the text becomes richer by the semantic attributes as much as it is rich in signs. The span of interpretation increases. The superiority of semiotic approaches lies in revealing the hidden relationships of the text structure by tracing the process of meaning and its details within the spatial structure. That is, by tracking the movement of the semiosis within the text, it establishes the spatial space. Uri Lutman took advantage of Bashlar’s theory to present an integrated and comprehensive theory of spatial polarizations based on the fact that things, functions, and states all acquire the spatial characteristic. Place is not a void thing, but is filled with interlocking details, it refers us to watching the personality and its actual reality and the feelings it experiences, and this is the basis on which semiotic approaches to creative text are based. Where the system of these signs is studied, their regularity within the narrative fantasy and their functional and structural relationships with its various elements is emphasized. The novel “Fire Insomnia and Water Anxiety” by Saleh Ramadan is a narrative structure in which places were transformed through the main character, in particular, into a system of signs that are contiguous with the heroine features.

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