

Textual thresholds in the contemporary Egyptian novel “The Novel of One Soul” by the writer Ahmed Atef Dorra

Les transcendances textuelles dans le roman égyptien contemporain « Le roman de l'âme unique » de Ahmed Atef Dorrah

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Abstract: In the novel “One Soul” by the Egyptian writer “Ahmed Atef Dorra”, published by Dar Al-Hala in Cairo, 2023 edition, a narrative structure revolves around a return to the fragrant history of ancient Egypt (Kemt) and a journey in the aesthetics of diversity, a diversity of characters from one era to another. In the diversity of language (spiritual, mystical, and philosophical language) and in dialogue, and also in the diversity of times and the multiplicity of Places of ancient Egypt and its distinguished landmarks, including its Nile, its famous temples, and its gods. Depicting the stages of an epic journey that every individual in this universe went through and the situations of challenge and steadfastness that he experiences in order to preserve his identity, land, rituals, and principles.

Besides, the writer linked Between Egypt's ancient civilization, the sophistication of its people, and their religious tolerance, which brought it many foreign ambitions from Greek, Roman, and Ottoman colonialism, with a link between different times after and before Christ

Based on our reading of the fictional text, our study depends on:

Deconstructing text structures and interpreting them according to a semiotic approach; Considering the text as a system of signs. According to this study, we can pose the following problem: Is the novelist's return to ancient Egyptian history an attempt to re-see reality politically, humanly, culturally, and socially? To what extent are textual transcendences, including the title, image, colors, and shapes, related to the narrative content?

Keywords; Identity/territory/interpretation/Textual transcendences/semiotics

Résumé : Dans le roman « Une seule âme » de l'écrivain égyptien « Ahmed Atef Durrah », publié par Dar Al-Hala au Caire, édition 2023, la structure narrative s'articule autour d'un retour à l'histoire parfumée de l'Égypte ancienne (Kemt) et d'un voyage dans l'esthétique de la diversité, une diversité de personnages d'une époque à l'autre. Dans la

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diversité des langages (spirituel, mystique et philosophique) et des dialogues, mais aussi dans la diversité des époques et la multiplicité des lieux de l'Égypte ancienne et de ses hauts lieux, notamment son Nil, ses temples célèbres et ses dieux. La représentation des étapes d'un voyage épique que chaque individu dans cet univers a traversé et les situations de défi et de constance qu'il expérimente afin de préserver son identité, sa terre, ses rituels et ses principes. Déconstruire les structures du texte et les interpréter selon une approche sémiotique ; Considérer le texte comme un système de signes. Selon cette étude, nous pouvons poser la problématique suivante : le retour du romancier à l'histoire égyptienne ancienne est-il une tentative de reconsidérer la réalité politiquement, humainement, culturellement et socialement ? Dans quelle mesure les transcendances textuelles, y compris le titre, l'image, les couleurs et les formes, sont-elles liées au contenu narratif ?

Mots-clés :

Identité/territoire/interprétation/Transcendances textuelles/sémiotique:

Introduction

Semiotics is a science that derives its origins and principles from a large group of cognitive fields such as linguistics, philosophy, and logic. psychoanalysis and anthropology (and from these fields of knowledge semiotics derived most of the Its concepts and methods of analysis), and its subject is not specific to a specific field. It is concerned with the sign; it is a tool for reading to understand and interpret phenomena. In addition, it seeks to search for meaning, deconstruct it, and interpret it.

In treating the literary text, semiotics depends on discovering meaning. The semiotic analysis of the text: “focuses on the relationships between signs and on the meaning resulting from them.” (Nasre dine;2014: 193) ¹.Based on this introduction, our study focuses on extrapolating the fictional text and interpreting it according to textual thresholds.

The novel “One Soul” delves into Christian theology, highlighting the images of love and solidarity in ancient Egyptian society on the one hand, represented by the character of Sija, the mother, the farmer, and other characters, as well as religious conflicts and political disputes for power throughout the ages on the other hand. As the theme of love was a characteristic Prominent and dominant, it characterizes the novel from its first threshold (the title), and this is what motivated us to decode its symbols and investigate their connotations. This is evident in the narrative discourse, which is filled with spiritual, mystical, philosophical, and the language of wisdom. This religious diversity (Christian and Muslim) highlights the values of brotherhood, integration and tolerance, which calls for human relations based on mutual respect and appreciation.

Based on our reading of the novel text, the title raises astonishment, prompting the recipient to ask and raise many problems. What is the message that the

novelist presents according to the story of one soul, exactly by transporting us to the world of ancient Egypt despite the multiplicity of voices?

The novel *One Soul* transports us to a world full of spirituality, mysticism, and wisdom that is evident in the language of dialogue, as well as according to the internal structure of the novel's characters. This is evident through her revealing to herself and to the other about her dreams for this country, her good deeds, her vision, and the extent of her awareness. They are active, belonging characters, as the novelist emerges from the beginning of the text. The narrative depicts the characters' adherence to religion and their solidarity with and support of the people

The novelist takes us from one character to another character, from one time to another, and from one place to another, until he reveals to us that spiritual harmony, harmony, and love for the land and the homeland throughout the chapters of the novel. The novelist also excelled in building his characters, between the two styles of narration and description. Linking the character to place and time, using expressive and suggestive language, without neglecting the most important function of narrative, "dialogue."

.1- for textual transcendentalism:

Every literary material is bound by a cover that protects it from damage, as it is the first thing that the reader's eyes fall on and attracts his attention, enabling the text to open up to semantic dimensions that enrich and enrich the content, as it is the carrier of all its indicators and is considered "the indicator of the suggestive dimensions of the text"(**mebrouk, 2002:123**)², The cover, with all its "image and title" and the author's name and the publisher's word, is the indicator for the text, so that the relationship between the literary material and the cover is a relationship of parallelism and complementarity; because the cover determines the features and meanings of the text and provides the recipient with a kind of artistic knowledge to take an impression and experience of what is going on in this text. The purpose of the visual image is to complement the meaning of the text in contrast to the cover.

From the above and in front of what the cover offers with all it contains (title, author's name, image, colors, subheadings, preface, dedication, openings) - as the first threshold of the text - it is worth mentioning the efforts of "Gérard Genette" G,GENETTE" in this field through his book "Thresholds"seuils"to study what is called "textual transitions" and identified five types, namely: Text Architecture, Textual Thresholds, Textual Interrelationships, Textual Manuscripts, and Intertextuality. Textual thresholds have a great role in understanding and

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interpreting the text, "as they are the starting point for every communicative rule that enables the text to open up to semantic dimensions that enrich the overall structure of the story and its forms of writing' (**aljomhori,1996:16**)³"; in addition, they connect between inside and outside, as a multidimensional space and a system of signs built and integrated. Since we will study the cover of the novel, we must refer to the text as a textual structure, which in turn is divided into two parts:

- 1- The peritexte is a textual appendage that is directly related to the text, such as the cover, author, title, dedication, quotes, and marginalia (**genette,1987:7**)⁴
- 2- -epitexte: "It includes all discourses outside the book that are related to its orbit, such as interrogations, correspondence, comments, conferences, and seminars. (**abed, 2008:50**)⁵

The outer cover of the novel includes all the data surrounding the content: the author's name, title, image, and publisher's word, and they have implicit expressive dimensions within the text; the aesthetic of the cover is manifested in what the image suggests versus the literary material because the image is united with the title of the book, indicating and personifying it, and perhaps The aesthetic of the cover is evident in what "the image suggests in relation to the title of the book, to signify and materialize it, and perhaps to reveal it when it is more repetitive and identical, nullifying the beauty, the suggestive glamour, and the seductive imprint", while this cover becomes an open question that raises several questions and confusion for the recipient, which is manifested in how it relates to the content, and whether the cover image fulfills the purpose and indicates what the text offers. Or is it just a painting or a decorative image that carries the text only, and what is the semantic relationship between the cover and the narrative text?

A. Title:

The title represents a communicative sign between the author of the text and the recipient; it is a semiotic system that carries several dimensions, including semantic and symbolic, which tempts the researcher to anticipate its significance and try to decipher its symbolic codes. It is the first engine of the text, pointing to it, summarizing its path and bringing it together," providing us with valuable tools to deconstruct and study the text" (**meftah, 1990:72**)⁶ The task is left to the reader to explore its depths and reveal the author's intentions and purposes.

The title, then, is what illuminates the text, helps to discover its contents, and leaves the reader who is "required to perform a double mental activity, receiving the author's suggestions, and then reconstructing them again to discover his own text" (**alhamidani, 2003:13**)⁷

By understanding the text and exploring its depths because understanding the text is necessarily coupled with understanding the title. It is the first thing that stops the reader and provokes the surrounding atmosphere, and "if the title is the first threshold that the reader encounters, it is the last sign that encloses the text after its image is complete (**halawani,2008:69**)"⁸.

At first glance, the title "One Soul" stops us; to raise several questions inside us about what is the relationship of one soul to the presence of this huge number of characters in the novel (singer, farmer, mother, teacher, mystic.) Different among them socially, culturally and temporally, but they share the meanings of humanity, identity awareness, and vision, and the title also raises those feelings inside us about the spirit of togetherness; this title refers us to many interpretations, including the spirit of love for the land, commitment to identity and principles, and self-protection. Through this text, the novelist tries to empty the amount of love and goodness for humanity that exists in memory across multiple times. The novelist also refers to the image of society in all its segments, including priests, workers, and peasants, and their relationship with the good land and the extent of their adherence to their identity. At first glance, the title "One Soul" stops us; to raise several questions inside us about what is the relationship of one soul to the presence of this huge number of characters in the novel (singer, farmer, mother, teacher, mystic.) Different among them socially, culturally and temporally, but they share the meanings of humanity, identity awareness, and vision, and the title also raises those feelings inside us about the spirit of togetherness; this title refers us to many interpretations, including the spirit of love for the land, commitment to identity and principles, and self-protection. Through this text, the novelist tries to empty the amount of love and goodness for humanity that exists in memory across multiple times. The novelist also refers to the image of society in all its segments, including priests.

The title "One Soul" carries the depth of memory, identity and loyalty to it, and also represents the meanings of life and humanity, It reflects the idea of unity and interdependence between individuals, whether they are from the same family,

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community, or even humanity as a whole. The title can be understood as an invitation to reflect on the values that bring us together, such as love, solidarity, and mutual respect. It refers to the shared experiences that make up our identity. These experiences are part of our collective history, reinforcing a sense of belonging and fostering loyalty to those roots. The title carries an eloquent message to reflect on basic human values, such as empathy and cooperation. And working together to achieve common goals for peaceful coexistence in one country.

“**One Soul**” is not just a phrase, but a call for communication and understanding between people, in a world full of religious and cultural diversity. evoking a group of historical places that carry multiple meanings, highlighting the beauty of places and the pain and transformation of the self.

If we look at the title tag "One Soul" in its textual context, we realize that it is a tag associated with giving, complementarity and twinning, as it embraces within it moral, human and spiritual values that attract the reader to the text, and push him to explore its depths, and the related text to understand the mutual relations between them, as they are two parallel texts: the title text is parallel to the text of the text. The intensive language was also able to "open the horizons of the novel text to multiple connotations, so the recipient communicates with the novel space based on his own vision and understanding of the language's connotations, and thus the novel text appeared to be an open text for multiple reading (**hamoud, 1992:23**)"⁹ including historical, religious, philosophical, and cultural. The author plays on the diversity and synergy between history and philosophy.

Before entering the world of the novel's text, and revealing what it leads to, we must first stand on the word soul, where the word "soul" refers through the philosophical dictionary to "what has the life of the souls, and it is a name for the soul, because the soul is some soul, or because it is the principle of organic and emotional life ... The soul is synonymous with the soul, and some mystics and theologians believe that these individual souls are divine images capable of communicating with God." (**saliba, 1982:642**)¹⁰

The sign "soul" evokes positive connotations It embodies the meanings of life and movement; the soul's mission is to save and reveal, as it is ascended, tortured, and sent in contrast to the body, which symbolizes decay, death, and decomposition.

The reader who browses the novel One Soul will find this disparity and semantic multiplicity of the meaning of the soul; it is a discourse that embodies the value of goodness and generosity that confronts this world fraught with hostility and exploitation of humanity, and also refers to the fulfillment of memory throughout the ages, as it offers all the meanings of love, commitment, steadfastness, and

participation. "My heart and jealousy of the ears, I was confused, although I rested, and I remembered what I came for and what I was preparing to do, and I felt the heat of the torches that began to be lit to cut off the darkness of the night that entered, painting for me a picture of a star-filled sky that made me feel at ease. Alone in Cairo, but with Christ, as he has always been with me" (**dora, 2023:24**)¹¹

In another narrative scene: "The stagecoach stopped at the door of the cathedral and I couldn't believe it: From raising chicks in Upper Egypt to meeting the pope himself...is he going to canonize me?" (**dora, 2023:25**)¹²

In the novel, the character "Shajiya" embodies the bright face of the church through her ability to spread the values of love and togetherness among people, reflecting the spirit of peaceful coexistence between religions. She is a symbol of faith and piety, playing an active role in strengthening human ties, transcending religious boundaries to become a voice that unites people's hearts. She is characterized by her effective presence, noble morals, and wise opinions in dealing with church leaders, which made her respected and appreciated by church leaders. She does not hesitate to provide support and assistance inside the cathedral, highlighting her humanitarian and civilizational role in promoting unity and cooperation between different sects.

Through this character, the novelist shows how individuals from different religious backgrounds can cooperate to achieve noble goals, such as spreading peace and tranquility in society. Shajia is a living example that true faith knows no borders, and that human values such as love and compassion can transcend religious traditions. The novel highlights the importance of tolerance and coexistence, through a character that reflects hope and positivity, and calls on everyone to work together for a better future. Shajia is not just a fictional character, but the embodiment of the idea that humanity is the most important link that binds us all together. "The ignorant people are easier to lead than the educated people, but we do not like ignorance, and we put education in priority, and for that we will open this year more than one school, the first of which is the Coptic Great School next to the cathedral, and it will be for Copts and Muslims and for all, as well as another school and a church in a neighborhood." (**dora, 2023:27**)¹³

This narrative passage embodies several interpretations that refer to the promotion of coexistence and interaction between different cultural and religious backgrounds. The opening of new schools, such as the Coptic Grand School next to the cathedral, is a positive step towards realizing this goal. This school will be a model of cooperation between Copts and Muslims, allowing students from different educational and religious backgrounds to learn together, reinforcing the values of tolerance and mutual respect. The establishment of another school and a

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church in the neighborhood reflects the community's commitment to providing integrated, mutually supportive educational and religious environments.

Sajiya is impressed by the ideas of the church leaders in managing the affairs of education and thinking about the future and the interest of the people, who are moving towards synergy and cooperation, as this behavior suggests safety and protecting the Egyptian individual from being lost in the words of one of the characters, "We must rebuild the Egyptian personality again to return to his great origin" (dora, 2023:27)¹⁴.

The beauty of this character is evident in its human, cultural and intellectual dimension, as she is a noble and cultured human being who carries in her depths a sense of the other, concern for his feelings and respect for his opinions, in addition to her keenness to provide a helping hand to everyone "I was sent to spread joy, to spread smiles on the face of the world, to open the spring of pleasure in hearts, to make laughter touch and inhabit every blood, I came to expel sorrows (dora, 2023:53),¹⁵

The novelist paints a positive and rare picture of the character of Sajia, the believer, giving her a special appeal, which lies in her strength, stubbornness, determination, perseverance, humanity, dazzling beauty, and her will that never stops, seeking to give the place and people beauty. She is a philanthropist, characterized by her strong attachment to religious values, although she lived a simple life and poverty, she did not fail to reach her goal and realize her dream of leading an orphanage and taking care of orphans. "I spent many years to know why God really sent me to this world, and now I know that at every stage of my life I had to do something, raising chicks as a child, softening people's hearts when I became a singer, and now taking care of these orphans." (dora, 2023:53)¹⁶

In this narrative passage, Shajia occupies the position of the actor, which shows her ability to deal with responsibility and her leadership of the orphan center, giving them all the love and attention. The image of strength, awareness and freedom is evident in Shajia's personality, as when the ghafir orders her that women in the village are forbidden to go around riding a donkey, she refuses and rejects his decision, claiming that Lady Maryam used to ride it ,

These narrative passages indicate Shajia's vigilance and awareness and her lack of fear of people's opinions, as she does not submit to anyone, but rather emphasizes her religiosity and commitment to her cause of caring for this generation and giving them love, as she is that soul (angel) who cares for this human world.

In addition, the threshold of the title "One Spirit" and some internal titles prove the features of closeness to God and work to support, share and love, as evidenced by the farmer's statement to the people of his village, urging them to fight authority and despair and defend their identity: "They do not know that we sow with our hearts, we and the soil and water are one people, belonging to the growth of the earth, then Ragoon added: "We are chosen by the Great God to give others what they need to eat to continue living". (dora, 2023:72)¹⁷

This most prominent voice in the second part of the novel is that of the simple, struggling, educated man who works on his land, and despite his struggle to show the voice of truth, he was accused of disrupting the state system to be imprisoned and endure imprisonment and torture, only to eventually come out after a time of pain with his son, and return to his village and continue to encourage all his neighbors to build a better tomorrow, and to think in one spirit to give another chance to live and cultivate the land, and to live in peace and security. He continues to encourage all his surrounding neighbors to build a better tomorrow, and to think in one spirit to give another chance to life, cultivate the land, and live in peace and security." As for me, I consider each spike a son of mine like you, I accompany it from the moment of conception to birth, it is my role to nurture it until it comes to any universe and then leave it to its fate (dora, 2023:72)"¹⁸.

Through this narrative passage, we discover a character burdened with social and economic worries, but she defies the circumstances and gathers her strength and her family to triumph in the end, with the support of the villagers to change her fate and rebuild again "The wheat is part of me because it came out of my land and my land is atoms of dust from my ancestors, I give my father, mother and grandfather to humans to feed on them, and this feeling does not bother me at all because I eat plants and animals and live off them, and they are also beings who give their bodies with love so that we can live" (dora, 2023:73).¹⁹

This narrative passage embodies images of appreciation and commitment to the land and identity, as the novelist tried to deepen the symbolism of the "peasant" in that era, which stands out in wisdom and commitment, before taking any position, and this is what characterized his attitudes and ideas with a religious and philosophical tinge; perhaps one of the features of this was evident in his discussion with the authority about herbal medicine when everyone thought it was the work of witchcraft.

Through the previous dialog, he accurately expresses the position of the peasant with a philosophical vision of life, a position that sanctifies work and urges it, as well as an explicit call for self-reliance without fear or hesitation in deciding the fate of the peasants and going through life towards relying on their efforts and cultivating the land. One of the results of this position was his entry into a state of connection with the subject / country in one interactive spirit, despite the harsh

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conditions experienced by the peasant character in prison with his son with torture and accountability.

The farmer's defense of the villagers in this way is in fact a defense of the magnanimity, freedom and dignity of the citizen, manifested in the cultivation of the land, which the novelist made his favorite hobby and his main strength, which indicates the glorification and sanctification of work." We and our land have been feeding Rome for two hundred years, and before them Greece, and we are the ones who made them your breadbasket so that your country could grow and rule the world" (dora, 2023:77)²⁰.

One of the narrative scenes that gave a symbolic dimension to the character of the farmer is his commitment to defiance and fearlessness, and the call to cling to life and fight for it "I do not want the land to be sad and blame me for leaving it barren and preventing it from playing its role in existence ... I will cultivate the land, and I do not care who owns it or where its profit will go; what I know is that its goodness is endless, and I thank God that he made me a reason for this goodness." (dora, 2023:88)²¹

The beauty of this character appears in his human and cultural dimension, as he saves in his depths a strong faith and spirituality, which is evident through his dialog with his children and the social surroundings in which he lives, so it seems to us that he is a faithful, charitable, and steadfast character, as he cares about the value of the family, the village, and the land (when his children, his daughter and son disappeared). He lived through critical moments and psychological tragedy, so the reader realizes the magnificence of this character, which highlights the depth of her humanity and the extent of her attachment to identity and land.

The novel expresses the concept of “one soul in different bodies” by depicting the close-knit human relationships and religious and civilizational coexistence in Egypt. Egypt, with its geographical location and ancient history, is a melting pot of cultures and religions, where people share daily life and exchange ideas and customs, despite their different backgrounds.

This spirit is embodied in the novel's characters, who represent different religious and cultural backgrounds, showing how humans can cooperate and interact with each other in a framework of respect and understanding. Each character carries a part of the Egyptian identity, whether Muslim, Christian, or from other cultures, reflecting diversity and peaceful coexistence.

Time and space also play a key role in emphasizing this idea, as the characters' experiences are reviewed across different eras, from prosperous periods to difficult times, highlighting the resilience and adaptability of the Egyptian people.

In the end, the novel celebrates common humanity, showing how individuals from diverse backgrounds can unite into a single fabric, expressing the spirit of Egypt that manifests itself in every time and place

B. The aesthetic of the image in One SouL

Semiotics is methodologically concerned with the study of signs in literature and the arts, whether linguistic or non-linguistic, visual or otherwise. Because the image is a work of art that contains signs, the artist or writer seeks to highlight the image with those different colors and sometimes strange drawings in order to seduce and communicate, to be parallel to the narrative text.

In semiotic terminology, the image falls under a type of sign known as the icon, which is necessarily related to the photographic image and the representational image. Pearce defines it as "a sign that refers to the object to which it refers by virtue of qualities that it possesses, peculiar to itself alone" (kasem,1886:31)²²

In its general concept, a sign is "a perceptible fact that is related to another fact that it is supposed to suggest.

In order to read the image visually, we must be aware of the iconic sign and the figurative sign, as researcher Said Benkrad believes that "the visual language through which all connotations are generated within the image is a very complex and diverse language that relies on two components in order to build its texts:

1)the iconic sign

¹)What belongs to the plastic sign" (benkrad, 2015:4)²³

The observant reader glimpses three icons of images of ancient civilizations, the snake symbol in the center of the cover in yellow, and the sky-blue space sign.

Through our reading of the visual discourse on the cover of the novel, we find that it is based on three prominent signs in the text of One Spirit that have a strong presence such as the face icon of civilizations that passed through Egypt starting with the Pharaonic, Greek and Persian civilizations. The blue space, the symbol of the snake and butterflies

1-Face marker: On the cover of the novel

We find four faces embodying different civilizations that have passed through the history of Egypt, where the face mark appears in each corner of the cover, with a snake surrounded by butterflies in the middle in yellow, while the space that is more for space is in blue.

The cover image in its historical and mythological dimension may have drawn us many worlds that embody images of good and evil, images of love/enmity, images of steadfastness/resignation, images of life and death. The presence of the image of the woman - an icon of femininity - opposite the image of the pharaonic face

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reflects a beautiful balance between cultural and historical values. This interplay of images expresses mutual respect and coexistence between different cultural symbols. This can be seen as a call to celebrate femininity and its value, while preserving the heritage and history represented by the Pharaonic civilization. This balance also reflects the importance of diversity and respect in different societies. The presence of the face in the image represents the ancient Greek and Greek civilizations that exploited, benefited and imbibed from the Egyptian civilization in all economic, political, scientific and cultural aspects due to its important geographical location, and this is evident in the words of the invading character; "I want people to move from here to Asia to Europe and vice versa in order to unite the whole world, and to reconcile the hearts of people to marry all people from each other (**dora, 2023:163**)"²⁴

Our reading of this narrative suggests an ambitious and comprehensive vision that aims to achieve unity and communication between peoples across geographical and cultural borders. The idea behind this phrase reflects several key themes: the importance of interaction between different cultures. Mobility enhances people's understanding of each other and opens up new horizons for learning and cooperation. The unification of the world promotes tolerance and understanding. The intermarriage of cultures and ethnicities can contribute to building more diverse and cohesive societies. It also points to the importance of coexistence and acceptance of the other.

Snake: The snake in the ancient Egyptian civilization represents a prominent sign; where the ancient Egyptian took it as a totemic symbol for him, making it the idol that protects him from evil spirits and defends him from the harm of enemies, and his presence in the center of the image reflects his strength, authority, defiance and cunning in front of the enemy represented by the ancient Greek and Greek civilizations. In addition, he represents the protection of kings, and was painted on crowns as a sign of authority and power on the one hand, and symbolizes renewal and immortality on the other hand; as he enjoys changing his skin, which refers to resurrection and renewal.

Butterflies: In *One Soul*, butterflies are a rich symbol that carries multiple meanings. Butterflies are often associated with transformation, beauty, and freedom, and in the context of the novel, they can reflect several concepts: the first is the concept of transformation and change, which represents the cycle of life and transformation. They can symbolize the changes that the characters in the novel go through, whether they are the result of painful experiences or personal growth. This transformation may indicate the ability of individuals to overcome difficulties and emerge in a new form. Butterflies are also a symbol of freedom, as they fly freely in the air. They may reflect personalities who seek freedom from

social or psychological constraints, and are looking for self-realization. They can refer to human relationships or life itself, adding depth to the experiences and feelings of the characters.

The image of butterflies is realized in the novel's characters (Sajia and the simple peasant) on spiritual communication, hope and renewal in order to find inner peace for the homeland and balance between life and death.

Based on this, the butterflies in "One Soul" are not just beautiful creatures, but carry deep connotations that reflect the characters' experiences and feelings, and contribute to reinforcing the main messages of the novel.

2-The color:

The contemplation of the meaning of the sign (color) reveals that the latter supports and parallels the text, as color, like light, implies multiple illusions. Despite its universality and its total connection to the human perception of things, its assimilation and representation are not universal. In other words, the perception of color is a cultural perception, as every people and every group is based on the values and connotations of the colors through which they express the state of joy and sadness (**Said Yankrad, 2003:8**)²⁵, meaning that the color and its connotations lie in the human identity of each civilization, and this is shown through its customs and traditions that distinguish it from any civilization to be based on values specific to peoples, so the color is associated with the theme of love and death.

The yellow color that dominates the image suggests good energy, strength, work, activity and renewal in the history of the pharaohs, and to indicate the semiotics of the brown clay land (Kemet) in the narrative text; in psychology it relaxes the eyes / On the other hand, the dominant color on the image is blue, which refers to safety, strength and power.

In Egyptian culture, yellow is a symbol of light and sun, and is associated with fertility and life. In the Pharaonic civilization, yellow was used in many arts and symbols, as it was considered a sacred color. It was also used to decorate temples and tombs, reflecting hope and prosperity. In addition, yellow was used to depict gods and kings, reflecting their high status and importance in society. So, it can be said that the color yellow carries strong positive connotations in Egyptian culture, and is associated with immortality and light.

Conclusions

Finally, it can be concluded that textual thresholds play a vital role in attracting the reader's attention and directing it towards the creative text. They act as a window that reflects the content of the work and arouses the curiosity of the recipient. In *One Soul*, it is clear that the historical, mythological and geographical dimension forms the basis of the writing, reflecting the beauty of the pharaohs' civilization and its influence on the development of Egyptian culture.

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This linking of history, mythology, and geography not only contributes to the enrichment of the text, but also reflects the importance of reconstruction and development in ancient Egyptian civilization. By exploring these dimensions, the reader can gain a deeper understanding of the cultural and historical context that surrounds the characters and events, making the reading experience richer and deeper.

-Ahmed Atef Darrah is a distinguished novelist whose work deals with deep themes of togetherness and giving back to the land of Egypt. Through his writings, he emphasizes the importance of unity between different religions and cultures, stressing that it is the synergy between people that strengthens society and makes Egypt a place rich in diversity and tolerance. In his novel *One Soul*, he reflects how individuals can transcend religious and cultural differences in order to achieve a common goal: the upliftment of the nation.

It can be said that novelists often address the idea of civilized coexistence in Egypt by depicting the country's cultural and historical diversity. Egypt, with its strategic location between the world's continents, has always been a meeting point for different cultures, giving it a unique aesthetic in spatial space,

Moreover, Ahmed Atef Durra addressed the impact of history on the present, and how historical monuments and landmarks form part of the Egyptian identity, reinforcing the idea of coexistence between the past and the present. In the end, it can be said that the novelists seek to show how the coexistence of civilization in Egypt is an integral part of its unique beauty. This is emphasized by Ahmed Atef Darrah's inspiration from many historical texts and holy books.

-The cover is the starting point that attracts the reader and arouses his curiosity. The title, as an effective, seductive threshold, plays a big role in shaping the first impression and reflects the aesthetic aspects of the text. Through semiotic interpretation, we can explore the different connotations that the title carries, contributing to a deeper understanding of the spirit and content of the novel.

Despite the multiplicity of active characters (different bodies) across each era and their differences in internal structure, culture, and the diversity of their work and presence as (singer, farmer, mother, teacher, mystic) in the novel; however, in its human and historical dimension, it represents a single soul that emphasizes the meaning of spiritual connection to identity and the land. Thus, the novel presented us with an amazing language in its aesthetics, in which the voices of the characters varied with their different cultures, whims, and ages, so we felt that we lived the language of reality and the language of wisdom and mysticism to refer to the meanings of mercy and tolerance.

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Author's biography

بدرة شريط أستاذة محاضرة قسم أ بكلية اللغات الأجنبية قسم اللغة الفرنسية بجامعة وهران 2. درست العديد من المقاييس من سنة سنة التوظيف 2006/12/16 الى غاية سنة 2024 :اللسانيات /علوم الاتصال/ الأدب العربي المعاصر/العلوم الاجتماعية والإنسانية .لكلية اللغات وبكلية الآداب والفنون. لي العديد من المنشورات من بينها : دلالة العنوان في رواية حمام الشفق للجباللي خلاص مجلة الترجمة عدد 10 ديسمبر 2011/ الجسد الذكوري في الرواية الجزائرية دراسة وتطبيق مجلة Aleph رقم5 2016 بجامعة الجزائر2