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Research Article

Significant Isomorphism in the story of "The pains of Mr. Maarouf", by the Novelist, Ghaib Tuma Farman: A Semiotic Study

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Abstract

This research analyzes the story of "The pains of Mr. Maarouf" by the Iraqi novelist, Ghaib Tuma Farman, according to the semiotic method, and specifically on what was developed by Paris School of Semiotics. We have employed the word isomorphism to analyze the text. The text belongs to the long story, so it is considered a medium length between the short story and the novel, and this mediation gives us - as we believe - more than one interpretation of a single reading that carries a number of is omorphisms. Thus, we have moved away from multiple readings of the text in question, and the reason behind this lies in our attempt to analyze the text from a neutral point of view, taking a step far from the readings that cause a kind of bias and lack of objectivity. This does not negate the existence of multiple readings of the text, but our adherence to a single reading is for the purpose of highlighting the isomorphism that the text carries.

Keywords

Isomorphism, Semes, Classemes, and lexemes

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Introduction

Research problem: The research problem revolves around finding the unified isomorphism that connects the story through several sub-isomorphisms starting from the threshold of the text (the title).Research objectives: The aim of the research is to analyze the story by finding the contextual components that refer to the effects of meaning.Importance of the research: The importance of the research is reflected in the application of the concepts of Paris School of Semiotics and its ability to analyze narrative texts.Research hypotheses: The research assumes that it will lead to the presence of unified meaning effects of the discourse in the story under consideration.Research methodology: The research is based on the semiotic approach, especially the approach of Paris School of Semiotics.Research limitations: one story from the collections of stories that carry the same name: (The pains of Mr. Maarouf).Previous Studies: Researchers did not address this story to extract the involved isomorphisms.

Theoretical Framework

Definition of the term:

The term isotopies moved from the scientific field (physics and chemistry) to the literary field, especially the field of semantic analysis. And in this transference, it preserved two meanings:
First: the significance of unity and similarity, and the second is the connotation of belonging to a field, domain, or place. These two concepts will have a great impact on defining a concept in the semioticism of narration. It will be accompanied in the field of semantic analysis (Chalk, 2013).
The French theorist Grimas was the first to refer to the term isomorphism in the 1960s from his analysis of a short narrative text. He says: It is "a set of accumulated meanings (that is, the components) that make an isomorphic reading of the story, as it resulted from partial readings of sayings after resolving some ambiguity, and this solution itself is directed by the search for a harmonious reading" (Thomashow, 2020). A definition of this term was mentioned in the Paris School of Semiotics, headed by the theorist above, so isomorphism is:

A branch of semiotics and its purpose is to serve the signification through the sentence, and thus through the text and consequently through literary discourse. Therefore, it is used in the disclosure of the semantic relationship by means of analytical procedures to take a special meaning that must be new. And isomorphism consists of repeats (iterrativites), or rhythms, through a superposition series, and it consists of semiotic types that preserve the symmetry of the discourse. Accordingly, any composition can combine in itself at least two moral images, thus constituting the literary context that allows the establishment of its isomorphism. (Riset & Mesir, 2005).
The definition of the (Cobb, 1999) is not far from the definition of the Paris School. It says that Isomorphism is the common level that achieves the consistency and coherence of the text through the combination of contextual components (p. 165).The above definitions indicate that Isomorphism pertains to moral accumulation without concern for form. However, other theorists have been interested in isomorphism concerned with form. Rusty and Michel Arvey define Isomorphism as "a structural nucleus of linguistic units, visible or invisible, belonging either to expression or to content; or it is generally a repetition of linguistic units"(Chalk, 2013).As for the Mu group, it expanded more in this term introducing the structural and logical aspect as it says: "It is a codified repetition of the signifier units themselves (visible or not) phonetic or written or repetition of the same structural structures (deep or superficial) over the length of a saying" (Sarteb & Radeef, 2021).As such, Isomorphism according to the latest definitions includes form and significance, and this is what the researcher(Sewall, 1994) worked on. He defines Isomorphism as "the development of a negative or positive meaningful nucleus by a forced or optional aggregation of phonetic, lexical, syntactic, moral and pragmatic elements, implying the harmony of the message" (p.25). It is evident that the definition of Muftah by including phonetic and pragmatic elements was imposed on him by the nature of the poetic text he was analyzing. He mentioned that the nature of the poem he studied compelled him to deal with it in a special way (Cobb, 1999).
This led to the expansion of the concept of Isomorphism, "undoubtedly, the method of dealing

with a text is different from the method of analyzing a group of texts or addressing a certain significance in a particular text or group of texts" (Chalk, 2013). Abdul (Riset & Mesir, 2005) did not stray from the last definition, he says: "it is everything that is leveled out of the apparent and intrinsic components that are embodied in the expression or formulation contained in the fabric of speech: similar, identical, or close in some way, morphologically, grammatically, rhythmically, structurally or morally through a network of replacements and contrasts by virtue of a contextual relationship that determines the location of significance" (p. 157). He describes symmetry as "the symmetry between the present and the absent things, i.e. the similarity between the present image in the discourse and the absent image through the various senses, such as the map that refers to a country, and thus this term refers us to the Percy term (icon) of the sign that refers to something (Mihoubi & Kerthiou, 2017).

Therefore, according to the previous definitions Isomorphism includes everything related to the language of discourse and what is related to the significance including form and content. These two components will work through conformity on harmony and obtaining a reading of the literary discourse.It seems that the previous definitions of Isomorphism differ according to the field to which the text belongs. The Paris School and its leader Grimas worked on narrative texts with long grammatical sentences such as stories and novels. In other words, Grimas did not limit his work to the sentence, but went beyond to include the discourse structure. He studies the Isomorphism of discourse from a rhetorical and not from a syntactic perspective (Girgus, 2002). Hence, this does not attach great importance to the phonemic or rhythmic Isomorphism, unlike poetic texts with short grammatical sentences that depend on rhythmic and vocal consistency, and this is what theorists and critics have done in schools other than Paris semiotics School.It seems that the term Isomorphism for some of these theorists is very close to the term parallelism for (Pickford, 2016).Parallelism means:

A system of continuous proportions on multiple levels: at the level of organization and arrangement of syntactic structures, at the level of organization and arrangement of grammatical forms and categories, and at the level of organization and arrangement of lexical synonyms and complete lexical applications. And finally, in the level and arrangement of the compositions of sounds and embroidering structures. This arrangement gives the verses connected by parallelism a clear harmony and great diversity at the same time. (p. 106)Undoubtedly, this last definition indicates that the expansion of the term Isomorphism distances itself from the Paris Semiotic School. This school examines Isomorphism related to the semantic elements extracted from the images floating on the surface of the text. However, the expansion brought the term closer to the term parallelism, which is confined to phrases and sentences that are repeated in the text.In this research entitled semantic and rhetorical Isomorphism, it indicates that we will analyze the text according to the expansion that took place, taking advantage of the accumulation of semantic and lexical units in reading the text in question.Finally, it can be said that all of these definitions do not necessarily mean that Isomorphism always leads to a unified reading. Rather, we may reach multiple readings of the same text, for each reading has its own Isomorphism that ensures the consistency of the discourse's significance.

Concept of Isomorphism

Through the last definition, we can reach an understanding of Isomorphism according to Grimas. Before we explain the objectives of Isomorphism and how to define it, we return to Paris School and its analysis of the narrative discourse. It does not consider the discourse as grammatical sentences because the latter cannot be considered as one of the pillars of semiotic analysis. Rather, its semiotic project represented by the semantic theory undertakes all semiotics and not only natural languages. Therefore, it has presented applications that go beyond the limits of the sentence, as it searches in its theory of how to generate wide types of sentences and texts (Abdullah, 2020). In other words, Isomorphism will go beyond the sentence to the narrative pieces, and lead to the coherence of the discourse through a set of ingredients that make up the narrative sentence.Therefore, two issues must be considered in studying Isomorphism at the level of the narrative discourse (Jacobson, 1988).

1- The analysis of semantic Isomorphism aims at clarifying the discourse and its coherence and consistency. The semantic Isomorphism in the discourse achieves harmony and consistency and eliminate the possibility of semantic ambiguity. Also harmony is achieved as a result of the

various semantic Isomorphisms that and achieve them due to the frequent occurrence of a set of contextual components.

2- It is possible to identify Isomorphisms - on the other hand - by highlighting the growth and reproduction of the narrative discourse. However, when the discourse identifies an Isomorphic framework, its other sections grow and expand depending on this first framework. The discourse is characterized by a forced accumulation of a group of lexical units that are framed within the same first frame, but are organized within pictorial paths that lead to the depiction of narrative programmes. These lexical units, in their regularity within the tracks, generate similar contextual components, which at the level of discourse achieve a set of Isomorphisms.

Practicality of Isomorphism

To determine the work of the Isomorphism, we start from a simple sentence that includes two images or two lexical units (lexeme). Each lexical unit carries a minimum semantic unit called the seme. When a lexical unit is repeated in more than one sentence, one image will appear despite the multiplicity of features according to the context which is called the nucleus seme. For example:

The word (eye), which is characterized by nuclear features, from which we know that it is the organ through which a living organism sees, but this lexical unit turns into multiple images according to the contexts in which it is mentioned, so that in one context it leads to the meaning of the spy and in another the meaning of something precious, and in other the meaning of the source of water. If we explore these images, we find that they share one essential image that is united by the circle of form, transparency, and vision, which is (the nucleus seme (Ahmed, Muneer, & Hakeem, 2013).

When lexical units appear in a particular context, components of another type appear, which are called contextual features or contextual classems, for example:

(The dog barks) this sentence includes the image of the two semes (they agree with the components "dog" and "barking" a contextual seme, i.e. an (animal) classeme. This is what it seems if we replace "dog" with another image, like "governor" (the governor barks). In the latter case we obtain the classeme (human) that make the unity between the two forms appropriate(Curtis et al., 2007).

Grimas explains that these contextual features or classemes - since they determine the semantic level - and refer to convergent and similar meaning effects resulting from partial readings of the sayings - are what determine the isomorphism in the discourse and thus ensure its consistency. A discourse that contains one or several recurring classemes is an isomorphic discourse, and from these classemes harmony is achieved in the discourse. Isomorphism must be understood as a repetitive set of semantic statements (classemes) that remove all kinds of ambiguity and vagueness and lead to making a unified reading of the discourse possible. With this feature, we will be able to easily read whole texts that read uniformly (Curtis et al., 2007).

This reading verifies the existence of pictorial paths, which are described as the group of images connected around a specific theme that refer to each other, calling for a specific isomorphism, and thus the pictorial paths represent something that is apparent in the discourse, unlike the isomorphisms that are abstract that we reach through the general idea of the discourse.

Accordingly, isomorphism contributes to the harmony of the text and keeps it away from ambiguity, hence it builds bridges with the recipient when it reveals itself and leads to a deep reading of the text away from the superficial view and horizontal treatment (Mansouri, Moallem, Asili, & Etemad, 2019).But there is a question that arises: What about the dissimilar meaning effects that occur as a result of the accumulation of contextual sayings, in addition, each lexical unit maintains unique semantic peculiarities and tends to link to other related images through the substitution axis, that is, generating a special isomorphism on this axis?

The isomorphic-producing contextual components work first to set aside some peculiarities of lexical units that try to be inconsistent with each other and to put in place a permanent common factor instead. Secondly, it works to remove all traces of meaning that are generated and do not carry coherence with the semantic nucleus that frames isomorphism. Thirdly, contextual components put a common factor between lexical units, that is, it tries to confirm the effects of convergent and consistent meaning that ensure the harmony and consistency of the discourse and thus achieves a unified reading of the discourse. This does not preclude the existence of a text that bears different intentional isomorphisms that produce ambiguous discourse, bearing

multiple isomorphisms, and this is what we find in poetic texts that bear ambiguity. They are found capable of different and intractable readings at times as a result of the presence of multiple isomorphisms (Curtis et al., 2007).
Therefore, we cannot reduce isomorphism to a semantic isomorphism caused by the semantic sayings (classemes) which are of a conceptual nature. There is another Isomorphism that precedes the semantic Isomorphism, which is of a semiological nature specific to the nuclear semes. These semes are also receptive to each other, creating a semiological Isomorphism to establish an independent level of reading (Curtis et al., 2007).
Thus, the semantic Isomorphism in the discourse is achieved on the existence of common or dissimilar contextual components (classemes), but they are able to achieve Isomorphism due to their belonging to the same contextual components base. "Isomorphism works to achieve harmony by accumulating the same contextual components or by accumulating different contextual components, but they are related in their entirety to a rule of unified contextual sayings" (Mansouri et al., 2019).

Isomorphism Detection Mechanisms

Rasyi emphasizes that Isomorphism is based on interpretation so he proposes a certain strategy governed by restrictions that lead to revealing the ramifications carried by the text and then arriving at a unified reading of the discourse(Girgus, 2002).- Under assumptionThis restriction is of an empirical nature, as it relates to assuming the existence of some form at the level of the discourse, based on the presence of contextual components that are repeated in more than one location in the text that achieve consistency and harmony, and then, assuming the ability of these repeated components to impose a kind of dominance at the level of the entire discourse.

- Under test

This constraint highlights the possibility of achieving isomorphism, in other words, it works to confirm the relative probability of semantic isomorphism by searching in the whole discourse, and then evaluating this possibility based on the ability of morphology to extend horizontally at the level of the discourse by repeating the contextual components that generate this isomorphism. As well as on the ability of these components to enter into a relationship with what exists outside the text to which the discourse refers by means of temporal and spatial aids and socio-cultural influences.

Text reproduction and growth

The text's reproduction and growth is achieved by the forced accumulation or selection of a set of lexical units at the discourse level. The text is based in its isomorphism on the accumulation of diffusion and extension more than on the accumulation of reduction and fragmentation (Mihoubi & Kerthiou, 2017). For this reason, the accumulation is one of the mechanisms adopted by isomorphism to ensure the consistency and harmony of the text. Grimas says:
The recognition of the existence of two levels - narrative and discourse - independent and articulated solves the question of the ambiguous step of the narrator, who has to cope with parallel two complex paths imposed on him. On the one hand, the narrative program defined by the distribution of global roles, and on the other hand the distinct path established by rhetorical imaging. So it defines lexical units and serves to suggest a forced pictorial sequence. Grimas asserts in his text above that defining a lexical unit that leads to a certain isomorphism of the discourse forcibly calls for a series of lexical units that are related to the general isomorphism of the discourse. The presence and accumulation of lexical units leads to the creation of contextual components that lead to ensuring the consistency and harmony of the text. Forced accumulation is one of the first mechanisms that isomorphism depends on to achieve consistency in the text (Riset & Mesir, 2005).Grimas refers to a second accretion of lexical units, but of another kind, optional accumulation. It calls for lexical units or selects other closely related units. Grimas says in this regard:
We immediately consider that the units do not represent closed subjects but at every moment extend their constituent paths, by meeting or selecting other closely related units to build a figurative constellation of their own organization.To give a familiar example, the unit (the sun)

organizes around it a pictorial field that includes the units: rays, light, heat, air, clarity, transparency, then clouds...etc.This assumption leads us to say that if lexical units initially appear in the framework of sayings, they easily transcend this framework and establish a relational pictorial network on the syllables in their entirety and form a set of discursive constellations (Razzaq, Al-Saadi, Ahmed, & Naji).So we have two accumulations of lexical units. The first is optional, the accumulation of lexical units with others similar or related ones, and the second accumulation is the obligatory coercive sequence. The lexical units join with other units of discourse to fall within the framework of the general isomorphism of discourse. These accumulated lexical units are spread by two methods of optional and forced accumulation to produce contextual components of one type that dominate the entire context, and the repetition of these ingredients will lead to achieving harmony. The mechanism of accumulation can be visualized as follows.

1- Organizing the lexical units that accumulate according to the relation of structure within the narrative sayings at the beginning.
2- The sayings go beyond this framework in order to organize relational pictorial paths in which common or synonymous lexical elements accumulate and generate the same contextual components.
3- These relational pictorial paths cover all the components of the discourse, and the contextual components resulting from these paths determine the isomorphisms that achieve the harmony of the discourse.

Methodology

Isomorphism of the thresholds semiotics

The value of the title is manifested as a guide and a key by which the text is opened, in which the linguistic connotations are lined up that take in their laps the representations that are inseparable from their relations with other connotations in the discourse (Larsen, 2007).The threshold is the first moment of focus that the writer draws to identify the nucleus of the constituents from which the communicative and interactive paths branch, which devote themselves to accessing the semantic data, and then refer to the other constituent tracks (Cobb, 1999).Therefore, we will first stand on the exploratory inferences of the lexical units that make up the threshold, so that we can determine the nucleus of the constituents, and trace their semantic value, which reveal to us the contextual classemes on which the discourse is based according to a shifting strategy reading that explores the textual isomorphism in which the functions have combined.
The first thing we stand at is the (structural level) from which the threshold was formed. So (pain) is a predicate for a subject whose appraisal is deleted (these are pains), then (pain) is added to bring the word (master) added to it, and (Maarouf) instead of the master, and whoever closely looks finds that the matter is calculated with great accuracy. The choice of the word (pains) was embodied in the form of the plural, and the process of deleting the subject is intentional to explore those (pains) that depend on the future sought by the text. Therefore, the text does not decline to present (psychological, physical, social, political, and family pain...) that reinforced the constants of personality, then the word (Mr.) which is attributed to Maarouf's personality came to give it the character of privacy or not. So, has sovereignty been achieved with the privacy of (Maarouf), whose feelings were multiplied by (pains) accompanied by disappointments and bumps? Or the contextual component on which the discourse is based, will refer us to the profiling of the case of (Maaruf) Known with (unknown) according to visions in which the center of the organization is formed? This is what the text will reveal by identifying the classemes that served the threshold.
The threshold (the cover/icon) reveals dynamic visions that support the first threshold. The title is placed according to a geometric path that is issued at the top of the page in a bold font, topped by the word (pain) alone. The writer singled it out with the nucleus of the components that refer to its stability in the text, as well as paving the word (stories) next to it on the same level The accuracy of spatial employment in drawing words indicating that the matter is calculated carefully in drawing the nucleus from which the paths of organization visually branch, which depends on the inference that (every pain has a story). Therefore, the use of the plural of the two words is consistent at the same level, and the phrase (Mr. Maarouf) comes below it, adding to it the feature of privacy on the basis of which a textual dictation was based, which proceeded to

build and be isomorphic from. The threshold of the title then the person of thresholds to the end of the discourse.
The threshold is painted in yellow, which depends on disease, withering and painful life, while the white color covers the word (stories) and (the author's name) and here the threshold is entrusted with a prominent function that supports the duality of (death and life). Among these painful stories, hope must emerge despite the lurking death, and this leads us to contemplate over the icon of the cover, which was topped by the shadows of an old-style house from which only a closed door and window remained As if the joints of life had shattered its features, so its time became broken and lame bound by the pain and compulsions that surround its existence and oppose those who penetrate it. At the bottom of the page a legendary image of a man is drawn who covers his face with a handkerchief with a drawing that reveals the appearance of the shadow of one of his eyes from between his fingers, but the failure to evoke a photograph of the cover relies on the character's instability in resolving his pain as well as the gestures of fear from the anxious present and the unknown future made the shadows of one of his eyes wait silently in the middle of the color (grey). Which covered most areas of the cover, and it is a confusing color that feels ambiguous, ambiguous and lacking clarity and these isomorphisms are nothing but effective narrative movements that will try to play later on a number of transformations between the subject and the object.

Personality collapse between self-dwarfing and societal crises.

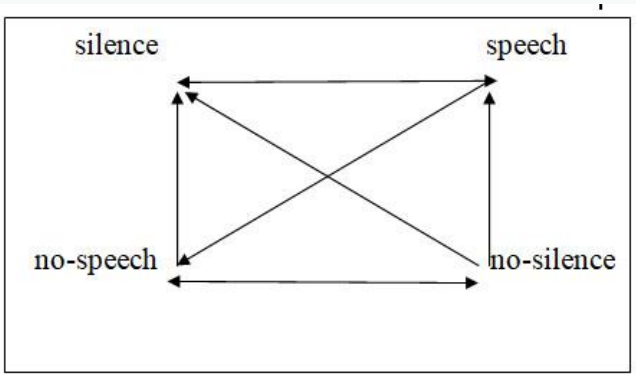
In this axis, the text multiplication opens on the (semantic level), which leads to the extension of the discourse towards several fields, most notably (the field of self-infatuation, the field of color manipulations, and the field of futile societal conflicts that revolve around itself).In the field of self-infatuation, the character (Maarouf), whose features are clearly visible through monitoring the semantic component based on contextual classemes that rely on psychological and intellectual aspects, societal conflicts and physical pain that tempt the events as a whole. Also it works on monitoring the climate in which he lived and its relationship to the stages of his life by entering the corridors of personality represented by (surrender, static visions, not refraining from concealment, and the abolition of the self) and these aspects depend on the nuclear elements that are repeated throughout the discourse.The narrative overlaps enrich this style of several transformations, in which the classemes reveal the unequal nature of Ma'rouf's personality with the inhibited exterior and the pent-up and crumbling interior, refusing to confront and even call for thought. This became clear from his dialogue with Muwaffaq, former fiancé of his sister Mahboba.
"Why do you deny thinking, my dear Maarouf?
Subjective things are not called thinking. Something that the self produces, such as tears, laughter and crying or stomachache.
It's all the result of thinking
Mr. Maarouf was upset, so he said in a slip tongue,
No, I don't accept that thinking, and neither does my mother.
.....
Your silence is thinking, your denial is thinking
Mr Muwafaq, don't put me in the middle of your mind. I am against thinking, a person who lives without thinking
- But in the past, you wanted to know how the human mind works.
I no longer have this desire, nor any other desire.
- Why, Mr. Maarouf?
-Because if a person is... he is tinged with a lot of pain, why does he add headaches to it as a result of an unhelpful thought?
Thinking puts you in the right position as a human being.
Maarouf's personality refused to change the paths of life, and to move the stagnant minds and actors, made him a character of the willed stagger between withdrawing from his external surroundings and regressing to the self, as if the writer puts us in front of a defeated self who took upon itself silence and surrender, without making any change or attempting to rebel or achieving existence. In this field we encounter a set of linguistic concepts that open confrontations with the other, which makes (Maarouf) hide between the obscurity of darkness and being scared of confrontation. Here, the lexical semantics enter into a contextual isomorphisms that reveal to us

the feature of suggestive semantics that surround the discourse, which pour into several binaries, including (speech and silence, right and wrong, truth and lies...) and this was evident in his dialogue with his mother:
- You're late! It made me obsessive.
He sat on the edge of her bed
I'm not a child, mom.
I was worried about you. I could not sleep. I said to myself: Something might happened to him.
It didn't happen, and it won't.
biting his lips; as he lied. and hardened his bite; because he knows his mom won't see him do that...
You were in the café?
I was walking on the river shore
At night?
I like to walk.
The mother sighed with helplessness and disappointment. And kept silent. For a long time she has not left her home. Perhaps she forgot that there is day and sunset in this world...
Didn't you meet anyone?
I haven't met anyone, and who do I meet?
He was struck by his second lie, as if in a moment of self-love he gave up something that is not easy to give up, it is blasphemy to tell her that he met Muwaffaq, because this name is linked to a past that is still suspended between right and wrong and mentioning his name stirs up heartache.(Edwards, 2005) (Tuma Farman 1982, 21 , 22)
The active binary units in the text worked to activate the upcoming images, especially as Maarouf's life distances itself from the stinginess and dwarfing of his self, the volatility of his conditions and his inability to make a decision, as if the feeling of disappointment adds to the history of his inability another inability. Therefore, he tries to struggle with the power of failing to prove himself by negation: "I am not one-eyed, nor cross-eyed, nor bald, nor squint, nor squint, nor having rotten teeth (Edwards, 2005).In the field of color manipulations, lexical connotations take us in the course of contextual isomorphisms, especially that the character of Maarouf, who is fascinated by sunset and his reflections has become with his dreamy imagination a symbolic character that dissolves in the generalizations of sunset and vanishes in the blackness of the night: The sunset has a temptation for Mr Maarouf that is not equal to another temptation in the whole world... He continues to fold the times, embrace the horizons, and continue to accompany them to infinity fleeing from the darkness of the night that Mr Maarouf detests, and he would like to pursue him forever, embracing horizons like him. Without living the gloomy night or the lonely darkness.The frequent distances that characterizes Marouf have created absolute generalizations, some of which refer us to a personality who seeks help from static visions in dealing with the other, and some of them reveal their paths; as it is more passive than active, and this became clear in his interview with Muwaffaq:

- You still dont need a watch?
The sun sets the times for me
And if the sky is cloudy?
I see the sun through the clouds.
Are you thinking of the sun then?
in its sunset.
Why at sunset? Isn't that another indication of your pessimism?
Because I don't see its sunrise. This is a purely private issue.
As for me, I see it every dawn.
Perhaps because you now live in a neighborhood that sees the sun. I told you: This is a purely private matter
No, I see it in my mind, it fills the horizons.

If you decreased the demons of God by one, and I increased them by one. there is balance
Here, linguistic signs enrich contextual classemes that mimic the duality of (death and life). The process of rejecting the sunrise/life refers to semiotic elements represented by rejecting new beginnings, the prospective hope, and the call to withdraw into oneself, self-immolation, marginalization, and immersion in illusion. The process of clinging to sunset It simulates death waiting for life, and the molding of these connotations comes to deepen the effectiveness of the

patterns that plagued the discourse from the beginning.The third field confirms the crisis of the personal space amid societal conflicts that restrict the compensatory and gratifying aspect of the individual, especially when he seeks to escape from the doors of shaky norms and gets liberated from the captivity of their restrictions:I saw my lost destiny in the crowd. Perhaps he was stalking me, walking behind me like my shadow, throughout that period, ten, twenty years, following my steps and witnessing my forty years when I reached fifty, and I was afraid of approaching it... The important thing is that you get to know it, and it gets to know you. Yeah. fate and destiny or an old woman and two spinster sisters. There is no fate the opportunity arose for the youngest, and my mother prevented it. She was stubborn and said: No, and she remains single? She did not say Maarouf remains single, rather she said your older sister remains single.
In the midst of these societal pains, even if they differ in terms of psychological and pathological connotations that lead to it, Maarouf enters the space of loss, which leads to closing and surrounded by confusion and complexity, which slows down his ability to respond to other spaces. All of these isomorphisms aim at a common denominator with the focus of the textual isomorphism in the threshold, on top of which is the psychological pains that contributed in activating the binary pair (death and life) and (silence and speech), which can be summarized in the following semiotic square:



The transition process - which takes place on the structural level in the semiotic box above - from speech to silence must pass through the negation of the component (the speech) and the affirmation of the component (silence), and this is what the text is based on and what features the character of (Mr. Maarouf).

The space of the institution and the Isomorphism of the veiled discourse.

In this axis, the levels overlap with each other, especially (the semantic and pragmatic level), in which we will stand on the foundational paths, the contextual evidences, and the direct and indirect argumentative intentionality, which contributed to the activation of a catastrophic narrative tragedy at the level of marginalization, and the deterioration of human principles, within the spaces of the institution in which Maarouf works. And in it, the paradoxes will deepen in dealing with the other, which will refer us to two areas (the area of silence and the area of speech once again. Will Maarouf's self-emerge from the nebula and the blindness to the area of confrontation and the expected response? And any kinetic conflicts in the two regions will contribute to supporting the nucleus of constituents raised by the threshold, and this is what we will discuss later. In the beginning, the static visions continue to confront the other, from the escalation of events in the institution's space, and this leads to the expansion of the texts, which opens some of them to others, and there is no definitive end in sight. This was evident in Maarouf's interview with Mr. Abdel Rahim:

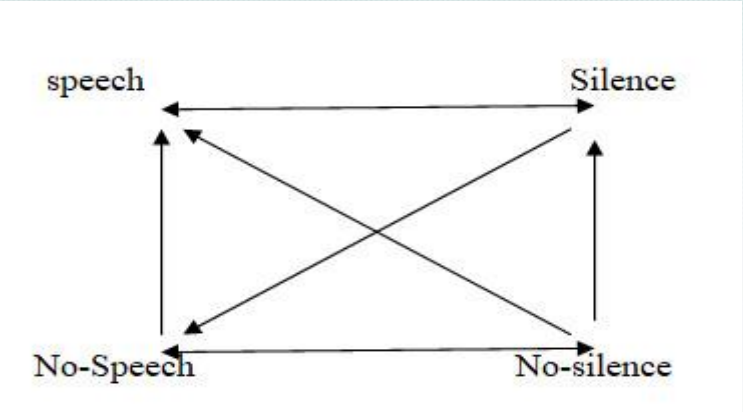
Who do you meet these days?
with who? Nobody, Mr. Abdel Rahim
Are you distressed by something, Mr. Abdel Rahim?
...
But what is important is the intent and purpose... the idea that controls and destroys the brain,
No idea took hold of my brain.

controlled, controlled
Any idea?
You want to change the language of official correspondences.
No never! But I liked to beautify it. And that too, I decided on it, even grammatical errors I don't care about now.
Back to your relationships....
What relations, Mr. Abdel Rahim?
Relationships, secret relationships
I have no relations, sir, neither hidden nor public
Relationships that change your thinking.
Mr. Maarouf secretly said : Muwaffaq.. Does he mean Muwaffaq?
It should be noted that the writer embodied in the text (the kinetic style), which Maarouf kept on doing, and perhaps such products mimic the nature of the character represented by submissiveness and non-argument.
- good morning
Good morning, dear. It's late today, Mr. Maarouf
few minutes
..... In the room he moved (ashtray) with two fingers from his table to another table, saying:
your ashtray, gentlemen.
They laughed together
Please excuse us, we forgot it
And you will forget it tomorrow, too. I know.
We cannot write you a covenant with that.
Farman then works on activating lexical semantics to enrich the context with textual transformations that violated the narrative system to get (Maarouf) out of the circle of silence into non-silence, through liberation from the captivity of the institutional space that is governed by the normative control of communication and separation between subject and object, and this is what came during his dialogue with co-workers :
Good morning guys..
Morning of zarda [type of food] and milk
denied...
Not completing his usual sentence, he took steady steps towards his table, and, removing the syringe from it, opened the window, and threw it in the street.
What is this provocative movement?
A clear legal violation.
An insult to state money.
He said in a firm voice:
It would be every day, if you put it on my table...
with premeditation
Contextual distractions invest on alerting functions and exploratory insights that cannot help making alternatives. Therefore, they contradict, converge, intersect and straighten out, to formulate new paths, different from what preceded them, discussing pretexts with several organizational deliberative dialogue mechanisms, which manage the dispute within the framework of dialogue rotation (Thomashow, 2020) and through it the speaker aims to reach the goal. This became evident in the dialogue that Marouf and the Director discussed :
- Yes, sir, did you send in my request?
.....
Regarding the article.
.....
which article, sir?
The article itself. Do you still deny it?
.....
Yes sir .
Deny its affiliation with you?
All denial, sir
This is strange, Mr. Maarouf. This denial amazes me and baffles me. your article and you deny it?
Deny it, sir, deny it.. I didn't write it
It is marked with a date.. when you were working on the publishing committee.
No date, sir.

How is that?
So I simply don't remember a date
Do you deny the existence of date on it, or date in general?
Monday sir
The Director-General put the pen on the papers, provocatively, and said:
You are a criminal then, stupid and unpatriotic
I could have some bad qualities, sir....
One of your traits is stupidity and arrogance
Maybe the first...but not the second
Shut up, impertinent (Razzaq et al.)

The dialectical dialogue led to a complete transformation in visions and ideologies, as if the narrative template is emerging from fixed classemes, to furnishing and diagnosing classemes governed by intentionality within the framework of a semiotic isomorphism based on (silence and speech), within determinants that control the violation of the text paths starting from the threshold whose system has been diagnosed by Ghaib within the text. It worked to direct the ideological transformation completely, and this relies on contextual connotations according to the elements of the text, passing through the general linkage that achieved consistency and harmony from ideological transformations, up to the factorial model, and these visions became clear at the conclusion of the text in Maarouf's dialogue with Mr. Kazem:
May I know what you discussed with the general manager, for example?

We talked about history
history?
Yes, about history, do you have a history, Mr. Kazem
My history is the date of receiving the salary each month
As for me, I denied all history
I denied History ?
I denied that history is human history, as the Director said. If history was human history, it would be my history as well. Are you not human?
Hue hue hue. Allow me, Mr. Maarouf, you involve yourself in things you do not need.
Probably. But do not you need to consider yourself human? This is one of the blessings of the Creator, Mr. Kazem, or do you believe in the saying, "Perhaps God has favored you with something, that your mother is honorable?"
I do not know. But you will regret it, sir, will you regret it?
I do not think, Mr. Kazem, and if I were to meet the Director-General once, and the discussion took place on the same subject, I would have said the same thing, and even shouted at him. If history was truly human history, it would have been my history and I added the history of my brother-in-law who was killed two days ago. (Razzaq et al.)
The isomorphic dispatches raised by the threshold of lexical and contextual components in the text, worked on removing the ambiguity through the process of acceptance and reception. So referrals and implications paved the way for the recipient to understand the various lexical and contextual connotations of the whole system of the text, in order to clarify the total transformation, and to provide a reading capable of interpreting those transformations under (psychological, and political) motives. These motives made Maarouf criticize all means of exclusion and violence along with the psychological conflicts about which he remained silent during his life to get out of the circle of silence into non-silence and from existential and psychological death to the expected life as well as the effective confrontation left by the intentional binary opposites raised by the threshold from the beginning.
With this transformation, we will move from silence to speech, passing through the negation of the first. This can be seen on the structural level in the following semiotic square:



From this transformation, we can conclude that the contextual elements extending along the discourse and emanating from the binary sayings above lead to one indication, which is the silence of the heroic character (Mr. Maarouf) on what is happening in society of marginalization and indifference to the Iraqi intellectual, and then the revolution against this silence.

Conclusion

Despite the multiplicity of textual isomorphisms at all levels - syntactic, semantic, and pragmatic - and the lexical classemes that have been produced by the consignment units that raised hypothetical questions. These questions enabled the recipient to search for mechanisms of harmony and consistency to activate the nucleus of components raised by the threshold from the beginning to put us in front of a semiotic and semantic isomorphism that entered into two paths. The first in which generalizations were launched in the social pyramid, in which the dualities oscillated between (wrong and right, east and west, non-existence and existence, light and darkness), and on the other hand we find the political pyramid in which the ideology of exclusion, marginalization, silence, acquiescence and non-confrontation were criticized. Then the contextual connotations worked to activate partial ideologies Which in turn charted the paths of comprehensive visions of the text which revealed the hidden contexts in search of life instead of death, and speech instead of silence, within codified data that were included in prepared text templates.

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