

# Semantic Fields in the Play *Man and the Other* by Yasser Madkhali: A Semantic Study

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**Abstract**—The study of meaning is one of the most important goals of modern linguistic lessons because meaning forms the basis of communication and understanding among members of human society. Words serve as symbols of functions through which humans communicate, and the meanings of these words are intertwined in relationships of similarity, dissonance, or participation. Theatrical discourse, as a form of literary discourse, relies on language as a tool for communication, addressing both readers and the audience. Examining it from a semantic perspective is crucial for understanding not only the language itself but also the cultural context it represents. The theory of semantic fields aims to analyze the communication process in language and classify it based on semantic domains. This classification is dependent on categorizing words according to their semantic fields and identifying the semantic relationships between these domains. Since theatrical discourse mirrors linguistic situations found in the real world, dialogues in theatrical scenes provide rich material for semantic studies. This study's objective is to track and analyze the words used in the play *Man and the Other* within the context of their significance. It aims to shed light on Saudi theatrical production while showcasing the applicability of semantic analysis to literary texts using the theory of semantic fields. Through this study, we uncover the semantic relationships within the semantic field embedded in theatrical discourse, providing valuable insights into both the play's context and the broader field of semantic analysis.

**Index Terms**—semantics, semantic fields, theatrical discourse, *Man and the Other*

## I. INTRODUCTION

Words greatly affect human life. The power of words is the most conservative force in any human culture, and it is the words that shape our thinking, come from where we know and from where we do not know, imposed on us as natural air, and cannot be challenged or resisted. One of the topics covered by semantics is what is known as the theory of semantic fields. The semantic field represents a set of words which are related in meaning under a general term that brings them together (Omar, 1998, p. 79) as each word is surrounded by a network of meanings and ideas through which it relates to other words (Al-Rabb, 1992). The semantic value of words is only evident in its semantic field, which combines the interrelated vocabulary in meaning, and its semantic value increases through its association with others, whether through inclusion, integration, antonymy or dissonance.

The significance of studying the semantic fields in theatrical discourse is because the semantic fields have an important role in organizing the vocabulary according to thorough concepts. Examining the meaning of theatrical discourse with this tool gives us somewhat accurate results, in transforming theatrical discourse into major semantic areas that form the basic pillars of the play's text. In addition to the contribution of these fields in clarifying the semantic changes in words in the context of discourse as semantic networks are woven from vocabulary that define the relationship between words and their meanings.

Semantic fields are concerned with classifying lexical items in/into layers of lexical units, each lexical unit defines a semantic field within which sub-fields are distinguished, and each semantic field is expressed by a specific term. Languages share the division of semantic domains (not areas) or fields, such as the field of man (or human), the field of nature, the field of relations, the field of movement/motion, the field of time, etc., and each semantic field shares a set of features. The classification of vocabulary within these denoting fields is based on two principles. The first is internal to the internal structure of the field, and the second is external, concerned with the relationships between fields within the dictionaries of languages (Galem, 1996). Related meanings are linked to each other in synonymous or antonymous relations that clearly define the significance of each individual word. The meaning of darkness - for example - cannot be made clear without understanding the meaning of light, and the meaning of the feathers cannot be made clear without knowing the meaning of the bird, nor the meaning of the eye without the meaning of the face or head.

If one looks into of the Arabic content, past and present, finds an abundance of vocabulary related to the concept of the desert or the camel, compared to other languages, such as English or French. The semantic fields theory is an approach that organizes/regulates the language and classifies its vocabulary according to its semantic fields (Azzoz, 2002, p. 62). In order to analyze the meaning of the word into formative elements, the semantic features of each word need to be identified. To clarify this, we take the word "man", for example. We define its basic semantic features: human + living + wise + male + adult (Al-Khouli/Al-Khuli, 2000, p. 194).

How to analyze the meaning of the word into compositional elements:

1. Inventory of recurring vocabulary in the play;
2. Classification of vocabulary according to semantic field theory;
3. Studying the semantic relationships between the vocabulary of each semantic field, taking into account the effect of context on semantic orientation.

It is possible to classify living creatures into four main categories, which are proposed by the Lexicon (Greek New Testament). The size of the semantic fields varies from one field to another, and the largest field in many languages is the field that contains living creatures and things, followed by events, the least abstracts, and finally relationships. Some scholars claim that these fields in which the semantics of vocabulary are classified are universal and apply to all human languages (Omar, 1998, p. 87).

Living creatures or terms of elements of nature:

1. Events
2. Abstractions
3. Relationships

Under each section, there are subsections:

*Statement of the Problem:*

Studying the words that formed prominent semantic fields in the play *Man and the Other* and examining the semantic relationships between these words.

*Significance of the Study:*

The importance of this study comes from two aspects; The first aspect highlights Saudi theatre productions, specifically this theatre that pronounces an eloquent literary language in a written blog. The second aspect is the importance of semantic analysis of Arabic language in contemporary literary production.

This study is significant for two reasons. First, it sheds light on Saudi theatrical productions, specifically the theatrical collection that are pronounced in eloquent literary language in a written blog. Second, the semantic analysis of the Arabic language in contemporary literary production is important.

*Objectives of the Study:*

This research aims at revealing the prominent semantic fields in the play *Man and the Other*.

## II. LITERATURE REVIEW

*Concept of semantic fields:*

The concept of semantic fields is related to tracking the significance of vocabulary in its relationship to other vocabulary and classifying them according to specific fields based on the semantic features that determine the proximity of the word to the semantic center or its distance from it - or the so-called central features. Because classification is a mechanism in the human mind that makes it easier for us to understand the things around us, identifying the fields of meanings in the sense of studying the fields where there is correlation between the words to which they belong, and the distribution of words in each field affected by social or cultural reasons. For example, in Hungarian language, there is no word that refers to big brother and small brother; and in English, there are no separate words that differentiate between *uncle* (from the father's side) and *uncle* (from the mother's side), or the cousins (from the uncle from the father's side) and cousins (from the uncle from the mother's side) (Khurma, 1978, pp. 267-268). Hence, the semantic fields in clarifying the boundaries of concepts in the cultural scene are important; they represent the logical relationships between language and the cultural environment.

A semantic field can be defined as a set of vocabulary that is used to talk about a specific semantic field. For example, (the field of birds) includes the words of the bird names and their components (sparrow, dove, feathers, wing, beak) and this semantic field overlaps with other fields in some words, such as: (head, eye, foot) because these words are present in the human semantic field and the semantic fields of the rest of the other animals. Stephen Ullmann (d. t) believes that the best way to verify the significance of language is at the time of actual speech in a simple linguistic situation (Ullman, n.d., p. 18), because the meaning of the vocabulary cannot be taken from the lexicon or dictionary, but rather from its use in the linguistic context or the surrounding circumstances of the verbal event. The semantic significance of vocabulary is not fixed and stable, but rather changes according to the context in which it appears. Vendres (1950) emphasizes that the meaning of the word is evident only in the context in which the hearing or speaker relates. Vendres (1950, p. 232) states: "This same word is not isolated but recorded in my mind with all the contexts I have already introduced". There is not a single isolated word in the mind. The mind always tends to all words, to discover new bonds that combine them. Words always cling to a linguistic family by means of the signifier of meaning or the signifiers of the relation that characterizes it (Vendres, 1950, p. 232). Bart believes that the classification of meanings is: "fragmentation of the endless message, which consists of the totality of the messages transmitted at the level of the text studied into smaller semantic units" (Bart, 1987, p. 77). Venderes confirms that the semantic significance of the word is not evident except by the context that is related to the mind of the listener or the speaker. He says: "This word itself is not isolated but is recorded in my mind with all the context I have previously introduced" (Vendres, 1950, p. 232).

### III. METHODOLOGY

The study adopted the statistical approach to measure and classify the lexical items according to their fields of significance, and the descriptive analytical approach to studying the semantic features and semantic relationships and analyzing them depends on the data of the theory of semantic fields and the theory of classification.

The play *Man and the Other*:

It is a play within a theatrical set of seven plays in the book *Playing the Yamam*, published by the Jeddah Literary Club, in 2019 by the Saudi playwright, Yasser Madkhali. Dr. Youssef Al-Bahri says about the writer, "He writes for the stage rather than for the paper. He does so even if he brings out his dramatic text in a book form. He is able to express the theatre's rhetoric with its visual and audio elements" (Madkhali, 2019, p. 7).

Description of the characters of the play:

Human/oppressed but he is right.

The other/vulgar conscience devoid of values.

Time/a moment ago; extends into a distance.

The place/a prestigious meeting hall, with a crowded window street. (Madkhali, 2019, p. 17)

The written text of the play differs from the play on stage. Because the text of the play is always available in a fixed context, and when the play is on stage, it will vary from one show to another. The speaker in the written theatrical discourse is the author, whether that is in describing the scene or describing the characters, or in the words of the characters of the play. Theatrical discourse is analytical and researchable. On the other hand, it is debatable and interpretable, because the written dramatic text is a literary text that is complete in itself (Bouchlaq, 2019).

### IV. RESULTS AND DISCUSSION

#### *Semantic fields in the play Man and the Other*

The title of the play provides with the most prominent semantic fields whose vocabulary is repeated in the text of the play. Accordingly, the study traced the most frequent vocabulary and arranged them in tables according to their semantic fields, and then analyzed their semantic components or features to determine the closest and the farthest to the center of the semantic field. The approach of this study in examining the semantic fields in the play is based on three steps:

The First: identifying the most frequent lexical vocabulary in the play.

The Second: Classifying the vocabulary into groups according to their semantic fields.

The Third: Identifying the vocabulary farthest and closest to the center of the semantic field, according to the availability or absence of semantic components.

The description of the characters, time and place in the play determines the significance of the vocabulary in the play's discourse according to the temporal and spatial context, and identifying the qualities of the characters shows us the semantic components of the vocabulary according to the cultural and emotional context of the interlocutors. Man is right in what s/he says, and the other is without conscience or morals. Each one of them represents a semantic field centered within one of them, the person of virtue, and the other is the person of sin, and between them there are other semantic significances, some of which approach the center of the semantic field and some move away from it.

The words or linguistic symbols in the text of the play are only requirements for the process of constructing the meaning that the author wants to convey to the audience. The semantic units in the play *Man and the Other* are a group of words that are combined in a specific way that can be organized into clear semantic fields that express a clear vision or perception of what the author wants to convey on stage. The focus will be on the sensory semantic fields and the events or abstracts associated to them. The following table shows the most frequent semantic fields which are represented by the discourse in this play.

TABLE 1  
THE SEMANTIC FIELDS

Semantic field	Sub-semantic fields
Living creatures	Living thing: human – animal - plant Non-living Natural: Earth-Water-Fire-Cloud Non-living industrial: Chair- pile –robes – Shield -Mask-rug - Trolley
Events	Sunrise - War - Fall - Sell - Buy - Race - Escape
Abstractions	Qualities and ethics: Honesty –Lying-Courage

#### *Living Beings*

Human: One of the most frequent words in the semantic field, the living beings is. the word: (Man). "Man is a word that falls in singular and plural, masculine and feminine in one form" (Ibn Sayedah, 1996). The definition of man according to the Dictionary of Contemporary Arabic is: "The name of a sex of a thoughtful living creature organism capable of detailed speech, deduction and mental reasoning, falls on the male and female, and refers to the singular and the plural" (Omar, 2008, Part 1, p. 130). The words "humanity, people, human beings, master, man, slaves, women and children" are associated with the semantic field. See Table 1. But not all vocabulary within a single semantic field is equal in terms of semantic ingredients, there are words with more semantic features than others that bring it closer to the

semantic center. The semantic field [human] is related to the following words: (humanity, people, human beings, master, man, slaves, women, children). See Table 1. However, not all words within the same semantic field are equal in terms of semantic components. There are words that carry more semantic features than others that bring them closer to the semantic center. Also, there are marginal words with fewer semantic components that make them distant from the semantic center within the field. The term closest to the center of the semantic field (human) is the term (man) and the term farthest from it is the term (women and children). The human semantic features are available according to the context of the discourse in (the man) and in the qualities of (masculinity). And the relationship between a slave and a female human in the two semantic components: (submission and weakness) is a relationship of synonymy and similarity. As for their relationship in these two components with the male human is a relationship of dissonance.

TABLE 2  
HUMAN FIELD

Words associated with human connotation	Word frequency in the play
Man	1
Humanity	2
People	2
Human	3
Master	4
Man	3
Slaves	1
Women	1
Child	1

What determines the value of the word in all the previous words is the context, since the word is found every time it is used in a context that temporarily defines its meaning despite the various meanings that it can denote. It is also the context of the play that rid the word of past connotations that memory accumulates on it, or summons it with its cultural load as it is, and then creates for it a “presence” value within the play (Vendres, 1950, p. 213).

Some linguistic studies have been guided by the principle that considers the meaning of the word is determined by the network of substitution and horizontal relationships that link the word with other words in the same semantic field. Instead of saying that two words are descriptively synonymous; because they have a close meaning. Since the synonymy of the two terms is part of their meaning, knowing the meaning of the word can only be achieved by knowing the many relationships of meaning that have with others (Lyons, 1987, p. 213).

In most of them, we can represent some meanings of some words through general semantic components, for example, according to the reasonable assumption that [human], [feminine], and perhaps [adult] general components of meaning can analyze "woman" to the set: [human], [female], [adult], and [male] to the set: [human] [non female] [adult] (Lyons, 1987, p. 211).

In this text, a person is subject to a double identification of his identity (a human and another), as s/he is an objective person and an intellectual active person. This person is the same as another, as described by Ricoeur (2005, p. 155). The semantic dimension of man in his dialogue with himself as another, so that this (the other) bears his implicit duty to contribute to the burdens of improving the social bond and targeting justice as a human virtue of a political nature. Because “man diminishes”, and “conscience is enslaved by humanity when it is banished to heaven”, and “humanity is abandoned by mercy” (Madkhali, 2019, p. 34), the play ends with a saying on the tongue of human: “I will dwell you until you wake up” (Madkhali, 2019, p. 35).

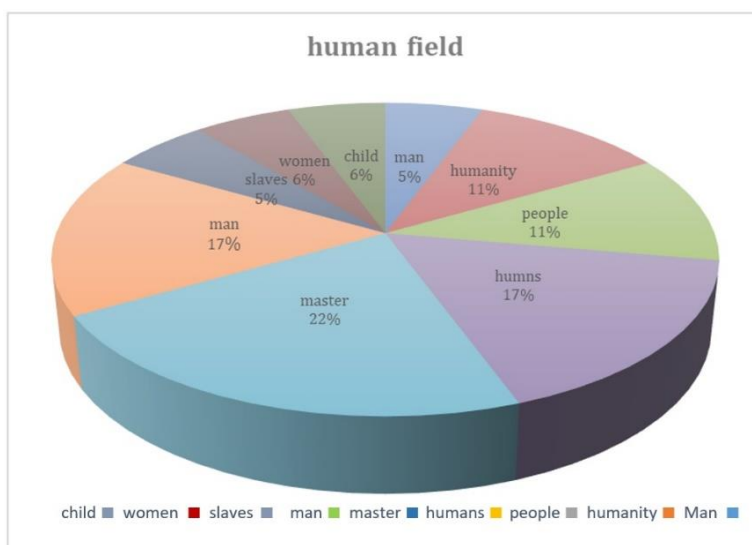


Figure 1

In the previous graphic, we notice a high number of frequencies of words that make up the semantic field represented by the term *human*, and its semantic components are divided into two main fields: the moral human being (man), and the immoral human being (the other). The analysis of semantic components of lexical units facilitates the process of classifying vocabulary according to its semantic field. The word (human): falls on the female and the male, and the one, the two, and the plural, neither dual nor plural (Al-Zubaidi, 1984, p. 183). The difference between human beings and people according to Abu Hilal Al-Askari: that the naming of human beings requires good form because it is derived from the glad tidings because it is good in appearance. Therefore, people are called human beings because they are the best animal in appearance, and it is permissible to say that we say *human beings* necessitates appearance, and they were called human beings for the appearance of their status, and from that, it was said that the appearance of skin is skin (Al-Askari, D., p. 102). *The other* in the play is not *human beings* but a living thing similar to human. He says: Human: “You are filthy, you semi-humans...You live on the pain of others, and you enjoy fighting the resilient, as if you were not considered to be other than you” (Madkhali, 2019, p. 18).

The following table details the semantic features in the semantic (human) according to the context of the play's text. The writer adds to the term the semantic features that he wants, or dispossesses from it the attributes that he does not want, through the linguistic context in which the term appears adjacent to the other terms, as opposed to *human* who is characterized by human morality, we find *the other* devoid of humanity and thus devoid of good morals.

In the table below, we symbolize the semantic feature with a sign (+) if its indication is available in the word, for example, (+ male) means that the word *man* has the masculine characteristic. And the word (human) is + living, ± female, ± male, meaning that the word (human) outside the context of the play has the characteristics of a living being, masculinity or femininity. In the context of this play, the feminine trait is not one of man's. The semantic feature which is denoted by a negative sign (-). For example, the word (slave) is (-free); the negative sign indicates the absence of the feature. The double feature is symbolized by a sign (±), means that the word is used with the positive feature or the negative feature. For example, (children) ± male, i.e. used with both masculine and feminine.

TABLE 3  
SEMANTIC FEATURES OF THE HUMAN FIELD ITEMS

Semantic field	Semantic features									
	living	Male	female	Adult	wise	free	repressed	ethical	brave	strong
Human	+	+/-	-	+/-	+	+	+	+	+	-
The other	+	+	-	+	+	+	-	-	-	+
Master	+	+	-	+	+	+	-	-	-	+
Man	+	+	-	+	+	+	-	+	+	+
Slave	+	+	+	+	+	-	+	+	-	-
Woman	+	-	+	+	+	-	+	+	-	-
Children	+	+/-	-/+	-/+	-	-	+/-	-/+	-	-

*Words related to the human body*

The semantic fields associated with the human body organs are the most frequent, and then the heart, eye, eyelid and tongue were repeated with the same number. Figure 2. The repetition is verbal and sometimes in the sense. For example, in verbal, the word (eye) and in the sense when mentioning the function of the eye (looking). The repetition of the word indicates confirmation of the sense (meaning) that the author wishes to convey to the audience. This will become clear through the analysis of citations as follows.

TABLE 4  
THE WORDS ASSOCIATED WITH THE SEMANTIC FEATURES OF HUMAN BODY ORGANS

The words associated with the semantic features of human body organs	word frequency in the play
Face	7
Heart	6
Eye	2
Eyebrow	2
Tongue	2
Brow	1
Lung	1
Hands	1
Fingers	1

The writer of the play says through the human tongue: “Your face is slouched, rotten, bleeding pus”, “gloomy all your colors, shivering in your face expressions”, “God will not forgive you, you are a coward who covers his deformed face with the image of a knight who died in a fierce war. The face of a hero, the sound of a hen", "until the truth comes out, the mask of innocence is removed from your face and the shield of honesty is removed from your chest". *The other* responds, saying: "But my chatter develops the imagination of my clients, they see another face that resembles my voice".

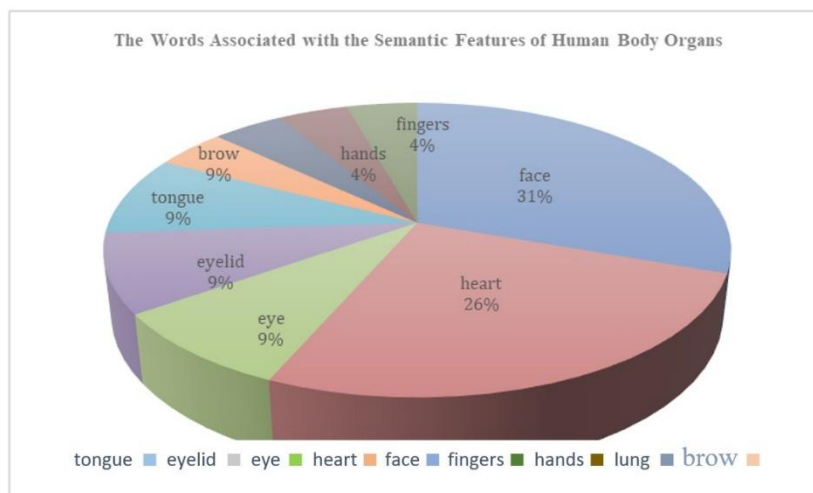


Figure 2

The face is called by this name because it is the visible part of the body with which a man faces the other. And the face is what greets you, and it is said: You face so-and-so when you receive him (Al-Dainouri, 1397 AH, 1/164); and the face is what faces you from the head, with eyes, mouth, and nose (Omar, 2008, 3/408); and from (the face): (Al-Jah): And a man who is directed and notable: he has prestige. And his faces: he made a face for him among people (Ibn Manzur, 1414 AH, 13/557); and the face contains three of the sense organs of the head, which are the eyes, nose and mouth, through which living beings express most of their feelings (Bänziger et al., 2009).

The semantic field, the heart, directly following the face in the repetition rate of the word in the play, as the heart represents the inner part of the human being and is more important than other organs, from which strength is drawn, mind is made up, and actions are directed. The writer says on the tongue of *man* in the play: “My heart will remain strong”, “your heart is weak”, “May God make your heart black”, “Try to tell me something about your heart, which I find to be a stone”, and on the tongue of *the other*: “I have an unbreakable heart”, “I don't have a heart”.

### ***Semantic relationships***

Semantic relationships are important criteria for distinguishing between vocabulary within a single semantic field. Semantic fields are concerned with grouping words according to their meaning. This means that the words that are organized in a semantic field are related to each other, and the meanings of the words become clear through the relationship of their meanings to the meanings of other words in the same semantic field. Therefore, it is important to indicate the types of relationships within each semantic field. The vocabulary may overlap and be used interchangeably. This is what is called synonymy. But it is important to realize that despite their synonymy in their surface connotations, the semantic differences between them must be distinguished. In this context, Abu Hilal Al-Askari says about the linguistic differences: “The difference in phrases and names leads to different meanings in each language” (Al-Askari, D., p. 22).

Linguists distinguish between types of meaning that should be observed before definitively determining the connotation of any word. There is the central meaning, and this meaning is the main factor of linguistic communication, and the true representative of the basic function of language, which is understanding and the transmission of ideas. For example: the word (woman) can be defined as possessing the semantic features: + human - male + adult, different from the word (boy) which is defined by the semantic features: + human + male - adult. As for the marginal or secondary meaning, it is the meaning indicated by the word through what it indicates in addition to its central meaning. This kind of meaning is additional to the basic meaning and does not have the characteristic of proof and comprehensiveness, but changes with the change of culture, time, or experience (Omar, 1998, p. 37).

If we take the meaning of the word (woman) in this theatrical text, for example, we find, in addition to its basic meaning, which is determined by three basic features: (+ human + female + adult) additional meanings that reflect the vision of the writer, or the image that is associated in the minds of a particular group according to an individual's or group's point of view individual or collective. It represents some of the qualities that are associated in people's minds regarding women (weakness, or likening them to slaves). And it was mentioned from the vocabulary related to the female (women, prostitute, bereaved), all of which were mentioned in the context of weakness and lack of resourcefulness, “A man is not coerced ... coercion is only to slaves and women” (Madkhali, 2019, p. 34), or in the context of oppression and pain: “Forgiveness depends on the tears of the weak and the cries of bereaved and the cries of the bereaved”, or in the context of bad morals, “remains as a prostitute who throws herself at a hermit” (Madkhali, 2019, p. 34).

Ibrahim Anees likens the connotation to the circles that occur after throwing a stone into the water, so what is formed from it first represents the central connotation of the words, and if something develops in it, it remains within the orbit of the central connotation that achieves communication between people. The marginal connotation is those shades that

differ according to individuals, their experiences and their moods. It is of a person from the social environment, which connotes shades of meaning that may not cross another person's mind of the environment itself. Because their experiences with the word are different (Anees, 1976).

When the writer loads words with marginal significance, he almost transfers the word from its central connotation to another central connotation, as we have seen here, transferring all genders of women from the perfect human being to the imperfect enslaved human being, and he adds to that in the context of the play's text, so he does not mention the female gender in any context in which the (human) attributes are complete (Man). In return, the full human qualities appear with their good morals in (manhood). Here we see how marginal significance dominates the employment of some words in a particular linguistic context:

Man: Admit that you lied with your silence and were defeated by your failure, and wronged another for the sake of others, and you stopped saluting yourself and justifying your act that shames and offends manhood.

The other: I was coerced.

Man: No man can be coerced. Coercion is to slaves and women.

The other: I am a master. (Madkhali, 2019, p. 29)

It is clear that, after analyzing the prominent semantic fields in the play, which are important semantic components that reveal the meaning of the two terms mentioned in the title of the play (Man) and (the other), which represent the two main characters in the play, to facilitate the representation of the semantic relations in the theme of the play in general, in a semantic box between the two words, and this semantic box defines the semantic relations on which the textual fabric of the play is built (Shandoul, 2018). The semantic relations between *man* and *the other* can be drawn in the following figure:

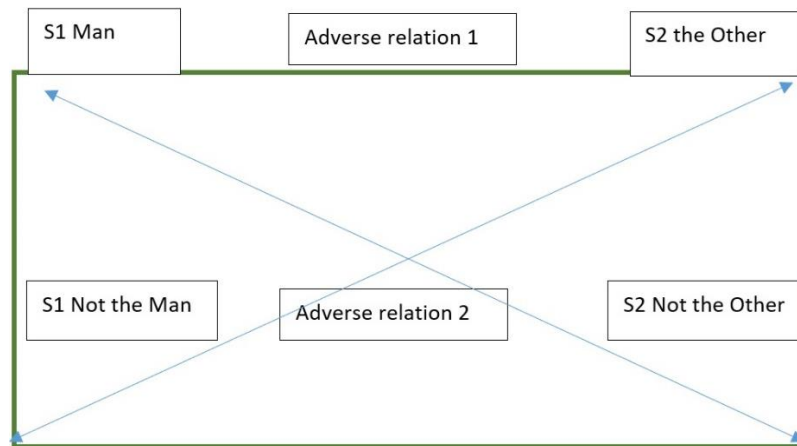


Figure 3. The Conversations Between Man and the Other

The previous semantic box gives the following semantic contrasts:

Man/Not Man: He is Man, unless he is committed to human morality. The Other/Not the Other: He is the Other when it tries to adopt human morals. The Other/Not Man: It is the Man if qualities predominate him. Man/Not the Other: He is the Other if he is predominated by human qualities.

Although *Man* and *the Other* are from the same semantic field, they are in an adverse relationship, which is a horizontal relationship that is achieved by symmetry between the two elements (S1-S2). Antonymy in discourse means a conflict in meaning between two separate terms such as: (*white* and *black*) and (*long* and *short*). *White* and *black* are opposites from the field of colors, and *tall* and *short* are opposites from the field of attributes. We notice in the figure that *Man* and *the Other* are two positive opposites at the top of the box that are negatively paralleled by the two negative elements (*not Man*, *not the Other*).

*Man* ≠ *the Other* and *the Other* ≠ *Man*.

This analysis is confirmed by the following quote from the play when *the other* disassociates the moral and formal qualities of human, because *the other* has neither a human body nor his soul.

*Man*: Have you tried a sigh of relief?

*The Other*: I don't have a lung at all.

*Man*: Is it normal for your pulse to accelerate?

*The Other*: I have no heart {I am not brave}.

*Man*: Do you miss a smile?

*The Other*: I have no mouth to do that.

*Man*: Do you fear death?

*The Other*: This is a disadvantage someone who is inhabited by a soul. (Madkhali, 2019, p. 32)

The play at its beginning shows human significance against the other, then the significance gradually increases until the two opposites are almost one thing. *The Other* is a human being, but it does not carry the semantic components of a

human which is expressed by the speaking *Man* in the play. Between this and that, the word acquires its significance with semantic components that *the Other* takes from man.

#### V. CONCLUSION

In the play, we saw how the significance of the other was removed from the significance of the human being, and the significance of the woman from the center of the semantic field (the human being) to the margin of the semantic field.

Saudi theatrical discourse constitutes a qualitative change in the cultural scene. The purposes of theatrical discourse are geared towards more intense semantic fields to give a significant indicator of the impact of language on culture and the impact of culture on language. Although there are basic semantic fields that may exist in each language, there are special semantic areas created by each culture in particular. So, the word is transferred from one semantic field to another. Therefore, the semantic fields are sometimes not fixed, the semantic areas are not consistent but are dynamic and moving fields associated with a society that produces and circulates the words, or according to the context of the text in which it appears. From the words that came out of its semantic another field, according to the different culture it circulates. In this play, we notice how the significance of the Other was taken out of the significance of Man, and the significance of women from the center of the semantic field (Man) to the margin of the semantic field.

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