



The Discourse Of Female Body Language In Ibrahim Nasrallah's Novel Olive In The Streets

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Abstract:

This study is based on an approach to body language and how to employ it in producing narrative discourse, taking the novel (Olive Streets) by Ibrahim Nasrallah as an example, body language is no less important than spoken human language. Rather, it is a motor behavior that often accompanies spoken language, for the purpose of clarifying or confirming it, based on this, this study aims to reveal body language and its semantic purposes in Ibrahim Nasrallah's making of his narrative speech, which includes eye speech, hand movements, various body shapes, and other things that fall under physical communication.

Keywords: The Discourse, Female Body Language, Ibrahim Nasrallah's, Streets Olive.

Introduction:

Body language is a manifestation of non-verbal communication that takes place between people, and is defined as "signs indicating specific meanings in a part of the body" (1), and it is no less important than verbal or spoken language, as both of them aim to understand and be understood, and "difference Between them, it is limited or almost limited to the fact that the unit of bodily and gestural movement is a silent linguistic unit that depends on the eye, while the spoken verbal linguistic unit depends on the ear." (2).

The concept of body language.

The concept of body language applies "to everything that is part of the body that carries a message that is not in it, including all the limbs of the hand, the arm, the fingers, the eye, or any other part of them that makes a sign. The movement of the limb applies to all movements of various types, whether from the fingers or the hand." Or the arm, or any of them, is synchronized with the speech and accompanies it, spontaneously, involuntarily, mechanically, or not accompanying it, and the movement of the raptor can be expanded to include the features of the face in its expressive appearance and similar gestures with the eye or lip and the like" (3), so the body language "is Everything that comes from the human body in terms of movements, gestures, or facial expressions, or through appearance, voice,

or its changes, whether voluntary or involuntary, innate or acquired, and affecting the process of communication between the sender and the receiver" (4), or they are, according to the opinion of scholars Psychology: "The movements that some individuals make using their hands, facial expressions, feet, or voice tones, so that the addressee better understands the information that is intended to be conveyed to him. It is often used by a person who is unable to express himself with words alone, so he works to clarify his words with movements of His hands or body in one way or another, or the person receiving the words cannot comprehend the words of the sender, so the sender tries to clarify his words through some explanatory movements. Body language, like any language consisting of words, sentences, and punctuation signs, each gesture, as well as individual words, can have more From the meaning of "(5). Here the role of body language is highlighted in enhancing meaning and conveying it to others in a stronger way.

As for the functions achieved by body language, they are no less important than those achieved by verbal language, as body language "completes, clarifies, confirms, or sometimes replaces the meaning of a utterance. In fact, body language often gives the utterance contextual connotations in one way or another." For example: facial expressions have a clear impact on the meaning of the greeting you receive (happy, angry, or sad...), which makes body language contribute - alongside words - to shaping speech" (6), and the importance of body language lies in its ability to understand the psychological state And the emotional feeling of people through their movements when "the body speaks while the tongue remains silent and its owner does not know that his body is revealing its secrets to others. Yes, the movements of the body indicate the essence of the soul, because the movements that come from a person in an encounter are translated into several meanings, and human communication does not stop at borders." Spoken or read words, or intentional movements such as frowning, smiling, hugging, or shaking hands, for example, there are movements of our bodies that we do not feel, which are under the lens of psychologists, revealing our personalities and the feelings they contain" (7).

From the above, we can say that body language is communicative messages that accompany spoken or verbal language in a spontaneous manner whose goal is to confirm the significance or meaning, or to complete the existing lack of meaning.

- Body language in the novel Olive Streets and its types

The novel (Olive Streets) is a novel from the series of Palestinian comedy novels by the Palestinian writer Ibrahim Nasrallah. In this novel, the writer dealt with a sensitive issue related to the violation of a woman's body and rape, and this issue represents the main topic of the novel, along with the issue of exile and the

fluctuations in conditions that the Palestinian person has been exposed to outside his homeland.

Since body language is based on the idea of communicating through silent language, it has a great impact on shaping the narrative image in this novel, because it represents “the means of dealing between people without the spoken words that we use in all aspects of dealing with others. It is like a mirror that tells us.” “What other people are thinking. It translates or prompts using movements, gestures, postures, tone of voice and distances. It is without a doubt a powerful means of developing your personality completely. It is rather the non-speaking method, the most widely used and most imaginative in this world” (8).

The novel (*Olive Streets*) is full of body language, such as the language of the eyes, body positions and shapes, head and hand movements, etc. We will address these types of body language in the following pages.

First: the language of the hand and its connotations

Hand movements represent a means of communicating with others, and “a very important gestural behavior, because they serve in the body’s gestural system what the tongue does in the vocal linguistic system” (9), and they are issued by the speaker voluntarily in order to perform an aesthetic function in expressing different meanings. This is what we will see in the examples that we will cite: For example, the narrator says: “Mrs. Zainab approached me, held my hand, and squeezed it tenderly. She was happy, and I was lost and sad, but in the end I laughed when one of the mothers said to Ms. Zainab: - The play is nice.” But we did not know that our daughters were the same with young men and men” (10). The language of the hand used here came to consolidate communication between the woman (Zeinab) and (Salwa). Through the language of the hand, the woman (Zeinab) conveys a message of interest in (Salwa), intensifying her physical presence through the language of touch. The language of the hand here enhances communication between the two bodies through the touch that It is an effective communication channel in conveying interaction and feelings of concern between the woman (Zeinab) and (Salwa) in the most difficult situations in which language is powerless.

In another example, the narrator says: “I had not waved to him. He had not moved away to look behind him as usual. He smiled, and his hands rose in the air, with that happy movement that resembled a wing, when I saw him rising in the air and falling. I ran, I stumbled, I screamed. And she did not give him any time. The bullet and he said: Oh. I began to close the hole with my hand and press on his chest. I succeeded, and before I noticed it, a pool of blood was gathering under him, searching for ways to escape, trying to pass through it, to take it from my hand.” (11) In this model, (Salwa) tries to put her hand on the wound of her lover (Amin), who was killed by an unknown bullet. In this difficult situation, the hand

pressure on the wound is strong to reflect the language of anger inside the lover (Salwa), and her rejection of this incident committed by people. Unknown, because it will separate her from her fiancé and lover, the fighter and guerrilla (Ayman).

In another indication of the hand movement, the narrator says: "The science teacher entered the classroom and was surprised by female students hitting the seats with their fists and shouting together: We don't want you, we don't want you!!" (12). This clip reflects a physical movement that is out of the ordinary. The movement of the students' hands in this way is not just an organic movement, but rather turns into a semantic movement, which enters as a helpful signal in clarifying the intended meaning, which is the rejection of another teacher other than the woman (Zeinab), a science teacher. When the hand is directed in this way, The method is evidence of strong rejection.

In a new connotation of the connotations of the hand, the narrator says: "She entered the teachers' room. On the table she saw, shining with a pale lead, a package of keys. She took it and left. The silence of the corridor worried her. Her hand trembled near the classroom door. She pushed it, as if she expected someone to surprise her with a movement that would frighten her." (13).

The self here is trying to establish a communication bridge between itself and the school through the intermediary, which is (the classroom door). The door is considered a silent body, but the self gives it the status of a human being. It communicates with it through feeling it. By touching the door, the self builds a communication bridge to get to know the door and the unexpected surprises it could hide behind it, an expression of the feeling of fear of the unknown. "Sensing carries the meaning of feeling something and connecting with it. This is what the self-translated as feeling." (14).

Second: The language of the eye and its connotations

Ibrahim Nasrallah used the word eye in his novel (Olive Streets) to a large extent, because the eye "is the clearest thing that can be seen from the body, and shows what speaks truthfully even if the tongue is silent about the statement. It is the mirror of thought and the mirror of life, and it is the way to know things and recognize them. And drawing its image in the mind" (15), and the eye has an expressive and aesthetic artistic value because "the eye is a seer and a visual one, a sender and a receiver, it transmits information from within the body to the other, it conveys the news with a depth of sense, with the aesthetic and visual pleasure that follows and the expressive speech it generates." Silence goes beyond reporting and communication. Sight is the body's primary means of communication, and most relationships are built on the basis of first impressions through sight and eye language, which may last for a few seconds, but the effect

remains long, and the eye gives the most revealing and accurate signals of human communication” (16).

The eye is considered one of the necessary senses in the process of communication between humans and non-humans, and pointing with it is one of the most prominent forms of visual signals regarding meanings, and it may have a special importance, including the direct connection between its two parts to the human being, as the human being is the creator of it with an organ of his body, and he is the recipient of it with another organ of his body. This is the case with the linguistic sound, and perhaps this proportionality between it and the sound is what paved the way for it to deserve to be described with the term “language” (17), which carries a lot of significance that shows the feelings of its bearer and his psychological state. Eye contact remains an effective method. Because it is an instinctive act and it is connected to primitive survival patterns in humans (18). The eyes in the novel (*Olive Streets*) have negative and positive connotations that we will learn about in the examples that we will provide.

In one example, Salwa says: “God, if I saw their astonishment when they discovered that I had become so tall. God, if I saw their eyes following me with envy, and how the girls of the neighborhood gave me those looks. I used to say to them: Let each one of you look for her own lover.” Does the neighborhood suffer from a lack of youth?! And when I see it, I say: Oh, by God, it suffers a half” (19). The discourse of the eye, through its decoding, reflects the emotional repression experienced by the self, and the thirst of the girls of the neighborhood for love by following them (Salwa), which reflects the engagement of the female imagination when it is seduced by love, as it pushes it to follow it and to quench that longing by following (Salwa). With envy.

In the novel (*Olive Streets*), the eyes came to indicate anger by using the adjective redness. The narrator says: “Oh Lina, you crazy person... your face is like a lemon!” She was bothered by those words, that word: (crazy), so she uttered those shameful insults that children wish to hear. They ran after her, but suddenly she stopped, stared at their faces with red eyes, and they stiffened in their places” (20). The red eyes were used as evidence of the anger that appears through the eyes, and the phrase (I uttered those shameful insults) helps the writer to draw a clear picture of the verbal conflict between (Lina, Khamis Al-Zabbabal’s wife) and the children of the neighborhood. The red eyes and insults show the intensity of (Lina’s) anger, and these The harshness is evident in her eyes through the use of the word redness of the eyes when angry.

In another connotation of the language of the eye, the narrator says: “She pulled out the chair, leaned on the table with her hands, and for the first time in her life, she found herself embarrassed, completely embarrassed, when she saw the eyes of the students focusing on her, then lowering toward the white papers, and

returning to staring again, as if they did not write, but rather drew them (.....) One of them stood up, collected the papers from the students, approached Ms. Zainab, and said: This is for you. She looked at the first paper, with a large title (Mrs. Zainab). She put it down quietly, and read on the second (Mrs. Zainab). At the third, fourth, fifth, and fifty (Sitt. Zainab). Fifty pages in describing her, in their feelings about her.

“Every time we write about things we know and things we do not know, but this time we wanted to write about those we love.”(21)

In the novel, we encounter the students' love for Mrs. Zainab, a sincere love that is best reflected in their eyes. The speech whose threads were woven by the eye this time establishes the significance of love between Mrs. Zainab and the students explicitly. The physical speech came in line with the context of the statement, and the question from Mrs. Zainab is an indicator. On her interest in the other party (the female students) and his presence, and when we ask someone we care about him, because the eye understands the eye's signal and knows its revelations and secrets, and this reflects the peak of closeness and harmony between the two parties.

Fear is another sign of the eye in the novel. Salwa says: “I was on the edge, staring into the abyss with terrified eyes, wanting to throw myself; and I felt that space alone was beneath me, and that if I fell I would never reach it. Something bad has befallen me, and Mrs. Zainab has appeared, I don't know where she is from.”(22)

Fear is an emotional state that a person experiences, and it is translated by body language through certain symbols and movements, most notably eye gestures, which broadcast a linguistic message loaded with emotional expressions, from which we extrapolate the emotional state of the character (Salwa) and the situation that led to its production, which is fear. The task of body language is to expose the emotional truth. That the character lives, no matter how hard she tries to hide the mystery that engulfs her. Salwa's eyes are dominated by a speech of fear of the unknown and of the mysterious future. Silence envelops the self, and the eyes tremble and become disturbed, indicating feelings of fear and sadness, deeply affected by what happened to her.

Third: Positions of body language and appearance

What is meant by physical form is “the state in which the body is in the sensed or intelligible (imagined in the mind, such as the form of lowering the wing mentioned in the Almighty's saying, “And lower to them the wing of humility out of mercy,” which leads to submission and good manners)” (23), and physical form includes postures and movements. The physical form that a person takes, which represents “the analogues of bodily movement, and includes the manner of

standing, sitting, and walking” (24). Bodily bodies and conditions were not absent from Ibrahim Nasrallah’s description of them in his novel (*Olive Streets*), as the novel describes to us the miserable condition that the body (Salwa’s body) lives in in its saying: “For three consecutive days I did not set foot on the threshold of the school. Under a high pile of blankets, I disappeared. Every time they put on a quilt, I asked for another, until everything in the house gathered on top of my body. I was trembling, trembling from the fever, from having my uncle come to me, for my two brothers to stay by my side, for me to prevent my mouth from uttering a single word! To remain mute! And suddenly I wished for her. My side. Her face appeared in that endless darkness there under the covers: Mrs. Zainab. And I was screaming in my darkness: I want my mother. Then his voice came from behind the world of darkness that was crouching on my chest: “Do not tell her story on your tongue!” (25).

The previous scene depicts the self (Salwa) struggling with the disease, through the difficulty of getting up and staying under the covers. Then this self tries to rise and cling to life again through the act of wishing represented by seeing her mother-in-law and the people closest to her (Sitt Zainab), with which she compensated for the lost mother’s tenderness. Screaming demanding to see her mother, who was deprived of her.

In another narrative scene, the narrator says: “Suddenly, she started after the boy, through the darkness of the stairs, running. She did not quite know how she was able to descend the stairs so quickly. She arrived at the dove’s place, as if she was not using her feet. She arrived as if she had fallen.” Behind her, Abd al-Rahman was not able to do anything, except to reach the window to watch her as she walked away forever, so he thought. Whoever goes out in this way does not come back. But she stood there on the sidewalk with the dove in her hand, the dove that she had taken from the boy’s hands, and went away. She blew into her mouth, trying to save her, and Abdul Rahman’s voice came from the third floor: She died?!

- not yet !!

But Salwa did not realize at that moment that a fall like this would not return the dove to its wings again. The dove breathed, twitched, and opened its eyes. It was as if she wanted to say something, something important that Salwa did not understand. She returned it to the boy...and she started climbing the stairs without the agility with which she had climbed them the first time.”(26).

The language of running or walking in this scene varied between jogging, disturbance, and standing, which reflects the signals of fear emanating from (Salwa) about the dove that it might die. She tried to reach it and save it in time, but she was unable, and Salwa returned to the room, but this time with slow steps (and she went You ascend the stairs without the agility with which you ascended them the first time.) Here the language of running reflects the deep feeling of the

burden of an exhausted body that is staggering under the weight of the pain emanating from the death of the dove. It is a language in which the self tries to drag its burdened body.

In another indication of body language, the narrator says: "Mrs. Zainab came and leaned against the blackboard. She remained silent, and we could hear our pulses getting louder and louder, and the class ended, without her moving any part of her body. The principal entered: You will clean the school for two full weeks, understood! And she went out. The students were waiting for brooms, water bowls, mops, and window cleaning rags. Silently, each one of them chose her role. Ms. Zainab remained standing there as if she had turned into a piece of wood, and when no one remained there except her in the room, she moved, following them. Silently, she took a bucket of water and a mop, and more than one student rushed to stop her. She pushed them away with a wave of her hand, and began rinsing the floor next to them, the drawers, and the edges of the lower walls, in complete silence for two weeks. I failed, she said to the principal, and I had to be punished with them! "(27)).

The linguistic fabric of body language, which dominates the linguistic reality of the narrative blog in this scene, expresses bodily connotations that treat each of the linguistic signifiers with what suits them and the nature of the message they transmit. The image that can be anticipated from this model reflects, first, the absence of the body as a real fact in existence. Through the body freezing, stopping its work, and turning into a piece of wood. The absence here was on the biological and ideological levels when the body stopped expressing itself. The second indication that we can detect here is a moving body that is able to work by helping the female students in cleaning the classroom. It is a language in which the self tries to restore its body burdened with worries and pain.

In another narrative scene of Mrs. Zainab, the narrator says: "And Mrs. Zainab discovered the reason for her joy in the days of summer vacation, when she sat at home for three full months without reaching the threshold of the outer door. But her neighbors were asking her on their way to the market about what she needed, and they would bring it to her." It continued to amaze them that she was always ready, fully dressed, hairstyle, and shoes, as if she was about to go out.

- Are you going out today?!

- no ...

- Another woman repeats the question...

- Why do I go out, Salwa? Everything I own is in this room. If I lost it, nothing would be left for me. They left nothing for us, so why should I go out? Only a few memories remain. They are my whole life. I will sit next to her. I will sit in her, as

she sits. In me, maybe I can protect her, if this helps me, and she points to her head, what is there outside, Salwa?! nothing ! I will close the door well, I will close it. Nothing, nothing out there!! "(28).

The scene begins with an exceptional moment that the body of the woman (Zeinab) is experiencing at the present moment, the state of the body as it sits at home, which reflects its miserable state as it struggles for life or what is left of it, as Zeinab recalls her memories of her husband and son Amin in the self's attempt to struggle with the abolition of her body or The idea of it fading and her clinging to life by staying at home with her memories and not going out for fear of what was left of her.

Fourth: Facial language

The single face in Ibrahim Nasrallah's novel (Olive Streets) constitutes a strong and important presence, as the forms of its appearance are diverse within the network of text structures. This is because the face "is the first social interface and the social feature in it, in contrast to the different appearances of people, because a person gives his eyes the field of vision to achieve the impression." The first is through the face page, extrapolating every gestural activity carried out by the different facial units and through it the quality of the relationship between a sender and a recipient is determined in light of the interpretation of this visual message" (29).

At one of the various levels of significance of the face in the text (The Olive of the Novel), the face presents us with identity. What essentially distinguishes the human face is its unity and expressiveness. The face belongs to itself and is concentrated in this special and unique structure at every time of the eyes, of the nose, of the facial expression, which reveals its truth in its embodiment. The human being" (30), the narrator says: "Abd al-Rahman wished... to get close to her, to touch her again; this change in her features fascinated him, between sadness and joy, between the woman and the child. He could have smiled with her and laughed as well, but he was tied to Her features were so strong that he felt his lust burning more and sadness filling her face. For a moment, he wished that she was in a black dress" (31). The face here is a feature of identification and identity and a sign of the uniqueness of the heroine's body (Salwa). Her face's features change and change to present to us the suffering of the body's identity in its cultural surroundings. "When discovering a face, one sees an emotional experience for a person" (32), and the experience it transmits. The body here is enveloped in blackness and sadness, and this comes from the identity that was previously erased and formed by the surroundings. The presence of the face here was absent due to the absence of identity and the presence of the person.

In another connotation of the face in the novel (Olive Streets), the face appears to us in the window, because "the face is a greeting of expressions that

express the deepest emotions that make it unique. The face, this excellent expression, formulates the first signifying word that appears at the forefront of the sign, like eyes looking at you" (33). An example of this is the narrator's statement: "You know, that was the only time, really, that I thought about leaving teaching forever, but two things made me change my decision: that burning crying by the female students, and your face, Salwa" (34). In this model, the face was a window into the sadness and internal brokenness that Salwa was experiencing as a result of her feeling of losing Ms. Zainab, which made the latter change her decision to leave school.

The face may be a person's external mirror in which the inner page is revealed, including its psychological conditions, as in this example: "I was concerned that Mrs. Zainab would not know what was going on inside me, and happening to me; and so, I was hiding there, diving into the viscosity of shame, in its slime, and its stickiness." I was the one who wished I could get out of myself to laugh with all my heart, even just once. I was digging deeper and deeper into the sand of my soul to bury my secret, which was exposed by the storms of fatigue and exhaustion every morning, and it reared its head across my features..." (35). The face here reflected Salwa's lost suffering in her life, from the accumulation of worries, fatigue, and pain as a result of her exposure to rape by her uncle, who is like her father (incest) and one of the important and influential officials, and the sadness after the martyrdom of her fiancé (Ayman) at the hands of unknown people. .

- The luminous face is a new connotation of the face, as "whiteness is the evidence of a feeling of joy and happiness, and from its radiance and radiance and the radiance of the color of the face, it is a sign of the light in the hands of the person, because of the attainment of desire and victory in death, the face acquires freshness, happiness and freshness in the face." (36), an example of which is the narrator's saying: "And suddenly I wished for her by my side. Her face appeared in that endless darkness there under the covers: Mrs. Zainab. And I was screaming in my darkness: I want my mother." (37). The face was mentioned here to form part of the construction of the greater semantic unit indicating light, as the face of Mrs. Zainab becomes a source of light that restores the light and illumination of Salwa's body amidst the darkness that surrounds her.

- **Fifth: The meanings of the head shape**

The movement of the head in the novel *Olive of the Streets* occurred in several situations. Each movement carried a meaning that corresponded to the context in which it appeared and served as a word in the language. The head could also influence others through its various movements.

The first sign of head movement in the novel (*Olive Streets*) is the sign of brokenness (the bowed head), which is evident in the narrator's words: "He now fears her voice, her sigh at a certain moment, the tear she shed, her head that was

hiding between her palms searching for a refuge, her rotation around him, her voice." Which is about to disappear with a gasp or a wave of screaming, her moving away from him towards the door, her return picking her nails in the small amount of air in that room" (38). In this scene, Nasrallah describes the state of devastation and suffering that Salwa is experiencing due to the circumstances surrounding her, represented by the loss of her mother and lover, and being raped by her uncle. This is reflected by the movement of the head down and its penetration into the body, as it indicates a state of isolation and isolation that the self experiences with... itself, for "the isolation that the self experiences here is a kind of withdrawal inward, so that it diminishes and is concentrated in the entity of a united nucleus in time and space" (39).

As for the other sign of head movement in the novel, it is the sign of force of penetration. Salwa says, speaking about what happened between her and her uncle: "All my strength is gathered there in the tips of my fingers." Then he fixed his back at the end of the corridor, put one of his feet in my back, and pushed me. Not caring about anything until my death, I found myself hitting the wood of the bed, and before I could extend my hand to my face to feel the thread that began to flow out in panic, I knew I was bleeding, and when I turned around and stared at his face, I saw him trembling and throwing the gun away, as if he was trying to ward off the accusation. Himself.. "(40). The movement of the head here reflects the power that the character has to penetrate the psyche of the other and shows the intensity of his influence on him. The turn of the head here in her saying: (I turned to stare at his face) is indicative of the strength of (Salwa's) entrenchment in her uncle's memory, as the body shakes the head here to confirm the field of strength of the personality that she possesses, as the head here reflects the discourse of superiority over the other.

Conclusion :

After studying the female body language in the novel (Olive Streets), the study concluded with a number of results, which we summarize as follows:

The language of the female body reflected the vision that Ibrahim Nasrallah broadcasts in his novel according to cultural contexts, and another that the self creates according to its perspectives.

- Exploring the psychological, social and cultural connotations of women's body language.

Body language revealed a lot of what a woman's personality hides, as a woman's exterior is not her interior.

The language of the female body reflected the practices and violations to which women are exposed by society. The framing of the woman's body in the novel was

through poses and gestures created by the self time and again imposed by culture and society, which gives the body and its language a symbolic, ideological dimension par excellence.

The language of the body intersects with the language of narration in order to build its communicative message, so the novel turns into the body and the body turns into the novel.

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