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**A semiotic analysis of the Play  
"Malimwengu ulimwenguni"**

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## A Semiotic Analysis of the Play "Malimwengu Ulimwenguni"

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**Abstract:** This research constitutes a semiotic analysis of the play " Malimwengu ulimwenguni" or , " World's Affairs" which was published in 1972 in East Africa, considering it a social play that discusses marital betrayal. However, the deep semiotic analysis revealed symbolic signals that express the political conflict that occurred in East Africa between Tanzania and Uganda starting from 1979 to 1978. It represents the state of families that were destroyed due to the wife's betrayal and lack of mercy towards her children, similar to the destruction of the relationship between two sister countries in East Africa due to the betrayal of the former Ugandan President, Iddi Amini. This caused a rift between neighbouring countries and led to war and destruction. This perspective represents a critical analysis, as the researcher applied concepts of semiotics and cinematic symbols to this theatrical text, revealing its significant purpose that was expressed by the Kenyan writer, Jay Kitsao, with professionalism. The direct delivery of the message is not immediately felt, but rather the social context and semiotic dialogue seep into the reader to reach a hidden meaning that is truly perceived through indirect signifiers. This leads to an aesthetic effect of the text on the recipient, as the aesthetic value of the text aligns, according to Hans Yauss, a pioneer in reception theory, with the distance that separates the reader's expectations and the text itself.

**Keywords:** Affairs, Play, Semiotic, World, Signals.

تحليل سيميائي لمسرحية احوال الدنيا

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الملخص: يعد هذا البحث تحليل سيمولوجي لمسرحية "احوال الدنيا" التي صدرت سنة 1983 في شرق افريقيا باعتبارها مسرحية اجتماعية تتحدث عن الخيانة الزوجية، إلا أن التحليل السيمولوجي العميق اوضح اشارات رمزية تعبر عن الصراع السياسي الذي حدث في شرق افريقيا بين تنزانيا واوغندا ما بين عام 1978 الى 1979. كنوع من الاسقاط والمقابلة بين حال الاسرة التي تدمرت بسبب خيانة الزوجة وعدم رحمتها بأبنائها وحال خيانة رئيس اوغندا السابق عيدي امين وتدميره علاقات دولتين شقيقتين من اسرة شرق افريقيا الذي عبر عنه في حوار جانبي انه مجنون حيث تسبب في شقاق بين الدول المجاورة ولم يرحم ابناء شعبه وأدخلهم في حرب ودمار. وتمثل هذه الرؤية تحليل نقدي خاص للباحث الذي طبق مفاهيم علم الاشارة والرموز السيميائية على ذلك النص المسرحي، ليتجلى غرضه الدلالي الذي عبر عنه الكاتب الكيني جاي كيتساو باحترافيه، حيث لا يشعر القارئ بالمباشرة في توصيل الهدف بل جعل الغلاف الاجتماعي والحوار الدلالي يتسلل الى القارئ ليصل به الى معنى خفي يدركه بحسه عن طريق اشارات دلالية غير مباشرة، مما يؤدي الى تأثير جمالي للنص على المتلقي، حيث أن القيمة الجمالية للنص تتحدد وفق رأي هانس ياوس رائد نظريه التلقي من خلال المسافة التي تفصل بين توقعات القارئ والنص. الكلمات المفتاحية: سيمولوجيا، احوال الدنيا، رمزية، صراع، عالم.

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## 1. Introduction

"World Affairs", written by Kenyan author Jay Kitsao in 1983, is widely regarded as a seminal political play in the new era of East Africa. It delves into a significant chapter in the region's post-independence history, specifically the period spanning 1978 to 1979, marked by the Tanzania-Uganda conflict (Thomas, 2022). This period caused a deep disturbance in East African society, as it pitted two neighboring nations that shared a common culture and had both embraced socialism as their political and economic system following independence, in stark contrast to neighboring Kenya, which adopted capitalism (Jackson & Rosberg, 2022; Schjøberg, 2023). The strong bonds and shared ideology between these two countries had initially encouraged a friendship between Julius Nyerere, Tanzania's leader, and Uganda's first president, Apollo Milton Obote. After Obote was ousted by Iddi Amini in a military coup, Nyerere offered him asylum in Tanzania, resulting in a turbulent period between the two countries. Supporters of Obote in Tanzania clashed with opponents and supporters of Iddi Amini in Uganda. This division sowed horror among the people, for, at the time, many Africans believed that conflicts and wars would cease, after gaining independence. Instead, they found themselves embroiled in a conflict with their brethren, whom they saw as running after personal gain over the nation's aspirations (Handing et al., 2024). The play 'World Affairs' explores a social context that differs from its initial portrayal. It discusses a story of marital infidelity and the gravity of sin. Instead, when a mother abandons her twin daughters in the forest, leaving them vulnerable to being eaten by animals, and then proceeds to live her life as if the innocent twin girls had never existed. These girls lacked the courage to confront the daunting, unknown world (Augustine & Emela, 2024). An elderly man, along with his wife, rescues these girls, but he treats them as children unrelated to him by blood though (Alemayehu, 2024; Schjøberg, 2023). As the story unfolds, they decide to return the girls to their mother, unveiling her true identity to her husband. He comes to understand that the twin girls are not to blame for the situation, but rather, it is his wife who bears the guilt and treachery. The play culminates in a logical and definitive ending, marked by the husband's decision to divorce his wife.

From this perspective, the play of "Malimwengu ulimwenguni" is analyzed as a social drama, primarily addressing marital issues and how sin impacts children across its 58 pages. However, a distinct dialogue unfolds over three pages, involving two secondary characters with Arabic names in a particular scene (Adeseke, 2016). They engage in a conversation about Iddi Amini's visit to a mental hospital. This dialogue carries a symbolic political agenda embedded in the

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dramatic narrative, appearing as an inserted conversation without introductory context or a clear role in advancing the plot. Nevertheless, in reality, this dialogue serves as a guide to the symbols and semantic references that become evident through a series of semantic substitutions, enriching the overall meaning of the text. It seems that this conversation and characters have only appeared to convey this semantic message, which might only be understood by a shrewd critic who is familiar with the semiotic approach (GANAGANA & OGBORU, 2019).

The Semiotic approach aims to identify the internal symbols that generate meaning (Bittar, 2020). This requires investigating the textual functions that contribute to generating meaning. Semiotics looks for the form of content through the parallel or opposing relationships between the elements within the artistic work. As the "internal summary of the content of the text relies on the theory of meaning, to which perceived meaning is based on the contrasting effect, the meaning that the content of the text is divided based on the differences between the semantic elements (up / down, big/small, present/absent, etc.) (Murodov, 2023). These differences draw the relative value of the elements, and thus, the meaning in the text is dependent on the perception of these differences in the content (Daniya, 2020).

The use of semiotics in interpreting the components of narrative texts is not a recent phenomenon in literary analysis, whether in Arabic or foreign literature. Arabs have long recognized the importance of textual signals and symbols in communication systems and considered them to have a fundamental role in reading and interpreting the meanings of the text. They also regarded it as one of the most important means of expression in terms of receiving and understanding hidden meanings. Al-Jahiz (252 AH / 868 CE) referred to this importance when he mentioned within his discourse the types of indicative relationships with distinctive features, namely: (textual, symbol, climax of events, line, and word) (Abikenov & Kudaibergenov, 2022; Husain, Dj, & Musfirah, 2021; Kalelioğlu, 2017).

It is herein that the old Arabs were aware of the concept of semiotics as a science that is interested in studying the systems of signals, marks, and significances, as it studies the signals, linguistic signs, and non-linguistic marks in the contextual studies and it figures a real relationship with the issue., that subsequently may determine the meaning and open up different semantic horizons that can bear interpretation according to the concept of multiple readings. Understanding the text and receiving the creative message is one of the most important fields of criticism in the modern era, which gives a great role to the recipient in explaining and interpreting, rather than producing a new text, according to creative readings with a

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creative concept that is no less than the creativity of the text itself, as realizing the impact on the recipient is the basic creative function (Rashwan, 2016). Criticism, which was based on the creator and creativity, expanded to include the participation of the reader and the critic in the text, and the stereotypical idea in criticism shrank and tended to decipher formulas and realize the implicit and hidden connotations that are parallel to and opposite to the folds of the text, to extract deep semantic layers and achieve a process of understanding and a new awareness of the text, within the framework of Liberating the literary language and opening the addressing door unexpected and multiple approaches, depending on a linguistic reference of intense symbols that create an explosion of the word with semantic meanings with textual entanglements (Ghneem, 2022).

### **Research Methodology**

This research adopts the semiotic approach because of its supportive procedures and assistance in understanding the deep structures of literary work, especially theatrical work. It studies all systems of linguistic or iconic signs that arise in the bosom of society. Semiotics studies all systems, regardless of their form or expressive patterns. It has even surpassed Dusaussure's semiotics (BLANARIU, 2023). He limited to the study of signs in their social connotations, To Peirce's semiotics, which made it study general signs in its logical framework, "it is a triangle, where the first side represents the sign that has a real relationship with the subject which represented by the second side, in turn, can determine the meaning. the meaning, which is the third side of the triangle, and this side - that is, the meaning. It is in itself a sign that refers to its subject, which is produced by the meaning" He believes that signs go beyond the social-semantic function to the logical and philosophical function; this sheds light on various interpretations and more creative and innovative analyses. However, this is naturally dependent on signs and textual evidence and according to a cultural, social, and historical reference, the interpretations must be logical and possible and not arbitrary, for this reason, Semiotics has become one of the most important approaches to studying theatre because of the indicative analyses it carries and its linking to the social and cultural dimension according to a creative interpretation that adds new horizons and narratives to the work itself (Gorlée, 2022; Nellhaus, 2020).

The researcher believes that this is compatible with understanding the structure of the formulation of the play " Malimwengu ulimwenguni" which carries hidden meanings behind the superficial structures manifested in phonological forms and apparent semantic meanings, while it includes within it another semantic meaning

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in the deep, hidden structures, which must be decoded, their signals analyzed, and then reformulated. So the new semantic meaning appears, and therefore many researchers define semiotics as a process of disassembly and synthesis. “Semiotics searches for the generators of texts and their formations, and also searches for the causes of multiplicity, and the infinity of discourses, texts, and narrative programs (Mwangi, 2021). This is on the one hand, and on the other hand, semiotics seeks to discover Yesterday's deep, stable, fundamental, logical structures that are behind the reason for the differences in texts and sentences (MYTHOLOGY, 2021). From this perspective, the Semiotic approach does not rely on the appearance of the text in terms of direct connotations. Rather, it pays attention to the creative content within the framework of a formal study that meets in some of its procedures the structural approach but goes beyond it to the content of the form, which is achieved through semantic substitution for a more in-depth understanding of the multiple semantic layers. Therefore, the analysis leans toward Semiology is based on structural linguistics and meets with it in several theoretical foundations and applied procedures. Rather, the semiotic approach is not satisfied with studying the text within the framework of the internal linguistic structure and interpreting it within its limits, While it goes beyond that, it attempts to identify all the external circumstances of the text space and to perceive the hidden social, psychological and cultural phenomena in its linguistic and non-linguistic aspects, including the nature of the signs, their consistency and properties, to achieve the greatest possible number of possible readings, so that the text remains open to other readings (Abdelrahim, 2024).

Therefore, the research relied on semiotic analysis to reveal all the hidden semantic symbols, as well as dissecting the elements of the narrative text to determine the formal and structural differences (Muktiono, 2024). The research also did not ignore the cultural and social context of the work in which cultural semiotics is concerned; because understanding the semantic meaning of the text's content is predicated on understanding the cultural reference and the historical and social context in which it was produced. Especially in the study of Swahili literary works, many of which are still preserved in international libraries and their meaning is not understood, or they are given wrong and strange interpretations due to the lack of knowledge of the historical and social contexts in which they were produced. Swahili literature is a literature that relies on material events and situations, and imagination and the metaphysical dimension of creativity were not known until after The European influence on Swahili literature after the occupation, which helped in the development of literary genres and forms, where, for example,

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the free verse poem appeared, which did not exist, and it also developed from a functional standpoint. After it had been a religious and social function, it now had a cultural, enlightening, and creative function.

### **Semiotic analysis**

In this analysis, we observe that the content of this play relies on symbolic signs that allude to the circumstances in East Africa when Idi was in power. These signs become evident as we delve into the text itself, beginning with the principles of discourse and semiotics. Semiotics involves forming hypotheses, drawing conclusions, analyzing statements, and offering supporting evidence. These symbolic signs cannot be understood if we separate them from the realistic and prevalent characteristics.

Therefore, semiotics has turned to studying symbolic systems and signs through social, cultural, and historical phenomena that surround the text. Roland Barthes, in his viewpoint, stated that semiotics revolves around the connection between the signifier, the signified, and the content (Wahyuningsih, 2024). When we examine a system like literature, we can identify three essential elements: the first element is the signifier or literary discourse (Johnstone & Andrus, 2024), the second element represents the signified, which is the external reason for the work, and the third element is the relationships within the literary work that imbue it with significance (Paul & Criado, 2020). In the play, distinct symbolic signs with clear semantic manifestations become apparent during the conversation between two characters, Abdullah and Saleh, who happened to be in the coffee shop when Sujura, the husband of the unfaithful woman, arrived. A discussion ensued between Abdullah and Saleh regarding Idi's visit to the mental hospital. At the end of their conversation, a significant sentence was uttered by the crazy man:

Amin akamwuliza ili kujiondolea mashaka na wasiwasi. 'Taabu gani na kwanini?' Jibu likafuata: 'Mimi naitwa Omari Pepomchafu, lakini nikaanza hivo hivo. Hakuna tofauti. Hivo hivo tu. Mara kujita Nkrumah, Mara Winston Churchill 'mara Indira Gandhi 'mara Malkia Elizabeth, mara Prince Charles; na juzijuzi tu nikajiita Idi Amin Dada. Nikaletwa hapa na polisi mmoya tu . wewe un'letwa na kumi na wawili Eee! Utapaakaa sana hapa wewe! Amin kusikia hayo huyoo akajiondokea mara moja bila kuaga akiacha nyuma hata eskot yake. P47

Amin asked him: to keep the complaints and anxiety away from him. What is the problem and why? Then the answer came to him: "My name is Omar Pepomchafu, but anyway there is no difference. Sometimes they call me Nkrumah, sometimes

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Winston Churchill, Indira Gandhi, sometimes Queen Elizabeth's Prince Charles, and recently I called myself Idi Amin Dada. I was brought here by one policeman.” Twelve policemen have brought you, and you will stay here a long time. Amin heard this and immediately withdrew without saying goodbye, leaving behind the guards following him.

Here, the madman mentions several African names and international leaders that he calls himself, and he states that there is no difference between them all. Then he goes on to say that recently he called himself Iddi Amini Dada and that he was brought to the madhouse by one officer, while Idi was brought with him by twelve officers. In a symbolic reference to the fact that Idi is a crazy person, in fact, he is twelve times crazier than that madman, and from here the textual perspective that rejects Iddi and attacks him and all the leaders of the chaotic world who are silent about him, as he sees that his crazy behavior is the real reason for igniting the war in the region, Thus, a hidden semantic structure is revealed behind the surface structure of the text, and the social perspective of the text is transformed into a political perspective with indicative signs of the simultaneous situation indicating the deep structure that the text aims to express (Barry, 2020). Thus, it becomes clear to understand the semantic meaning of the betrayal committed by the wife, which is considered a projection of corruption and interest in African society, that corruption and personal interest that makes the African authority represented by Idi push two sister countries, Tanzania and Uganda, to the scourge of war and destruction for the sake of vile personal lust, as it cast. This African mother committed adultery with her twin daughters in the forest and left them vulnerable to being eaten by predators (Kalisa et al., 2020).

The rest of the textual connotations are revealed through the partial dismantling of all parts of the text, analyzing their semantic signals individually, and then reassembling them according to a new textual space with different intentional meanings that are deeper and more closely linked to reality. This is what Roland Barthes expressed, saying that analyzing a literary work is “a two-part process, the first is dissection, The second is linking”.By dissecting and separating the components of the dramatic narrative, recomposing and linking them according to the previous semantic perspective, the role of the grandfather and grandmother becomes clear, as the grandfather found the two girls, took them with him, and raised them for a purpose that appeared on the grandmother’s lips when the grandfather decided to send them to their mother because they could not afford to support them, so the grandmother says:



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NYANYA: Na utakuwa umepata nini besik kwa kuwalea wana hawa tangu ni madanga mpaka leo muungwana sana wewe?

BABU: Jambo moja uwafikiane nalo bibiye kuwa binadamu ni binadamu. Na hata kwa mujibu wa sheria; yaani kisheria hatuna haki wala kibali cha kuendelea kuwaweka hapa wana hawa ..... Maadamu washafunguka macho na kupata miguu yao ya nini kuwazuilia? Huwezi kufunika jua kwa ungo nikwambie bibiye.

NYANYA: Ehe nakubali sikatai hapo bwana. Lakini nukuulizaje; utakuwa umepata nini—yaani angalau kiinua mgongo tu kwa wema wako wa kuwalea? P8

\_ Grandma, what will you reap next? You have raised these two girls from then until this day. You are a very gentleman.

Grandfather: One thing, my wife. A human being is a human being according to Sharia and the law. We have no right to continue keeping these two girls here as long as they grow up and their eyes are open and they have the right to leave, so why should we stop them? ..Tell me, can you cover the sun with a sieve? The matter is as clear as the sun.

Grandma: What are you saying?!. I do not deny it, sir, but I ask myself: What did I get? At least for your kindness and care? The goal of the grandfather and grandmother is to benefit from these two girls, not to care for them for the sake of God. Rather, they have a hidden goal within themselves that will become clear later, and this is confirmed by another dialogue with the grandmother: Which makes it clear.

NYANYA: Pendekezo langu ndo la busara nisikize bwana. Watoto tayari washakuwa watu, washakuwa wasichana hawa. Tusiwe wajinga kungojea watoroke. Tusikubali kuwa watu wa kupanda kisha kungojea wengine waje wavune.p6

- Grandmother: My suggestion is really wise, sir. Listen to me. The two little girls are already on the verge of growing up, and we must not be foolish and wait for them to run away. We must not allow ourselves to sow and then wait for others to come and reap what we have sown.

Where the grandmother sees here that the two girls represent an investment that took and raised them to reap their benefits later, and she is afraid that they will rebel because she will not allow others to reap what they sowed, it is revealed here who these two grandfathers are through semantic substitution and linking the semantic networks in the text. They represent the Arabs. The grandmother represents Libya,

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that strange Arab country that dominated Uganda and supported it to seize its wealth and benefit from the writer's perspective, and the grandparents represent the rest of the Arabs with the neighbors who were consulting with them in the text to express the neutral Arab countries that do not enter into the conflict and believe that It leaves the two countries alone to decide their fate (Žero, 2020), and this interpretation is evident in the following dialogue:

BABU: Swali hilo nadhani heri tumwachie mungu bibiye. Nishakueleza mimi kuwa ya Mungu ni mengi. Na fahamu vile vile kuwa twajua tutokako tu twendako hatukujui. Wafahamu bibiye huwezi kuzuia mto kutiririka kuinamako. Na wala haitufalii kitu kwendelea kutiwa midomoni. Umma ndio hakimu wa hata mahakimu wenyewe. Huko nitokako nimekuwa mazungumzoni na jirani zetu. Tumeshauriana na kuwafikiana kimawazo kuwa badala ya kungojea maasi kutoka kwa watoto hawa yaani badala ya kuwangojea wakate shauri kushika njia kwenda zao tutake tusitakes tuwape ruhusa; tuwaachie uhuru wa kuondoko na baraka zetu. Hilo bibiye ndio jambo la kiungwana na la busara la wewe na mimi kuwafikiana nalo.p9

Grandpa, we should leave this matter to God. Madam, I have told you before that God's affairs are many. Do we know where we came from and where we are going? Understand, my wife, you cannot stop the river from flowing, and there is nothing we can do to keep the mouth shut – meaning to keep the secret- the community is the judge over you and others. This is where I come from. I was in discussions with our neighbors and we consulted and discussed that instead of waiting for these two girls to rebel and decide to go on a path that we do not want, let us permit them and let them enjoy the freedom to leave and give them our blessing. Things are in the hands of the Almighty. The civility and wisdom that you and I knew. God and He alone. This is the preparation and wisdom that you and I know.

Here in this dialogue, the grandfather and the neighbors represent the Arab countries advising the grandmother, representing Libya, to let the two girls, namely Tanzania and Uganda, those small, emerging countries, decide their fate without pressure or incitement, because this is against the path of just life and is rejected by the community and the law, and this is an ancient country that they should not act on accordance to this manner (Sweijs, 2023).

At the same time, the play emphasizes that these Arab countries do not support or assist African countries, but rather they begrudge them money and do not support them in the process of growth and progress, and this is evident in the grandparents' refusal to spend on the two girls and leaving them with torn clothes and without education so as not to buy them new clothes and pay the expenses (Žero, 2020).

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Their education and the context of the theatrical text did not clarify whether the grandparents of the two girls were truly weak in their capabilities, or because they did not want to pay money to two strange girls who were not of their blood. It is as if the text does not want to judge the Arab countries, as they are the most understanding of their internal affairs, but what the text confirms is that the grandfather and grandmother do not consider the two little girls to be their blood, but rather they are only their grandparents in the name. This is evident in the following statement by grandfather:

-BABU: Basi huo ndio ukweli wenyewe wajukuu zangu. Hapa sipo kwenu. Na mimi ikiwa hamjaambiwa ni babu yenu jina tu si wa damu. Wala huyu mnayemwita nyanya yenu hapa siye nyanya yenu wa damu. p10

This is the exact truth, my granddaughters. You do not belong to this place, and I did not tell you. I am your grandfather in name only and not of your blood not related to you. And who you also call your grandmother is not of your blood. This indicates that the history of the continent, which has been linked to the Arabs since ancient times, is a nominal history that does not extend to race. The Arab countries have different blood from the African blood, although they are united by the African continent, there is a racial and ethnic difference between them.

This analysis appears evident according to the semiotic analysis of the semantic signs, by collecting the network of symbols, analyzing them, and reformulating them based on the external events and internal semantic glimpses that give a clear glimpse of the goal and textual meaning of all the characters and dramatic events (Johnstone & Andrus, 2024). This is confirmed by the semiotic semantic analysis of the play, and there is also another sign that confirms this meaning. Although the writer used the functional names of social relationships to define the characters of the grandfather and grandmother without verbal names because he refers to the Arab countries collectively, he also used the words grandfather and grandmother without father and mother due to the antiquity of Arab culture in the African perspective and its long-standing impact on African societies, he mentioned the name The grandfather in the signature of the letter that the grandfather wrote to the husband of the unfaithful woman, the mother of the two children, where he wrote his name, Saidi Mwana Msundugama.

Here, a semantic nourish emerges to support the previous semiotic analysis by connecting all the symbols in the crucible of one sequential semantic network, so the use of the first Arabic name, Saeed, and the second, African name, to refer to the friendly Arab countries of authentic African origin, where the grandfather came

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to express a balanced and moderate opinion. He sees the need for the two girls to return to their mothers, and this is like the Arab countries that reject the interference of Libya and Palestine in Tanzanian and Ugandan affairs and want to let them decide their fate without external interference from other countries. This is the opposite of the grandmother who represents Libya in the play, the grandmother, who represents Libya in the play. She shows inclination towards one of the girls over the other in her dialogue with them, and accuses one of them of being bad and that she will make her grandfather cut off her head. This supports the idea of Libya's support for Uganda at the expense of Tanzania, but it shows its goal in that support, which is to exploit it and benefit from its resources, which made her initially refuse to leave the two girls alone, and handle their affairs. The semantic meaning of the characters between the signifier and the signified and a semantic relationship with a projective meaning is deduced through the compatible shapes and juxtapositions that appear in the association of interconnected meanings, This forms what is known as the sign, classified into four categories by proponents of the semiotic approach (Sweijts, 2023).

1) Signs, which can be categorized as follows (Hodge, 2024):

a) Expectations, which inform humans about phenomena that are still unknown, such as clouds indicating rain or strikes foreshadowing a revolution, and so on.

b) Fingerprints, traces, and drawings that indicate the presence or an event that occurred, such as evidence and tangible objects like fossils that indicate the existence of life in the past in that area and can be traced. This is what research relies on to determine the meanings of a text based on present and perceptible signs that are evident to individuals who possess the ability to perceive and explain them in the intended manner according to social, political, cultural, economic, and ideological ties.

2) The indicator is the sign that is like an artificial signal that reveals a repeating action and does not perform its task except in the presence of its recipient (Mazeree, Ashaari, Ramli, & Zuri, 2023).

3) An icon is a sign that indicates something that is linked to something else by a similar relationship. The similarity can be by analogy to what is known, such as: imagined works, drawing, theater, or cinema (Mazeree et al., 2023).

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4) Symbol, which refers to a sign, that produces the intention of representing another sign that is synonymous with it in symbolism and indicates anything that does not have an iconic face, such as fear, joy, and sincerity (Romdhoningsih, Mahpudoh, Lutfiyah, Dewi, & Sukmawati, 2023).

1) Among all these types, the symbol includes all logos, traits, and badges, such as the dove symbolizing peace (Romdhoningsih et al., 2023).

This symbolic semiotic meaning is centric in the play "Malimwengu ulimwenguni" While portraying women as a symbol of cruelty, evil, and even the devil, it is mentioned:

Ilikuwa kazi ya shetani hii hasa labda kwa sababu nauelewa sana ukatili wa wanawake siku hizi tunazojiita za maendeleo.p41

This was a satanic act, especially because I know and understand very well the cruelty of women in these days that we call progress and development. This social semantic symbol, which may express the intellectual ideology of that society, is confirmed by all the female characters in the play:

The character of the grandmother is the exploitative woman who wants the two children to stay with her without providing them with a decent means of living to benefit from them later.

As well as the character of Rosona, the heroine's friend, who gives her satanic advice. The first: is to attach the pregnancy to the husband, and make him believe that he was the one who traveled and left her pregnant.

When the heroine, the unfaithful wife, assured her that he would not believe him, as he had traveled before the pregnancy, she suggested that she abort the pregnancy through one of the doctors, and when the doctors refused, according to the friend's justification, they were afraid because of the local environment that they live in it. I suggested to the heroine that she kill the child after she gave birth to him, and when the mother refused that cruelty, the friend mentioned that the matter was complicated when she did not agree with her. Then she came back and suggested that she throw the child away so that someone might pick it up and treat it well, and she would return to her life alone with her legitimate son and forget about this matter. And never occupy her mind with him again, This is the proposal that the heroine agrees to, and asks her not to see her as being cruel for throwing away her child. The friend then encourages her again, denouncing how she can be cruel, as this is not cruelty at all. It is as if there is something in life more brutal and horrific

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than what she suggested to her friend. If this is not cruelty, then what is? The character of the friendly woman and the heroine in the play appeared as devils, but rather more evil and cruel, confirming the play's description of the woman in more than one place as a devil.

The character of Amina is the traitorous, cruel-hearted, deceitful wife who tries to elude her husband in a long dialogue, claiming innocence. She is the sinner who was able to throw her two daughters into the forest, leave them, and return to living her life without caring. It appears in a nomological dialogue with the self the extent of the steadfastness of Amina, who got to know her daughters and did not collapse. Or she regrets it but decides to deny the sin and not surrender, confirming the image of the deceitful, strong, and hard-hearted woman.

Watoto wanatoka. Yeye anabaki kitini; ameshika tamaa) Ni wake hawa watoto au ndio wale wangu? Yawezekana kabisa kuwa..... ah na lije la kuja. Kwanza ni jambo gani laweza epukika ikiwa azima yake imedhamiriwa na mwenyezi Mungu? Haidhuru. Nitaendelea kujitetea lakini kwa hadhari sasa. Kama vile mbu wakati akifyonza damu nitamuma na kuvuvia mpaka niyajue mwisho wake haya. Sitayakiri makosa ya--.p52

- The children leave, and she remains in the chair, frustrated.) Are these children his children or are they mine? It could be, oh, first of all, what can we avoid in our lives if God wants? It doesn't matter. I will continue to defend myself but with caution for now. Just like: When a mosquito sucks blood, I will bite and bleed – meaning I will hold on – until I know the end. I will not admit a mistake.

The play also attributed girls to being useless when the husband wanted his wife to have more children. Because he wants male children; Because females do not accomplish anything at work, this last concept of preferring males over females is not inferred according to the semiotic methodology, but rather it is subject to the concept of hermeneutics, which is concerned with interpreting the text according to interpretations that are clear from the textual understanding, which demonstrated the masculinity of African society and the inferiority of its view of women and accusing them of evil and cruelty and that they do not It is useless, as she cannot do anything useful for her family, as she was created for marriage only, as this concept represents an intellectual ideology of African society (Mfecane, 2018), as appears in the text:

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- Sogora watosha labda. Ingawaje; zingatia jambo moja kuwa watatu ni wasichana na wasichana kama vile nilivyokung'oa kwenu na kukuleta hapa ni wapita njia tu hawa. Kwa hivyo elewa hapo kuwa—p33

- Sogora: Maybe it's enough, although if you look at it, three of them are girls, and the girls do not accomplish anything at work. They will only get married and be taken away from our homes, that's all.

You understand what should happen. Iconic signs that rely on similarity also appear in the repeated mention of the state of the cities of Sodom and Gomorra in the play more than once, and these are the names of villages that were destroyed by God because of the sins committed by their people.

According to what is stated in the religious texts in the Torah, the Bible, and the Qur'an, the people of Lot were known to understand that God destroyed them all because of their bad character, which is an iconic model corresponding to the state of the country in which the play sees the spread of corruption in a realistic analogy with a natural link that warns of the same end as the cities of Sodom and Gomorrah, where it appears. The iconic message is the most direct truth in communicating experiences.

Ndo matatizo ya ulimwengu huu wetu wa leo.....taabu kubwa inayotukabili katika karne hii ni kuwa ulimwengu wetu huu umekwenda ukachafuka na kuoza vibaya sana kiasi cha kuwa ingekuwa juu chini bora zaidi kama ungeangamizwa kama vile Sodomu na Gomora.p58

The great affliction facing us in this century is that our world has become a rollercoaster, very bad, and corruption has prevailed, and thus it has become Sodom and Gomora.

It is clear here that the repetition of the names of these two cities is a kind of projection of the situation in East Africa, including a war between the two sisters, Tanzania and Uganda, corruption in power, and the personal ambitions of the leaders at the expense of the homeland, which leads to the destruction of the people, as a kind of warning that this will lead them to the fate of Sodom, Gomora, and destruction.

The last sermon at the end of the play by the husband is considered the final moral of the play, and it is addressed by the righteous African man, the symbol of good Africa, to everyone who tampers with Africa and betrays his country, saying that his end is isolation and overthrow with a symbolic omission of the term divorce,

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and this semantic meaning confirms the comprehensive, comprehensive meanings that he expressed. When the husband engages in engagement, he directs it to the world as a sin against all of humanity and exceeds all inhuman laws. This goes beyond the personal concept of marital infidelity to the concept of betrayal of the leadership and betrayal of the country.

Kisha hatimaye matokeo yakawa kwamba uzinifu ulikuja kuvumiliwa kosa lako hili yafaa hivyo kwamba leo una nafasi yake pia duniani lifikiriwe kama deni ambalo ulimwengu lazima ulilipe kutokana na kulegezwa kwa sheria zinazosimamia matarajio miongoni mwa binadamu katika jamii. Naam, Kosa lako hili lazima liangaliwe, lionekane, na kukubalika kama matokeo ya huku sio tu kutarajiwa bali vile vile kuvumiliwa kwa uzinifu. Walimwengu inawabidi waafikiane kuwa kisa chako hiki, japo kinaudhi na kusikitisha sana, inafaa kichukuliwe kama kimojawapo kati ya malimwengu ulimwenguni.p58

Then the result was that tolerance became unacceptable, and this is how it has its place in the world today. This mistake should be considered a debt that the world must pay to pass laws that govern expectations among people in society. Yes, this sin of yours must be looked at, exposed, and confronted not only because it is an expected consequence, but also because adultery cannot be tolerated. The world must agree that this story, despite its tragic sadness and pain, should be considered as one case among the many cases of life.

From here, the new semantic content that semiotic analysis has added is evident. It searches for the generators of texts and their components. It also searches for the reasons for the multiplicity of discourses and the infinity of the narrative concept (Mussi & Mussi, 2020). It goes beyond the narrow, restrictive framework of the text to a vibrant space of symbols studded with connotations. It seeks to discover the deep, stable structures of the fundamental logical foundations that lie behind the reason for the differences in texts and sentences (REICHMANN, 2022).

Because even if the interpretation relies on logical signs and evidence, there remains a difference in perspective and the eye of the critic, which may discover another dimension in the literary text that was not discovered before, it becomes an open text, not closed or with a specific meaning. Semiotics helps to produce a new text around the first text that is intertextual with it, but richer and more meaningful (Mussi & Mussi, 2020).



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## **Culture Connotations**

Theatre is essentially based on simulation. According to Aristotle's concept, it is a simulation of the reality from which it emerges. Therefore, its basis is the culture of society. This is in addition to the fact that Swahili literature in East Africa is not understood outside the cultural and social context in which it arose, and it is difficult to give it its true value without presenting it and explaining it in its context. Its historical, social, and cultural aspects are the only approach that allows revealing the secrets that hide behind the text and understanding the secrets of its creativity (Elbardawil, 2020).

The Russian formalists attached great importance to cultural semiotics, as the Tartu school – which is considered the most prominent school of Russian semiotics – chose semiotics with a cognitive-epistemological dimension, and from here this school was interested in the semiotics of culture as it is the comprehensive container in which all aspects of individual and collective behavior are included, and this behavior relates to produce and use of signs, the sign does not acquire its meaning except by placing it within the framework of culture. If the meaning does not exist except through custom and convention, then these, in turn, are the product of social interaction, and therefore they are included within the framework of the mechanisms of culture (Tulchinskii, 2021).

Theatre, by its nature, uses in its performance the intangible heritage of abstract facts such as gesture, movement, and cultural memory. Flashes of the cultural space of the Swahili community appeared in the play “World Affairs” in all its parts, linking this play to its society and culture, as it indicates it and stems from it at the same time, so the expressions appear. Orality is one of the proverbs and social customs that represent the living, known, material, and intangible heritage, as it gives a sense of identity that they are constantly inspired by and renew in new literary contexts in which the spirit of innovation merges with originality (Elbardawil, 2020).

## **Proverbs**

- Mungu si Athumani p6

God is not Athumani It is a Swahili proverb to indicate that God is not a human being, as sustenance is in the hand of God and not in the hand of the servant. There could be a specific story and incident to determine this name of Othman, but it was forgotten and disappeared over time during oral transmission throughout the ages, and the lesson remained in the previous phrase.

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– Akili kweli ni nywele p6

The mind is truly poetry This proverb is repeated in more than one place in the play, and it means th

at every person has a mind that differs from others in opinion and thought, like each person's poetry.

- Huwezi kufunika jua kwa ungo p8

The sun cannot be covered by crows. This is a Swahili proverb to indicate that the truth must emerge and cannot be hidden.

- liloandikwa sharit litimie p9

which was written on the condition that it be completed, and it is similar to the Egyptian proverb written on the forehead, "the eye must see it" to indicate the same meaning.

- nimekula ng'ombe mzime nishindwe na mkia –p15

I eat the whole cow and can't eat the tail. It is a proverb meaning I have finished all the difficult things and I cannot overcome the little that remains.

-Binadamu siyo milima p17

People are not mountains, like to indicate that people must meet again in life, they walk or rest and are not fixed like mountains that do not move.

– maji yamemwagika basi tu hayazoleki p19

If water is spilled, it does not collect, as a proverb that indicates that there is no help in something that has already happened, meaning that the matter cannot be remedied. – He who has no family, God has his family – asiye wake ana Mungu, meaning he who has no one, God is his support and helper who has no help.

– Tell people how to come and see the origin of the proverb, grow up and come and know wakue waje wayaone, meaning that whoever does not believe something, if he comes for himself to see and confirm, kue vyaone, meaning in a larger sense, "watu kuambiwa wakuewaje wayaone"p41

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## Cultural expressions

- Mimi natia guu hapo p8,

I am putting my leg here – a cultural expression specific to the Swahili community meaning I am in control of the situation and I can make a decision.

-Umma ndio hakimumu wa hata mahakimu wenyewe p9

The public is truly the judge, even of the wise themselves.

This is an expression that indicates the importance of public opinion and the influence of the public's opinion on any issue.

-kwa madhumuni ya kuwapalilia makaa? p9

This is to remove weeds from coal – this is a metaphorical expression to indicate the intention to get rid of someone.

-Azimo lako hili kusababisha nyumba za watu kuvunjika p9

Your decision will lead to the destruction of people's homes. It is a metaphor to indicate that a difficult decision may lead to damage.

-mbwa mwitu waliojivisha mavazi ya wanakondoo p15

Wolves wear sheep's clothing.

It is a metaphor for bad people who try to deceive others by claiming goodness and innocence. -wala uendeko mwana hujijui hujitambui huonekani hujua utokako – Man does not know himself and does not know where he is going A metaphorical expression that indicates the destiny of life and that man is a guide in this world and has no choice. -Huna hata za kwendea chooni huna akili mwanamke wewe – You're not a woman with a brain, you don't even have to go to the bathroom. A metaphorical expression to express the extent of complete ignorance and inability to accomplish any work, even if it is instinctive – nitamuma na kuvuvia – I will gnaw and bleed as if she is worse than the ignorant, she is like crazy. It is a Swahili expression to indicate steadfastness, as when a mosquito sucks human blood, it feels pain and the release of blood, so express it with these words: I will bite and bleed, meaning I will endure until I know the end of what is happening.

## Structural analysis

Semiotics includes within its folds the structural approach. It has infiltrated semiotics in its procedural aspect by describing structuralism as various auxiliary

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mechanisms and methods whose effectiveness has extended to the steps of the semiotic approach and its procedural mechanisms. However, the clear difference between them is in their view of the text. Structuralisms view the text as a structure that produces itself and is made through The internal entanglements and relationships that exist and exist in different ways. The prophetic analysis of the text did not go beyond the apparent aspect and did not go beyond the level on which the text was composed (Murodov, 2023).

Structuralisms view the text as a structure that produces itself and is made through interconnections and internal relationships that exist and exist in different ways. The prophetic analysis of the text did not go beyond the apparent destinations and did not go beyond the level on which the text was composed, as it suffices with studying the text within the framework of the internal linguistic structure and interpreting it within its limits (Leone, 2022). The phenomena of formal structures are exaggerated in abstraction and prevent the detection of semantic formulas and structures. It also prevents the analysis of cultural and social references that reveal the face and image of the text, which led to the emergence of critical trends called post-structuralism, such as hermeneutics, deconstruction, and semiotics, These are trends that overlap with it in the study, but it added interest in the context in which the text was produced according to its cultural and social framework (Barry, 2020). It also pays attention to the recipient and how he receives and comprehends the creative message and produces his text. The semiotic approach has gone beyond the structural approach that studies the text within the framework of the internal linguistic structure only, stand It focuses on all the external circumstances of the text space and the awareness of hidden social, psychological, and cultural phenomena in their communicative aspects, both linguistic and non-linguistic, including the nature of signs, their format, and properties (Selg, Ventsel, Selg, & Ventsel, 2020).

### **The Title**

Any creative work is considered a semiotic system with semantic dimensions with an indicative and symbolic dimension that tempts the researcher to trace its connotations and try to decode its symbolic codes, therefore, the title with which it begins, the text, and the signs are an integral part of the literary discourse. The distinctive linguistic symbols of every creative work are connotations in the ladder of linguistic work that decode the work. According to successive entanglements, each one decodes the other, and the title remains one of these codes that the critic interrogates by linking them to the body of the text, as it serves as an introduction to

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the text and expresses it, and its codes can only be decoded through it (Rustamov, Jumanazarov, Almatova, Mamaziyyayev, & Alibekova, 2022).

World Affairs Malimwengu Ulimwenguni, and the name of the play was “Malimwengu Ulimwenguni,” which has referential connotations that can only be understood in the context of the text itself in which this phrase, which was taken as the title of the play, was repeated numerous times, all in cruel and despicable situations in which a person is involved, so that the phrase “Malimwengu Ulimwenguni” comes as if it were the justification for all this evil, so it stuck. Events in the world make it mean and mean. When a person cares about the world, his meanness increases and he neglects everything expensive and precious for the sake of worldly ambitions. This is the world; whoever devotes himself to it abandons his humanity and morals. When the mother left her two daughters in the forest, vulnerable to being eaten by animals, she said, “This is the state of the world.”

A letter to the husband to expose the wife’s sin. He said, “These are the conditions of the world,” and when the husband found out that his cousin was the one who cheated on him with his wife, he said, “This is what I find in the world. It is the word affairs.” I don’t know anything about anything I don’t know. Likewise, the conclusion of the play came in the words of the husband after all the traumas he had been exposed to from his wife’s betrayal, divorce, and the betrayal of his cousin, by saying: He should take all of this as one of the conditions of the world.

Ni ulimwengu umenitenda p58

The conclusion of the play came in the words of the husband after all the traumas he had been exposed to from his wife’s betrayal, divorce, and the betrayal of his cousin, by saying: He should take all of this as one of the affairs of the world.

Inafaa kichukuliwa kama kimojawapo katiga malimwengu ulimwenguni, where the writer makes a projective comparison in which he explains that the world is a well of evil. Whoever clings to it loses and becomes polluted, and whoever pans after it loses his integrity and honor and even loses his humanity itself. This is the case with leaders who cling to the world for prestige and power at the expense of their countries and peoples. They will lose their dignity and the respect and appreciation of everyone, and the world will bring them to shameful and cruel ends because those are bad conditions. Whoever approaches it becomes tainted, while those who distance themselves from it survive.

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## Characters

Characters are a tableau that the author draws using various detailed means to clarify their dimensions and characteristics to transform them into a three-dimensional living being that is artistically convincing and dramatically influential (Hakim, 2023). Character names are among the most important parts of the process of creating characters, through which the recipient enters from the first glance into the world of the character, which often carries connotations, meaning, and message. Intended by the creator and easy and quick to be picked up by the recipient, these connotations were clear and easy to deduce in the play, as well as accurate and expressive of the artistic goal of the work (Fitzgerald, 2023):

The wife Amina: a symbol of marital infidelity, hard-heartedness, and lack of motherhood. She comes in a semantic conflict with her name, a symbol of fidelity of Arab-Islamic origin, which is similar to the name of the Ugandan president, Amin, to whom the writer wants to attribute these lowly characteristics to him for his coup against his country and sparking a war with his neighbour, Tanzania, as if When the wife betrayed her husband and threw her twin daughters into the forest, risking them being eaten by predatory animals, this is what the Ugandan president did to both Tanzania and Uganda when he exposed them to the horrors of war and destruction. He also betrayed his homeland and his African nationality when he sought help from Libya and Palestinian soldiers against a sister country of the same East African Swahili culture. The name of the unfaithful wife, Amina, was intended and expressive, and not by coincidence. It is a clear verbal expression with significant connotations that reflect its purpose

Sugura Msumino, the husband: an authentic African name to indicate that Africa is: the good, deceived man who was betrayed by his wife, as was her leader, who claimed honesty and honor, while he was a traitor like the woman whom the play described as demons in the play.

The two girls, Salome and Rhoda, took African names, as they represent two sisters and neighboring African countries, like the twins, Tanzania and Uganda, to confirm the semantic symbolism of African names as opposed to Arabic names.

Coffee drinkers: The names of the two men in the coffee shop who mentioned the story of Idi Amin were given Arab names, namely Abdullah and Saleh. They appeared on the scene assaulting the poor waiter in the coffee shop for no apparent reason. They also asked about a girl in the coffee shop who turned out to be a playful girl who accompanied other people, as if the Arabs were there. Those who

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follow their instincts attack others unjustly, and they carelessly transmit the stories of African leaders in the context of their distracted dialogue, are having fun with African leaders who are like Idi Amin, but they cannot dare to marry Sagura; Because he is an authentic African and does not allow them to transgress, so they leave the café for him. This is from the writer's point of view. The authentic African countries must expel the Arab agents who manipulate their traitorous leaders, belittle them, and interfere in their internal affairs, such as Libya and Palestine, who participated in the war with their men and with financial support from Libya, This is what the writer wants to express in precise and thoughtful signs according to complex and interrelated relationships in an organized and graceful overlap that appear clear to the eye of the patient critic who goes beyond the superficial structure of the work, and hidden and mysterious to those who do not delve into the semiotic meaning in the deep semantic structure.

Grandfather and grandmother: As we previously indicated, the functional significance of the use of the social word grandfather and grandmother, as well as the use of the word grandfathers instead of fathers to indicate an advanced age stage, which expresses the depth and antiquity of Arab history, as the grandmother represents the state of Libya, which prefers a daughter over the other, as Libya does, and supports Uganda over Tanzania, not for a humanitarian purpose, but as the grandmother expressed, she is taking care of them so that they can benefit from them later. The grandfather represents the Arab countries, who explained that he is discussing with his neighbors, that is, the rest of the Arab countries, about the two girls, and they see the necessity of the two countries to return to the embrace of East Africa, just as the two girls return to the embrace of their mother.

## **Time**

Time played an important role in the rhythm of the play according to time paradoxes that led to the disruption of the sequential temporal order in a regressive movement outside the time of the beginning of the play, which began with a dialogue between the two girls after the grandfather and grandmother grew up to recall the incident of the mother giving birth and leaving her two girls in the forest (Fenster, 2023). Partial flashback was also used to present the husband and wife's speeches within a time gap for some of the play's events outside the time of the beginning of the text by returning to a point before the beginning. This causes the play to return to past events and narrate them at a moment after their occurrence, which produces a temporal distortion that may cause mental distraction for the audience. However, the author has formulated it in a way that does not deform the

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temporal structure of the play but rather gives it an active, transitional spirit with revealing events that enhance the theatrical dramatic techniques that the writer mastered in using all of them (Andrews & Andrews, 2021). The research does not believe that the use of this temporal technique for external retrieval added any semantic dimension as much as it is a dramatic, structural trick to distort time. Events constantly alert and activate the viewer's mind to follow that non-sequential temporal regression for further follow-up to reveal the details of the play. A distinctive theatrical performance technique also appears in presenting letters and reading them mutually between the spouses in the second scene in the hospital room. It also shows the accuracy of the written presentation of the theatrical work with a good descriptive depiction of the components of the place, the style of movement, and the performance of the characters in descriptive scenes that describe things and places, and narrative images that describe the flow of events as follow (S. Brown, 2024; Han, 2024):

Anachukua pombe aliyoachiwa na kurudi nayo kaunta pazia linavutwa. p50

He takes the remaining bottles and returns, then the curtain is lowered.

Wanacheza mchezo wa kuruko kambe. Baadye ya muda Evilini sasa ni – wewe umsaidie dada kurusha kamba. P51

They play one jump rope game and after a while, Evelyn helps Dodo jump rope.

The writer used pictorial description to represent the events and make them more relatable to the reader in a general investigative explanation without delving into intricate details. This is a familiar method in the modern stream of consciousness, which does not dwell too much on investigative descriptions, but rather settles for passing descriptions with a deep insight that goes beyond the surface to the soul without geometric details.

## **Dialogue**

Dialogue is the natural complement to the description in the narrative process, as dialogue is what shows the dramatic structure of the character through the conversations between characters, which embodies the events of the play within the framework of a true artistic form. Dialogue is not limited to conversations with others, there is a dialogue with oneself, which is called a monologue, which is the person's inner thoughts. It is an artistic tool to depict what is going on in the depths of the character so that the recipient can penetrate the character's inner world (I. Brown, 2024; Kumar, 2024). The monologue appeared in the play in Amina's



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dialogue with herself after she was certain that the two girls were her daughters so that the extent of Amina and her deception became clear. I learned that these two daughters, her children, insisted on deceiving her husband, evading, not regretting, and confessing to sin, so the monologue came out in its proper place, expressive and revealing of the character's inner being (Etherton, 2023; Matiza, 2014; Shole, 2022).

## **Conclusion**

The play of “Malimwengu Ulimwenguni” is considered a brilliant creative sculpture. The average reader can be convinced of its direct, literal social significance, at the same time that it easily understands its other symbolic meanings. It is a social dramatic journey with mental and emotional enjoyment.

Its true anchor is in deciphering the special creative codes that are anchored on the shores of national politics. For narrative community. There have been many critical approaches that have approached literary texts, from arousing the innate impression of the text in the soul of the recipient to the formal approach based on the structural linguistic and post-structural contexts of the text.

The semiotic approach has yielded analytical results in the perception of codes, symbols, and textual icons, which reveal the historical-political dimension of the meaning of the play and its relationship to the situation in East Africa during the period of the Tanzania-Uganda war and the point of view of the East African community in this historical incident that affected the African culture and conscience in that region. Some East Africans even attribute the lack of spread of the Swahili language in Uganda to the same extent as it spread in Tanzania and Kenya to this war, which created a linguistic and ideological rift in the East African community with a common culture.

Although the research succeeded in realizing the semantic meaning of the historical context of the work without relying on the historical method; Because it is an approach based on explanation and interpretation of the content of the text in its historical contexts, with a clear absence of literary specificity and considering it a historical document, as the historical approach depends on exaggerating focuses on the creator and the creative environment at the expense of the creative text, and looking at texts as documents used to confirm certain historical facts. It is as if the relationship between the literary text and its contextual environment is obligatory, which is considered arbitrary in understanding texts.

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Even though the semiotic approach relies on the principle of conversation as a basic concept for understanding texts, it looks at the text itself away from external factors. The reference becomes clear from the explanation of the semantic discourse, where the external context is inferred through the internal patterns of the text, so semiotics formulates possible and potential meanings that can be linked to external reality because meaning does not come in a vacuum but is not obligatory, like the historical method. Therefore, the research did not rely on the historical approach. "It is useful in studying a literary development, but not in revealing the results of this study. The historical method, like the initial lines in a drawing, is erased when the picture is completed. In other words, it is a necessary prelude, but it is not permissible for us to stop at it, otherwise, we are like someone collecting raw materials but not constructing anything.

Semiotic immanence does not necessarily return the work to its historical, cultural, or social context in which it arose. Rather, it determines the meaning according to multiple readings. The immanent meaning does not include specific meanings, and every reader can perceive the meaning through his understanding of the text and return it without prior intention to various contexts that transform that meaning into interpretations. Infinite makes the reading process continuous and renewed. The analysis of any literary work is the result of the act of reading, which reflects how to perceive and understand the expressive and aesthetic patterns that carry many secrets, connotations, and symbols, based on the dialectic of the signifier and the signified, the present and the absent. The semiotic approach has emerged in the world of modern literary analysis for its discovery of the deep structure of the text to reach the semantic structures contained in literary discourses that appear in the superficial structure.

By searching for hidden meanings and truth The semiotic approach has emerged in the world of modern literary analysis for its discovery of the deep structure of the text to reach the semantic structures contained in literary discourses that appear in the superficial structure. By exploring hidden meanings and true interpretations, textual plurality and open reading are revealed.

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