

“Where Is Messi?” An Application of Semiotic Square Analysis

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Siham Mousa Alhaider
King Khalid University, Saudi Arabia

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Abstract: The 2022 FIFA World Cup captivated audiences worldwide, prompting the now-famous query: “Where is Messi?” This study delves into the essence of enunciation, employing the semiotic square as an analytical framework (Greimas and Rastier 1968; Greimas 1989), in conjunction with enunciation theory (Marrone 2022). It elucidates the diverse entities represented within the square, revealing the perpetual interplay between Western and Eastern junctures as discernible in both discourse and context. The study illuminates the linguistic and metalinguistic dimensions of the semiotic square by examining the dialectic of complementary entities and the dynamic opposition between contraries. The findings demonstrate the significance of the enunciation theory in the articulation of a match commentator and its pivotal role in social and cultural practices across the Arab world. Through the prism of the semiotic square, this study illustrates the hyper-signification of distinct elements: inter-linguistic versus intra-linguistic, inter-textual versus intra-textual, and inter-discursive versus intra-discursive, which are explicated and identified as exerting a profound influence on the sociosemiotic immanence inherent in any social context.

Keywords: cultural identity, discourse analysis, enunciation theory, semiotic square, sociosemiotics

1. Introduction

In FIFA World Cup 2022, in Qatar, a Saudi fan’s query, “Where is Messi?” resonated across the stadium and soon became widely chanted after a high-stakes match in which the Saudi football team won an unexpected victory over the Argentine team (CONMEBOL 2022; Alayada 2024). Given Messi’s immense popularity and fame, the news of Argentina’s loss spread quickly both locally and internationally. As one of the most renowned football players in the world, and a household name, Messi, and his team, losing to the Saudi team, made the triumph all the more significant. Consequently, football enthusiasts around the globe began repeating this phrase to celebrate what was perceived as a historic moment in the sport.

The football team of Argentina, known for its professionalism and legendary success in the game, has a storied history of winning numerous championships. Despite this, the phrase “Where is Messi?” has evolved into an iconic expression used by fans of winning teams to signify victory, even in matches unrelated to Messi. The phrase connotes a diminishment that almost goes unnoticed. Figuratively, it suggests that if Messi were to play in a game and yet his team were to lose, it would imply an abstract sense of absence. It implies that the game was so easy for the winning team that it felt as if Messi was not even participating. Hence,

the phrase is used, seemingly diminishing the stature and influence of the renowned football player. However, Messi remains an iconic figure in football, celebrated for his exceptional skills and contributions to the sport.

This study examines the concept of the “West” and positions other elements within the semiotic square in relation to this central element. The expression “Where is Messi?” sets the stage for a perceived rivalry between the West and the East, with implications that extend beyond its lexical significance. Therefore, an analysis utilizing the semiotic square is particularly apt in this context. The enunciation by the match commentator further reinforces this notion across cultural, social, semiotic, and linguistic dimensions. In the Eastern world, people have begun to incorporate this pivotal moment from the World Cup, where Argentina emerged victorious, into their notable celebrations. Despite Argentina being associated with the Western world, Arab communities feel a sense of connection, partly due to Messi donning the Bisht—an Arabic emblem of pride and prosperity.

Enunciation produces communicative contexts that “lead a given social actor to propose a particular communicative pact to a given public that accepts (or refuses) it” (Marrone 2022: 63). This is exactly what was displayed when Messi was honored by being draped with the Bisht. The audience’s reaction was divided: approval and rejection. In discursive structure, sociosemiotics is important in revealing the unspoken messages through the social behavior of the actor, the receivers, or the means: direct message or indirect message. Meaning can be intentional or emitted from the context. The words uttered by the match commentator have extended beyond their lexical meaning and textual impact to the cultural world outside the context of the sport/stadium.

Jameson’s appreciation of the merits of the semiotic square is eloquently articulated by Corso (2014: 254), who emphasizes its ability to make visible “ideological oppositions and contraries within a field,” “in the form of an ideological closure, social dilemmas, aporias, and contradictions” (Jameson 1982: 10). This analytical tool, developed by Algirdas Julien Greimas, provides a sophisticated framework to examine complex social and cultural phenomena. The power of the semiotic square lies in its capacity to reveal underlying structures and relationships that might otherwise remain obscure in traditional binary oppositions.

Within the semiotic square, dynamicity is generated through the operation of various paths, creating a multidimensional space for analysis. These paths represent the complex interplay between different semantic elements, allowing for a more nuanced understanding of the conceptual relationships. The paradigmatic and syntagmatic relations among affirmations and negations of the same value emanating from a broader universe of meaning illuminate the intricate tensions between seemingly opposing concepts. This approach enables scholars to explore subtle gradations and interconnections that exist between polarities, moving beyond simplistic dichotomies. In the context of cultural studies and critical theory, the application of semiotic squares has proven particularly useful in examining the tensions between the West and East, or more broadly, between different cultural paradigms. This analytical method allows for a deeper exploration of the complexities inherent in cross-cultural interactions and representations, revealing

the often-overlooked nuances and contradictions that shape our understanding of cultural differences and similarities.

2. Literature review

The studies mentioned here provide valuable insights into the application of semiotic squares across various fields, including branding, linguistics, art, and literature. Each study demonstrates the versatility and depth of semiotic analysis in uncovering complex relationships and meanings. Following is an explanation of how each study relates to the current study and the method of analysis using semiotic squares and enunciation theory:

Semiotic squares have been used in many previous studies and in various literary, semiotic, linguistic, and sociolinguistic works. In the semiosphere, the observer can observe, translate, or transmit based on the facts of other surrounding factors. For instance, space, context, time, actors, and actions play an important role in the formation of the final message.

Østergaard, Hermansen and Fitchett (2015) explore the structure of branding and antibranding using the semiotic square. They focus on two examples: (i) branding [Mac Baren: tobacco], which represents non-tradition; and (ii) antibranding [Adbuster: organization], which represents tradition. It is in a cycle that starts from antibranding to non-branding to branding to antibranding. This sheds light on the fact that the paradox brings value together. Mac Baren represents branding and how people—consumers and sellers—see the brand. Adbuster represents antibranding and the opposing trend to branding strategies and logic. Semiotic square analysis helps the reader arrive at the necessary conclusions underlying the contradictions and understand how operations among these contradictions deliver a full cycle of logic. The current study draws parallels by examining how enunciation theory, which deals with the context and production of meaning, can be integrated with semiotic squares to analyze branding and antibranding in different cultural contexts. By incorporating enunciation theory, this study aims to provide a more nuanced understanding of how branding messages are constructed and interpreted within specific socio-cultural environments. Assumingly, the brand here could be the Bisht, which is a content symbol belonging to the East.

In a study by Torras i Segura and Semiotic Society of America (2022), Kurzon's approach (1998) was included in applying a semiotic square to silence. Silence is an abstract concept. Silence is the opposite of sound/speech, and studying the context in which silence appears is full of meaning. This study applies the semiotic square to the concept of silence, demonstrating the interdependence of silence and sound. The current study uses a similar approach to analyze how enunciation theory can be applied to understand the contextual and relational aspects of silence and speech in various communicative acts. Torras i Segura concluded that silences and sounds are more interdependent than oppositions. This is because silence and sound both appear in the same context. Instead, he proposes a two-term sensation of silence versus the sensation of sound. For sensations, variations can be present in both the terms. The current study expands on this by

exploring how enunciation theory can further elucidate the contextual factors that influence the meaning and interpretation of silence and speech in the context of media in the East and the West.

Furthermore, Abbasi (2015) investigates the meanings of big versus small symbols in the discourse analysis of some painting works using the semiotic square, shedding light on the opposite values in some of these works; for instance, the semiotic square is used to explore the meanings of death and life, with the implications occurring in between. The current study can relate to this by examining how enunciation theory can be used to analyze the contextual production of meaning in visual art, particularly in terms of size and symbolism. The semiotic square is a visual descriptive tool used for analysis. The paintings show the contradiction between the spiritual and the material and between life and death. The tool explains how things begin from the essence, move the negation copy, and then move to the final opposite term and set there. This path shows the transformation of these values. This transformation can be a set of operations. The current study can contribute to this by integrating enunciation theory with the descriptive tool to understand how the context of creation and reception influences the interpretation of visual symbols and their oppositions.

Tamminen (2017) studies three representations of the semiotic square in the form of “sign-ness,” which is a model invented by Piatigorsky (1974). These representations are nature–culture, object–interpretant, and awake–asleep. Tamminen shows the relations among all square elements and concludes that, between these representations, we do not perceive the intrinsic feature of the value, only its outcome. This manifests during different operations that take the form of relations in the square.

Using the semiotic square tool, Paik and Lee (2017) explicate three fashion brands: Seapunk, Lolita fashion, and Cyber-Goth. The tool reveals how far or close each brand is to self-exposure and identity. Fashion brands are generated from the subgenres of other main cultures or groups. Paik and Lee (2017) examine the characteristics of these brands and how they are represented in the real world through the application of semiotic squares. The results show that the visual representations of these brands affect the type of characteristics. For example, the Seapunk brand is characterized by openness, flatness, and indeterminateness, which are related to the dynamicity of visual motifs. Such studies pave the way for the application of the semiotic square on the contextual production of meaning in fashion and identity. This supports the current study to explore how the context of fashion production and consumption influences the interpretation of brand identity and self-exposure.

Si (2016) applies semiotic square analysis to the novel *The Call of the Wild*, exploring its deep structure and narrative. The current study aligns with Si’s study by examining how enunciation theory can be used to analyze the contextual and relational aspects of literary narratives and provide a deeper understanding of the contextual factors that influence the meaning and interpretation of literary works. The analysis can explore the deep structure and narrative of the novel, wherein the

features and relations among the characters are examined using Greimas' semiotic square. Thus, the semiotic square tool can be applied to literary media works.

A study by Joseph (2024) traces the rise of a linguistic approach by Émile Benveniste known as énonciation in the latter half of the 20th century. Benveniste's approach focuses on the importance of role of speakers and the act of speaking, aiming to complement traditional language structure analysis. This focus on the act of enunciation allowed for a deeper exploration of how meaning is constructed in communication, and the current study investigates the same in a social media context.

Şahin (2023) refers to enunciation as the act of producing an utterance, which involves not just the words spoken but also the context and intention behind them, emphasizing the role of the speaker in conveying meaning through the speech. One of the core principles of enunciation theory is the "split subject" concept, according to which, the subject of an utterance can be divided into the role of the enunciator (the one who produces the utterance) and that of the locutor (the one whose voice is being represented). This division allows for a more nuanced understanding of who is speaking and how their identity influences the message. It is always useful to bridge linguistic theory with practical examples to provide a robust framework for analyzing communication. This integration allows for a deeper understanding of how different voices and perspectives interact in spoken language. In this study, this interpretation of the spoken words is sought in the context of a football game that occurred on the other side of the globe (Eastern hemisphere).

Peverini (2024) sets the stage for a deeper exploration of enunciation, its theoretical implications, and its relevance to both Bruno Latour's contributions and his contemporary semiotic research, indicating a rich interplay between these domains. The theory of enunciation serves as a critical analytical framework for understanding modernity, particularly in scientific texts. In this initial phase, Latour employs the concepts of débrayage and embrayage in alignment with a semiotic view of narrativity. A significant transformation occurs as the focus broadens to include the material aspects and objects involved in the construction of scientific facts. Latour's inquiry emphasizes the problem of reference in science, examining the interplay between scientific discourse and research objects. Specifically, it aims to challenge the foundational premise of scientific realism, which posits a disconnect between language and reality. Latour articulates this inquiry in *Pandora's Hope*, contrasting the processes of referentialization in everyday life with those inherent in scientific discourse.

This study is novel because it integrates semiotic square analysis with enunciation theory to provide a comprehensive framework for analyzing the contextual production and interpretation of meaning. By combining these methods, a more nuanced understanding can be obtained of how meaning is constructed and interpreted within specific socio-cultural contexts.

3. Analysis

Greimas’s semiotic square analysis and Marrone’s enunciation theory are used to fully decode the elements in the square. Marrone (2022:68) states the components of enunciation theory in a setting in motion (see Table 1).

Table 1. Components of enunciation theory

Enunciator	Enunciatee	Message
Subject of doing	Subject of being	Object
Manipulated-addresser	Addresser-judge	
Inter-subjective relationship (communicative relationship)		

In this study, the constituents of analysis are as follows, and the setting is the podium to receive the World Cup (football). In terms of enunciation theory, with the enunciatee performing the message to an audience, the audience can largely accept or reject this message. In analyzing Messi, the enunciatee, both acceptance and rejection are present. Acceptance: From the Arab viewpoint, the East is now in control and has its identity spread everywhere (see Table 2).

Table 2. Application of the enunciation theory

Enunciator commentator]	[match	Enunciatee [Messi]	Message [East is in control]
Subject of doing <i>Pragmatic dimension established</i>		Subject of being <i>Passionate dimension established</i>	Object [Bisht- man cloak]
Actor		Actant	
Manipulated-addresser		Addresser-judge	
Inter-subjective relationship (communicative relationship)			

On the contrary, there is rejection from the Western perspective and from how the media (X, formerly Twitter) responded to the image of Messi wearing the Bisht on the podium. The following are extracts of reactions from the West, along with some responses from the East (see Figure 1).

Enunciation theories in cultural responses help illuminate how different audiences perceive and react to global symbols, highlighting the dynamics of acceptance and rejection in cross-cultural communication. First, in the Arab world, acceptance of Messi wearing a Bisht manifested as a symbol of cultural pride and identity. It was seen as an acknowledgment of Arab traditions and a celebration of their heritage on a global stage. This acceptance is rooted in the recognition of their cultural symbols being embraced and respected by an international icon.

Moreover, the image was interpreted as a sign of the growing influence and presence of Arab culture globally. It was perceived as a message that the East is

playing an increasingly significant role in shaping global narratives and cultural exchanges. Conversely, in the Western world, rejection stemmed mostly from cultural misunderstanding. Some Western media and audiences viewed the image through the lens of unfamiliarity with the cultural significance of the Bisht, leading to skepticism or criticism. Additionally, media reactions, including on platforms like X (formerly Twitter), highlighted discomfort with cultural symbols that were not part of the Western mainstream. This reaction underscores a hesitance to embrace unfamiliar cultural expressions (Alaghbary 2022: 294).

Furthermore, the incident features the complexities of global representation, where cultural symbols can be both celebrated and misunderstood. It points to the necessity for sensitivity and openness in cross-cultural interactions. Ultimately, such moments can serve as opportunities for cultural diplomacy, where shared symbols can bridge divides and promote mutual respect and understanding. The responses to Messi's image wearing a Bisht illustrate the dual nature of acceptance and rejection in enunciation theory, with significant implications for cultural identity and representation. They reveal how global icons can become conduits for cultural exchange, while also highlighting the challenges inherent in cross-cultural communication.

In Figure 1, the last picture shows what happens in Argentina: fans adorned an image of Maradona with a Bisht and an Arab gown, displaying it prominently on a wall. This gesture is a positive expression that aligns with the perspective of some Western fans who view the Bisht as a symbol of honor and championship, reflecting a broader acceptance of its cultural significance.

On the live match and while Messi was on the podium, the match commentator of the Arabic sports channel was commenting on that moment proudly. The match commentator was saying the following script:

... Cheer among your titles, and among your trophies, Oh' Leo.

... Messi Messi. Cherish, go forward, don't let them get you, save them, make them happy, carry, carry, You the long-lasting living.

" صَوْتٌ فِي أَلْقَابِكِ، وَأَعْلَى بَطُولَاتِكَ يَا لِيُو، مَيْسِي مَيْسِي، ادْلَعِ، تَقْدَمِ، مَنَعَهُمْ، انْقَدَهُمْ، فَرِحَهُمْ، شَيْلِ شَيْلِ يَا طَوِيلِ الْعَمْرِ "



Figure 1. West tweets on X (formerly Twitter) about Messi wearing the Bisht

This script was later used in all celebrations in Arabic countries. For instance, they used the same voice as the Arabic match commentator at marriage parties, while serving food, graduation parties, and at all important and big gatherings. The connotation in Arabic is that Messi wearing the Bisht along with the Arabic match commentator's words becomes a symbol of fulfillment. Therefore, it was repeatedly used when at all important celebrations. The East felt that this moment belonged to them because of the Bisht and the words of the match commentator. Bisht symbolizes pride and wealth. In the Arab world, wearing a Bisht is part of an authentic and traditional custom. It is the gown of the king, tribe head, prince, sheik, and groom. By contrast, the West felt that this moment was stolen from Messi (see Figure 2).



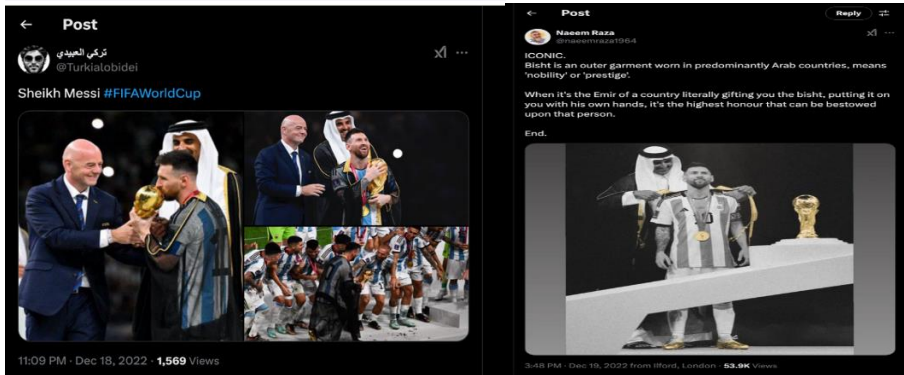


Figure 2. East replies on X (formerly Twitter) about Messi wearing the Bisht (Part I)

In Figure 3, semiotic square analysis was performed (Greimas and Rastier 1968; Greimas 1989) to encompass the whole concept of the tweets and the Bisht sign. The semiotic square is based on the opposite complexes. This study represents a paradox between the West and the East. The semiotic square examines both the underlying and surface meanings of concepts. This is conducive to the identification of characters. The character depends on its lexical unit and can be added later to it, with a multitude of bundles of features that can recur with it. In this regard, Messi is the character identified by the proper name that symbolizes Western identity while the Bisht symbolizes Eastern identity and has a bundle of features ingrained in it. This method also studies the operational meanings of the square elements. Gianfranco Marrone defines a character as:

a figure that, in one way or another, escapes [from] the text to establish itself in the wider cultural universe to the point of competing and blending with the objects and people of the world of experience [. . .] a real hero who becomes disengaged with a text and its author and lives in the mind and conscience of readers. (Marrone 2003: 25–26)

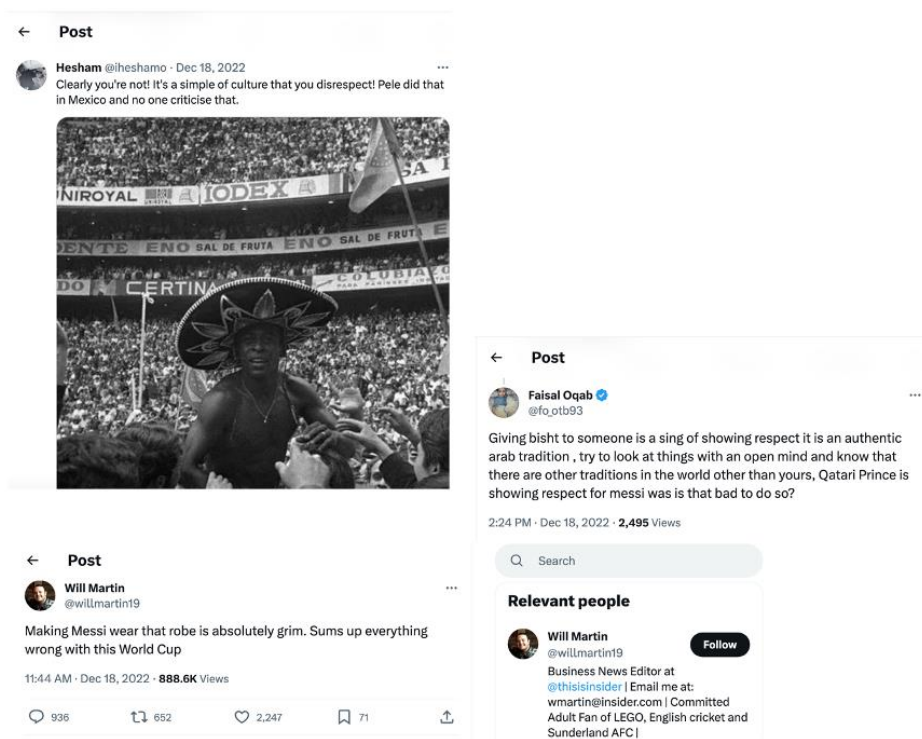


Figure 3. East replies on X (formerly Twitter) about Messi wearing the Bisht (Part II)

This is exactly what happened to the image of Messi wearing Bisht. It became associated with victory and glory in the Arab mind and, therefore, it became employed in every distinctive discourse and practice of their everyday life. For the West, the image became associated with the saturated distorted West moment and, therefore, they sought for reinstating their identity as was proclaimed in the tweets. An example of a semiotic square model is as shown in Figure 4.

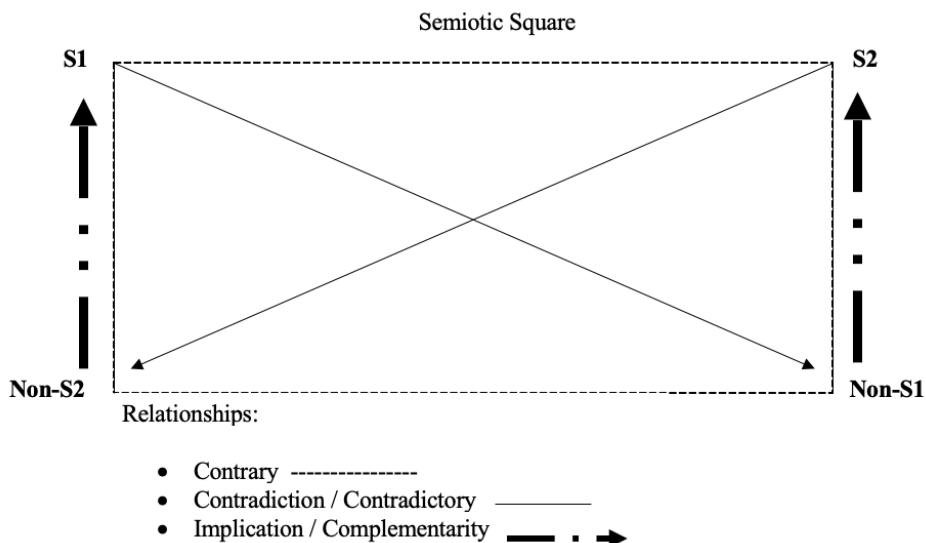


Figure 4. Semiotic square model (Greimas 1989)

Before further analysis, the differences in the relationships among the four categories in the square are presented. The categories are S1, S2, non-S1, and non-S2. The negations are $S1 \rightarrow \text{non-S1}$ and $S2 \rightarrow \text{non-S2}$, which correspond to our model of $\text{West} \rightarrow \text{non-West}$ and $\text{East} \rightarrow \text{non-East}$. The affirmations are $\text{non-S2} \rightarrow S1$ ($\text{non-East} \rightarrow \text{West}$) and $\text{non-S1} \rightarrow S2$ ($\text{non-West} \rightarrow \text{East}$).

Figure 4 shows three relationships: (I) contrary: two categories opposite in their nature or, in other words, in their intrinsic features; (II) contradiction: negation of one by the other; (III) complementarity: two terms are not synonyms, not opposites, and not a negation of one another. However, in this last relationship, the negative term has more semantic capacity than the positive term. For example, in Figure 5, we can look at the East and non-West terms, where East is the positive term and it would only and always mean East, whereas the non-West negative term would mean any direction but not East.

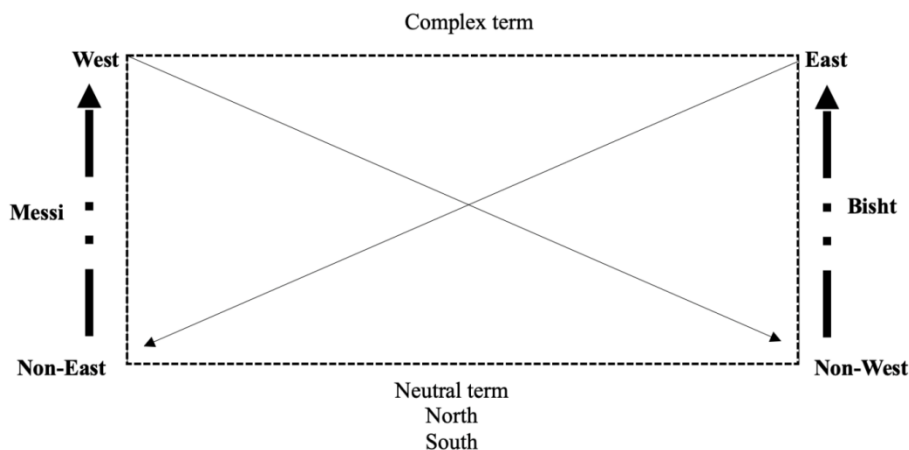


Figure 5. West-East semiotic square

The semiotic square clarifies this concept by focusing on relationships. Marrone states that articulating the two relationships of contrariety and contradiction, and causing complementarity to emerge through their comparison, allows us to avoid these risks, allowing both opposition and difference to exist together in the spectrum of the most elementary virtualities of signification (Marrone 2022: 31).

In light of these divergent reactions, there is a clear need for enhanced dialogue and education regarding cultural symbols and their meanings. By fostering understanding, greater acceptance and appreciation across diverse cultural contexts can be promoted. This approach not only bridges gaps but also enriches intercultural interactions, creating a more inclusive global community.

The current study aims to contribute significantly to methods and theory by integrating enunciation theory with semiotic square analysis, thus enhancing analytical depth and allowing for a detailed exploration of the contextual and relational aspects of meaning production. Furthermore, the combined approach broadens applicability across various fields such as branding, linguistics, art, literature, and cultural studies. By emphasizing the importance of context in meaning production and interpretation, the study offers a holistic framework for semiotic analysis, advancing our understanding of cultural interactions and communications.

4. Results

Paradigmatic correlations between the values in the square are in one way paradoxical and in another way complementary. The West and East are opposing compass directions that simultaneously represent the two political powers of the world. Each power holds pragmatic, sociolinguistic, and semiotic meanings that are unpacked, implicitly or explicitly. Enunciation theory shows how the spoken passage by the match commentator becomes an Eastern practice that relates to the most important moments in Eastern culture, such as marriage, graduation,

ceremonies, and feasts. This was visualized by the Bisht moment on the podium as a cultural sign from an Eastern point of view and as a mutated identity from a Western point of view. Speaking is a vital narrative tool that sets the scene and brings forth the components of source, message, and receiver (Marrone 2022:68). The match commentator is the speaking tool here, the source is the match, the message is the Bisht, and the receiver is both the West and the East that take the message differently. In addition to relationships in a semiotic square, operations also occur within a complementarity. For instance, in a semiotic square, we have non-West→East. It essentially starts from West→non-West→East. This path starts from the term West and passes through the term non-West. First, it captures all the values, beings, materials, etc. falling under that category, continuing until it reaches the Eastern term. It is a gradient spectrum that changes from one extreme point to another through processes and stages.

Taking the visualized values in the square to articulate their meanings within the cultural context, we have West against East. In this context, Messi is a symbol of the West occurring in the context of the East; in turn, the audience and viewers onsite or virtual view him as a Western football player. What really happened on the podium was a visualization that held different meanings for different viewers. Messi wearing the Bisht becomes a symbol of the West covered by a cultural idiosyncratic of the East. This semiotic modality spread frustration among the Western media and in the Western context as can be seen by the tweets depicted earlier (see Figure 2).

The two conflicting values by all dimensions between West and East cause this tension. In the context of the East, Bisht is a good sign and a high value indicator. Qatar did this to honor the World Cup champion and not to humiliate or degrade any other culture. A similar historic incident happened in the 1970 World Cup played in Mexico City, when Pelé, the Brazilian footballer, wore the Mexican hat, yet no one commented on that. Why? Because Pelé is considered a Western football player who is still being represented in a Western context (see Figure 3).

The two contraries' values are opposite in their intrinsic features, which are, in this paper, West and East. As Greimas (1982:308) states, they are meant “to distinguish intrinsic features, those which constitute the category, from those that are foreign to it” (see Table 3).

Table 3. Summary of the West vs. East standpoints in different contexts

Western context		East standpoint	Eastern context		West standpoint
West →	Non-west →	East	East →	Non-east →	West
Messi →	Bisht →	Qatar	Bisht→	Messi →	Messi-in-disguise
Surface meaning	Honoring		Surface meaning	Obliterating identity – Western residue	
Deep meaning	Having power – controlling		Deep meaning	Taking away power – diminishing	

5. Conclusion

Enunciation theory illustrates the subjectivity of the narrativity through two subjects. The subject of doing (match commentator) establishes the scene and the usage of the text in that particular moment of the podium. The lyrics of the match commentator become symbolic and upturn their textual uses. They become associated with happy moments in an Eastern context. In this context “meaning is produced by the events that happen, in the actions carried out by the subjects, in their behavior, in their human and social praxis” (Marrone 2022: 38). The subject of being is represented by Messi, who has established a passionate dimension for both parties in the East and West. The Eastern context was associated with positive and proud moments. In contrast, the Western context was associated with rejection and frustration, in which “meaning is constituted thanks to the subject’s affects, which agitate the states of conjunction and disjunction with the object” (Marrone 2022: 38). For the object, Bisht is illustrated, and it is important for the value it represents. Results found in inter-linguistic vs. intra-linguistic and across-linguistic—for example, English and Arabic discourses on the media, and intra-linguistically within the Arabic language—are represented in the lyrics. Inter-textual vs. intra-textual data are shown in the tweets on the X platform by the viewers of the game. Last, the interdiscursive vs. intra-discursive includes all the other genres of communication in one context or across contexts. The square shows four different contexts and the transformations from one to the other during the operation paths.

The integration of the semiotic square with enunciation theory offers a nuanced framework for understanding cultural and linguistic differences. Primarily, it allows for a deeper exploration of the complexities and contradictions inherent in cultural symbols, revealing how meaning can be both paradoxical and complementary. This approach highlights the dynamic interplay between opposing cultural forces such as the East and West, and how these forces contribute to the construction of identity and meaning. By emphasizing binary relationships, semiotic squares underscore the importance of context in interpreting symbols, demonstrating how different cultures ascribe varying meanings to the same symbol.

Furthermore, the semiotic square illustrates the transformation of meaning through various processes and actions, leading to new interpretations and cultural practices. Enunciation theory aids in understanding how narratives are constructed and received differently across cultures, influenced by sociolinguistic and semiotic factors. This integration enriches the analysis of cultural and linguistic differences and provides a comprehensive framework for understanding how meanings are produced and interpreted, ultimately fostering greater intercultural understanding and communication.

The semiotic square confirms the results of the enunciation theory among the four categories. The different relationships undergo many transformations as they move from value to the other. During that path of crossing, many processes and actions take place, reshaping perspectives and generating new meanings. Hence, the semiotic square focuses on the binary relationships, thereby enabling us to now

see how the East reacts to the Bisht sign and in what involvements it applies, and how the West reacts to the typology of the Bisht and all the fuss accompanying it.

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Siham Mousa Alhaider – Corresponding Author
Associate Professor of English Department
King Khalid University, Saudi Arabia
ORCID Number: 0000-0002-0282-8851
Email: salhydr@kku.edu.sa

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