

THE LINGUISTIC STRUCTURE OF THE MALE FIGURE IN AHLAM MOSTEGHANEMI'S NOVEL CHAOS OF THE SENSES: A SEMANTIC-LINGUISTIC APPROACH

Dr. Naamane Boutahra

Laboratory of Islamic Sciences in Algeria, University of Batna 01 (Algeria), E-mail:
naamane.boutahra@univ-batna.dz

Received: 02/2025, Published: 05/2025

Abstract:

This study aims to investigate the linguistic manifestations of the male figure in the novel *Chaos of the Senses* by the Algerian writer Ahlam Mosteghanemi. This contemporary feminist novel has sparked considerable controversy in the literary and critical arena. The portrayal of this figure is shaped by diverse ideologies derived from the lived reality of Algeria during the 1990s, a period marked by the events of the so-called "Black Decade."

An examination of the linguistic construction of these figures reveals that they are embodied through a poetic language characterized by the use of significant linguistic features. These include lexical choices that align with the character's ideological dimension, morphological structures that employ specific derivational patterns and a syntactic level marked by deviation and departure from conventional modes of expression. These techniques disrupt the reader's expectations and engage them in the novel's intricate events, where reality and imagination intertwine.

Keywords: Structure, Semantics, Lexicon, Morphology, Syntax, Figure, *Chaos of the Senses*.

Introduction:

In the name of God, the Most Gracious, the Most Merciful, and prayers and peace be upon the Messenger of God, his family, and those who follow him.

The feminist experience in the field of Arabic novel writing has witnessed a remarkable development in this era. Numerous Arab female novelists have distinguished themselves in their creations in terms of language, style, and subject matter. Among the most famous, distinguished, and creative of these names is the Algerian novelist Ahlam Mosteghanemi, who has shone in the realm of this art through several works, including the novel *Chaos of the Senses*. This novel is characterized by its beautiful poetic language and distinctive characters, including the male figure, which appears in various forms reflecting diverse ideologies derived from the lived reality of Algeria during the 1990s, a period marked by the events of the so-called "Black Decade."

An examination of the linguistic construction of these figures reveals that they are embodied through a poetic language characterized by the use of significant linguistic features. This includes lexical choices that align with the ideological dimension of the character, morphological structures that employ specific derivational patterns, and a syntactic level marked by deviation and departure from conventional modes of expression. These techniques serve to capture the reader's attention and engage them in the novel's intricate events, where reality and imagination intertwine.

Hence, this linguistic study, titled "The Linguistic Structure of the Male Figure in Ahlam Mosteghanemi's Novel *Chaos of the Senses*: A Semantic-Linguistic Approach," aims to investigate the portrayal of the male figure in the novel through the lens of language, attempting to answer a central question:

What are the linguistic characteristics of the male figure in Chaos of the Senses? And how does Ahlam Mosteghanemi employ the resources of language to express the male figure in the novel?

To answer this question, the study relies on a descriptive approach, employing inductive and analytical methods to unveil the linguistic structures through which this dominant figure is embodied in the novel. The study focuses on three levels: lexical, morphological, and syntactic. These linguistic levels work together to define the psychological and physical features of the male figure in the novel.

Finally, I ask God Almighty to make this work sincere for His noble sake.

1. Preliminaries: A Reading of the Title and Content

In modern literary texts, the title constitutes an urgent necessity and a principal requirement. It is "the most prominent element in the text, occupying the forefront and distinguished by its form and size. It is the initial encounter between the reader and the text¹." The reader cannot delve into the depths of the text except through its title, receiving the text according to the title's intention, which is realized through the author's will and purpose, whether "mental, artistic, political, ideological, or doctrinal." ²Thus, the title is "a semantic sign with latent energies and an essential preliminary entry for reading the text³."

The title of the novel, *Chaos of the Senses*, is noteworthy in that it consists of a construct phrase, with the first element (*chaos*) indicating dispersion, disarray, overlap, and mixture. Ibn Manzur states, "A chaotic people are mixed, or they are those without a leader or one to unite them... People became chaotic, meaning dispersed... Chaotic ostriches are those mixed⁴." The second element (*senses*) refers to "the five senses; the external ones being hearing, sight, smell, taste, and touch, and the internal ones being thought, contemplation, imagination, understanding, and will, which are inventions of the philosophers⁵."

Accordingly, the meaning derived from the title is the dispersion, disarray, and overlap at the level of human senses. The author has succeeded in choosing this title, as it encapsulates the general atmosphere of the novel, which is dominated by the overlap of events and ideologies and the fusion of reality and imagination. The novel portrays intricately intertwined events, blending the themes of homeland, love, and society. It is "one of the novels that has managed to express the Algerian society and the lives of its individuals honestly and boldly, and to depict its various transformations and fragmentations during the 'Black Decade.' It is a novel that encapsulates sorrow and pain on one hand, and love and hope on the other, with its main axes being love, death, and homeland, which represent the fundamentals of the novelistic art for Ahlam Mosteghanemi⁶." It is worth noting that this novel was published by Dar Al-Adab in Beirut in 1998, a period during which Algeria witnessed the events of the "Black Decade," which lasted ten years and saw significant deterioration in Algerian society. The novel has been reprinted numerous times.

The Chaos of the Senses is the second part of Ahlam Mosteghanemi's famous trilogy, which began with the novel *Memory of the Flesh* and concluded with *Bed Hopper*. The events revolve around a short romantic story written by the protagonist (Hayat) titled "The Man with the Coat." The protagonists of this story are two lovers who have been separated for two months. The male protagonist has a mysterious personality and a deep philosophical view of life, while the female protagonist is a woman with a weak personality.

The protagonist (Hayat) is fascinated by the hero of her story, saying, "Perhaps I secretly wished that this man was mine. He matches my silence and my language, and he corresponds to my mood of sadness and desire... Only that man concerns me; I have a feminine curiosity to understand him, and I have a bet to make him take off that coat⁷." Here, the protagonist (Hayat) confuses the illusion of writing with reality, and the events shift from the world of dreams to reality. The protagonist discovers that the cinema name in her story (Olympique) exists in reality, and her curiosity drives her to visit it. She discovers that the film being shown in reality is the same film mentioned in her story. She enters to watch it and is surprised to find the hero of her story, the journalist (Abdul Hak), whom she admired, although she could not discern his features well in the darkness of the hall. She leaves the hall, remembering only his scent and two decisive words to her, "Of course."

Amidst the chaos of her senses, she meets him in a café that also exists in her story and sees his friend (Khaled), and her heart becomes attached to him instead of Abdul Hak. She says, "So it's Abdul Hak... the man who was sitting in a white shirt and trousers at this very table... on that day when... I remember... he didn't stop writing and smoking... Then his friend came in a black suit, and greeted me from afar, as if he knew me... I kept wondering all the time, which one is that man who... Then suddenly the black color rose... his scent surprised me, bringing me back to that scent that... I began to test him with words of apology, and he answered me with those small words that... and at that moment... my senses slipped away from me, and I took him as my illusion of him⁸." Khaled was wearing the same perfume that Abdul Hak wore in the cinema hall, which caused the protagonist to fall into the chaos of the senses.

2. Manifestations of the Male Figure in *Chaos of the Senses*:

Undoubtedly, the character is the actual driving force of events in the narrative text. It is "the general and principal axis that undertakes the task of highlighting the event, and it bears the primary responsibility for convincing the reader of the importance and value of the issue raised in the story⁹." The characters are "the people in the story who are the focus of human meanings and the axis of general opinions and ideas. These meanings and ideas have the primary position in the story since it began to study man and his issues¹⁰." The novel *Chaos of the Senses* is characterized by the diversity of its characters, ranging from historical to metaphorical to connecting, as these characters contributed to the development and intertwining of the novel's events. The author succeeded in depicting and presenting them in images that captivated the reader, highlighting her stance on the events that Algeria experienced during the national tragedy. The image of the male figure occupied a significant space in the novel and had an effective presence in its events, imprinting its presence with an element of surprise, stating, "Every story with a man takes you to the shore of surprise¹¹." The male figure in the novel is manifested through diverse characters according to the ideological dimension they carry.

2.1. Khaled bin Toubal (The Lover):

He is the second main driving force of the novel's events after the protagonist (Hayat). He is a journalist and friend of (Abdul Hak), the man who resembles the hero of her story (the man with the coat). He captivated her heart with his scent and his decisive, brief words in the cinema hall. Khaled is a media man who loves his profession and is loyal to his country, keen to inform public opinion of events and developments in all their details. His left arm was paralyzed in a massive popular demonstration. He says, "It happened during the events of October 1988. I was working as a

photojournalist at the time... I remember trying to take a picture of a soldier standing on the building of the party headquarters, pointing his machine gun towards the street, with the Algerian flag behind him, when the bullets were fired from that building and pierced my arm¹²." Khaled in the novel is a man "in his forties"¹³ who is mysterious, as evidenced by his choice of black clothing, stating, "I was not concerned about the arrival of a distinguished-looking man wearing a black shirt... and he was wearing black sunglasses."¹⁴ His mastery of silence added to his mystery, "When we are silent, we force others to rectify their mistake."¹⁵ He was also a man who mastered the art of speech, "He was a man of decisive language."¹⁶ His words were decisive: certainly, absolutely, of course. The novelist used these words as fundamental chapters in her novel.

2.2. Nacer Abdul Mawla (The Brother):

A young man in the prime of his life, she says, "Nacer is twenty-seven years old, three years younger than me... and he sits in his white robe facing me, I conclude that he is returning from prayer or going to it."¹⁷ He appeared well-groomed and keen on his cleanliness. His features exemplified the handsome Algerian youth, full of manhood and proud, wearing a white robe, with signs of prayer on his forehead, indicating piety and purity of heart. He inherited these qualities from his martyred father, "I loved Nacer in his silence, in his manhood inherited from my father's stature and features¹⁸."

Psychologically, Nacer was a complex character. He was the son of a martyr, one of Algeria's great martyrs, becoming an orphan before the age of three. Therefore, he grew up without his father's affection, creating a constant void and a continuous sense of insecurity and instability, stating, "Nacer shared everything with the homeland, his orphan hood... his name..."¹⁹ Nacer was a complaining character, seeking to fill the void that grew with him, often silent, "That period was the only time Nacer used to visit me, perhaps to find someone to convey his complaints and discontent to, nothing more²⁰." Nacer's thoughts reflected those of Algerian and Arab youth in the 1990s, who witnessed the Iraqi invasion of Kuwait, "At the beginning of the Iraqi invasion, he lived scattered and disturbed, sleeping as a supporter of Saddam Hussein and waking up defending Kuwait²¹."

He demanded that his sister (Hayat) divorce her insensitive military husband, who was unsuitable for her, and also demanded that she remain silent and stop writing, as this era was not suitable for such works. He lived "between his national disappointments and the bankruptcy of his national dreams, washing his hands of Arabism or, more accurately, performing ablution to find his cause in fundamentalism²²." He did not continue his studies and preferred to earn his living by the sweat of his brow, "He failed in his studies and became a merchant at an age when others were still pursuing their studies²³." He was a man of principles who did not exploit his father's influence and name, "He could have obtained any girl, any job, and any wealth, but he did not²⁴."

2.3. Si Moustafa (The Husband):

Hayat's husband, a man of politics and influence, symbolizes authority in Algeria. He was among those who struggled for Algeria's independence but sold his principles and was seduced by power, "He thinks with the logic of the military, who, when one of them reaches power, insists on occupying all the key positions in the state and all the important ministerial portfolios, believing that no one else is worthy of occupying them²⁵." A seasoned military man, she describes him, "I expect my husband was born with a military temperament, carrying weapons before carrying anything else²⁶." He appeared physically strong and tall, and his military uniform added to his pride. Mentally, he was a rigid character, uninterested in his wife as the second wife, treating her with a

dry military manner, monitoring all her affairs, stating, "Therefore, he did not leave in my life a space of freedom that anyone could infiltrate, as he seized all the chairs without deserving any of them²⁷."

Due to the large age difference between them, she felt with him a sense of fatherhood that she was deprived of, finding "in his behavior something of the fatherhood that I was deprived of²⁸." Socially, he was a greedy character, concerned only with his prestigious position in the state, being among those who plundered the country's wealth without mercy.

2.4. Abdul Hak (Khaled's Friend):

A journalist who lived for a fundamental cause, which was to reform the deteriorating political and social reality in his country. A man "who had a degree of handsomeness... and in his right corner, a man in a white shirt without a tie, exhausted from writing, with papers and newspapers in front of him, and many cigarette butts²⁹." This character was characterized by silence and decisive words, and he was also an anxious character, smoking and moving frequently, not settling in one place, due to receiving threats from extremist groups that later assassinated him.

3. The image of the male and its linguistic construction in *Chaos of the Senses*

3.1. Linguistic Construction and the Novelistic Image:

In language, the word "image" denotes the form, shape, and type of something, as well as its content and qualities³⁰. God Almighty says: "**He is the one who forms you in the wombs however He wills. There is no deity except Him, the Exalted in Might, the Wise.**" (Quran, 3:6). Its translation in French is "Forme," meaning external shape, derived from the Greek word "Forma," which means beauty. It is also translated as "Image" or "Figure."³¹ It is a common term in various intellectual fields such as psychology, philosophy, stylistics, and poetics.

In this study, we are concerned with the novelistic image, which is "the mental presentation of anything that cannot be presented to the senses directly... It is also the retrieval of what has been stored or the imagination of what the senses of sight, hearing, smell, taste, or touch have perceived."³² The novelistic image is what "draws the shape of characters, describes their clothes, tools, and furniture, and reveals and highlights their psychological composition³³."

Therefore, the image is a reconstruction and reshaping of reality based on emotion and imagination, through the linguistic structure. The novelistic character has a linguistic identity governed by specific linguistic characteristics. (Todorov) states in this regard, "The issue of the character is primarily a linguistic issue, as characters do not exist outside words because they are merely beings of paper³⁴." Novelistic characters are embodied through linguistic construction. Based on this perception, we attempt to examine the male figure in *Chaos of the Senses* through the lens of linguistic analysis.

3.2. Levels of Linguistic Construction of the Male Figure in *Chaos of the Senses*:

As previously mentioned, the author has succeeded in selecting the characters that drive the events in her novel, in line with the ideas and emotional impressions she wanted to convey to the reader. These characters carry these impressions and the conflicting dimensions and ideologies in the novel, which embody the reality that prevailed in Algeria during the Black Decade. These characters are merely paper beings that contribute to their construction of the artistic poetic language in the novel. We will attempt to examine this image in the novel through this tool,

language, which is characterized by poetry, deviation, and breaking of the familiar language system, starting with the lexical level, then the morphological, and then the syntactic.

3.2.1. Lexical Level:

There is no doubt that the feature of linguistic choice is one of the most important features of artistic writing, "as the language provides the speaker with different ways to express one thing, and the author chooses what he wants from the language, and in that lies his style³⁵." This feature is embodied in the linguistic construction of the male figure in *Chaos of the Senses*, where the author selected words that align with the dimension represented by the character in the novel.

This is evident in the depiction of Nacer, the protagonist's brother, who inherited a great responsibility from his father, one of Algeria's great martyrs. He represents the segment of youth who carry the concerns of their homeland and nation amidst the conflict and social fragmentation caused by the bloody events that their country, Algeria, experienced during the Black Decade. The author employs words that align with this image, saying in his description, "Nacer is twenty-seven years old, three years younger than me, and older than me by a cause. He came to this world carrying a cause with him, just as we carry names we do not choose³⁶." We notice the repetition of the name carried by this character, indicating victory, in more than one place, reflecting the importance of this character to the protagonist.

Words that align with this semantic field are mentioned with him, such as cause, homeland, saying, "Nacer shared everything with the homeland, his orphan hood... and his name, which was no longer his name, Nacer Abdul Mawla was the spoiled child of the homeland's memory, but not necessarily the homeland's spoiled child. It is not easy to be the son of a national symbol... I never met him except between two prayers or between two causes³⁷." Nacer's image in the novel equates to the principles of the national cause, which perhaps led the disease of the homeland to seep into this character's heart, saying, "During that time, Nacer used to visit me, perhaps to find someone to convey his complaints and discontent to, nothing more."³⁸, ³⁹The words "complaint" and "discontent" are mentioned in this context to embody his psychological state resulting from the fragmentation that the homeland is experiencing. He carries not only the concerns of the homeland but also the concerns of the nation, which increased his psychological disturbance and disarray, saying, "At the beginning of the Iraqi invasion, he was scattered... disturbed, sleeping as a supporter of Saddam Hussein and waking up defending Kuwait⁴⁰."

As for the journalist Khaled bin Toubal, with his foggy and mysterious image, the author selected words that align with this mystery that drives the novel's events, including the word "mystery," which dominated in drawing this image, saying, "I love everything he says, perhaps because I am taken by his mystery⁴¹." Mystery is juxtaposed with other words such as "black," the color of his clothes, which is repeated in her saying, "I was not concerned about the waiter not coming as much as I was concerned about the arrival of a distinguished-looking man wearing a black shirt and black sunglasses... I look into his eyes for something, a memory, a deferred longing, remnants of a secret sadness, a love that died in this place, but his eyes hidden behind black sunglasses do not lead me to any answer⁴²." In addition to the word "darkness" in her saying, "This scent has become a memory that guides me in the darkness of the senses,"⁴³, ⁴⁴ and the words "fog" and "smoke" in her saying, "He entered a state of silence, placing between me and him sentences of smoke fog⁴⁵."

The use of the color black and its synonyms indicates the distinctive semantic line of Khaled's character, which is mystery. The author also specified the opposite color, white, for his friend Abdul Hak, which suggests purity and innocence, in her saying, "A man in a white shirt without a tie⁴⁶."

Among the words that deepen the meaning of mystery are "silence" and "brevity," which are repeated in all the details of this character, including, "The day my concern was to know why this man entered the monastery of silence and shortened the language until it no longer exceeded a few words⁴⁷." Most of the words used in constructing this character's image suggest ambiguity and the reaction it provokes in the protagonist, who enters a state of confusion and chaos of the senses.

The author also depicts another character that symbolizes cruelty and tyranny, her husband Si Moustafa, selecting a lexical dictionary that aligns with these qualities, such as "break" and "dominance" in her saying, "Where is the wonder in him breaking me also unintentionally... Are women not like nations, always falling under the spell of the military uniform and its dominance,⁴⁸ Such as 'tyranny' and 'servitude': "While he finds in his tyranny a continuation of his functional duties outside the house... I was heading towards my servitude willingly⁴⁹." This dictionary contributes to highlighting the image of this domineering male character, whose lack of fatherhood was one of the most important reasons for her attachment to him.

3.2.2. Morphological Level:

Early Arab scholars recognized the precision of the connotations emanating from the morphological structures of words, as they are the form through which the word is shaped and built. Ibn Jinni (d. 392 AH) says, "The industrial (morphological) indication is stronger than the semantic one because, even if it is not a word, it is a form that the word carries, follows, and settles on the intended pattern. Thus, it is subject to its rule and takes the course of the spoken word, entering the realm of knowledge by observation⁵⁰." He recognized the importance of the connotation carried by the word's form, prioritizing it over its lexical meaning. Therefore, examining the effectiveness of the morphological structure is fundamental to the linguistic analysis of literary discourses.

An examination of the novel reveals that the author paid close attention to employing this structure in depicting the male figure. In the depiction of Nacer, we find a strong presence of forms indicating occurrence and renewal, such as the active participle ⁵¹ (Nacer, carrying, the proud, facing, returning, going, disturbed), as well as the passive participle ⁵² (the spoiled, scattered), and the present tense verb (visits, finds, conveys, younger than me, older than me). These forms combine to embody Nacer's disturbed psychological state due to these events.

As for Khaled's character, we find the description using the verbal noun, which indicates the strength of the attribute of the event⁵³, such as (arrival, elegance, manhood, look, greeting, memory, longing, sadness, love, scent, darkness, silence, logic), reflecting the strength of this character's influence on the protagonist and the novel's events.

We also find the dominance of this form in depicting the domineering husband Si Mustafa, such as (submission, dominance, strength, continuity, manhood, authority, freedom, hunger, fear, and cold)⁵⁴, which embodies this tyrannical character's control over the protagonist and Algeria during the Black Decade. Therefore, it can be said that the morphological structure has significantly contributed to building the male figure and revealing its features in the novel.

3.2.3. Syntactic Level:

The syntactic structure is based on linking and arranging words according to a specific pattern to express the intended meaning and convey it to the recipient. Abu Ali Al-Farisi (d. 337 AH) says, "The noun combines with the noun to form a meaningful sentence, such as 'Amr is your brother' and 'Bisher is your friend.' The verb combines with the noun to form a sentence, such as 'Abdullah wrote' and 'Baker rejoiced'⁵⁵." The syntactic structure is the joining of a word with one or more words according to original and consistent rules in Arabic speech, forming a word with a social form that has a connotation different from the connotations of its words. Literary meanings cannot be realized except through this level, "Everything in the soul of anxiety and pulse, and everything the spirit feels and the heart boils with, finds no outlet except these words and these structures"⁵⁶." An examination of the male figure in the novel reveals that it emerges through examining the syntactic features that embody it, "The obvious aspect in human sensation is matched by this clear aspect in language"⁵⁷."

This is evident in Khaled's image, characterized by ambiguity and mystery in the novel, which is the main driving force of its events after the protagonist, who says, "His scent, which penetrated my senses, brought me back to the scent I smelled in the cinema... Only his look was missing to complete the scene... This scent has become a memory that guides me in the darkness of the senses."⁵⁸ In another place, she says, "The day my concern was to know why this man entered the monastery of silence?"⁵⁹ The linguistic structure in depicting the features of this character is characterized by: the repetition of the nominal sentence, which is one of the confirmations of the statement and also indicates stability and permanence⁶⁰, and the use of the descriptive sentence and indefinite nouns (who, this) in describing this character, which aligns with emphasizing the ambiguity of this character and its importance in the course of the novel's events.

In addition to the repetition of the prepositional phrase, "I look into his eyes for something; for a memory, for a deferred longing, for remnants of a secret sadness, for a love that died in this place"⁶¹, which embodies the protagonist Hayat's confusion and disturbance about the ambiguity of this character and the search for its truth. The syntactic pattern is repeated, searching for another pattern, just as the protagonist searches for the truth of this character. This confusion and disturbance are deepened by the combination of statement and rhetorical question, including the repetition of the interrogative sentence, such as, "I wonder which of the two calamities this man is, and what if he returns to be my second calamity after he was my first?"⁶²

The novelist tends to repeat the circumstantial clause in the structures that embody Nacer, the protagonist's brother, known for his principles, saying, "He came to the world carrying a cause with him."⁶³ "He sits in his white robe facing me... He sleeps as a supporter of Saddam Hussein and wakes up defending Kuwait."⁶⁴ The circumstantial clause is used in both singular and nominal sentence forms to embody the disturbed and scattered state of this character towards this bitter situation, which greatly affected him. It is as if the novelist is well aware of the logic of Arabic, which says, "Sentences after indefinite nouns are adjectives, and after definite nouns are circumstantial clauses."⁶⁵ She frequently uses the adjective in depicting the ambiguous character and uses the circumstantial clause in describing the brother's character, who is known to her.

In describing the domineering husband, the author uses the demonstrative pronoun with the « lam of distance » (that) and uses the past tense (swallowed, turned them, was born, carried, I was heading) in her saying, "That generation of men, who belong to long-winded wars, swallowed their childhood and youth without mercy and turned them into violent men... I expect my husband was

born with a military temperament and carried weapons before carrying anything else... and that I was heading towards my servitude willingly, and most likely without attention⁶⁶." This is to express the protagonist Hayat's desire to ignore and overcome this relationship with this type of man, which has long troubled her and her brother Nacer, who advised her to do so. We notice how the linguistic levels intertwine and merge to form a linguistic fabric through which the male figure in the novel is revealed.

Conclusion:

This study focused on the linguistic construction of the male figure in a contemporary feminist novel, Ahlam Mosteghanemi's *Chaos of the Senses*. The analysis yielded the following findings:

- The portrayal of the male figure occupied a significant portion of the narrative, contributing substantially to the progression of events alongside the female protagonist.
- The male figure was characterized by diversity and multiplicity, reflecting the range of ideological dimensions presented by the author. Khaled's character reflects the Algerian intellectual's stance on the crisis, their courage in confronting it, and their martyrdom for the nation. The character of the husband, Si Moustafa, embodies those in positions of power and influence, their appropriation and plundering of the country's resources during this crisis. Conversely, the character of the brother, Nacer, represents ambitious youth, burdened by the concerns of their homeland and nation, and deeply affected by these tragic events.

The representation of the male figure was achieved through specific linguistic structures, which were characterized by:

- The selection of a precise linguistic lexicon tailored to the ideological dimension embodied by each character within the narrative; this involved, for example, the use of "black" and its synonyms to convey the ambiguity of Khaled's character, "white" to denote the purity of Abdul Hak's character, and terms of dominance and tyranny to portray Si Moustafa's character.
- The utilization of the Arabic language's extensive morphological capacities in the construction of these figures, including the use of active and passive participles, descriptive adjectives, and verbal nouns.
- The reliance on syntactic relationships that aligned with the character's persona, such as the use of circumstantial clauses in describing the well-known brother, Nacer, and the use of adjectives in describing the ambiguous. Additionally, the repetition of nominal sentences to indicate permanence, and the use of the past tense to suggest an attempt to transcend the events.

¹Al-Adwani, Dr. Mouhamed. *The Formation of Place and the Shadows of Thresholds*. 1st ed., Jeddah: Literary Cultural Club, 2002, p. 7.

²Qattous, Dr. Bassam. *The Semiotics of the Title*. 1st ed., Amman: Ministry of Culture, 2001, p. 31.

³Al-Alaq, Ali Jaafar. *Poetry and Reception: Critical Studies*. 1st ed., Amman: Dar Al-Shorouk, 1997, p. 173.

⁴Ibn Manzur, DDjamal Al-Din. *Lisan Al-Arab*. 8th ed., Beirut: Dar Sader, 2014, vol. 11, p. 239.

⁵Al-Farahidi, Khalil bin Ahmad. *Mu'jam Al-Ain*. Edited by Abdul Hamid Hindawi. 1st ed., Beirut: Dar Al-Kutub Al-Ilmiyah, 1424 AH - 2003 AD, p. 168.

⁶Loucif, Ghaniya. "The Impact of the Black Decade in Ahlam Mosteghanemi's Novel *Chaos of the Senses*." *Maarif Journal*, 2010, issue 8, p. 187.

⁷Mosteghanemi, Ahlam. *Chaos of the Senses*. 20th ed., Beirut: Dar Al-Adab, 2011, pp. 27-28.

⁸ Ibid., pp. 346-347.

⁹ Abdul Khalik, Dr. Nader Ahmed. *The Novelistic Character Between Ahmed Bakathir and Najib Al-Kilani: An Objective Artistic Study*. 1st ed., Kafr El-Sheikh Desouk, Egypt: Dar Al-Ilm Wal Iman, 2009, p. 40.

¹⁰ Hilal, Dr. Mouhamed Ghunaimi. *Modern Literary Criticism*. 3rd ed., Cairo: Dar Nahdet Misr for Printing, Publishing, and Distribution, 1997, p. 526.

¹¹ Mosteghanemi, Ahlam. *Chaos of the Senses*, p. 37.

¹² Ibid., p. 318.

¹³ Ibid., p. 126.

¹⁴ Ibid., p. 126.

¹⁵ Mosteghanemi, Ahlam. *Chaos of the Senses*, p. 79

¹⁶ Ibid., p. 18.

¹⁷ Ibid., pp. 126-127.

¹⁸ Ibid., p. 215.

¹⁹ Ibid., p. 129.

²⁰ Ibid., p. 216.

²¹ Ibid., p. 128.

²² Ibid., p. 133.

²³ Ibid., p. 215.

²⁴ Mosteghanemi, Ahlam. *Chaos of the Senses*, p. 99 Mosteghanemi, Ahlam. *Chaos of the Senses*, p. 99

²⁵ Ibid., p. 38.

²⁶ Ibid., p. 37.

²⁷ Ibid., p. 38.

²⁸ Ibid., pp. 33-34.

²⁹ Ibid., pp. 66-67.

³⁰ Ibn Manzur, Djamal Al-Din. *Lisan Al-Arab*, vol. 9, p. 304.

³¹ Lakhdari, Sabah. "The Image in Arabic and Western Linguistic Terminology." *Literary Studies Journal*, August 2010, issue 7, pp. 126-127.

³² Belkhiri, Dr. Radwan. *The Semiotics of the Image Between Theory and Application*. 1st ed., Dubai: Dar Qurtuba for Publishing and Distribution, 2012, p. 75

³³ Fadhil, Dr. Salah. *Narrative Theory in Literary Criticism*. 1st ed., Cairo: Dar Al-Shorouk, 1998, p. 295.

³⁴ Bahrawi, Dr. Hassan. *The Structure of the Novelistic Form (Space, Time, Character)*. 1st ed., Beirut: Arab Cultural Center, 1990, p. 213.

³⁵ Saadia, Dr. Naima. *Stylistics and the Poetic Text (Intellectual Reference and Procedural Mechanisms)*. 1st ed., Algeria: Dar Al-Kalima, 2016, p. 43.

³⁶ Mosteghanemi, Ahlam. *Chaos of the Senses*, p. 126

³⁷ Ibid., p. 127.

³⁸ "Discontent": blaming oneself and anger. See: Ibn Manzur, Djamal Al-Din. *Lisan Al-Arab*, vol. 5, p. 42

³⁹ Mosteghanemi, Ahlam. *Chaos of the Senses*, p. 129.

⁴⁰ Ibid., p. 127.

⁴¹ Mosteghanemi, Ahlam. *Chaos of the Senses*, p. 261.

⁴² Ibid., p. 67.

⁴³ "Darkness": darkness of the night, the beginning of which is when the light of twilight falls. See: Ibn Manzur, Djamal Al-Din. *Lisan Al-Arab*, vol. 9, p. 30.

⁴⁴ Mosteghanemi, Ahlam. *Chaos of the Senses*, p. 70

⁴⁵ Ibid., p. 79.

⁴⁶ Ibid., p. 65.

⁴⁷ Ibid., p. 260.

⁴⁸ Ibid., p. 37.

⁴⁹ Ibid., p. 38.

⁵⁰ Ibn Jinni, Abu Al-Fath Outhman. *The Properties*. Edited by Mouhamed Ali Al-Najjar. N.p., Cairo: General Authority for Cultural Palaces, 2006. Vol. 3, p. 98

⁵¹ It is formulated to indicate "the event, the occurrence, and its doer. The event means the meaning of the verbal noun, and the occurrence means what corresponds to permanence." Al-Samarrai, Dr. Fadhel Saleh. *Meanings of Structures in Arabic*. 2nd ed., Amman: Dar Ammar, 1427 AH - 2007 AD, p. 41.

⁵² It is formulated to indicate "the event, the occurrence, and the object." See: Ibid., p. 53.

⁵³ See: Ibn Yaish, Muwaffaq Al-Din. *Explanation of Al-Mufasssal*. Edited by Ahmed Al-Sayed Sayed Ahmed. N.p., Cairo: Dar Al-Tawfiqiyyah, n.d. Vol. 1, p. 605.

⁵⁴ Ibid., pp. 37-38.

⁵⁵ Al-Farisi, Abu Ali. *Al-Idah Al-Adadi*. Edited and studied by Kadhim Bahr Al-Marjan. 2nd ed., Beirut: Alam Al-Kutub, 1996.

⁵⁶ Abu Mousa, Dr. Mouhamed. *Connotations of Structures: A Rhetorical Study*. 2nd ed., Cairo: Maktabat Wahba, 1408 AH - 1987 AD, p. 21.

⁵⁷ Ibid., p. 21.

⁵⁸ Mosteghanemi, Ahlam. *Chaos of the Senses*, p. 70.

⁵⁹ Ibid., p. 260.

⁶⁰ See: Al-Samarrai, Dr. Fadhel Saleh. *Meanings of Grammar*. 1st ed., Damascus: Dar Al-Fikr, 2000. Vol. 1, p. 61.

⁶¹ Mosteghanemi, Ahlam. *Chaos of the Senses*, p. 67

⁶² Ibid., p. 153.

⁶³ Ibid., p. 126.

⁶⁴ Ibid., p. 271.

⁶⁵ Ibn Hisham, Djamal Al-Din. *The Adept's Guide Concerning the Books of Syntactical Analysis*. Edited by Barakat Youssef Haboud. 1st ed., Beirut: Dar Al-Arqam, 1419 AH - 1999 AD. Vol. 2, p. 70.

⁶⁶ Mosteghanemi, Ahlam. *Chaos of the Senses*, pp. 37-38.

References:

Books:

1. Bahrawi, Dr. Hassan. *The Structure of the Novelistic Form (Space, Time, Character)*. 1st ed., Beirut: Arab Cultural Center, 1990.
2. Belkhiri, Dr. Radwan. *The Semiotics of the Image Between Theory and Application*. 1st ed., Dubai: Dar Qurtuba for Publishing and Distribution, 2012.
3. Ibn Jinni, Abu Al-Fath Outhman. *The Properties*. Edited by Mouhamed Ali Al-Najjar. N.p., Cairo: General Authority for Cultural Palaces, 2006.
4. Al-Samarrai, Dr. Fadhel Saleh. *Meanings of Structures in Arabic*. 2nd ed., Amman: Dar Ammar for Publishing and Distribution, 1427 AH - 2007 AD.
5. Al-Samarrai, Dr. Fadel Saleh. *Meanings of Grammar*. 1st ed., Damascus: Dar Al-Fikr, 2000. Vol. 1.
6. Saadia, Dr. Naima. *Stylistics and the Poetic Text (Intellectual Reference and Procedural Mechanisms)*. 1st ed., Algeria: Dar Al-Kalima, 2016.
7. Abdul Khalik, Dr. Nader Ahmed. *The Novelistic Character Between Ahmed Bakathir and Najib Al-Kilani: An Objective Artistic Study*. 1st ed., Kafr El-Sheikh, Egypt: Dar Al-Ilm Wal Iman, 2009.
8. Al-Adwani, Dr. Mouhamed. *The Formation of Place and the Shadows of Thresholds*. 1st ed., Jeddah: Literary Cultural Club, 2002.
9. Al-Alak, Ali Jaafar. *Poetry and Reception: Critical Studies*. 1st ed., Amman: Dar Al-Shorouk, 1997.
10. Al-Farisi, Abu Ali. *Al-Idah Al-Adadi*. Edited and studied by Kadhim Bahr Al-Marjan. 2nd ed., Beirut: Alam Al-Kutub, 1996.
11. Al-Farahidi, Khalil bin Ahmad. *Mu'jam Al-Ain*. Edited by Abdul Hamid Hindawi. 1st ed., Beirut: Dar Al-Kutub Al-Ilmiyah, 1424 AH - 2003 AD.
12. Fadl, Dr. Salah. *Narrative Theory in Literary Criticism*. 1st ed., Cairo: Dar Al-Shorouk, 1998.
13. Qattous, Dr. Bassam. *The Semiotics of the Title*. 1st ed., Amman: Ministry of Culture, 2001.
14. Mosteghanemi, Ahlam. *Chaos of the Senses*. 20th ed., Beirut: Dar Al-Adab, 2011.
15. Ibn Manzur, Djamal Al-Din. *Lisan Al-Arab*. 8th ed., Beirut: Dar Sader, 2014.
16. Abu Mousa, Dr. Mouhamed. *Connotations of Structures: A Rhetorical Study*. 2nd ed., Cairo: Maktabat Wahba, 1408 AH - 1987 AD.
17. Ibn Hicham, DDjamal Al-Din. *Mughni Al-Labib An Kutub Al-Aarib*. Edited and commented by: Barakat Youssef Haboud. 1st ed., Beirut: Dar Al-Arqam for Printing, Publishing, and Distribution, 1419 AH - 1999 AD.
18. Hilal, Dr. Mouhamed Ghunaimi. *Modern Literary Criticism*. 3rd ed., Cairo: Dar Nahdet Misr, 1997.
19. Ibn Yaish, Muwaffaq Al-Din. *Explanation of Al-Mufasssal*. Edited by: Ahmed Al-Sayed Sayed Ahmed. N.p., Cairo: Dar Al-Tawfikiyah, n.d.

Articles:

1. Lakhdari, Sabah. "The Image in Arabic and Western Linguistic Terminology." *Literary Studies Journal*, August 2010, issue 7.
2. Loucif, Ghaniya. "The Impact of the Black Decade in Ahlam Mosteghanemi's Novel *Chaos of the Senses*." *Maarif Journal*, 2010, issue 8.