying it, so it has acquired a specific meaning, such as: rain symbolizes generosity and goodness, and roses symbolize beauty. The writer's source for these symbols is custom, tradition, and what has been gradually established among the public.

CONCLUSION

After discussing semiotics in my study, including its definition, types, and functions, and analyzing the semiotics of the titles in the poetry collection "Qudas Jasad" by the writer Mona bint Mohammed, I have reached the following important results:

- Semiotics, or semiotics science, is one of the modern critical sciences that originated from the famous linguist Ferdinand de Saussure. It is a science that studies signs in the linguistic text.
- The beginnings of semiotics can be traced back to ancient Greek thought, particularly among the Stoics, and it also has historical roots in Arab critical thought.
- Semiotics encompasses various approaches, including communication semiotics, cultural semiotics, and semiotics of address. Its mechanisms and methodologies are diverse.
- The title is an important semiotic sign and a tool for analyzing the structure of literary texts, distinguishing one text from another.
- Titles serve different semantic functions, including the referential function, the suggestive function, the provocative function, the descriptive function, and the identifying function.
- Studying the structural composition of the title is the first step in understanding the text and uncovering its meanings.
- The author relied more on nominal sentences in formulating her titles, with fewer titles in the form of verbs, in order to give the titles a report-like quality.
- The writer relied on structural displacement in formulating the titles of the poems, especially on the phenomenon of deletion, by deleting one of the two parts of the attribution (the attributed or the attributed to), in order for the titles to serve the seductive function and to open the recipient's expectations for the content of the poem.
- The writer used symbolism extensively in her collection of poems titled "Qudas Jasad", which is no less important than signs or icons. The writer relies on the general law that people have become familiar with in her portrayal.
- The writer expressed some of the titles of the collection with a single word, mentioning what she feels and experiences, and through them, she served the vision she wants to clarify in the poem.
- The writer focused, in the titles of her collection, on the natural aspects to describe the state of love and passion, and to express romance, or describe the meeting between her and her beloved, or mention the qualities of the beloved.
- The writer chose the title "Qudas Jasad" for her collection; it is a symbol of Christianity and their sacred celebrations, in order to sanctify the relationship of love and union between the beloved and the lover.
- The semantic structure of the title is inseparable from the content of the work and the structure of the text it represents.
- The semantic sign –according to (Pierce)- is a means of decoding, analyzing, and extracting the primary factors of the text; therefore, the tag has been divided into: sign, symbol, and icon.

- The titles of the Diwan (Qudas Jasad) fulfilled the three divisions of the tag: sign, icon, and symbol. And we see that "icon" was the most prevalent in the book's titles.

Acknowledgement

The authors are thankful to Deanship of Scientific Research and under the supervision of the Centre for Sharia, Educational and Humanities Research, Najran, Saudi Research centers Funding program grant code (NU/RG/SEHRC/12/15).

REFERENCES

- Semiotics: Concepts and Applications, Sa'id Benkrad, Arab Literature Library, Syria, 3rd edition, 2012.
- Semiotic Aesthetics in Nazik Al-Malaika's Poetry, the poem "Five Songs of Pain" as an example, Khayra Bouzguez and Rachida Tobine, Master's thesis, Djillali University, 2016.
- Semiotic approach in literary criticism, Sa'id Benkrad, Bachelor's thesis, Akli Mohand Oulhadj University, Bouira, 2013.
- Foundations of Semiotics, Daniel Chandler, translated by Talal Wahba, edited by Michel Zakaria, Arab Organization for Translation, Beirut, Lebanon, first edition, 2008.
- The semantics of the title is a novel (That Love) by Al-Habib Al-Sa'ih, Hanan Ababsa, Nadia Al-Aifawi, Master's thesis, Arabi Bin Mahidi University, Umm Al-Bouaghi, 2018.
- What is Semiology, by Ferdinand de Saussure, translated by Mohammed Nazif, Africa, Beirut, second edition, 2000.
- Lisan al-Arab, Jamal al-Din Ibn Manzur, Al-Maktaba al-Asriyya, Sidon, Beirut, 3rd edition, 1414.AH.
- Al-Mu'jam al-Wasit, a group of authors (Ibrahim Mustafa, Ahmed al-Ziyat, Hamed Abdul Qader, Mohammed al-Najjar), Dar al-Da'wa, without a publication date.
- Al-Qamus al-Muhit, Majd al-Din Muhammad ibn Ya'qub al-Fayruzabadi, edited by: Maktab al-Turath, supervised by: Muhammad Nua'im al-Arqasusi, Dar al-Risalah, Beirut, Lebanon, 2005.
- The importance and types of the title in creative text, Abdul Qadir Rahim, University of Mohamed Khider Biskra, Journal of the Faculty of Arts and Humanities, 2008.
- The strong and the greatest Ocean, Abu al-Hasan Ali ibn Ismail ibn Saida, edited by: Abdul Hamid Hindawi, Dar al-Kutub al-Ilmiyya, Beirut, first edition 2000.
- The semantic of the title in the novel "Al-Jannah Al-Adhra" by A'ala Mubarak Hussein, Arab Studies Journal, Minya University, without publication date.
- Thresholds from text to text by Gerard Genette, Abd al-Haq Belabed, Introduction: Saeed Yaktin, Arab Science House, First Edition 2008.
- Semantics, Ahmed Mukhtar Omar, Al-Kutub Publishing House, Cairo, Egypt, 1998.
- Introduction to Semiotics, Siza Qasim, Nasr Hamed Abu Zeid, Moroccan Literature Library, Dar Elias Al-Asriya, no publication date.
- Literature according to Roland Barthes, Vincent Jouve, translated by Abdulrahman Bou Ali, Dar Al-Hour, 2004.
- Diwan Qadas Jasad, Mona Bint Mohammed, Najran Literary and Cultural Club, no publication date.
- Elfeky, A. I. M., & Elbyaly, M. Y. H. (2023). THE IMPACT OF VIRTUAL CLASSROOMS ON THE DEVELOPMENT OF DIGITAL APPLICATION SKILLS AMONG TEACHERS OF DIGITAL SKILLS IN NAJRAN REGION. *Ann. For. Res.*, 66(1), 2044-2056.
- Elfeky, A. I. M., & Elbyaly, M. Y. H. (2023). The effectiveness of virtual classrooms in developing academic motivation across gender groups. *Ann. For. Res.*, 66(1), 2005-2020.
- Elbyaly, M. Y. H., & Elfeky, A. I. M. (2023). THE IMPACT OF BLENDED LEARNING IN ENHANCING THE SKILL PERFORMANCE OF PRODUCING DIGITAL CONTENT AMONG STUDENTS OF OPTIMAL INVESTMENT. *Ann. For. Res.*, 66(1), 2031-2043.
- Elfeky, A. (2017). Social Networks Impact factor on Students' Achievements and Attitudes towards the " Computer in Teaching" Course at the College of Education. *International journal on E-learning*, 16(3), 231-244.
- Elfeky, A. I. M., & Elbyaly, M. Y. H. (2016). The impact of learning object repository (lor) in the development of pattern making skills of home economics students. *British Journal of Education*, 4(2), 87-99.
- Elbourhamy, D. M., Najmi, A. H., & Elfeky, A. I. M. (2023). Students' performance in interactive environments: an intelligent model. *PeerJ Computer Science*, 9, e1348.
- Elfeky, A. I. M., Najmi, A. H., & Elbyaly, M. Y. H. (2023). The effect of big data technologies usage on social competence. *PeerJ Computer Science*, 9, e1691.
- Elfeky, A. I. M., & Elbyaly, M. Y. H. MANAGING DRILL AND PRACTICE PROGRAMS WITH A MOTIVATIONAL DESIGN AND THEIR EFFECTS ON IMPROVING STUDENTS' ATTITUDES TOWARD INFORMATION AND COMMUNICATION TECHNOLOGY COURSES.
- Elfeky, A. I. M., & Elbyaly, M. Y. H. (2023). THE EFFECT OF E-TUTORIAL PROGRAMS ON IMPROVING THE PRODUCING DIGITAL CONTENT SKILL. *European Chemical Bulletin*, 12(Special Issue 6), 6581-6587.

- Elbyaly, M. Y. H. (2016). Heritage Revival by the Use of Saudi Bedouin Textiles in the Gulf Mantle. *Journal of Home Economics*, 26(4).
- Elbyaly, M. Y. H., & El-Fawakhry, E. A. (2016). Online teaching course to develop STUDENTS' CREATIVITY in handmade embroidery. *British Journal of Education*, 4(13), 30-51.