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**THE ORIENTAL SEAMAN: A SEMIOTIC QUEST FOR SINDIBAD'S
VOYAGES IN *A THOUSAND AND ONE NIGHTS***

A Thesis

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for the Degree of Master of Arts in English Language and Linguistics

By

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1441 A.H

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

(وَأَنْزَلَ اللَّهُ عَلَيْكَ الْكِتَابَ وَالْحِكْمَةَ وَعَلَّمَكَ مَا لَمْ تَكُن تَعْلَمُ

وَكَانَ فَضْلُ اللَّهِ عَلَيْكَ عَظِيمًا)

صَدَقَ اللَّهُ الْعَظِيمُ

سورة النساء (الآية 113)

(Allah revealth unto thee the Scripture and wisdom,

And teacheth thee that which thou knewest not. The

Grace of Allah toward thee hath been infinite.)

(Women, 113)

(Pickthall, p. 90)

The Supervisor's Certificate

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DEDICATION

To

Prof. Dr. SAMIR AL- SHEIKH

Man, Scholar and Father

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ABSTRACT

The study purports to investigate the seven voyages performed by Sindbad, the oriental seaman. The narrative tales are selected from *A Thousand and One Nights* which were constructed by an anonymous novelist. The chosen narratives are scrutinized in terms of the linguistic theory of Ferdinand de Saussure, the founder of semiology, the *science of signs*, in modern European linguistics. In addition, the study has recourse to the semiotic perspectives widely circulated in modern semiotic repertoire as that of the American philosopher Sanders Charles Peirce and the French post-structuralist Roland Barthes. So, while the study, for instance, draws heavily on Saussure's linguistic relationships, it takes into consideration Peirce's tripartite typology of signs (icon, index, symbol). The study aims at exploring the structural parameters underlying the narrative texts codifying the Sindbad's miraculous voyages. In addition, it will show the correlation of the micro-sphere of the literary text to the macro-sphere of reality. There is a sense of analogy between the structure of the narratives as imaginatively creative works of art and the structure of culture in which these texts are germinated. Out of a big bulk of the tales of *A Thousand and One Nights*, the Sindbad's sea voyages are selected for semiological scrutiny, since these narratives form one coherent body of meaning; the study is confined to the seven adventures of Sindbad's the seaman as linguistic narrative data for semiotic analysis.

The study is divided into five chapters. Chapter one introduces the principles of the study. It highlights the problem of the study, the aims, the hypothetical statements, and the procedures to be followed to verify the hypotheses of the study. Chapter two is a review of the literature of semiotics and narration as well. It exposes the notions of semiotics, structuralist semeiotics and the main exponents of modern semiotics. Being the central concept of the study, the

narrative text will be explored with relevance to the semiotics of narration. Chapter three stresses the conceptualization of the study. It anatomizes Saussure's linguistic model as the framework of the study. So, it penetrates the fundamentals of *syntagmaticity* (the linear relationship), *paradigmaticity* (the relationship of substitution) and *signification* (the process of generating semiosis). In addition, this chapter sheds light on the micro- sphere (i.e. the text) and the macro-sphere (i.e. reality) so far the cultural environment is concerned. But if chapter three is a theoretical in nature, chapter four is applicable in trend. Chapter four deals with how Sindbad's seven voyages, as narrative texts, are analyzed in terms of the Saussurean premises. The semiotics of the imaginative voyages are not without relevance to the Eastern culture where these narratives are generated and constructed. Chapter five construes the conclusions derived from the semiotic analysis. Moreover, it introduces a set of recommendations and suggestions for further studies.

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LIST OF ABBREVIATIONS

Abbreviated Forms	Full Forms
ES	Eastern Saga
NP	Noun Phrase
PN	Proper Noun
SA	Semiotic Analysis
SS	Structuralist Semiotics

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CHAPTER ONE

INTRODUCTION

1.1 Problem of the Study

A Thousand and One Nights or the so-called *The Arabian Nights* is a great Eastern Saga narrated by she- narrator, *Sharazad*, to a leisured king, *Shahryar*, as the narratee. Out of these fabulous narratives are Sindbad's seven voyages. The study purports to investigate the semiotic parameters underlying the structure of these sequential narratives. The study aims at exploring syntagmatic, paradigmatic and signifying relationships that create the cognitive image of the Saga. The study presumes that the Sindbad's seven voyages, viewed as one whole coherent system of signs, are not luxurious supernatural tell-tales narrated for entertainment or to charge the imaginative powers of the readers or the addressees; rather, they are a wholly semiotic system structured in a narrative code that reveals the Eastern-Islamic culture where the tales came into being.

Human language, in Saussure's coherent conceptual paradigm, is a *system of signs*. Whether spoken or written, texts lend themselves to linguistic and semiotic scrutiny. This is true to the narrative texts, more specifically, the narrative texts of the *Arabian Nights*. Therefore the present study answers the following research questions:

1. What are the parameters that underlie the narrative structure(s) of Sindbad's voyages?
2. How does the micro- semiotic unit (the text) represent the macro- sphere (the culture)?

3. What are the structural turns that drift the process of story-telling in Sindbad's voyages?
4. What does the Oriental hero stand for in the Eastern Saga?

1. 2 Aims of the Study

The present study aims at:

1. Exploring the structure of Sindbad's seven voyages as one coherent system of signs and symbols.
2. Codifying the syntagmatic, paradigmatic and signifying relationships in the seven voyages.
3. Bounding the micro- sphere of the narrative texts, as one whole semiotic system, to the macro- sphere of culture and reality from which the narrative connotative code comes into being.

1.3 Hypotheses

The study proceeds with the following hypotheses:

1. The Sindbad sea voyages are narratives governed by a set of structuralist-semiological parameters.
2. The seven voyages are forms of culture; they have one whole coherent structure which is analogue of reality.
3. The fabulous voyages of Sindbad the sea man have connotative code' they are representations of the phenomenal or the experimental world.

1.4 The Procedures

In order to verify the hypotheses of the study, the following procedures are followed.

1. Selecting Sindbad's seven voyages as data for semiotic analysis
2. Describing the thematic structure of each sea voyage
3. Codifying the structuralist parameters underlying the narrative patterns of the voyages
4. Unraveling the semiotic principles shared by the Sindbad's voyages
5. The saussurean schema will be sustained by the semiotic perspectives widely circulated in modern semiotic perspective as that of the American philosopher Charles Sanders Peirce. Blending de Saussure and Peirce , the study will enlighten the notion of sign , both in theory and application.

1.5 Limits of the Study

The Sindbad's seven voyages are selected as generic form of narration. Put simply, the study limits itself to a less grandiose schema; it describes the representational systems behind these verbal forms of meaning. The motif behind the choice of the narrative data for semiological investigation is to unravel the systematic way the fictitious character, Shahrazada follows in narrating the stories to King Shahryar, the narratee. The seven voyages, in this sense, represent the language universe in which these miraculous voyages are encoded and the universal principles they share, though they sometimes follow a set of culture-specific principles as well.

1.6 Value of the study

A big body of literary studies has been written on *The Arabian Nights*. These studies in the general trend tend to explain the thematic structures, the ethic and rhetorical messages which lie beneath the surface structure of the narratives. Other comparative studies have endeavored to maintain the influences of this Eastern Saga on the European humanities in the fields of literature, criticism and translation. However, this study intends to argue for contrary view; it embarks on discovering the semiotic parameters shared by these sea- adventure narratives. Though they are different in details of the episodes, they follow the same structuralist schema in story-telling. Exploring syntagmatic, paradigmatic and signifying relationships gives the study its significance and abiding the common factors behind the culture of hero and the reality.

CHAPTER TWO

Theoretical Background

This chapter delineates the basic notions on which the whole study is erected. So, it unravels *semiotics*, semiology, and literary semiotics as well-circulated terms in the discipline. It studies in the brief the basic models in modern semiotic thinking. This semiotic circle is interlinked to the other circle of the study, i.e. narrative and narratology. So, it detects notions of *text* in its relationship to other terms like *structure* and narrative genre. The chapter is apt to make distinction between the *culture hero* and the *Oriental hero* who is the protagonist of the .adventures in analysis

Semiotics, Structuralism and Culture 2.1

In modern linguistic, semiotic and cultural spheres, semiotics is the discipline that studies the creation and interpretation of signs as representational and communicative systems; it is the theory of signs and symbols that unravels the human cultural perspectives as forms of meaning. More accurately, semiotics is the descriptive study of the nature, characteristic and function of a sign in a signifying system. From a linguistic stance, Crystal (1997:412-413) defines semiotics as “the scientific study of the properties of signaling systems, whether natural or artificial.” A definition as such does not attribute the term to human verbal systems only, but also to other animate species like plants, animals and more significantly to man-made products. Semiotics, from a semiotic stance, is the discipline that studies the paradigm or the doctrine of signs (Sebeok 2001; Chandler 2002; Danesi 2007). These perspectives draw heavily on the notion of *sign*. *Sign*, in a broadest sense, is “a meaningful unit which is interpreted as *standing for* something other itself” (Chandler, 2002:17). Signs, in this sense, take the form of

words, images, sounds, acts or objects, but such things have no intrinsic meaning and become signs only when we invest them with meaning. This elucidation infers two assumptions: the first is that signs are systems of representation, and the other is that human species gives the sign its meaning. So, semiotics is the quest for meaning and meaning-making (ibid)

Human language is not the only system of signs. Modern linguists and semioticians have explored the aspects of human language to animal and plant communication. From a semiotic stance, the sub-field that underpins the signs of animals is referred to as *zoosemiotics*. *Zoosemiotics* is “the study of semiosis in animals” (Sebeok, 2001:157). Semiosis is the “capacity of a species to produce and comprehend the specific types of models it requires for processing and codifying perceptual input in its own way”(ibid:156). Plants, for modern semioticians, have their interpretative signs. Therefore, “the branch of semiotics studying semiosis in all life forms” has been called *biosemiotics* (Danesi, 2007:136). But if nature, whether human or non-human, has its signs (i.e. signs of life), the heaven has its divine signs. In his seminal monograph, *Semiotics of Religion*, Yelle (1980:1) argues that “a semiotic approach can contribute to the elucidation of many religious phenomena, including: the belief in a magical language; the types of signs used in magic; the prevalence of poetic devices in spells, chants, and other forms of ritual language.” Yelle goes on to say that “many of the phenomena traditionally grouped together under the category of religion have semiotic dimensions, even leaving aside the fact that they are forms of human expression, incorporating words, images, and symbolic actions.” These sub-fields of the semiotic phenomenon stress the globalization of semiotics as a human science dealing with all forms of life

In one trend of modern semiotics, the so-called *social semiotics*, semiotic systems (such as language) reflect, construe and enact our reality (Andersen et al, 2015). Therefore, in a social semiotic approach, semiosis is not done by minds, but

by social practices in a community (ibid). These elucidations indicate that semiotics is a global science since it is not restricted to the human verbal system(s). Semiotics, as Bignell (2002:1-2) has put it, is “the study of signs in society, and while the study of linguistic signs is one branch of it, it encompasses every use of a
 ”.system where carries a meaning for someone

All the structural and post-structural visions after de Saussure emphasize the notion of language as *a system of signs*. In addition, the verbal signs do not occur in vacuum. Cobley generates a network system of the most revealing terms circulated in the theory of signs, namely, *communication*, *signification* and *meaning*. He maintains that “communication is a form of semiosis which is concerned with the exchange of any messages whatsoever,” whereas “signification is that aspect of semiosis which is concerned with the value or outcome of message exchange and is sometimes given the name “meaning.” These combinatory terms are articulated and interacted within the human living space i.e. the human phenomenon of language. So, if we take the common sense of language as *a means of communication*, then, human language encapsulates in the globe of semiotics but
 .cannot go beyond it (ibid)

In spite of the different notions of the term *structure*, there is a general consensus among linguists that structure is the arrangement of the components in the span in a way that each component is related to the other(s) and to the whole as one unit. Put simply, it is an organization of a relational nature. From a structuralist stance, *structure* is “a set of syntagmatic relations holding among the elements of a sentence or some distinguishable subpart of a sentence - in other words, the particular way those elements are put together to make up that sentence or subpart. Trask seems to stress the combinatory nature of the structure rather than its nature
 .of substitution " (Trask, 1993:263)

From a functional stance, *structure* is given a functional nature. In Halliday's linguistic theory "each element is explained by reference to its function in the total linguistic system; each part is interpreted as functional with respect to the whole" (Halliday, 1985: xiii-xiv). Still, Halliday considers language as *social semiotic*. In some modern linguistic traditions, there is a sense of identification between *structure* and *semiotics*. Crystal believes that the term is applied to the main abstract characteristic of a semiotic system. A *language*, for example, is a structure, in the sense that it is a network of interrelated units, the meaning of the parts being specifiable only with reference to the whole (Crystal, 1997: 458)

From a purely semiotic standpoint, the term *structure* applies to "any repeatable, systematic, patterned, or predictable aspect of signs, codes, and texts" (Danesi, 2007:14). Akin to the definition of Danesi (2001:156) is that of Sebeok who defines *structure* as "any repeatable or predictable aspects of models". The relation nature of *structure* is organically stressed in the literature of semiotics. So, *structure* is "a network of relations connecting interdependent elements" (Johanson and Larsen, 2002:16). They go on to say that within structuralism, such a closed whole is called an object. The definition of a structure implies the identification of the object. By these tokens, atoms together form a structure: a molecule

This elucidation may pave the way to discuss the notion of *structuralism*.

Structuralism is the intellectual phenomenon that swept into the atmosphere of the twentieth century and covered the human fields of philosophy, linguistics, anthropology and literature. Structuralism is not a way of contemplating language as a human phenomenon only but also sustaining the fact that the structure of the whole world in relation in essence. Hawkes elaborates on structuralism by maintaining that it is fundamentally "a way of thinking about the world which is predominately concerned with the perception and description of structures" (Hawkes, 1977: 6-7). Hawkes goes on to say that the true nature of things may be said to lie not in things themselves, but in the relationships which we construct,

and then perceive, between them. This new concept, that the world is made up of relationships rather things, constitutes the first principal of the way of thinking which can properly be called *structuralism* (ibid). Crystal (1997:457) comments on the adjective *structural* by saying it is a term referring to “ any approach to the analysis of language that pays explicit attention to the way in which linguistic features can be described in terms of structures and systems (structural or .structuralist linguistics)

In the modern literature of semiotics, there is a sort of identification between structuralism and semiotics. Scholes (1974: x-xi) thinks that

**one of the major developments of structuralism is a related but distinct“
disciple called semiology (or semeiology or semiotics) which is the general
study of signifying systems. Human language is one system of signification, the
most elaborate that we have, but there are others, which often take the form of
some iconography of images or some patterning of social behavior which can
”.be approached as a form of communication**

Now, the question is: Is there any possibility for the emergence of *structuralism semiotics*? It is right to start to highlight the term by defining structuralism as “an analytical method which involves the application of the linguistic model to a much wider range of social phenomena. Structuralists search for ‘deep structures’ underlying the ‘surface features’ of sign systems” (Chandler, 2002:9-10). Human language is not the only social phenomenon for structural quest, but the most revealing one. In connection with language and language study, semiotics “draws heavily on linguistic concepts,” (Saussure, 1983:16) since Saussure argues that “nothing is more appropriate than the study of language to bring out the nature of the semiological problem” (ibid). The approach that has recourse to linguistic notions and mechanisms to investigate the social phenomena a, in general, and literary texts, in specific, as combinatory systems of optimal signs is referred to as *structuralist semiotics*. The concentration here is not on the general meaning(s), but how meaning and meaning-making are constructed as a semiotic system, a

system of signs. So, what semiotics has discovered, according to Kristeva (cited in Hawkes), is that “ the *law* governing or, if one prefers, the *major constraint* affecting any social practices lies in the fact that it signifies; i.e. that is articulated *like* a language.”, semiotics is “an approach to text analysis” which is .“closely associated with cultural studies” (ibid: 8)

Being an epistemic phenomenon, *structuralism* stooped in all walks of humanities and human sciences, of which are language, literature and culture. The intellectual movement emerged from the modern close reading of language as an interconnected network system of optional signs. In another phrase, it explores the structural relationships of the signs in the sentence structure(s). Being the prerogative of human language, *literature* is a body of imaginative artistic texts; these texts are made of signs. So, while structuralism investigates the texts (a larger sign) to unravel the underlying principles that govern its structure, semiotics scrutinizes the text as a *form of meaning*. Semiotics investigates *meaning* by investigating the signs that are the core of human language as being a network system of signs. The *semiotic literary criticism*, also called *literary semiotics*, is “the approach to literary criticism informed by the theory of signs or semiotics. The approach was first germinated in the modern schools of Russian formalism, and structuralist linguistics, especially the Prague school. The Russian formal trends were mainly preoccupied with the analysis of narratives and folk stories. Culler (cited in Surdulescu, 2002) brilliantly comments on the study of cultural product with the help of linguistics maintains that “first, that social and cultural phenomena are . . . objects or events with meaning, and hence signs; and second, that . . . are defined by a network of relations, both internal and external. Stress may fall on the other of these propositions but in fact the two are inseparable.” What makes semiotic analysis different from literary criticism, in addition to the employment of the theory of signs, is the fact that the semiotic analysis of a literary text deals, instead of themes, with the way in which meaning is produced by the

structures of interdependent signs, by codes and conventions. In this vision, not only signs that matters to semiotic analysis but the relation of these signs to their .codes and conventions, namely, to their cultural sphere (ibid)

This brilliant notion of interconnectedness of components with each other and with the whole construction may make *structuralism* identical to *semiotics*. This is so because the two disciplines hinge on the same objects and methods. To some semiotic proponents, “semiotics has often been identified with structuralism. Structuralism has many faces, but the common dominator with semiotics is that both fields consider the relations connecting things more than the things themselves, whether the elements thus taken together convey meaning or not (Johanson and Larsen, 2002: 16). In this light, the main concern of structuralism is to unmask the hidden parameters underlying the things that human beings comprehend, feel in every day transaction and communication. These cognitive patterns are inevitably interlinked to a larger sphere, i.e. *culture*. So, what is really *?culture*

The main concern of the modern structuralist lesson, as already mentioned, is to unlock the structure of a literary text, but the text, any text, is a semiotic large unit that is governed by a given set of relations: it is a form of meaning; a form of culture. Hence, the structuralist analysis is not only concerned with literary text as combinations of tokens or signs, but also with the universe of culture. Semiotics in the widely circulated space is how to comprehend and interpret the nature and function of signs in human and non-human life. The comprehension and interpretation of signs are organically rooted in a set of social conventions. Here, the signs are encapsulated within the rubric of culture. In their influential monograph of analyzing cultures, Danesi and Perron introduce an ostensible view of culture. They (1999: 14-15) assume that culture is seen as “ a communal system of meaning that provides the means for human beings to translate their instincts, urges, needs, and other propensities into *representational* and *communicative*

structures. The primary goal of semiotic analysis is to document and investigate
 ”.these structures

A body of definitions relates culture to various fields of humanities and social sciences as that of theory of knowledge, philosophy and psychology. What matters to this study is the correlation of culture to the semiotic conceptual areas of concern as that of communication and symbol. In one definition, “culture is communication, communication is culture” (Culture definition, 2018:54). One more definition considers the symbolic aspect of the term, so culture is “symbolic communication. Some of its symbols include a group’s skills, knowledge, attitudes, values, and motives. The meaning of the symbols are learned and deliberately perpetuated in a society through its institutions” (ibid). However, culture is not merely abstraction; it is a sort of social practice: it is “a way of life of a group of people – the behaviors, beliefs, and symbols that they accept, generally without thinking about them, and that are passed along but communication and imitation from one generation to the next”. All these ostensible views stress the significance of human cognitive patterns as signs of life communicated in human
 .communities (ibid)

The most revealing definition of the human phenomenon of culture has come from the Tylor’s concept of progressive development. The British anthropologist defines (1871) culture as “that complex whole which includes knowledge, arts, morals, law, customs, and any other as a member of society ” (Sir Edward Tyler’s definition of culture, 2019). This definition may infer a set of senses. It involves a set of intellectual powers are organically the ptoragtive of humans. It also includes a set of behaviors which are actions, whether physically or mentally. In addition, culture is a shared social mainstream activity; it exists in a social human group. Most importantly, culture is dialectical: it is a progressive notion in the course of
 .humanity

Semiotics, structuralism, literature and cultures are the products of human creative consciousness and how these social activities are represented by the artistic realizations, i.e. literary texts. Now, the question that rises in one's mind: What is the relationship between *semiotics* and literature? If semiotics is the discipline that deals with nature, structure and function of signs, more specifically verbal signs (i.e. language), and literature is the prerogative of language, then, it is plausible to interpret the structures(s) of literary texts in terms of the theory of signification (i.e. Semiotics). The so-called *literary semiotics* or *semiotic literary criticism* is defined as “the approach to literary criticism informed by the theory of signs or semiotics. Semiotics, tied closely to the structuralism pioneered by Ferdinand de Saussure, was extremely influential in the development of literary theory out of the formalist approaches of the early twentieth century (Semiotic literary criticism, 2018). The term was first applied to narrative Russian fairy-tales by Vladimir Propp, the Russian semiotic writer. Propp is mainly concerned with the discovery of the structuralist principles underlying these tales. In this light, literary semiotics is an approach to text analysis and interpretation. The present study has nothing to do with literary criticism; its destination is to apply Saussure's linguistic perspectives to narrative texts to comprehend the structuralist parameters .shared by these texts (i.e. Sindbad's seven voyages)

Semiotic Worldviews 2.2

Having generated a systematic network among the basic concepts of semiotics, it is of interest to introduce the fundamental paradigms in the modern literature of semiotics. This doesn't mean that semiotics is a purely modern term; it could be traced back to ancient times; therefore it is of significance to introduce a bird-eye view or a panoramic of the term. The term *sing* is originally derived from the Greek word *sêmeiotikos*, meaning “observant of signs”. The term was originated in the field of medicine by Hippocrates (c.460-370BCE).These symptoms in the

diseased human body indicate some malady or disease in the body. Hippocrates was the first physician who established medicine as a diagnostic “semiotic” science (Danesi, 2007: 9). The term was transferred later on from the medical sphere to the philosophical one when Plato (c.427-c.347BCE) states that “a single word had the capacity to refer not to specific objects, but to objects that resemble each other in some identifiable way.” Aristotle (345-40CE), Plato’s pupil, transformed the term from its mentalistic or idealistic sense to its empirical sense by arguing that words start out as practical strategies for naming singular things, not properties (ibid:10). St Augustine (354-430 CE) who was the early church father and philosopher brought semiotics to the realm of theology. He made distinction between *natural signs* (i.e. products of nature) and *conventional signs* (i.e. words and symbols which are the products of human intentions). The church father, in addition, added a new type of signs: he considered miracles to be the messages from God and, thus, .sacred signs (ibid)

In the mid-fifteenth century and after, a powerful new intellectual movement took shape in Western society at large, putting science ahead of religion and philosophy as the primary form of inquiry for grasping truths about reality (ibid). Poincot (1589-1644) defined the sign as an intermediary between thoughts and things, while Locke (1690) saw semiotics as an investigative instrument for philosophers, not as a distinct discipline or method of inquiry (ibid:12). One might inquire about the closeness between *semiotics* and *philosophy*. This is so because semiotics deals with language as a sign system. The ultimate goal of semiotics is the quest for meaning and meaning – making. The meaning of any sign comes from its position in the process of signification. In phrase, it is *philosophy of language*. The dramatic change in the theory of signs occurred by about 1900 when two fundamental models were circulated in the literature of semiotics: one was generated in linguistics (i.e. the Saussurean model) and the other in philosophy .(i. the Peircean model)

The Semiotic Paradigm of Signs 2.2.1

The semiotic model that was organically rooted in philosophy was that of Charles Sanders Peirce (1839- 1914). As an American philosopher, pragmatist and logician, Peirce began writing on *semiotics*, which he also called *semeiotics*, meaning the philosophical study of signs, in the 1860's, around the time that he devised his system of three categories. Peirce's *semiotic* has become the dominant term in the semiotic rubric, including Ferdinand de Saussure's semiology which began in linguistics as completely separate tradition (ibid). To be systematic, the study will embark on Peirce's definition of the sign, then, it explores the taxonomy of signs in terms of the Peircean model. In Peircean semiotics (cited in Chandler, .2002:32-3)

A sign, , [in form of a representamen] is something which stands for something in some respect of capacity. It addresses somebody, that is, creates in the mind of the person an equivalent sign, or perhaps a more developed sign, That sign which it creates I call it the *interpretant* of the first sign. The sign stands for something, its *object*. It stands for that object, not in all respects, but in reference to a sort of idea, which I have sometimes called the ground of the .representation

Hence, the three aspects or elements of the sign are: *representamen*, *interpretant* and *object*. We read *tree*, for instance, in the form of a *representamen*; this may bring to our mind the tree as mental entity, its *interpretant*, which necessary represents or stands for the physical form in the external world, its *object*, So, here, we have the sign as circulated in every day communication (spoken or written), the sign as a mental or cognitive entity, and the sign as a real object or an object of reality. Though philosophical in trend, the Peircean elucidation may infer the processes of comprehension and mental interpretation of

the sign, i.e. *tree*. The *interpretant* can be understood as a sign's effect on the .mind; the effect is what Peirce called *interpretant sign* or the *interpretant* in short

These components of the sign, however, do not occur in a haphazard way; they operate reciprocally. The meaning of signs depends principally on sign relation. The signs relation in the Peircean model is a triadic relation or three-aspect relation. The interaction between the *representamen*, the *interpretant* and the *object* is referred to as *semiosis*. The meaning of a sign is not contained within it, but arises in its interpretation (ibid: 35). Semiosis, in the general semiotic trend, is any form of mainstream activity, conduct or process that involves signs, including .the production of meaning

One more term is circulated in the semiotic universe, namely, *sign vehicle*.

Peirce's model of semiotics is a cognitive one. Peirce (cited in Chandler,2002: 17) stresses the cognitive nature of the signs by saying that "we think only in signs." And if the ultimate quest for semiotics is searching for meaning and meaning-making, then, we create and interpret them by and through the use of signs. Signs, however, do not take one verbal or visual form. The form which is designated to the sign has come to be referred to as *sign vehicle*. The sign vehicle in, say a poem, is the word, whereas in painting is the colour, and in symphony is the sound. The question may come to one's mind here: Which of the three components of the Peircean model is organically concerned with meaning? The interpretant plays the role of a mediator between the other two components, i.e. the *representamen* and the *object*. The sign has no intrinsic meaning but by and through its interpretation. The interpretant, in Merrell's words (cited in Cobely,2001: 28), "related to and mediates between the representamen and the semiotic object in such a way as to bring about an interrelation between them and at the same time and in the same . "way that it brings itself into interrelation *with them*

Having explored the three aspects of the sign or what Peirce himself has called *stechiology on the elements of semiosis (sign, interpretant, object)*, it is of interest for this study to have insight into Peirce's taxonomy of signs. Out of the many typologies of signs in Peirce's work the most distinctive typology construes *icon*, *index* and *symbol*. The icon-index-symbol typology "emphasizes the different ways in which the sign refers to its object-the icon by a quality of its own, the index by . "real connection to its object, and the symbol by a habit or rule for its interpretant

An *icon* is a sign based on similitude or resemblance between the sign and its object, as the resemblance of a human lady and her portrait. In other words, the icon denotes its object by virtue of a quality which is shared by them but which the icon has irrespectively of the object; the icon signifies essentially on the basis of its ground (i.e. the pure abstraction of the quality in *respect* of which the sign refers to its object (ibid). An *index* is a sign that is based on actual connection involving the sign and its object, as the indexical relation between the smoke and the fire. A *symbol* is a sign whose interpretation is based on a convention, a norm, or a habit. Put simply, a symbol denoted by virtue of its interpretant. Its sign-action (semiosis) is ruled by a habit, a more or less systematic set of associations that ensure its interpretation (ibid). So, while the icon has only a ground for denotation of its object, and the index which a relation *in fact*, the symbol denotes by an interpretative *habit* or law. It is the symbol sign which is fundamentally rooted in the convention or the culture of a given society, as we shall see in our semiotic analysis of the selected narrative texts. Eco (1990:8) sheds mopre light on the nature of the symbol sign by mstating that a symbol is "either a signifier correlated to its meaning by a law, that is, by a precise convention, and as such interpretable by other signifier, or a variable that can be bound in many ways but that, once it ".has acquired a given value, cannot represent other values within the same context

Peirce's Sign Theory, or Semiotics, in one descriptive stance, is "an account of signification, representation, reference and meaning". A stress, here, may be given

to the concept of *signification*. Semiotics, as one universe of signs, is often looked at as a theory of signification. *Signification* is the “process of generating meaning through the use of signs” (Danesi, 2007:143). Generating meaning cannot be without the correlation between the form or the *sign vehicle* and what is represent in the physical world, namely, its referent. In his 2004 work, *Messages, Signs and Meanings*, Danesi finds that there is a sort of identification between *meaning* and *signification*. Still, *signification* “has a specific meaning in semiotics, even though the terms *meaning* and *signification* are often used interchangeably by semioticians. Essentially, *signification* is what happens in our mind when we use or interpret a sign” (2004:12). Here, once more, the whole processes of signification sphere are of mentalistic nature. What is significant about signification is that it is the process that produces the two levels of signs: the denotative (referential) level and the connotative (metaphorical) level. Though it is germinated in the Saussurean model, as we shall see, the term has been widened in scope to become a crucial part of the semiotics of culture in post- structuralist .semiotic perspectives

Poststructuralist Semiotic Vision 2.2.2

The Saussure’s structuralist model by about 1900 was devoted in a variety of mainstream activities which have come to be called *post- structuralism*. Of these revealing academic activities was that of the French theorist, semiotician and critic Roland Barthes. Based on the Saussurian legacy of semiology (signifier/signified), Barthes developed his systematic structuralist semiotic theory through his epistemological works. In his 1957 book *Mythologies*, the French post-structuralist investigates the tendency of contemporary social value systems to create modern .myths

Structuralism, being a linguistic and literary school, was organically erected on the notion of *structure*. If a text is viewed as a larger semantic unit, then “all the elements of a text are interconnected and that the various functions of these elements and the relations between them constitute a structure” (Barthes, 1975:55-60). So, *structuralism* is principally preoccupied with structure since *form* is inevitably bound up with meaning; structure however, is what makes meaning possible (ibid). So, while classical scholarship was interested in the history of language (historical or the diachronic dimension of human languages), modern structuralism focused upon the description of the language in its present or the .synchronic status of the language

Though it emerged from the body of structuralism, post structuralism is different from structuralism in its view to language as the main stream activity of both movements. While structuralism focuses on text-linguistics, poststructuralism argues that in order to scrutinize a text it is necessary to study the text and the knowledgeable system where the text is originated. In one poststructuralist vein, the French philosopher Jacques Derrida has insight into the language phenomenon. On the whole, linguistic studies stress the assumption that both Saussure and Barthes’s models draw heavily on the exploring the linkage between the sign and its meaning, So, while structuralism stresses the stability of meaning as encoded in the linguistic system of signs (i.e. the language of literature), poststructuralism .overdoes the inevitable plurality and instability of meaning

Barthes considers a myth as a further sign, with its root in language, but to which something is added, so with a word (or other linguistic unit) the meaning (apprehended content) and the sound together to make a sign. To make a myth, the sign itself is used as a *signifier*, and a new meaning is added, which is the *signified*. But according to Barthes, this is *not* added arbitrarily. Although we are not necessarily aware of it, modern myths are created for a reason (ibid), To put his theory into practice, the French semiotician describes the image that has been built

up around *Red Wine* and how it has been adopted as a French national drink, how it is seen as a social equalizer and the drink of the proletariat, partly because it is seen as blood-like (as in Holy Communion) and points out that very little attention is paid to red wine's harmful effects on health, but that it is instead viewed as life-giving and refreshing- ' in cold weather, it is associated with all the myths of becoming warm, and at the height of summer, with all the images of shade, with all things cool and sparkling (Barthes, 1972:60). But the question that arises here: Why *myth*? What is the ideology hidden behind the signifier (the image of Red Wine)? According to Barthes, myth is based on human's history, and myth cannot naturally occur. There are always "some communicative intentions in myth. By people, myth can easily be changed or destroyed. Also myth depends on the context where it exists. By changing the context, one can change the effects of myth. At the same time, myth itself participates in the creation of an ideology" (ibid). In this light, myth is not born in vacuum; it is a crucial form of meaning, a form of culture. Being a human creation and part of human history, myth is subject of development, destruction and change so long it is invested with intentional ideology or worldview. What gives myth its significance is not the fact that it seeks to show or hide the truth when creating an ideology; rather, "it seeks to deviate from reality" (ibid). This deviation from reality gives modern myths their cultural and ideological status. These bourgeois cultural myths were *second-order signs* or *.connotations* (ibid)

Semiotics, in one sense, is the investigation of meaning and meaning-making.

According to the classical critical view, the one who creates meaning and has dominance on his/her work is the authors; the authority of the author is the hallmark of the critical stance. In refutation to this traditional literary criticism, Barthes believes the main participant in the process of reading is the reader. This is the main argumentation of Barthes's (1967) essay entitled *The Death of the Author*. The essay is mediation on the rules of author and reader as mediated by the text.

Barthes essential argument is that "the author has no sovereignty over his own words (or images, sound, etc.) that belongs to the reader who interprets them" (The Death of the Author, 2018). It is the task of the reader to unravel the signs and symbols of the text. In other phrase, "text employs symbols which are deciphered by readers, and since function of the text is to be read, the author and process of writing is irrelevant" (ibid). In the reading process, what is essentially generated is meaning, so the idea is that meaning is not something retrieved or discovered, having been there all the while, but rather something spontaneously generated in the process of reading a text, which is an active rather than passive action, so reading a text involves in a way writing or rewriting of the test's meaning. This gives the sense that the text is much more open to interpretation, much more fluid .in its meaning than previously thought (ibid)

Creating meaning on the side of the reader through the process of text analysis brings Barthes's theoretical perspective to its applicable facet. In his S/Z (1972), Barthes applied this notion in an analysis of a short story by Balzac called *Sarrasine*. The French poststructuralist stressed that there are five major codes for determine various kinds of significance, with various lexias (a unit of the text chosen arbitrarily). These codes operate despotically in the body of the narrative .text through a systematic network

Due to the development of his poststructuralist semiotic model, Barthes has taken *linguistic* structuralism as a cornerstone to his analysis of narrative texts. In his seminal (1975:237-272) essay *An Introduction to the structural Analysis of Narrative*, Barthes identifies three main levels of description for a narrative: function, action, and narration. He uses *function* for the smallest unit of a narrative; it means the unit serves a function in the narrative like the gun for example. The functional units are of four types: nuclei, catalysts, indices, and informants. The next level of description is action. In a narrative, each actor/character belongs to a sphere of action. There are relatively few spheres per narrative (compared to

functional units), and these can be classified. They are of three types: communication, desire/quest, and ordeal. The last level of narrative description, namely, *narration*, in which there is clear evidence of the narrator in a narration (ibid). What is characteristic about Barthes's analytical model is the systematization of the levels. There is hierarchical construction where the narrative level is to integrate the lower levels into a coherent whole. He calls this *integration* whereas the other fundamental process is called *segmentation*. The French post-structuralist goes on to describe how functional distortion of these units can have meaning. For example, the unit of shaking hands can be interpreted by a sequence of thoughts, it is one unit which has been distorted and segmented for a reason (ibid).

Semiotics as a Philosophy of Language 2.2.3

The quest for meaning and meaning-making is the ultimate goal semiotics. All signs surrounding man on the planet are forms of meaning. Still, semiotics is not the only discipline that copes with meaning proper; philosophy of language is the human science whose central inquiry is meaning, including the origin of meaning, the word relations as that of synonym and metonymy. Semiotics, therefore, is identified with philosophy of language in modern literature of semiotics. This is true to the Italian semiotician, novelist and literary critic Umberto Eco

Drawing heavily on the meaning in literary texts, Eco developed the notion of the openness of the text in his (1962) *Opera aperta* (translated into English as *The Open Work*). The walks of the semiotic theory could be anticipated mostly in his *A Theory of Signs* (1976), *The Role of the Reader: Explorations in the Semiotics of Texts* (1979), *Semiotics and Philosophy of Language* (1984), *Limits of Interpretation* (1990), *Six Walks in the Fictional Wood* (1994), and *From the Tree to Labyrinth: Historical Studies on the Sign and Interpretation* (2014). Though he

was influenced by Peirce's view of semiotics, Eco has refuted the concept that the signifier stands for a determined referent of signifier. Hence, Eco's *A Theory of Semiotics* (1976) is critique of the theory that the meaning of signals or signs is determined by the objects (i.e. things or events) to which they refer, and is a rejection of the notion that "iconic" signs must be likeness of their objects. Eco also rejected the notion of sign typology. Eco related the interpretation of natural and non- natural signs to their cultural context. According to Eco, "every semantic unit may be element of a semantic field. Insofar as semantic units are "cultural units," the semantic field to which a given semantic unit belongs may be an aspect of the .world-vision belonging to a particular culture" (ibid: 4)

In his introduction to *A Theory of Semiotics*, Eco (1976:3) explains that the book is intended to "explore the theoretical possibility and the social function of a unified approach to very phenomenon of signification and/or communication. Such an approach take the form of a *general semiotic theory*, able to explain ever case of sign-function in terms of underlying systems of elements mutually correlated to one or more codes. He identifies the discipline of semiotics: it is "concerned with everything that can be taken as assign" (ibid: 7). In this light, the Italian semiotician introduces his keen insights in the highly circulated terms like *sign*, *signification*, *communication*, *code*, etc. Being a theory of signification, Eco defines *signification* as the semiotic event whereby a sign "stands for" something and he defines "communication" as the transmission of information from a source to destination. Communication is made possible by the existence of a code, or by a system of signification (Scott, 2004). More significantly, Eco considers *sign*, in his introduction to *Semiotics and the Philosophy of Language* (1984:2) as "a correlation between a signifier and a signified (or between expression and content) and therefore as an action between pairs." What is important about the sign is that a sign is not only something which stands for something else; it is also something

that can and must be interpreted. The criterion of interpretability allows us to start .from a given sign to cover, step by step, the whole universe of semiosis (ibid: 46)

Here, Eco uses Saussure's *signifier/signified* dichotomy, while he has recourse to Hjelmslev's *expression / content*. In the same analytical context, Eco refers to Peirce's view of *semiosis* when he says that *semiosis* is " an action, or influence, which is, or involves, an operation of *three* subjects, such as a sign, its object, and its interpretant, this tri-relative influence not being in any way resolvable into an action between pairs." Eco stresses the correlation between the sign and semiosis by maintain that the sign is the origin of the semiotic process (ibid).What is significant about Eco's semiotic theory is that he restricts the interpretation of signs to the sphere of culture. In other phrase, the production of semiosis is interlinked to the phenomenon of culture. He proceeds with the concept that "all .aspects of culture can be studied as a semiotic phenomenon" (ibid: 22)

In his (1979) work *The Role of the Reader: Explorations in the Semiotics of Texts*, there is a close connection between *text* and *interpretation*. The possibility of interpretation of the text is germinated in the text itself. In Eco's words (1979:54) "a text is a product whose interpretative outcome must form part of its own generative mechanism." For the Italian semiotic, the addressee/ the reader (in the case of the verbal text) operates cooperatively or takes the role in the generation of the textual meaning, In this light, the text is endowed with limitless semiosis or in Eco's words " a rather peculiar strategy of communication bases upon a flexible system of signification" (1979:3). To verify his theoretical hypothesis, Eco (ibid) has introduced a brief image of Jacobson and Eco's structural analysis of Baudelaire's sonnet *Les Chats*. The two analysts have detected that there is

a semantic affinity between the *Erêbe and horreur ténébres*. This semantic affinity does not lie in the text as an explicit linear linguistic manifestation; it

is the result of a rather complex operation of textual inference based on upon intertextual competence. If this is the kind of semantic association that the poet wanted to arouse, to forecast and to activate such cooperation from the part of the reader was part of the generative strategy employed by .the author

Eco, throughout his elucidation, goes on to say that *Les Chats* is a text that not only calls for the cooperation of its own reader, but also wants this reader to make a series of interpretative choices which even though not infinite are, however, more than one (ibid). So, it is not impossible to call *Les Chats* is an *open text*, simply because “the reader as an active principal of interpretation is a part of the picture of .the generative process of the text” (ibid)

Eco defines the *open text* as “a paramount instance of a syntactic-semantico-pragmatic device whose foreseen interpretation is a part of its generative process (ibid.3). But if the text, in a broadest sense, is that differential mode of expression on syntactic- semantico level, why *pragmatics*? Eco, in the here above extract, refers to *inference* which is a pragmatic term. In active reading, the human competence has recourse to knowledge stored in the long memory to interpret the linear linguistic knowledge omnipresent in the text. Here lies the role of the reader in generating meaning with the cooperation of the text. Here, there is an organic relation between, not only the text and its interpretation, but also a connection .between the text and its generation on the side of the text

Within the sphere of his *interpretative semiotics* comes Eco’s (1984) work *Semiotics and the Philosophy of Language*. Here, the Italian semiotician has new interpretative insight into old terms such as *dictionary/encyclopedia*, *symbol/metaphor* and codes as well. The concept of encyclopedia, for instance, is described by Eco as “all of registered interpretations conceivable in objective terms, as well as “the library of all libraries,”. The encyclopedia, in this semiotic perspective is compared to a labyrinth- a net, an infinite aggregation of units of

meaning (ibid). So long meaning is the central quest for semiotics and philosophy of meaning; the two human fields are given an equally significant status in Eco's .interpretative schema

In his (1990) work *The Limits of Interpretation*, Eco deals with the problems of interpretation and its limits, or constraints. In his (1979:50) work, Eco defines the *text* as "a chain of expressive devices which must be actualized by the receiver." Eco's main concern in his (1990) work *The Limits of Interpretation* is not the text itself as an object of analysis, but rather the interpretive *act* involving in the text/reader pair (Pisanty, 2015:37-61). Eco stresses here and elsewhere the reading .experience in generating the textual interpretation on the side of the reader

Semiotics of Narrative 2.3

In the big body of modern semiotic studies, modern semioticians view a text as a form of meaning; a large sign which construes a set of interrelated semiotic options. This is true to a narrative text which lends itself to textual analysis in terms of the theory of signs. But before going a step further, it is of interest for this study to spot light on the basic concepts of *narrative* and *narratology* which necessarily lead us to the discussion of the *text* from a semiotic stance. *Narrative*, in a broadest sense of the term, is a set of linear bundles of events, real or imaginary which is presented in a chosen code whether spoken or written in time. This literary tradition necessarily construes a specific story and a process of story-telling. Put simply, every story is narrated by a narrator, whether s/he is a character in the story or not. Though narration is not confined to the arts of story-telling, it is still its salient feature. Narratology, in one definition, is the study of narrative and narrative structure and the ways that these affect our perception (General Introduction to Narratology, 2018). Though coined by Tzvetan Todorov (*Grammar du Décaméron*, 1969), its theoretical lineage is traceable to Aristotle (poetics).

From a purely semiotic standpoint narrative is a representation of reality in a specific artistic style. Danesi (2007: 74-5) elaborates on the semiotic nature of narrative. He writes

A narrative story that is put together to portray reality in a specific way, It is a representation of human events as they are perceived to be related to the passage of time. The “time frame” may be the past or future (as in science fiction stories); or else it may be unspecified period of time (*Once upon a time . . .*), suggesting that the story is about a universal theme. The narrative may be fact-based, as in a newspaper report, a psychoanalytic session, etc. or fictional, as in a novel, a comic strip, a film, etc. Needless to say, it is often difficult, if not, possible, to determine the boundary line between narrative fact and fiction. Narrative is a primary means of recreation, enjoyment, and education in cultures across the world.

The extract above stresses two points which are of significance to our study. First, though the boundary between fictionalization and the physicality of the universe is not clear, the semiotic segment (the text) is bounded to the social structure of the world; the text, thus, is the representation of the external phenomenon, as we shall see. The second fact is that not all narratives are created or recreated for fun or trivial enjoyment, there are certain cultural messages encoded in the structure(s) of the narratives. Narration is an intrinsic characteristic of human behavior. Humans tell stories for human survival on the planet: they tell stories to pass their traditions, worldviews and cultures from one generation; it is a communicative device human used to cast their identities. Barthes, in his (1975:237-272) work entitled *An Introduction to the Structural Analysis of Narrative*, elaborates on the nature of narration and narrative. He writes

There are countless forms of narratives in the world. First of all, there is a prodigious variety of genres, each of which branches out into a variety of media, as if all substance could be relied upon to accommodate man’s stories. Among the vehicles of narrative are articulated language, whether oral or written, pictures, still or moving, gestures, and an ordered mixture of all those

substances; narrative is present in myth, legend, fables, tales, short stories, epics, history, tragedy, drama][suspense drama], comedy, pantomime, painting (in Santa Ursula by Carpaccio, for instance), stained-glass windows, movies, local news, conversation. Moreover, in this infinite variety of forms, it is present at all times, in all places; indeed narrative starts with the very history of mankind; there is not, there has never been anywhere, any people without narrative; all classes, all human groups, have their stories, and very often those .stories are enjoyed by men of different and even opposite cultural backgrounds

This spectrum of narrative traditions is shared by all human communities and cultures. So, it is not possible to refer to the shared principles underlying these various forms of stories. This science of studying narratives has come to be called *narratology*. It is the structural investigation of narrative whose basic function is to unmask the principles underlying the structure(s) of narrative. The narrative, here, is viewed as a unit of past experience in which the linguistic system is used to structure a sequential set of events, whether real or factious. Aspects like plot, character, setting and point of view are underpinned in narratology. The term is wittingly explored by Abrams (2009: 208-210) who thinks that narratology became prominent in the mid-twentieth century. The term especially “deals with types of narrators, the identification of structural elements and their diverse modes of combination, recurrent narrative devices, and with the *narratee*- that is, the explicit or implied person or audience to whom the narrator addresses the narrative.” What is new about the modern narratological theory is that it does not treat a narrative in the traditional way, as a fictional representation of life and the world, but as a systematic and purely formal construction (ibid). So, the theory anatomizes the parameters shared by all worldwide narratives. This elucidation may bring narratology closer to the structuralist semiotic analysis of the narrative text which is the main concern of this study, as we shall see. These remarks may give rise to the following question: What is really the connection between semiotics and narrative? Having insight into Barthes narrative semiotic perspective shows that the story as *content* is communicated in different texts, of which is the narrative

text. The narrative text is a unit of meaning- a semiotic unit. In her paper on the relationship between semiotics and narrative, Popova (2014:16) maintains that the term *narrative* is a kind of text used in the narrow sense of linguistics and literary studies, as well as in the broad sense of semiotics, which considers as *texts* any semiotic entities- pictures, movies, photos, etc. popova stresses the semiotic nature of the narrative by saying that narrative is “ the semiotic presentation of a series of events semantically related in a temporal and causal way(ibid). Being a semiotic unit (a form of meaning) the narrative text is considered the most fertile area for semiotic analysis. It is possible, in this sense, to refer to what has been referred to as *narrative* semiotics- the exploration of the structure of the text as sequential .events as a form of meaning in terms of the theory of signs

Text and Code 2.4

The notion of *text* is problematic in the sense that there is no general consensus among linguists, critics and experts of culture concerning the identification of the term. The closest ostensible view to the theory of signs is the functional view which considers text as a stretch of language, a unit of meaning. In addition, the text is constructed by and through a set of cohesive ties. In this light, the text has its own texture or the linguistic- semantic fabric that makes it a text. In other words, there are syntactic and lexical resources which give the text its own structure. Being as structural unit (a form of meaning), the text can be analyzed on different levels of semantics, syntax and context; Moreover, it can be investigated .in term of theory of signs

From a semiotic stance, a text is “a composite structure consisting of smaller sign elements. It is, thus, structurally isomorphic to the smaller signs that comprise it”. The text is, in effect, a “larger verbal sign” (Danesi, 2007: 82). The ability to

produce and comprehend texts is referred to as *textuality* (ibid). A definition as such stresses the constituency of the text than its holistic nature. Certain views find a sense of between *text* and *message*- the term variously refers either to a text or the meaning of a text (Chandler, 2002:244-5). Other definitions of the term look at the texts as a *process*- we look at texts as parts of a continuous ongoing production of meaning (Johanson and Larsen, 2002; 146). The text, in this sense, is anything, which can be *read* for meaning (Chandler, ibid). The focus on the process of reading manifests the verbal nature of the text as a syntagmatic combination of signs. However, a text is “a system of signs in the form of words, images, sounds and/or gestures” (ibid). Still, this semiotic linearity is not born in vacuum. Rather, a text is constructed and interpreted with reference to the conventions associated with a genre and in a particular medium of communication (ibid). This assumption brings the text closer to the notion of the *code*. Code, as Danesi (2007:136) has put it, is “the system in which signs are organized and which determines how they relate to each other and can thus be used for interpretation and communication.” As language in the functional perspective is the semiotic recourse from which people can select and combine to communicate their visions and passions, codes are “systems of signs that people can select and combine in specific ways (according to the nature of the code) to construct messages, carry out actions, enact rituals, and so on, in meaningful ways” (Danesi, ibid: 64). The signs in codes are not only related to each other but they are *systems of conventions*. Semiotic codes are “procedural systems of related conventions for correlating signifiers and signifieds in certain domains. Codes provide a framework within which signs make sense: they are interpretative device which are used by interpretative communities (Chandler, ibid). The spectrum of colors is a par excellent example of the code where the signs (colors) are related to each other semantically; semiotically, they are forms of meaning which stand for something other than themselves in the physical world. For instance, the *red*, being a signifier, represents a set of

signifieds, i.e. love, lust, politics, hell, blood, etc. Codes might be natural (the body's immune system) or conventional (the traffic lights)

Codes are as many as the signs themselves; their typology is different from one model to another. Danesi (2007:71-80) identifies four types of codes; they are: *social*, *mythic*, *knowledge* and *narrative*. Each is endowed with certain functions. The salient feature of each code is that it contains elements that signify something when they are organized or utilizes in some way. So, the *social codes* underlie communication and interaction. *Mythic codes* abound as that of the hero code. While the *knowledge code* allow for the representation and communication of knowledge of various kinds, the *narrative codes* deal with the nature of narration and story-telling (ibid)

Codes, in the literature of semiotics, are often related to denotation/connotation antithesis. While the denotative sense of the sign is semantically related to the literariness of the sign, the connotative sense is bounded to the association of the sign. In the colour code, for instance, the *blue* is a colour with certain physical features as one of the (cold) colours. Denotatively, it is a color. Connotatively, the blue in the phrase *a king with blue blood* may represent the notion of nobility in the sphere of culture. So, while, denotation is bounded to the referential nature of the sign, connotation reveals the metaphorical nature of the sign. Metaphoricity is one of the structural parameters underlying the structure of the narrative text, as we shall see in the semiotic textual analysis. The narrative theory, in terms of Formalism and structuralism, is categorized in two traditions. The former is *hematic* tradition which is limited to a semiotic formalization of the sequence of the actions told, as represented by the writings of Propp, Bremond, Greimas, and Dundes). The latter is the *modal* tradition which examines the manner of their telling, stressing voice, point of view, transformation of the chronological order, rhythm (Narratology, 2018). In the light of this categorization, the first tradition follows the walk of *semiotics*, while the other follows the walk of *stylistics*.

However, some narratologists, like Rociur and Baroni think that these two traditions should not be looked at separately, especially when dealing with the .function and interest of narrative sequence and plot (ibid)

Narrator and Narratee: Types and Modes 2.5

The narrator, as has already been mentioned, is the mind from which proceeds all the combinatory events of the story with all its theme, plot, setting and character(s). Being so, this term with counterpart (narratee) becomes central to the narratological insights. According to Murfin (cited in Meamy, 2001: 1), narratology deals with the “analysis of the structural components of a narrative, the way in which those components interrelate, and the relationship between this complex of elements and the narrative’s basic story line.” Here comes the role of .the narrator as a crucial component of the process of story-telling

Basically, the *narrator* is the being (animate or inanimate) who tells a story. Still, the narrator is not necessary to be the novelist or the creator of the narrative text. Narrative and critical studies make distinctions between the author and the narrator. The narrator’s worldviews are not necessarily the visions and beliefs of the author or the creator of the artist work of art. In their (1966:: 256-7) *The Nature of Narrative*, Sholes and Kellogg make such distinctions between the real or fictional narrator, the narrative character and the author of the narrative work. So, “to the extent that the narrator is characterized he will dominate the narrative, taking procedures over event and situation.” Here, there is a correlation between the narrator and the point of view, but “the extent that the narrating character is differentiated from himself as participant in events another ironic gap appears. In *Gulliver’s Travels*, for example, the major disparity of viewpoint seems to lie between Gulliver and Swift, with the audience aware of the disparity and sharing Swift’s view (ibid). In case, the narrator enters as a participant, there happens a

distinction between the narrator's view and that of the character though they are the same person. In *Great Expectations*, the gap lies between Pip as participant and Pip as narrator, with Dickens and the reader sharing the viewpoint of the narrative Pip (ibid). As the narrator's functions are so divergent in the literature of the narrative disciplinary field, so are the typology and mode of the narrator

As for the modes of the narrators in traditional narratives, narratologists assume that most narrators present their story from the following narrative modes: first person, or third- person limited or omniscient. Compared to the third- person mode, the first- person narrator brings greater focus on the feelings, opinions, and perceptions of a particular character in a story, and how the character views the world and the views of other characters (ibid). The third- person omniscient narrator gives a panoramic view of the world of the story, looking into many characters and into the broader background of a story (ibid). The narrator, especially in narratives of supernatural events is not necessary to be a human being; it might be a beast, an object or even an abstract idea

The narrator communicates a message by and through the combinatory events of the story to a narratee. The term *narrate*, coined by Prince (1971) following the French term *narrataire* (Barthes 1966) "designates the addressee of the narrator, the fictive entity to which the narrator directs his narration" (Schmid, 2007:175-80). The addresser, in terms of Jakobson, communicates a message to the addressee by a specific code. Schmid (ibid) thinks that the narratee "is divided into two entities which differ *functionally* or *intentionally*: the *addressee* and the *recipient*. The addressee is the narrator's image of the one to whom the message is sent; the recipient is the factual receiver." In the narration process, the narrator and the narratee are two signs in the act of Communication. Therefore, every narrative creates a fictive addressee (just as every text creates an implied reader as assumed addressee or ideal recipient), since the indexical signs that point to his existence, can never disappear completely (ibid: 178). In this light, the world of fiction can be

interpreted as a semiotic sphere where the signs (human or non-human) operate reciprocally to create the ultimate aim of communication, i.e. meaning and .meaning making

CHAPTER THREE

Linguistic Model

Chapter Three is basically theoretical; it deals with the conceptual framework of the study. It explores the notion of *Structuralist Semiotics* (henceforth SS) as an

approach to analyze the linguistic data, i.e. the Sindbad's seven voyages. Then, it moves to shed more light on the terms *sign*, *semiosis* and *semiology* as circulated in the theory of signs. Later on, it delineates Saussure's model as structured in his *Course on General Linguistics* (1915) where the linguistic relationships are at the heart of the Saussurean model. The structuralist cycle will be interlinked to the literary cycle where terms like *narrative text*, *narrative code* and *micro-sphere* and *macro-sphere* are going to be unraveled as one united paradigm.

3.1 Structuralist Semiotics (SS): An Approach to Text Analysis

Any text, literal or non-literal, can be scrutinized as unit of meaning in terms of different theoretical models, of which is semiotics (Chandler, 2002: 79) wittingly unravels the text analysis from a semiotic point of view:

Semiotics is probably best known as an approach to textual analysis, and in this form it is characterized by a concern with *structural analysis*. Structuralist analysis focuses on the structural relations which are functional in the signifying system at a particular moment in history. It involves identifying the constituent units in a semiotic system (such as a text or socio-cultural practice) and the structural relationship between them (oppositions, correlations and logical relations) (Culler 1974, 14). This is not an empty exercise since relations are important for what they can explain: meaningful contracts and permitted or forbidden combinations.

Saussure's theory is based on the view that language is a system of signs; these signs signify something in the physical world (whether concrete or imaginary). These signs enter into sets of sign; each sign derives its values from its occurrence and relation with other signs in the structure. These signs are based on either correlation or opposition. The relation in which signs correlate to each other has come to be called syntagmatic, whereas the relation in which signs are in contradictory positions referred to as the paradigmatic relation. The intersection between syntagmatic and paradigmatic relation leads to meaning and meaning

production which is the ultimate goal of the semiotic quest. These syntagmatic, paradigmatic relations are structural since the concept of structure (i.e. the arrangement of the linguistic signs in systematic way) is central to the so-called approach Structural Semiotics. These structural semiotic relations (i.e. syntagmaticity, paradigmaticity and signification) are supposed to underlie the narrative structures of Sindbad's seven voyages. The structural semiotic approach takes into consideration that Sindbad's seven voyages are literary texts; they are larger signs, and these signs are communicative: they communicate a certain worldview or a message. Most importantly, these specific language systems of signs are representations of culture or physical world. Identifying the semiotic elements in their relational natures is the basic platform for penetrating the structural parameters that underlie the structure(s) of the text. This elucidation may pave the path to discuss the well-circulated approach known as Structuralist Semiotics. From a semiotic analytical perspective, the study will embark on describing, analyzing and interpreting the syntagmatic, paradigmatic and signifying relationships underlying the internal structure(s) of Sindbad's seven voyages in terms of Saussure's semiotic model. This is not without a brief introduction to sketch each adventure. Being a representation of reality, the micro-sign (i.e. the narrative text) will be interlinked to its macro-sign (i.e. reality) and, furthermore to its cultural context.

Identifying the semiotic elements in their relational natures is the basic platform for penetrating the structural parameters that underlie the structure(s) of the text. This elucidation may pave the path to discuss the well-circulated approach known as *Structuralist Semiotics*.

Structuralist Semiotics (SS) is an approach where the primary concern is the application of the theory of signs to the analysis of narrative texts. If structuralism primarily deals with the application of the theories, methods and findings of linguistics to a wide spectrum of human sciences, semiotics then deals with the

theory of signs, the most revealing form of which is language. And if language is a system of signs, literature then is prerogative of language; it is a form of sign system. The approach copes with the parameters and relationships among signs in the literary structures. *Structuralist Semiotics (SS)* is mainly inspired by Saussure's premises, and is then fundamentally enlarged by the post-structuralist scholars like Barthes and Le'vi-Strauss. The term plainly involves two basic paradigms- *structuralism* and *semiotics*. This point requires more inquiry.

Structuralism, is an analytical approach penetrating the linguistic structures of a wide spectrum of human fields, of which is literature. Being linguistic structures, literary texts respond to the structural analysis. Literary texts, according to Scholes (1982: x), "are both produced and interpreted through the medium of generic codes as well as through language itself ". From a semiotic stance, structuralism principally searches for 'deep structures' underlying the 'surface structures' of sign systems (Chandler, 2002:9). Literature, hence, is a body or a corpus of literary texts; each text (say a poem, a novel, a drama) is a larger sign- a body of interrelated sign-system which lends itself to a semiotic analysis. Here comes semiotics as "an approach to textual analysis" (ibid). What is characteristic about both *structuralism* and *semiotics* is that they have insight in the most significant system of verbal signs, i.e. *language*. Still, structuralism and structural studies seldom penetrate meaning and meaning-making in literary works. Rather, they pay attention to the formal aspects of the work of art such as the phonological and grammatical aspect. Semiotics, on the other hand, is wholly preoccupied with meaning; it is, in one term, *philosophy of meaning*. Literary texts, in this discipline, are viewed as forms of meaning and forms culture.

Meaning is the hallmark of semiotic quest. Meaning (according to Barry, 1999:2), is simply "the referent of the sign: the mental representation of a preceding rainstorm as the meaning of wet streets, the mental representation of a feline as the meaning of the word *cat* or of a drawing of a cat." So, the inter

subjective meanings are “a function of the denotative and connotative of these signs” (ibid). But if meaning is the human quest in the semiotic lesson, how are meaning and meaning segments transferred? Peirce uses the term *semiosis* to describe the transfer of meaning; the act of signifying (Crow, 2010: 34). One point to be stressed here is that semiotics is not the only rubric that deals with the problem of meaning so far literature is concerned. Al-Sheikh (2016: 2) highlights this assumption by stating that

“though meaning is the most desired eternal plant of human quest in human languages and cultures in their imaginatively productive works (literary texts), both stylistics and semiotics draw heavily on literature as a fertile source of analysis. Put it this way, being a system of signs transmitting a cultural worldview and yielding itself to analytical process, a literary text becomes the core of both stylistic and semiotic investigation, though from different stances.”

Semiotics is an approach germinated in the sphere of structuralism, more specifically, Saussure’s structuralism. In one wittingly significant notion, Saussure explicitly interlinks structuralism to semiotic. Saussure (1983:15) thinks that “nothing is more appropriate than the study of languages to bring out the nature of the sociological problem.” This elucidation clearly shows that semiotics draws heavily on linguistic concepts, partly because of the influence of Saussure and because linguistics is a more established discipline than the study of other sign-systems (Chandler, 2002:9). Still, semiotics was germinated in the Saussurean structuralism linguistics; its scope encapsulates more than studying verbal systems of signs. Put simply, it construes other phenomena other than human languages such as animal signs and plant signs, in addition man-made signs as in forms of culture like paintings, sculptures and symphonies. These concepts may pave the way to go deeper in to Saussure’s linguistic model, but before that, it is of interest for this study to show the divergences between *semiotics* and *semiology*.

To sustain this strong bond of *structuralism* and *semiotics* , Scholes (1982, xi: x) thinks that

“one of the major developments of structuralism is related but distinct discipline called semiology (or semeiology, or semiotics) which is the general study of signifying systems. Human language is one system of signification, the most elaborate that we have, but there are others, which often take the form of some iconography of images or some patterning of social behavior which can be approached as a form of communication.”

What is to be stressed here is while human language is one device of communication (i.e. a verbal system of signs) which is central to semiotic analysis; there are a number of communicative devices that the semiotic discipline interprets like fashion or styles of clothing, plastic arts and the like. Before going a step further in the model of the study, it is appropriate to raise the question: What is really *Structural Linguistics*?

A set of different senses is given to the highly circulated term in the literature of linguistics. While a semiotician like Chandler refers plainly to Saussure's premises as the doctrine of the structuralist school, Lepschy (1972 :5-6) introduces at least three senses to the term. So, the structuralist school, in the widest sense, is “very reflection on language has always been structural” (ibid). The second sense, which is more restricted one, designates “those trends of linguistic thought in this century which deliberately and explicitly tried to gain an insight into the systematic and the structural character of language” (ibid). The third trend is mainly interested in “the *classification* of the items it identified through the *segmentation* of the spoken chain” (ibid). Being semiotic study, the study is preoccupied with language of the narrative text as syntagmatic/paradigmatic/signifying systems of signs. These interconnected signs operate reciprocally for the production of meaning and meaning-making. These structural linguistic relationships are germinated and highly circulated in Saussure's coherent system of ideas.

3.2 Sign and Meaning

The notion of *sign* is central to semiotic theory and semiotic model. If semiotics is the theory that describes the nature, function of signs and sign systems, a sign, in one sense, is " a meaningful unit which is interpreted as standing for something other than itself ". Signs are found in the physical form of words, images, sounds, acts or objects (Chandler, 2002:241). This physical form is sometimes known as the *sign vehicle*. This physical form is referred to as the *signifier*, in Saussure's model, as we shall see. Being physical or material forms, the signs take their function or value from their occurrence in linguistic structures; they are relational in nature. They have no *intrinsic* meaning and become signs only when sign users invest them with meaning with reference to a recognized code (ibid).

The sign, accordingly, is interpretative, meaningful and signifying the moment the two spheres are mentally interconnected. The interconnected of the signifier, say *tree*, to the mental image of the tree results in meaning or signification. The process of sign production is referred to as *semiosis*. According to Pierce, the term refers to the process of 'meaning-making' (Chandler, 2002: 240). Sebeok (2001:156) interlinks the term to modeling when he defines semiosis as the "capacity of a species to produce and comprehend the specific types of models it requires for processing and codifying perceptual input in its own way." On the same track, Danesi (2007:142) relates semiosis to the processes of comprehension and production when the term is defined as "the comprehension and production of meaning-making. All these ostensive views stress the mental aspect of the signs as far as they stress signs as forms of meaning.

The quest for meaning is the endless task of man on this planet. It is the hallmark of the semiotic process. Still, meaning and meaning-making are not produced haphazardly; they are produced and comprehended in a given human culture. If semiotics is the science that unravels signs systems which are functionally meaningful, then, these systems are systems of representation; they

are modes of communication. Culture, as human language, is a symbolic mode of communication by and through which humans communicate their visions, concepts and worldviews in communities. In his 1871 book *Primitive Culture*, Tylor (cited in Danesi and Perron, 1999:3) defines culture as “ a complex whole including knowledge, belief, art, morals, law, custom, and any other capability or habit acquired by human beings as members of society.” The definition brilliantly constitutes the material and cognitive aspects of cultural practices in human societies. What is to be stressed here is that these human practices are symbolically communicative. Therefore, culture is defined from a semiotic angle as an “inter connected system of daily living that is held together by signs, codes, texts, and other sign-based phenomena (Danesi, 2004:5). All human socio-cultural practices are communicated by signs. So, it is possible to say that all forms of culture (i.e. narratives, paintings, symphonies, rituals) are forms of meaning. In another phrase, human patterns of thinking operate forcefully by the use of signs (Chandler 2002; Danesi 2007). The study of the sign use in socio-cultural environment has come to be called *Social Semiotics* in the literature of semiotics.

The term refers to an interdisciplinary field of semiotics in which “investigates human signifying practices in specific social and cultural circumstances, and which tries to explain meaning-making as a social practice” (Social semiotics, 2018). Hence, the exploration of the meaning-making from a socio-cultural stance is the main concern of this semiotic interdisciplinary field. Social semiotics, as Thibault has put it (ibid) is “the study of the social domination of meaning, and the power of human processes of signification and interpretation (known as symbiosis) in shaping individuals and societies. Social semiotics focuses on social meaning-making practices of all types, whether visual or aural in nature.” This elucidation may serve as a platform to unravel Saussure’s semiological schema.

3.3 Saussure’s Linguistic Model

In his (1915) book *Course in General linguistics*, Ferdinand de Saussure, the Swiss Linguist, establishes a general linguistic theory for the explanation of the human language, i.e. language. The Saussurean model is didactic: it is modeled on the thought-sound unification. So, the thought-sound phenomenon is omnipresent in any linguistic structure. Having believed in visual representation for abstract concepts, Saussure has given a set of analogies. “In itself,” says the Swiss linguist, “like a swirling cloud, where no shape is intrinsically determinate. No ideas are established in advance, and nothing, and nothing is distinct, before the introduction of linguistic structure.” (P.110-111). The linguistic structure might be described as *the domain of articulations* (ibid). On the same track, “the substance of sound is no more fixed or rigid than that of thought” (ibid). The unity of thought and sound results in language totality. To Saussure (p. 112-3), “the relevant relation is one between a sound pattern and a concept, within the limits of the word and a meaning is simply the counter- part of a sound pattern”. This notion is clearly detected in the arrows in the Saussurean diagram in Figure 1.

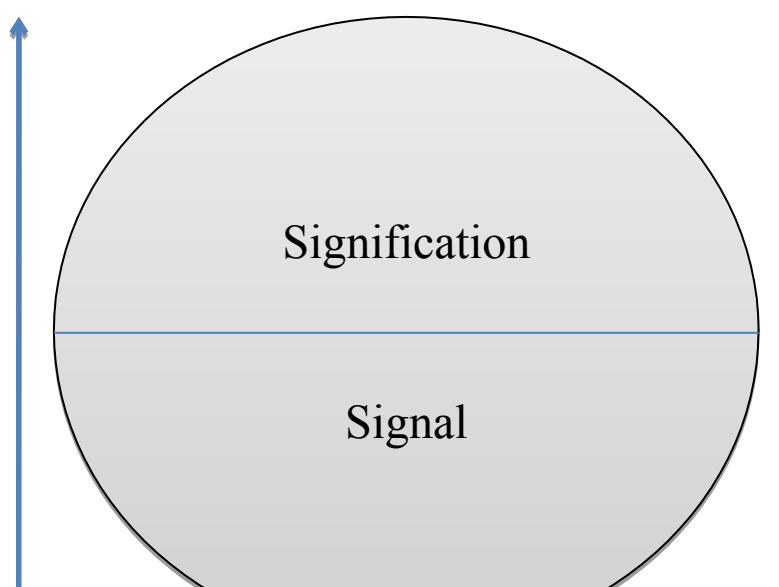


Fig. 1 Linguistic Value

So, we can envisage the linguistic phenomenon in its entirety- the language, that is- as a series of adjoining subdivisions simultaneously imprinted both on the plane of vague, amorphous thought (*A*), and on the equally featureless plane of sound(*B*)”(ibid). To stress the unification of the thought- sound phenomenon, Saussure has introduced another analogue: “A language might also be compared to a sheet of paper. Thought is one side of the sheet and sound the reverse side” (ibid). But the question is: Where does the *linguistic value* of a linguistic sign come from?

Saussure stresses throughout his argumentation of thought-sound relationship that the process which selects one particular sound-sequence to correspond to one particular idea is entirely arbitrary; the nature of the linguistic sign is arbitrary. The arbitrary nature of the sign enables us to understand more easily why it needs social activity to create a linguistic system (ibid). Here comes the role of community to establish values. The Swiss linguist, in addition, thinks that “the value of a word is mainly or primarily thought of in terms of its capacity for representing a certain idea; this is indeed an aspect of linguistic value” (p. 112). In replying to the quest of the relationship between the linguistic value and its meaning, Saussure confesses that value, in its conceptual aspect, is doubtless part of meaning (ibid). For Saussure, “a language is a system (i.e. a united whole) in

which all the elements fit together, and in which the value of any one element depends on the simultaneous coexistence of all the others” (p.113). This notion may be represented in Fig. 2.

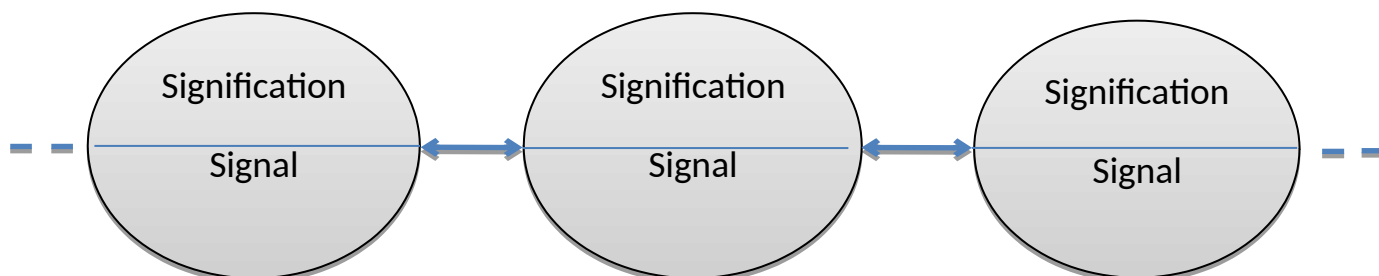


Fig. 3- 2 Language as a System of Signs

It is of interest to stress here, and elsewhere, is that the value of the linguistic sign is realized not only through compared or synonymous units, but also through dissimilar ones or metonyms. Saussure (p. 114) unravels the paradoxical principle of *similar* signs and *dissimilar* signs:

A word can be substituted for something dissimilar: an idea. At the same time, it can be compared to something of like nature: another word. Its value is therefore not determined merely by the concept or meaning for which it is a token. It must also be assessed against comparable values, by contrast with other words. The content of a word is determined in the final analysis not by what it contains but by what exists outside it. As an element in a system, the word has not only a meaning but also- above- all a value.

Saussure has developed a coherent set of concepts in form of structuralist dichotomies or relationships; they are: *langue* and *parole relationship*, *synchronic* and *diachronic relationship*, *syntagmatic* and *paradigmatic relationship*, *signifier* and *signified* relationship. The first two pairs will be argued in brief, whereas the other two pairs will be fully elaborated since they are fundamentally the structural parameters on which the semiotic analysis will be based, Before going a step further, it is of interest for this study to know Saussure’s notion of language.

Language, according to Saussure (1983:10) is *a structured system*; it is a system of signs expressing ideas. Therefore, it is possible “to conceive of a science *which studies the role of signs as part of social life.*” The Swiss linguist, furthermore, has recourse to Whitney’s viewpoint who “regards languages as social institutions on exactly the same footing as all other institutions. In this insight, Saussure stresses three facts, (i) Language is a system, (ii) Language is a social instruction, and (iii) Language expresses ideas. In this insight, language is not chaos; it is a *system*: a network of patterned relationships constituting the organization of language. Language as a whole is characterized as a system (Crystal, 1997:452-3). Moreover, *social semiotics* deals with signs so far these signs have function(s) in society. In addition, language is functional, in the sense; humans use language or express their requirements in life, to express their visions, feelings and worldviews in a given society. A language, being a human phenomenon, does not exist in reality; it is the individual actual speech which gives way to its construction. Here, Saussure introduces three interlinked terms, i.e. *langage*, *langue* and *parole*. *Langage* is the abstract phenomenon; *langue* is the human language-system, whereas *parole* is the actual spoken utterances. Scholes (1974: 14) delineates on the triadic perception by stating that *langage* “includes the entire human potential for speech, both physical and mental.” *Langue* is “the language system which each of us uses to generate discourse that is intelligible to others,” whereas *parole* is “individual utterance (ibid). From a semiotic point of view, what concerns the Saussurean traditional semiotician are “the underlying structures and rules of a semiotic system as a whole rather than specific performance or practices which are merely instances of its use” (Chandler:2002:12). Relating the *langue/parole* dichotomy to the sphere of the novel, Danesi (2007:81) wittingly unravels the nature of the novel as a *parole* to the *code* as an abstract system (a *langue*).

In semiotic theory, “larger signs,” such as equations and novels, are called *texts*; and the meaning, or “larger signifieds,” that they encode are called *messages*. *Texts include* conversations, poems, myths, novels, television programs, paintings, scientific theories, musical compositions, and the like. A novel, for instance, is a verbal text constructed with “smaller” language signs (which are, more accurately, the “signifiers” of the text) in order to communicate some overarching message (the “larger signified”). Texts are not constructed or interpreted in terms of the meaning of their constituent parts (the smaller signs), but holistically as single forms. Codes provide the signs for constructing and interpreting texts. For example, novels are constructed and interpreted primarily on the basis of the relevant narrative code. Using Saussurean theory, it can be said that the code constitutes a form of *Lingue* (the abstract knowledge of how certain signs and their relations can be used and interpreted), and the text created on the basis of the code a form of *parole* (the concrete utilization of the code to represent something).

Having founded the abstract and social basis of human language, Saussure exposes the two facets of language more fully. For the Swiss linguist, “language has an individual aspect and a social aspect. One is not conceivable without the other.” It is possible to penetrate language in its present status as a system, and in its historical evolution. In Saussure’s words “Language at any given time involves an established system, it is an institution in the present and a product of the past.” Here comes the synchronic/diachronic relationship. This point requires more explanation.

The traditional linguistic view stresses the changes of linguistic systems over time. It is Saussure who stressed the scientific inquiry of the linguistic system structurally at a given point of time. The Swiss scholar introduced the synchronic/diachronic relationship to modern linguistic theory. Sampson (1980:35) views *synchronic linguistics* as “the study of languages as systems existing at a given point of time, whereas diachronic linguistics is in reality historical linguistics”. Though they are a complementary dichotomy in linguistic interpretation, these two terms are distinct in the way the modern linguistic lesson views language as a human phenomenon. While structural diachronic linguistics draws heavily on the language changes, the development and the evolution of the system of signs from a historical perspective, the structural synchronic linguistics

deals with the momentary status of language, taking into consideration the linguistic constituents and language usage at a particular moment of time. What matters to this study is how signs are systematized as a structured stretch of language, and, furthermore, how signs operate reciprocally as a coherent system of signification. Here lies the fundamental syntagmatic-paradigmatic-signifying triangle. More argumentation is required for this topic.

3.3.1 The Syntagmatic Relationship

In his (1915) *Course in General Linguistics*, Saussure stresses the fact that “in a linguistic state, then, everything depends on relation”. Language, being a systematic network of signs, produces two categories of relationships: syntagmatic and paradigmatic. The intersection of these two poles results in the creation of meaning potential. In Saussure’s words, “the relations and differences between linguistic items fall into two quite distinct kinds, each giving rise to a separate order of values. The opposition between these two orders brings out the specific character of each. They correspond to different forms of mental activity, both indispensable to the workings of a language. These two linguistic dimensions are not looked at as two separate processes; they are two facets of one linguistic phenomenon - language. Still, these two aspects of human language are distinct in certain features.

The syntagmatic relationship is fundamentally based on the sequential occurrence of signs in a given structure. For the Swiss linguist, signs “enter into relations based on the linear character of languages. Linearity precludes the possibility of uttering two words simultaneously. They must be arranged consecutively in spoken sequence. Combinations based on sequentiality may be called *syntagmas*” (p. 121). On the phonological level, in the sign *cat*, the stop velar consonant/k/ is followed by the vowel/æ/ which is subsequently followed by

another stop alveolar consonant/t/. A sequential set of phonological elements form a linguistic sign: the sign *cat*, which is a signifier *standing* for a four-legged animate entity in the physical word. On the semantic level, the phrase *a black cat* construes three constituents following a linear order. It is composed of two modifiers (*a*, *black*) and a head noun (*cat*). On a syntactic level, the sentence structure *The black cat chased the white rat*, the NP, *the black cat*, in Chomsky's terminology, is followed by a VP *chased the white rat*, which, in turn, construes a *V* and a *NP*. This well-formed string produces meaning. Every sign has its value in this structure comes from the combinatory order of the signs in the structure. Modern linguistics and semioticians stress the combinatory or horizontal aspect of the *syntagma* or the syntagmatic relationship.

So, the signs, in this sense, follow each other in a combinatory or a horizontal way (Sampson 1980, Scholes 1982, Crystal 2008, Chandler 2002, Bignell 2002, Danesi 2007). Chandler (2002:22) unravels the Saussurean central idea of signs with the relevance to meaning-making; his conception of meaning was purely *structural* and *relational* rather than *referential*: primacy is given to relationships rather than to things (the meaning of signs was seen as lying in their systematic relation to each other rather than deriving from any inherent features or any reference to material things), so signs refer primarily to each other. The syntagmatic relation, in this light, is a structural relation that guides the combination of signs or parts of signs in a coherent and consistent way (Danesi, 2007:143). In the example analyzed above, the constituent units flow each other in a combinatory or horizontal order. The whole syntagmatic axis depends on positions. Scholes (1974: 19) "the syntagmatic element of language has to do with the positioning of a sign in any particular utterance. In a given sentence, for example, the meaning of a single word is determined partly by its position in the sentence and its relation to the other words and grammatical units of that

sentence.” This linear aspect put the signs in contrast with other aspect, i.e. paradigmatic relationship.

3.3.2 The Paradigmatic Relationship

If syntagmaticity is based on the properties of linearity, combination and horizontality, paradigmaticity is based on the principles of substitution, selection and verticality. Saussure thinks (1983: 120-121) that “outside the context of discourse, words having something in common are associated together in the memory. In this way they form groups, the members of which may be related in various ways.” So, while the syntagmatic axis is based on concreteness (i.e. the linearity of the verbal signs), this paradigmatic axis is based on abstractions; in Saussure’s terms, “it is a connection on the brain” (ibid). So, while syntagmatic relations hold between two or more terms co-present in a sequence, the paradigmatic or the *associative* relations hold between terms constituting a mnemonic group (ibid). From a semantic view, a paradigmatic axis is “a structural relation between signs that keeps them distinct and therefore recognizable” (Danesi, 2007:141). This semiotic stance brings to one’s mind the notion of *substitution*. Crystal (1997: 348-9) stresses the concept of *substitution* in the linguistic structure by stating the paradigmatic axis is suggested to “describe the set of substitutions relationship a linguistic unit has with other units in a specific context.” Not only that, the paradigmatic relationship is based on the principles of *selection* and *binarism* or binary opposition. This point will be clearly illustrated in Table 3-1.

Table 3-1 Syntagmatic-Paradigmatic Relationships

Syntagmatic – Paradigmatic Relationships
--

The young lady	played	The piano
She	repaired	it
Rose	bought	The piano

In the example analyzed here above *The young lady played the piano*, there is a possibility to substitute the NP (the young lady with the P (i.e. third person pronoun *she*) without any *change* in the meaning (i.e. *The black cat chased it*). It is also possible to substitute or replace the NP with a PN (Rose). It is of interest to point out here those common nouns, verbs, adjectives are all linguistic examples of symbols (Jappy: 2013:91). Syntactically, all these structures are well-formed strings. The meaning of a single word in a sentence is determined by its relation to some groups *not* in the actual sentence but present in paradigmatic (or “vertical, “synchronic) relationship to the word. A word is thus defined partly by all the words which might have filled its place but have been displaced by it (Scholes, 1974:19).

Binarism or binary opposition is a relationship between two concepts which is fundamentally based on contrast or opposition. In the example cited here above, the two signifiers (*cat* and *rat*) are in binary opposition. What make the two signifiers, on the phonological level, are the existence of the velar (plosive) phoneme /k/ in *cat* and the presence of the palato-alveolar (approximant) /r/ in *rat*. The selection of /k/ instead of /r/ in the structure leads to a dramatic change in meaning. The paradigmatic principles of substitution, opposition and selection are of importance to structuralist semiotic analysis. Chandler (2002: 79-80) brilliantly makes distinctions between the two Saussurean poles, i.e. the syntagmatic and the paradigmatic: “Saussure emphasized that meaning arises from the *differences* between signifiers; these differences are of two kinds: *syntagmatic* (concerning

positioning) and *paradigmatic* (concerning substitution). Saussure called the latter *associative relations*.”

Let us consider Saussure’s description of the paradigmatic relations as *associate* relations and what this description suggests. From its associative or connotative meaning, a sign like *cat* may represent various senses depending on the linguistic context that it may occur. The *cat* may represent darkness, mystery, magic or it may symbolize rebirth and the energetic nature in life. These senses are definitely different from the referential sense of the cat as four-legged mammal animate. In the world of literature, more specifically in narrative, the sign becomes a symbol when it is related to a given convention, code or culture. In Poe’s short story *The Black Cat*, Pluto or the black becomes the central symbol which leads to the sequential deterioration of the unknown narrator. Pluto (the name of the black cat), in Greek mythology, is the God of the underground world; it symbolizes darkness and death. It represents the bad omen which leads the agent or the actor to serial of crimes because of his developing mental disorder. This happens on both syntagmatic and paradigmatic levels, and their intersection results in meaning-making. This is clearly seen in the structure of the text. However, whatever the relationship between signs is, all these structural relationship do not exist without the process of the production of semiosis, i.e. *signification*.

3.3.3 The Signification Relationship

Semiotics, in one ostensive view, is referred to as the theory of signification. In order to codify his conceptual paradigm, Saussure started his argumentation with the refutation of the classical theory that “ideas already exist independently of words” (Saussure,1983: 65). Instead, “a linguistic sign is . . . a link between a concept and a sound pattern.” In addition, “ this sound pattern ‘ may be called a “ material “ element only in that it is the representation of our sensory impressions,”

so “ we grasp the words of a language as sound patterns” (ibid). A sign, therefore is “a combination of a concept and a sound pattern” (ibid). The Swiss linguist, then, has proposed to replace *concept* and *sound pattern* respectively by *signification* and *signal*. Here lies the concept of signification. Signification is "a relation that holds between a form and its referent" (Danesi and Sebeok 2000:2233), in a sign like “horse,” there is a combination between the sound pattern or the material element and the concept of the *horse*. Put simply, signification is “the process of generating meaning through the use of signs” (Danesi, 2007:143). Related to the signifier/ signified dichotomy is *semiosis*, i.e. “comprehension and production of signs” (Danesi,2004:3344). In his (1984) book *Semiotics and the Philosophy of Language* , Eco unravels the Saussurian/Peircean concept of signification by maintaining that “the sign is usually considered as a correlation between a signifier and a signified (or between exposition and content) and therefore as an action between pairs. Semiosis is, according to Peirce. “an action, or influence, which is, or involves, an operation of *three* subjects, such as a sign, its object, and its interpretant , this tri-relative influence not being in any way resolvable into an action between pairs” (1984:1). Regardless to the distinction between Saussure’s two-fold or dyadic model and Peirce’s three-fold or triadic model, the process of signification is omnipresent in every linguistic construction.

At this point of inquiry, it is to be stressed here that signification is often identified with communication and, furthermore, with culture. For Eco, in his *A Theory of Semiotics* (1976: 8),"semiotics studies all processes as *processes of communication*". Therefore each of these processes would seem to be permitted by an underlying *system of signification*. Then, the Italian Semiotician goes on to argue that it is absolutely true that there are some important differences between a semiotics of communication and a semiotics of signification; this distinction does not, however, set two mutually exclusive approaches in opposition (ibid). Signification, however, is not confined to the signifier/signified process. Eco

considers *code* as “a system of signification, insofar it couples present entities with absent units (ibid). Now, the question is: Is the signification processes are confined to the conceptual or denotative level of language? Barthes, the French semiotician, designates signification with a new shade. He saw signification essentially rhetorical in nature, positing two levels to sign interpretation: the *linguistic* and the mythical (Danesi, 2007:59-60). Being a post-structuralist semiotician, Barthes, not only adopted Saussure’s model but also developed it in a way he related language as a social semiotic or activity to the cultural environment.

Structuralism, for Barthes, is an approach to the study of culture that considered all elements of knowledge to make up system of interrelated part, or signs. Structuralism maintained that all human activity has meaning because it operates within a system made of related parts. To describe myth in a new structuralist vision, the French semiotician draws heavily on the Saussurean terminology: the signifier (the form in which an idea is transmitted), such as a printed word or image), the signified (the idea being communicated by as a signifier), and the sign (the combination of material signifier and the signified) (ibid). In this way, the elements contribute to the process of conveying meaning through linguistic signs (ibid). Here comes myth as a form of meaning, a form of communication. Myth, for Barthes, operates at “a second order of signification.” Myth, in this structuralist conceptualization, is a complete sign, i.e. the combination of a signifier (the material form) and a signified (the cultural meaning) which results in signification or a new associative meaning, and this is the “second order of signification.” So the Saussurean signifier, in Barthes’s model, became *form*, the signified *concept* and the sign *signification*. In his structuralist analysis of the bouquet of roses, the French semiotician views the bouquet of roses as a signifier or the material form which signifies *passion* in its signified or cultural meaning, while the relation between the two aspects produces a third term, namely the *sign*. The bunch or roses, after this process of signification, is no more a horticultural entity, it is

injected with a new sensation and meaning in the socio-cultural environment of a certain cultural group, as that of the Western cultures.

Barthes, here and elsewhere, saw signification as essentially rhetorical in nature, positing two levels to sign interpretation: the linguistic and the metaphorical (Danesi, 2007:59-60). The word *lion* refers to “a large, carnivorous mammal of Africa.” But, the instant the word is used in social situations; it invariably triggers mythical (connotative) reactions- namely, a “very brave person, generally regarded as fierce or ferocious.” The meaning of the sign, thus, oscillates back and forth between the linguistic (denotative) and mythic (connotative) levels in all kinds of contexts (ibid). This perspective gives a way to the denotative and connotative interpretation of the sign, as we shall see soon.

3.4 Forms of Meaning: Denotative and Connotative Aspects

Language, in its totality, generates two categories of meaning: the denotative or the *linguistic*, and the connotative or the *mythical*, in Barthes’ terminology. Though they are generated by the same human phenomenon or system of signs, they signify in different ways; the meaning is transmitted to the recipient or the reader differently. But before exploring the divergences between the two forms of meaning, especially in literary texts, it is of interest to highlight Saussure’s terms of *arbitrariness* and *symbol*.

Due to his sound-pattern/concept dyadic model, more specifically in his signifier/ signified dichotomy, Saussure believes that “the link between signal and signification is arbitrary,” that is to say, “the linguistic sign is arbitrary” (1983:67-8)). There is no connection between, for example, the sign *cat*, as sequence of sounds of sound-pattern and the concept or the idea of that four-legged animal. The idea of arbitrariness, which is viewed by Saussure as “the whole of linguistics (i.e.

the science of language structure)”, has become central to semiology. For the Swiss linguist (ibid):

The main object of the study in semiology will be none less being the class of systems based upon the arbitrary nature of the sign. For any means of expression accepted in a society rests in principle upon a collective habit, or on convention, which comes to the same thing. . . It is this rule which renders them obligatory, nor does their intrinsic value . . . sign which are entirely arbitrary convey better than others the ideal semiological process.

Saussure, then, relates the concept of arbitrariness to the notion of *symbol*. The word *symbol* is sometimes used to designate the linguistic sign, or more exactly that part of the linguistic sign which is calling the signal (ibid). Still, symbols are not empty configurations. They show at least a vestige of natural connection between the signal and its signification (ibid). This conceptualization serves as a brilliant introduction to the language of literature as a connotative system of signs, taking into consideration that the paradigmatic relation is fundamentally associative.

Linguists and semioticians look at the language of literature as an associative system of signs in the sense that the language use is deviant from that of the norms of the standard language. Its deviation comes from the variations of language use in a literary text. Put simply, the language of literature is associative, symbolic, connotative and metaphorical. The language of literature is figurative in the sense that meaning is expressed throughout an incongruent way. Though connected to their linguistic senses, the interconnected signs in a given work of art, say a poem or a fairy tale, are given new *mythical* senses or connotations in the context. So, while denotation explicitly refers to the referential or the literal meaning of the sign, connotation stresses the figurativeness or the metaphoricity of the literary style. For Barthes, as stated earlier, connotation is a ‘second order of signification’ which uses the denotative sign (signifier and signified) as its signifier and attaches

to it and additional signified. In this framework, connotation is a sign which derives from the signifier of a denotative sign (so denotation leads to a chain of connotations) (ibid). To verify this semiotic point of view, an example is required here.

In his poetic masterpiece *Dover Beach*, Matthew Arnold, the Victorian poet, laments the retreat or the withdrawal of spirituality from modern human life because of the predominance of the material culture. This philosophical topic is communicated to the reader by and through a connotative or incongruent way. Arnold (cited in Harrison, 1950:403) says:

The Sea of Faith

Was once, too, at the full, and round earth's shore

Lay like the folds of a bright girdle furled.

But now I only hear

Its melancholy, long, withdrawal roar,

Retreating to the breath

Of the night-wind down the vast edges drear

And naked shingles of the world.

If we take the first noun phrase of the extract, *the sea of faith*, we realize that the language of the structure is metaphorical. Conceptually speaking, the sign *sea* designates that huge area of salty water. The components of the conceptual meaning in the poem witness a dramatic transfer because of the juxtaposition of the two signs, *sea* and *faith*. It is a kind of a concrete metaphor in which the abstract (faith) is attributed with concreteness or physical nature. In this *second order of signification*, the denotative signifier (sea) is bestowed or added to it an additional signified (faith). Barthes *second order of signification* is the metaphorical mode of

meaning whose central figure is metaphor. This figure of style requires deep insight from a semiotic stance.

Metaphor is an associative relationship between a signifier and a different referent or signified. The mechanism of metaphor is based on substitution which is basically based on likeness or analogy. In semiotic terminology, “a semiotic process by which two referential domains (A, B) are connected (A is B) (Danesi, 2007:140). In the metaphorical expression, *Helen is a rose*, there is an identification between the two signs *Helen* and *rose*, where the human sign is attributed with all the characteristics of beauty, glamour and tenderness. There is a sense of substitution which is based on analogy between different signs. Metaphor, in this light, “involves one signified acting as a signifier referring to a rather different signified. Since metaphors apparently designates ‘literal’ or denotative resemblance they can be seen as symbolic as well as iconic” (Chandler, 2002:233). In spite of this motivated deviation, there is no entire separation between the denotative and connotative signifying process. The connotative expression adds more expressive and impressive powers to the structure. But, if the literary text has witness the whole prediction of semiosis in its denotative and connotative aspect, what does the literary text really represent?

3.5 Text as Representation

Text, as already elaborated, is a larger verbal sign- a form of meaning. Its remarkable features are linearity and opposition. Though it constitutes a *larger signified*, the meaning of its composite structure is the totality of its constructed components. Rather, it stands for something in reality, since it is a cultural product. This is true to the narrative text, since narratology, as has already been mentioned, is based on the idea that narrative texts are implanted on a universal code that generates stories that vary only in detail, not in substance. Here lies the

significance of *representation*. In ancient civilizations, and even before the invention or advent of writing systems, humans expressed their worldviews by and through *pictography* or writing with pictures. This is evidentially shown in the hieroglyphic system in Egypt and the cuneiform system in Mesopotamia. In modern times, artistic texts, say poems, narratives, symphonies are as *larger signs* standing for *larger signifieds*: they *represent* something according to specific traditions and practices (Danesi, 2007: 102). So, the term *representation* refers to the activity of making texts. It is a unique ability that has allowed us to gain autonomy from purely sensory-instinctual ways of knowing the world (ibid). In this light, representation is not an unbound process; it is construed by the set of conventions where it operates powerfully. Put simply, it is bounded by a given culture.

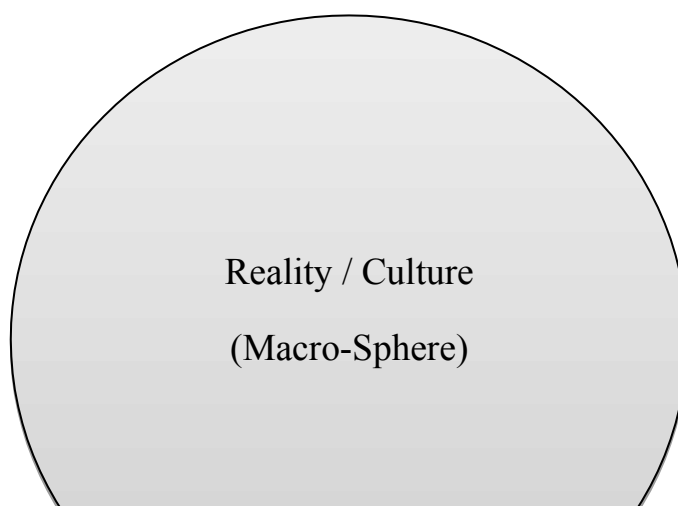
3.6 Micro-sphere (text) and Macro-sphere (culture)

In philosophy, literature and culture, there are two distinct, yet interrelated circulated terms, i.e. *micro* and *macro*. Etymologically, *micro* is derived from the Greek, *mikros*, meaning trivial, slight, and petty; it is a prefix which may be applied to word describing something that is small scale. *Macro*, on the other hand, is a prefix which means large, over a long period, the big picture (micro and macro definition, 2018). From a semantic stance, *micro* and *macro* are *antonyms*, i.e. two forms that are based on binary opposition. In the cultural spheres, the term refers to the human minorities living aside to dominant culture(s). They are also referred to as *sub-cultures*, *co-cultures* or *micro cultures*. Though they share the dominant cultures in certain characteristics and social practices, the micro cultures are bounded to strict paradigm of conceptualizations, rituals and even histories.

There is a trend in literary studies stating that the author does not write a literary work, say a novel, but the novel is the cultural product of a verity of factors, i.e.

political, religious, economic, etc. So, while the *micro* focuses on the individual, the *macro* stresses the massive which lies outside. In this sense, it is necessary to unravel the different discourse related to the narrative text in order to unlock the world of the text.

The intention of the study is to argue for a different assumption. The *micro-sphere* is the text, more specifically the narrative text as a linguistic-cultural product. Put simply, the world views and visions of the given cultural groups are encoded in the narrative text- linguistics. This linguistic phenomenon is not generated in vacuum. Rather, it is the product of a given culture. The narrative text or the micro- sphere is necessarily related to physical world or the culture of the given group which construes their concepts, rituals and actual activities. The system of such human activities is come to be called *the Macro-universe*. The micro- universe (the narrative text) integrally represents the macro-universe (the culture or the outside world). In other phraseology, there is connectedness between the phenomenal world or the experiential world and the verbal world of the text linguistics. This closeness is illustrated in Fig. 3-3.



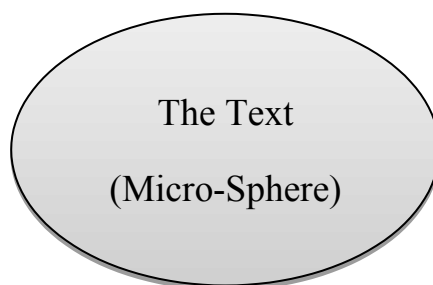


Fig. 3-3 The Micro- sphere and the Macro-sphere

Scholes (1982: 30- 6) delineates the linkage between the world of the novel and the physical world. He states that “one context, made out of perceptual and experimental data held in common by author and audience, is always invoked any fictional or mimetic context, whether ‘realistic’ or ‘fantastic’. This ‘real’ context provides a background against which we perceive and measure pseudo-experiential or fictional context presented to us.” Scholes (ibid) stresses that fiction generates what is faded of the experimental events or data, so “the passage of real experience into the past is not itself fictional, but all attempt the reconstruct are precisely that: fictions. Fiction is not what is lost but what is constructed.”

These two perspectives of looking events in a systematic way are significant in the analysis of the literary text. The bundles of events in the novel or a story are structured in a logic based on cause and effect mode in a certain spatial - temporal setting as well shall see in the narrative works in analysis. These sequential events are in fact the repetitions of certain phenomena in the real world. Knowing the fictional truth is in a way bounded to the phenomenal or the experiential events in the physical world. These sequential fictional events are fundamentally performed a main character or characters who act in a complimentary or oppositional way in the fictional world. The main characters who performs supernatural labors in a supernatural setting as that of myth, legend or fairy tale has come to be called the *hero*.

3.7 The Oriental Saga: A New Semiotic Vision

The worldwide literatures and cultures have produced different faces of hero, of which are the *tragic hero* and the *culture hero*. In drama, especially in classical drama, the hero is endowed with noble goals and intentions but he or she ends with a tragic human situation because of some flaw of identity. This protagonist has come to be called the *tragic* hero in dramatology, as Oedipus, who killed his father and married his mother. According to the Greek classical theory, the fate of the tragic hero is destined by supernatural powers or gods. A *culture* hero, on the other hand, is a term circulated in mythology to denote “ a mythological being who first bestowed civilization on human beings, giving them knowledge of arts and crafts, social institutions, laws and customs” (Mythology: An Illustrated Encyclopedia, 1980:929). The culture hero, in this sense, is not responsible for the creation of the universe. Rather, he is the one whose heroic labours tend to bring development and prosperity to humanity, he created culture (Al-Sheikh, 2016:41). Because of those humanitarian motifs, the culture hero is destined to perpetual sufferings the supernatural powers as that of Zeus in *Prometheus*. As with the worldwide structure of the narrative, the culture hero is in opposition with some opponent; the narrative is based on the principle of binaries or binary opposition.

If *Prometheus* is a Greek myth about the culture hero who is the production of the Western heritage, the Eastern culture(s), more specifically the Arabian –Islamic culture, may introduce a different prototype of heroes. This prototypical mode of representation will be referred to as the *Oriental Hero*; the hero who has performed fabulous acts in the *Oriental Saga*. Here, the hero embarks on a sequence of fabulous adventures, mostly sea voyages, in an Eastern environment. The hero is the vision of the eastern imagination in creating the signs of place, time, and circumstances. What is circulated here has nothing to do with signs (i.e proper

names, cities, and seas) of the classical western world. All the symbol signs are Orient-contained. And since the magnificent events and labors performed in the territories of the East, it is not altogether wrong to refer to that heroic universe as the *Oriental Saga*. This point requires more argumentation.

Saga, in origin, is “a long story about Scandinavian history, written in the Old Norse language in the Middle Ages, mainly in Iceland (Saga, 2018). The term, however, has witnessed a dramatic development throughout centuries. It has come to mean a folk tale, a fairy tale by unknown author. In addition, scholars have detected asset of similarities between this narrative form and the epic, often stanzas or with stanza or whole poems in alliterative verse embedded in the text, of heroic deeds of days long gone (The Saga, 2018) This new vision of the saga brings it closer to the narrative universe of *A Thousand and One Nights* or *The Arabian Nights*, not only as a sequential collection of fairy tales, but also as one whole Oriental Saga governed by a set of Structural semiotic parameters, as the semiotic analysis will show. In brief, this study will refer to the prototypical character as the *Oriental* hero, while the code where the supernatural labors and events occur will be termed as the *Oriental Saga*. One point to be dealt with here is the affinities and divergences between the two terms, i.e. *fairy tale* and the saga. A fairy tale, in a broadest sense, is a piece of prose about the adventures of a hero in a fairly land. Cuddin (1999:302) gives account of the nature of this narrative genre stating that the term “belongs to folk literature and is part of the oral tradition.” The fairy tale in its written form tends to be a narrative in prose about the fortunes and misfortunes of a hero or heroine who, having experienced various adventures of a more or less supernatural kind, lives happily ever after. Magic, charms disguise and spells are some of the major ingredients of such stories, which are often subtle in their interpretation of human nature and psychology (ibid). Cuddon stresses the assumption that the organ of fairy tales are obscure. Some think they may have come from the East. *The Thousand and One Nights* or *Arabian Nights*’

Entertainments were written in Arabic and were translated into French in the 18th c. (ibid).

It is true the general characteristics of the fairy tales can be applied to the whole world fairy tales in different languages and cultures, including the *Arabian Nights*, as the semiotic analyses will show. Yet, *A Thousand and One Nights* as a body of interrelated stores, narrated by a certain narrator to a specific narratee, is wholly bound to a given distinguished culture, namely, the Oriental culture(s). A crucial part of that Oriental traditions and canons is the Islamic – Arabic cultures. So, while the general characteristic of the fairy tale, as narrative genre, are inherited in the veins of the *Arabian Nights*, these collections of stories reveal the visions of the Oriental people(s) towards the physical world and the world of their innermost. The *Arabian Nights* in this light, shares the universal characteristics of the fairy tales, yet they are culture-constraint.

3.8 Narration and the Theory of Signs

Having unraveled the two fundamentals of the study, *semiotics* and *narrative*, we are in position to co-join these two cycles by the semiotic analysis of the linguistic data, i.e. Sindbad's seven voyages which form one whole semiotic system. The assumption behind the re-cycled scheme of semiotic and narrative is to discover the structural semiotic principles that govern the stature of the storytelling in the marvelous voyages of the oriental seaman. The semiotic discovery is not without relevance to the culture code in which these narrative texts are germinated. This linkage is brilliantly shown in Fig. 3-4.

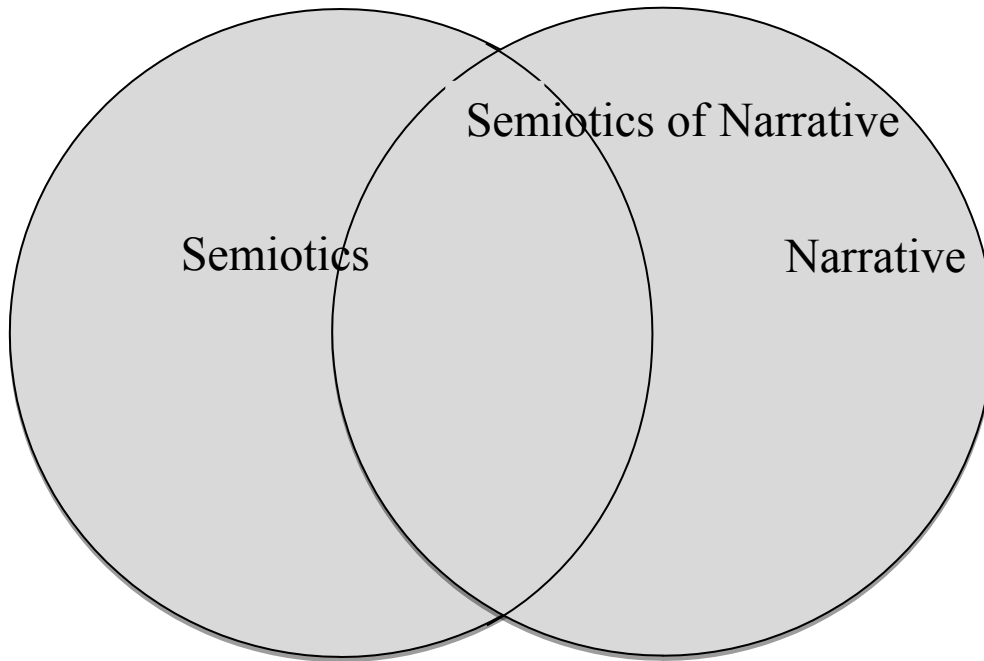
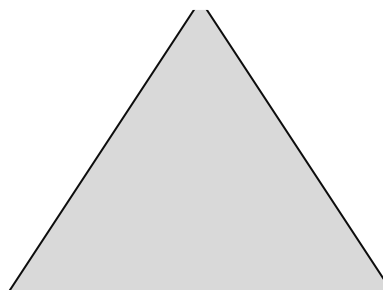


Fig 3-4 Semiotics and Narrative Re-cycled

The narrative, in this study, is not merely a set of events happening in a specific setting for the sake of entertainment. Rather, narration is an intrinsic capability that enables humans to create an infinite set of stories that transmit the cultures and traditions of human groups in classical or modern periods. Every story has a structure- the systematic arrangement of events in one pole. Therefore, these narrative forms are governed by a set of structural semiotic parameters or relationships, i.e. syntagmatic, paradigmatic and signifying relationships. As with the linguistic structure of the sentence, the sub-events might be encapsulated into the larger unit, while the narrative structure takes a linear order. The semiotic model of the study can be figured in Fig. 3-5.

Signification



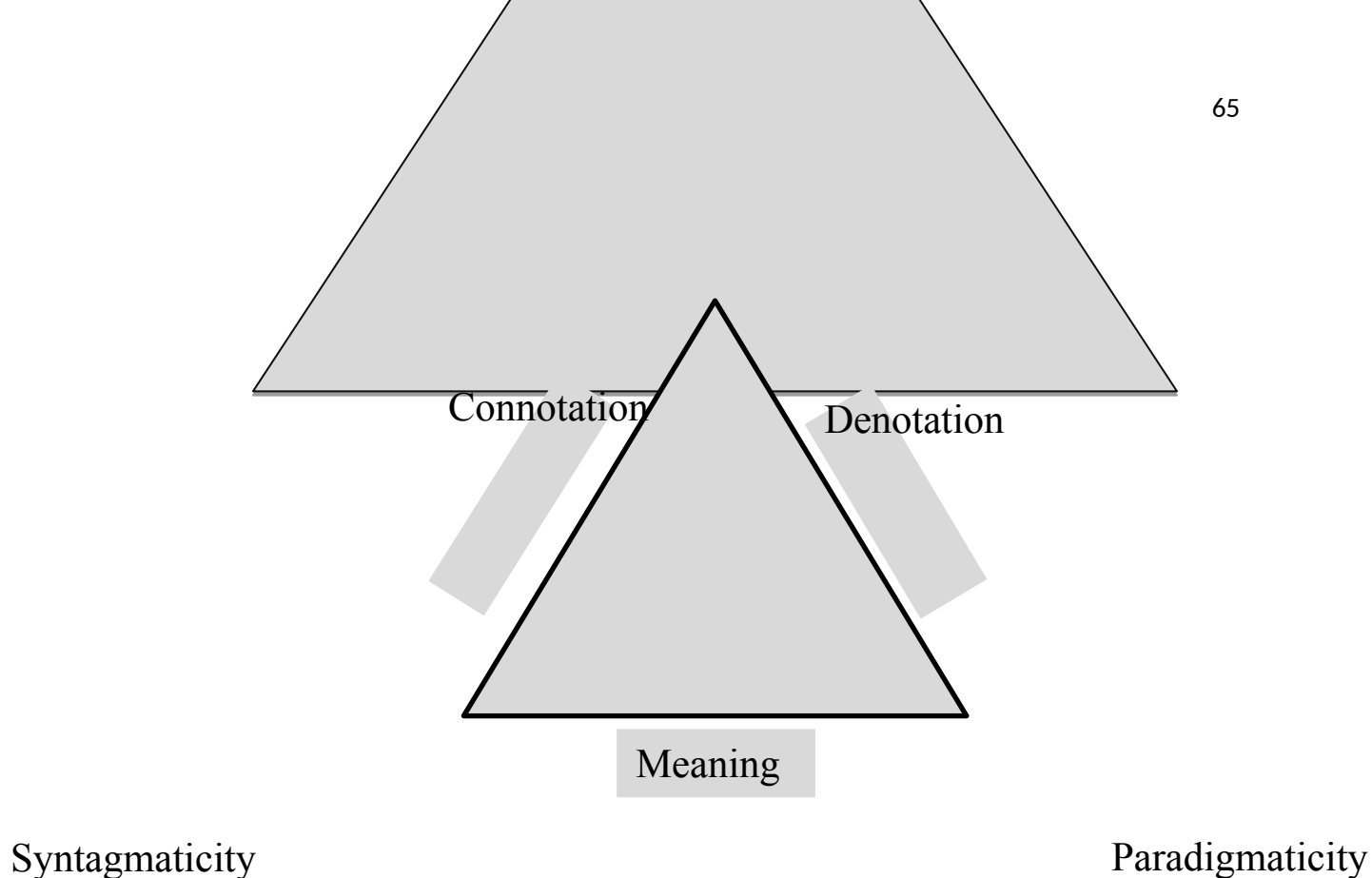


Fig. 3.5 The Semiotic Model of the Study

The hierarchical narrative and linguistic structure is not without relevance to the reality. Words are constructed as social constructs in a socio-cultural context. Thus, the micro- sign (the narrative) is the representation of the macro-sign (reality), and culture is a crucial part of that reality. What is characteristics about the diagram, here above, is the assumption that the structural parameters underlying the deep structure of the voyages can be investigated by the power of semiotics as an approach to deal with narratives as larger signs and, furthermore, as forms of meaning, forms of culture. The validity of the semiotic approach is to unmask the universal principles that underlie the structure of narration, more specifically, in narrative texts. This theoretical framework may pave the path to anatomize the body of Sindbad's wonderful sea adventures in terms of the theory of signification.

CHAPTER FOUR

Methodology

Chapter Four represents the anatomy of the linguistic data. It atomizes the Sindbad's seven voyages in terms of Saussure's semiotic model. Giving a brief sketch of *A Thousand and One Nights* as a narrative structure, and, then, Sindbad's sea voyages, the study will scrutinize the syntagmatic, paradigmatic and signifying

principles as the structural semiotic poles underlying the structure(s) of the narrative texts. Each narrative will be given a brief outline of the story, then; an extract will be selected out of the Sindbad's voyage for extract involves the main episode of the voyage; it is the par excellent representation of the structural relations governing the whole text.

4.1 *A Thousand and One Nights*: Thematic Outline and Narrative Structure

Story-telling is an innate capability in human mind; it is the faculty that enables humans to create stories to reserve their own species and to transmit their cultural heritage from one generation to another during different epochs of history. One brilliant stance of story-telling in the form of epic is the Epic of Gilgamesh in the Sumerian era of Mesopotamia. Man has recourse to story-telling so as to add a narrative systematic structure onto chaos of human intellect and existence. This is the reason behind the craftsmanship of telling story from the Mesopotamian eras up to modern eras. This is true to *A Thousand and One Nights* or the European rendering, *The Arabian Nights*.

A Thousand and One Nights (Arabic الف ليلة وليلة 'Alf Layal wa-layla') is a collection of stories of Oriental origin and culture, written by an unknown author(s). As a written narrative text(s), *A Thousand and One Nights* could be traced back to the Abbasid period or the so-called the *Islamic Golden Age*. Literary critics and history scholars argue that the *Islamic Golden Age* is the era in the history of Islam, traditionally dated from the 8th century to the 14th century, during which much of the historically Islamic world was ruled by various caliphates, and science, economic development and cultural works flourished. This period is traditionally understood to have begun during the reign of the Abbasid Caliph Harun al-Rashid (786 to 809) with the inauguration of the House of Wisdom in

Baghdad (Islamic Golden Age, 2018). In narrative, the al-Rashid was mentioned in one of the Sindbad's narrative voyages, as the text analysis will show. In its semantic and culture origin, *A Thousand and One Nights* is a composite art form; it is a collection of folk stories that could be traced back to ancient and medieval Arabic, Greek, Indian, Jewish, Persian and Turkish folklore and literature. In particular, many tales were originally folk stories from the Abbasid era. These multi-cultural roots may give the classical narrative their universal, more especially Oriental feature, while they are Arabic culture -oriented.

As semiotic stance, the frame story is based on two human signs: Shahryar, the imaginary king who is haunted by the sense of woman's, because of his wife's unfaithfulness, so he is used to kill his virgin bride after the first night. On the other end of the narrative scale stands Scheherazade, the vizier's beautiful lady, who offers herself as the next bride, wittingly devised a narrative scheme or a framing device of unfinished story-telling so as to avoid the tragic end of her famine speeches. While this device stimulates the king's eagerness to know the end of the tale(s), the sequence of tales goes on to be a thousand and one nights. Thus, a new tradition of story cycle was invented in the 9th or 10th century in Baghdad in the Islamic Golden Age. The technique of the story cycle has its own merits: in addition to be a pleasurable style it arouses suspense and astonishment. Certain scholars assume that these tales were translated into Arabic from the Indian and Persian classical literatures. But whatever the origin is, the story corpus formed the basis of the *A Thousand and One nights* in its current version and form. Being a text book, the *A Thousand and One Nights* is translated differently in different languages within different versions. The first translation of the *Nights* in English was that of Edward Lane (1840-1859). However, the translation that this study has recourse to the translation of Sir Richard Francis Burton, entitled *The Arabian Nights: Tales from A Thousand and One Nights* (1885).

The universe of narration in '*Alf Layal wa-layla*' is divergent: it encompasses love- stories, historical tales, tragic and comic folk tales. Not only that, the spectrum of characterization is colorfully brilliant: it is the world of elves, jinns, apes, magician's magic carpets in legendary sceneries of magic land. All these supernatural factors are interwoven with aspects of reality (i.e. real historical names, cities, plants, minerals and seas). Of those human sigs are Harun al-Rashid and the Abbasid poet Abu Nuwas. This semantic and semiotic treasury may give the *Nights* its culture-constraint.

In narratology, Scheherazade is the narrator (the addresser or the person who tells the story), whereas Shahryar is the narratee (the addressee or the one to whom the narrative is narrated). Between the two signs, there is the message (i.e. the verbal sign system) which is communicated in a specific code (i.e. the narrative code) in this case. The narrative voice is the technique in communication the imaginative events of the stories. Put simply, the first and third points of view are used in which a character, a participant or non-participant, is introduced as the narrator. He/she is the viewpoint character who communicates the episodes in their syntagmatic-paradigmatic process.

What is interesting about the semantic organization of the *Nights* is that there are often sub-stories embedded or framed within the original story or text-in-text. This narrative device may give way to the emergence of the stratification of narration in structure. Of the worldwide narratives of the *Arabian Nights* are *Aladdin's Wonderful Lamp*, *Ali Baba and the Forty Thieves* and *The Seven Voyages of Sindbad the Sailor*. The motif behind choosing the data is that The Sindibad's seven voyages have not been analyzed in terms of the theory of signification before. It is the first time that these narrative texts are scrutinized as larger signs. In addition, these texts, as micro-spheres are related to their universal or macro-spheres, i.e. reality and culture

4.2 The Seven Voyages of Sindbad: A Structural Organization

Within the fairy universe of *Alf Layal wa-layla* comes the story cycle of Sindbad. Sinbad (or Sindbad) the Sailor (Arabic السندباد البحري, (trans.) *As-Sindibadu l-Bahriyy*) is a fictional mariner and the hero of a story-cycle of Middle Eastern origin. In the course seven of voyages throughout the seas east of Africa and south of Asia, he has fantastic adventures in magical realms, encountering monsters and witnessing supernatural phenomena (Sinbad the Sailor, 2018).

Due to their historical course, the Sindbad's narratives were considered as an additional version to the original *Nights*. Certain scholars assume that these voyages were based on the real sea adventures experienced by merchants who sailed from Basra, a port in the south of Iraq, to South Africa, the Indian ocean and, then, to the Far East territories. What verified such assumption are the proper enameled, the cities, the islands, and the type of minerals and plants mentions in the walks of the stories. These adventures took place during the Abbasid era (750-850). Still, the natural is one dimension of the story cycle. A close inspection of the body of the Sindbad's stories shows the imaginative interfusion of the natural and the supernatural in the course of narration. The elements of reality, science, horror, suspense are all interwoven in the fabric of the story cycle.

From a semiotic point of view the narrative structure of the cycle or the story series is based on two human sign: Sindbad the porter and Sindbad the seaman. The seaman tells the complaining porter the truth that property doesn't come in easy ways. To prove his claim, the mariner narrates to the porter his seven wondrous sea voyages. Every voyage is attributed with a new wonder acted in supernatural sceneries and characters. While scholars detected the influences of the eastern literatures, especially the Persian and the Indian literatures in originating the *Nights*, other scholars found traceable influences of Homer epics in the veins of the Sindbad's story-cycle. This could be partially true due to the fact that Greek literary, scientific and philosophical writing were translated during the Abbasid ear

or the so-called the *Islamic Golden Age* (8th and 9th centuries EC). So far translation is concerned Sir Richard's Burton's 1885 translation of the *Book of One Thousand and One Nights*.

4.2.1 The Semiotic Tripartite Schema

From a semiotic analytical perspective, the study will embark on the detecting and interpreting the syntagmatic, paradigmatic and signifying relationships underling the internal structure(s) of Sindbad's seven voyages in terms of Saussure's semiotic model. This is not without a brief introduction a sketch to each adventure. Being a representation of reality, the micro-sign (i.e. the narrative text) will be interlinked to its macro-sign (i.e. reality) and, furthermore to its cultural context.

4.2.1.1 The First Voyage (The Whale-island)

To build up the narrative world of the Sindbad's first voyage, a frame story is given as apologue to a seaman's adventure. The frame story or the frame narrative is a story-telling device or techniques used to stimulate the narratee or the reader's awareness for the next events or bundles of events that will follow. It is a sort of frame tale cycle which is wittingly used in *One Thousand and One Nights*. In *One Thousand and One Nights*; this frame story is organically used in the narrator (Scheherzade) - narratee (Shahryar) story telling. This literary device has certain functions: it might serve a brief introduction or as a kind of stimulation, or a sort of tale within tale which leads to a kind of stratification in narration. The frame story

of the first adventure runs as follows. In the reign of Harun Al- Rashid, a poor porter called Sindbad, sat on a bench nearby a wealthy mansion in Baghdad, murmured because of his hard-life situation, was heard by the rich owner of the big place. It was there living the Oriental mariner, Sindbad's the seaman. After giving the porter a piece of knowledge that wealth came by and through hard labor and *fortune and fate*, he proceeds to say: "I have made seven voyages, by each of which hanged a marvelous tale, such as confounded the reason, and all this came to pass by doom of fortune and fate; from what destiny doth write there is neither refuge nor flight" (Burton, 2013:401). This Frame story introduces the first adventure of Sindbad. Having lived leisurely, Sindbad lost his fortune, so he has decided to start a new life by taking a new sea adventure. So, he sailed from Baghdad to Bassorah (Basra, the Iraqi southern gulf city) to embark on his voyage. The seaman goes on to say:

We passed from isle to isle and sea to sea and shore to shore buying and selling and bartering everywhere the ship touched, and continued our course till we came to an island as it were a garth of the gardens of Paradise. Here the captain cast anchor and making fast to the shore, put out the landing planks. So all on board landed and made furnaces and lighting fires therein, busied themselves in various ways, some cooking and some washing, while some other walked about the island for solace., and the crew fell to eating and drinking and playing and sporting. I was one of the walkers but, as we were thus engaged, behold the master who was standing on the gun-wale cried out to us at the top of his voice, saying:" Ho, there! Passengers, run for your lives and hasten back to the ship and leave your gear and save yourselves from destruction. Allah preserves you! For this Island whereon ye stand is no true island, but a great, but a great fish stationary a middlemost of the sea, where on the sand hath settled and trees have sprung up of old time, so that is become like unto an island; but, when ye lighted fires on it, it felt the heat and moved; and in a moment it will sink with you into the sea and ye will be drowned. So leave your gear and seek your safety ere ye die!" All who heard him left gear and goods, clothes washed and unwashed, fire pots and brass cooking-pots, and flrd back to the ship for their lives, and some reached it while others (amongst whom was I did not, for suddenly the island shook and sank into abysses of the deep, with all that were thereon, and the dashing sea surged over it with clashing waves. I sank with the others down, down into the deep, but Allah preserved me from drowning and threw in my way a great wooden tub of those that had served the ship's company for tabbing. I gripped it for the sweetness of life and, bestriding it like one riding, paddled with my feet like oars, whilst the waves tossed

me as in sports right and left. Meanwhile the captain made sail and departed with those who had reached the ship, regardless of the drowning and the drowned; and I ceased not following the vessel with my eyes, till she was hid from sight and I made sure of death. Darkness closed in upon me while in this plight and the winds and waves bore me on all that night and the next day, till the tub brought to with me under the lee of a lofty island with trees overhanging the tide.

Viewed as a larger sign, the extract consists of, not only a sequential set of sentence structures which follow each other in a linear order, but also a set of bundles of events which build up the mental image of the world. In another phrase, the language of story is a structure. It is *langue* – a system of meaning comprising a combinatory set of linguistic elements which are arranged in a particular systematic way. If we take, for instance, the compound sentence structure “We passed from isle to isle and sea to sea and shore to shore buying and selling and bartering everywhere the ship touched, and continued our course till we came to an island as it was a garth of the gardens of Paradise,” we notice that the linguistic components, syntactically, follow each other in a syntagmatic way. Not only this but, the simple sentence structures linked to each other by using parataxis (i.e. buying, selling) or by using conjunction (and) to conjoin the structures. The process of linguistic interconnection of the signs leads to the meaning production.

It is the syntax and morphology working powerfully in a sequential arrangement. From a stylistic stance, the Sindbad’s first sea voyage is narrative in style. The style is based on an illustration: a vivid image that is foregrounded. Here, Sindbad, the seaman, the vivid image that directs the course of the adventure(s). From a semiotic standpoint, the most part of the whale - island event is acted and directed by one prominent sign, i.e. Sindbad the seaman. He is the foregrounded sign in the drama of mankind, yearning for the *sweetness of life*. Being so, the Sindbad’s story proceeds with a combinatory way; each segment or even follows the other in the narrative course. The departure of the *Bassorah* city is followed by the event of the whale –island discovery, which is, then, followed by the meeting of one of the *grooms of King Mihrajan*, after telling him the sub-event

of the apparition of the sea stallions about new moon, who led him, later on, to the King's court, and, finally, the mariner's returning to his native land. The Sindbad's first adventure may take the following course.

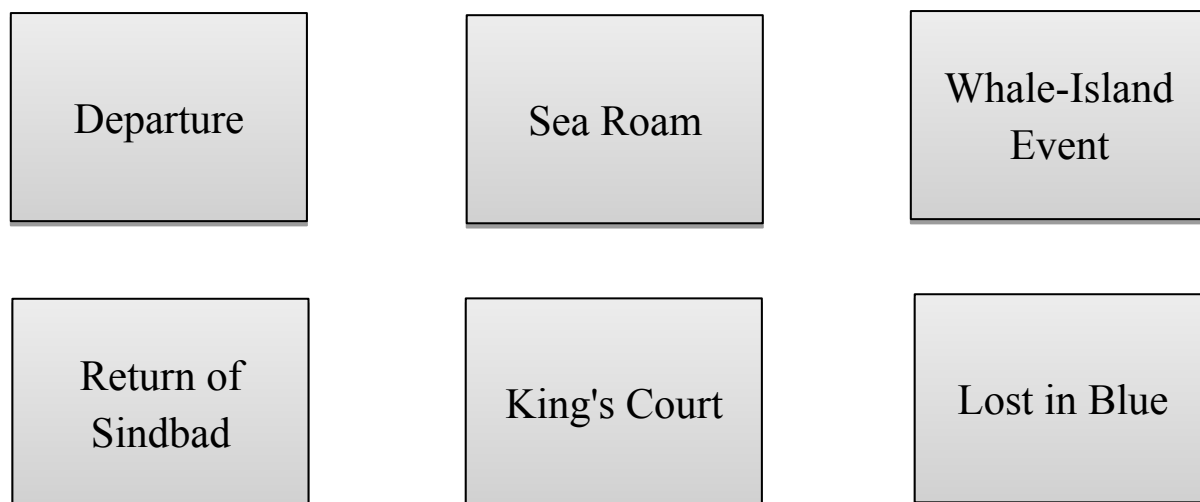
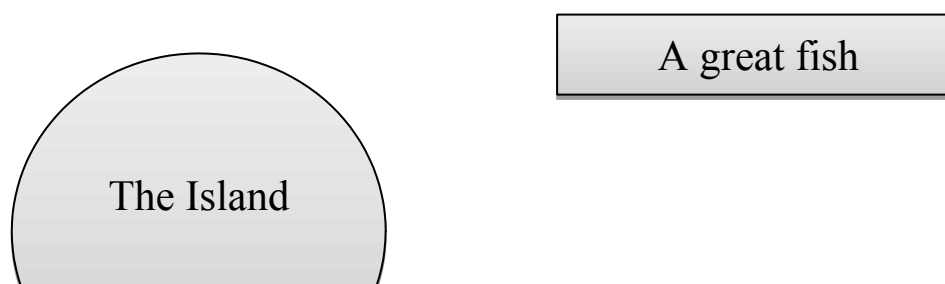


Fig. 4-1 The Sindbad's First Voyage in its syntagmatic Relationship

The narrative progression from departure of the port to the return of the native is performed throughout a series of incidents performed and narrated by the Oriental mariner. The whole elements of nature, whether human (i.e. the seaman, the crew, the king and his grooms) or non-human (i.e. the fish-island, the King mares, the sea stallions participate in the creation of the legendary narrative text. But the syntagmatic relationship cannot produce meaning by itself. To produce meaning potential, there should be an intersection between the syntagmatic and paradigmatic relationships. The events, stigmatically, move in a logical way. So, the Sindbad's first voyage is a language with a specific structure. It is a text with a narrative texture. It is a set of events that follow each other in a combinatory manner. In other words, the story is made of units of meaning that are put together according to certain parameters or relations, of which is the syntagmatic relationship. Still, meaning-making is the product of the intersection of syntagmatic-paradigmatic axes.

Paradigmaticity is based on selection, opposition and verticality. Every sign, in this structural relation, keeps distinct and recognizable. The two signs that are foregrounded in this full-action scenery are the *island* and the *ship*. While the ship serves a preserver, the island operates as a destroyer. Here come the sequences of substitutes for each sign, whether natural (i.e. the island) or manmade (i.e. the ship). The island which is mentioned in the extract (line 3), becomes *a garth of Paradise* (line 3), then, it becomes *a great fish stationary a middlemost of the sea, where on the sand hath settled and trees have sprung up of old time* (line 12). The island, throughout the course of the vents, is substituted by pronoun *it* as in, when yet lighted fires on it, it felt the heat and moved; and in a moment it will sink with you into the sea and you will be drowned (lines 14 & 15). This is, in reality, the turning-point in the narration course and in Sindbad's destiny as well.

The other sign that operates as a savor is the *ship*, which is mentioned first as carrier to the merchants and the crew (line 2) is substituted by the pronoun *it* (lines 14, 15, 20). Then, it is described as the *vessel* (line 17), and later on as *she* (line 27). These substitutes are stylistic variations of the signs. They might be used to charge the setting of the story with more vividness and peculiarity. However, this narrative element gives the whole scene of the supernatural. Here comes the binary opposition of the two signs. While we passed from isle to isle and sea to sea and shore to shore buying and selling and bartering everywhere the ship touched (lines 1 & 2), the seemingly apparent *island shook and sank into abysses of the deep, with all that were thereon, and the dashing sea surged over it with clashing waves* (lines 20-22). The contradictory signs may reveal the distinct characteristic of each sign while functioning in the narrative structure. The paradigmatic principle of substitution in Sindbad's first voyage can be illustrated in fig 4.2



A garth of the garden of Paradise

It

Fig. 4-2 The Substitutes of the Sign in Paradigmatic Relationship

So, while the structure of the language of the story is given by and through the syntagmatic relationship, the function of the signs is defined by the paradigmatic relationship. While the ship stands as a preserver, the island functions as destroyer. From a syntagmatic view, while the ship in, *We passed from isle to isle and sea to sea and shore to shore buying and selling and bartering everywhere the ship touched* (lines 1&2), plays the semantic role of an inanimate actor, it becomes a *patient* or a *theme* in, *I ceased not following the vessel with my eyes* (lines 27 & 28). The syntagmatic-paradigmatic relationships are complimentary in the narrative structure of the first sea voyage. What is characteristic about the paradigmatic relationship is that the substitutes and the substituted are of the same lexical categorization. Therefore, the *ship* and the island are substituted by the pronoun *it*. In syntagmatic relationship, however the relationship between words is that of concordance, the noun phrase in, for instance, *We passed from isle to isle and sea to sea and shore to shore buying and selling and bartering everywhere the ship touched, and continued our course till we came to an island as it were a garth of the gardens of Paradise* (lines 1-3), the animate subject is followed by the past form of the verb, which is, then, followed the adverb of place (from island to island). It is a sort of compound sentence structure in which the cohesive tie *and* functions as a co-joint among the set of clauses in the structure. One more sign less in significance is *stallions of the sea* which come out of the sea every month, about

new-moon tide (lines 26-27). This sign may add a supernatural aspect to the setting. The syntagmatic-paradigmatic relationships are, in fact, two facets of signifiers: the syntagmatic concerns the positioning, whereas the paradigmatic concerns the substitution. These relationships operate reciprocally for meaning production. Here lies the third dimension, i.e. signification.

Semiotics, as stated in 3.3.2, is a theory of signification. Signification is the ability to produce meaning by and through the use of signs. So, it is not altogether wrong to refer to semiotics as the *philosophy of meaning*. So, it is not strange that the two terms *signification and meaning* are used synonymously in the literature of semiotics. In addition, signification is the relations that hold between a form and its referent. Being a structural dimension of Saussure's paradigm his mental process (signification) can be detected in the Sindbad's first voyage. Viewed as a larger sign, the given extract manifests variations of signs with relevance to their referent in the external world.

In traditional grammar, modern syntax and semiotics, a name like *Sindbad*, is a proper noun which is related to a certain lexical category. Semantically, it is a noun with certain sematic features such as,] +human[,] +male[,] +animate [, and so on. So, in its denotative sense, *Sindbad* is a form that identifies a human being. In the narrative context of *A Thousand and One Nights*, Sindbad (being a signifier) is attributed with a new connotative meaning; it is attributed with a new signified. Sindbad the seaman becomes a symbol sign standing for the Oriental hero whose heroic actions are performed in an Oriental setting and in legendary code. The legendary code, in the Nights, is a narrative code. The point to be stressed here is that Sindbad, in the narrative code, leaves partially its denotative sense to become both an indexical and symbolic value: indexical since the name (the sign) identifies a character (Sindbad) in relation to a particular socio-cultural context). It is the context of merchandise and sea adventure. Sindbad is, furthermore, is a symbolic sign in that it (the sign) is based on specific cultural tradition or conventions.

From a purely semiotic stance, the interpretation of Sindbad falls within the rubric of *onomastics* (from the Greek *onoma* 'name' (Danesi ,2007:43).

Having instigated Sindbad's first voyage more closely shows that the narrative text refers explicitly to geographical places of Arabic- Islamic culture which are associated with geographical code. *Baghdad and Bassorah* (= Basrah) are two brilliant cities. In the epilogue to the first sea voyage, Scheherazade, the narrator starts her story cycle of Sindbad as follows: "There lived in the city of Baghdad, during the reign of the Commander of the faithful, Harun al-Rashid, a man named Sindbad the Hammal, one in poor case who bore burdens on his head for hire (Burton, 2013:398). From a paradigmatic point of view, the city of *Baghdad* is replaced by the phrase, the *Home of Peace* (line 13, p. 407). In addition to the geographical context (Baghdad), there is a reference to the historical context (Harun al-Rashid). As with Sindbad the seaman, al-Rashid departs its denunciative sense as assign to acquire an associative or connotative sense (the Islamic Golden Age)- the age of science, literature and luxury.

In the same line, In the veins of the first voyage, Scheherazade refers to *Bassorah*: " So taking heart I bought me goods, merchandise and all needed for a voyage and, impatient to be at sea, I embarked with accompany of merchants, on board a ship bound for Bassorah, There we again embarks and sailed many days and nights. . . "(ibid: 402). *Bassoral*, symbolically, is a sign for a space open to the classical culture in the eighth and ninth centuries of the Islamic reign. The signifiers to the Arabic –Islamic culture in the *Golden Age* are not restricted to geographical and historical context only; they might be extended to the linguistic context. That is to say, there is a deep connection between language and culture. This is plainly manifested in the following utterances derived from the first voyage:

I have made seven voyages, by each of which hangeth a marvelous tale, Such as con-founded the reason, and all this came to pass by doom of fortune and fate, for from what destiny doth write there is neither refuge nor flight (Burton, lines 6- 10, p. 401). I sank with the others down, down into the deep, but Almighty Allah Preserved me from drowning and threw in my way a great wooden tub of those that had served the ship's company for tubbing (ibid, lines 2-5, p. 403).

It is suffice to say that these two extracts from Sindbad's first voyage show how *fate* and predestination fundamentally direct the Islamic patterns of thinking. So, *Qadar*, meaning 'fate', 'is a leading concept in the Quran, the Holy Book of Islam. It is a divine *sign* in the narrative code of the Story cycle. In addition, the divine sign, *Allah* (= God in the Islam Doctrine) is recited more than once as in (Allah preserve you!) (line26, p.402) and (By Allah, O my lord, excuse me; I have told the truth of my case and the accident which betided me" (lines 18-20, p, 404). In less degree two divine signs are mentioned in the Sindbad's discourse, i.e. *Lord Solomon, son of David* (lines 27, p. 401). These utterances are deeply inherited in the Islamic beliefs, behaviors and patterns of thinking. There is deep belief in Fate is an Islamic belief regardless the self -will of man and his heroic performances in setting. All these signs may fall under the rubric, *semiotics of religion* (see 2.1). More importantly, the micro- sphere (the narrative text) stands as representation of the macro-sphere in its social constructs (reality- society) and its manmade product (culture). All symbolic forms (signs) are forms of meaning and necessarily are forms of culture. These socio-cultural constructs with their sign vehicle (i.e. language) build up the mental image of the world. One point to be stressed in the first voyage is that the omnipresence of an embedded tale or a tale-in-tale. Having been rescued by the horsemen of King Mirhjan, Sindbad has told them his story and the perils he has encountered in his magic journey till he has been founded by them. This may give more suspense to the audience or the addressee.

4.2.1.2 The Second Voyage (The Rukh)

Having the story frame been introduced before the scenario of first voyage story, the second voyage story is directly introduced by the narrator (i.e. Scheherazade) to the narratee (i.e. King Shahryar). Being possessed “with the thought of travelling about the world of men and seeing their cities and islands, and a longing seized me to traffic and to make money by trade (Burton, lines 33-36, 408), Sindbad the seaman has embarked on his second voyage. As with the sea course of the first voyage, he sailed from Baghdad to Bassorah, then, from Bassorah to open seas and strange islands. Put simply, the Eastern mariner becomes restless of the days of leisure and idleness, so he starts a new adventure. Departed by the ship crew, because of deep sleep, Sindbad finds himself alone on an island. However, there is something strange about the island (lines 15-38, p. 411 and lines 1-27, p.412):

After a while my eager glances fell upon some great white thing, afar off in the interior of the land. So I came down from the tree and made for that which I had seen; and behold, it was a huge white dome rising high in air and of vast compass. I walked all around it, but found no door thereto, nor could I muster strength or nimbleness by reason of its exceeding smoothness and slipperiness. So I marked the spot where I stood and went round about the dome to measure its circumference which I found fifty good paces. And as I stood, casting about how to gain an entrance the day being near its fall and the sun being near the horizon, behold, the sun dull and dark. Me – thought a cloud had come over the sun, but it was the season of summer; so I marveled at this and lifting my head looked steadfastly at the sky, when I saw that the cloud was none other than an enormous bird, of gigantic girth and inordinately wide of wing which, as it flew through the air, veiled the sun and hid it from the island. At this sight my wonder redoubled and I remembered a story I had heard aforetime of pilgrims and travelers, how in a certain island dwelled a huge bird, called the “ Rukh” which feeds its young on elephants; and I was certified that the dome which caught my sight was none other than a Rukh’s egg, As I looked and wondered at the marvelous works of the Almighty, the bird alighted on the dome and brooded over it with its wings covering it and its legs stretched out behind it on the ground, and in this posture it fell asleep, glory be to Him who sleepth not! When I saw this, I arose and, unwinding my tribe and from my head doubled it and twisted it into a rope, with which I girt my middle and bound my waist fast to the legs of the Rukh, saying in myself, “Per-adventurer, this bird may carry me to a land of cities and inhabitants, and, and that will be better than abiding in desert island.” I passed the night

watching and fearing to sleep, lest the bird should fly away with me unaware; and, as soon as the dawn broke and morn shone, the Rukh rose off its egg and spreading its wings with a great cry flew up into the air dragging me with it, nor ceased it to soar and to tower till I thought it had reached the limit of the firmament; after which it descended, earthwards, little by little, till it lighted on the top of a high hill. As soon as I found myself on the hard ground, though it took no heed of me nor even felt me; and, losing my tribe and from its feet, I made off with my best speed. Presently, I saw it catch up in its huge claws something from the earth and rise with it high in air, and observing it narrowly I saw it to be a serpent big of bulk and gigantic of girth, wherewith it flew away clean out of sight.

The Second voyage of Sindbad the seaman becomes a narrative parable within Scheherazade's frame story. As a narrative text, the second voyage of Sindbad is not merely a haphazard set of sentence structures; it is a form of meaning which has a texture. The progression of the events is sorted out in a logical way by and through a sequential bundles of events and, necessary, a set of structures in a combinatory way. Having found himself deserted on the island, the oriental mariner discovered the abnormal egg of the Rukh. This event is followed by his flight by the legs of the Rukh leads him to start a new episode in the valley of snakes and the valley of diamonds.

From a syntagmatic perspective, the signs follow each other in linearity. This is clearly shown in, "As I looked and wondered at the marvelous works of the Almighty, the bird alighted on the dome and brooded over it with its wings covering it and its legs stretched out behind it on the ground, and in this posture it fell asleep, glory be to Him who sleepth not!" Analyzing this complex structure shows that it construes both compound and complex sentences. This syntactic structure may give the writer chance to add more details to the whole scenery. It is of significance to point out that the syntagmatic relation does not happen among the sequentially linguistic constituents only, but also among the sequence of the events in the second voyage. This is clearly illustrated in the Fig. 4-3.





Fig.4-3 The Sindbad's Second Voyage in Syntagmatic Relationship

The function of the syntagmatic relationship is to sustain the development of the narration progression; the theme is developed through the sequences of magic adventures in their linear order. This does not take place without the interference of the paradigmatic meridian.

From a perspective stance, the Rukh's egg is substituted by the signs, a *huge white dome* and *it*, while the Rukh is substituted by the signs, *a gigantic cloud*, an *enormous bird* and *it*. These substitutions fall within the paradigmatic relation. These substantive signs can be illustrated in Fig. 4-4.

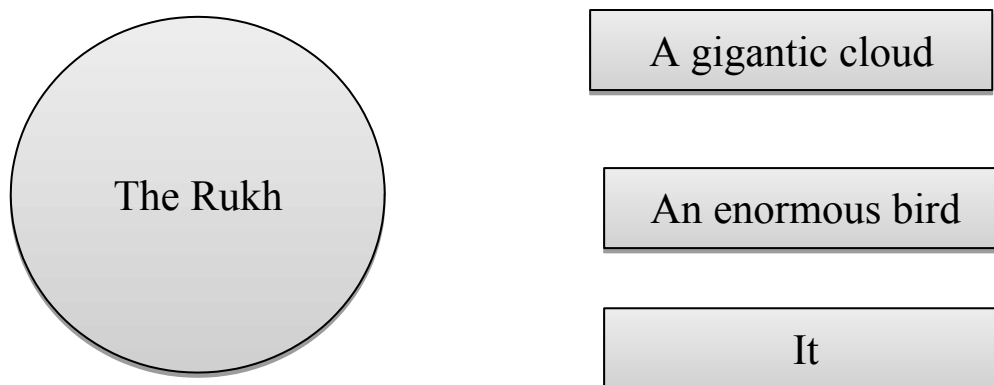


Fig. 4-4 The Paradigmatic Relation of the Second Voyage

If paradigmaticity, as a structural relationship, is based on selection, then, the most revealing selective signs in the second voyage are the signs of animals and the signs of plant. In the theory of signification, they are successively, zoo semiotics and biosemiotics. In addition, the magic scenery may witness the existence of precious stones or mineral signs throughout the narrative discourse. To verify this point of view, it is plausible to quote these lines from the voyage:

I took courage and walking along the Wady found that its soil was of diamond, The stone wherewith they pierce minerals and precious stones and porcelain And the onyx (line2, p.413) The valley swarmed with snakes and vipers, each big as a palm tree, that would have made but one gulp of an elephant; and they came out by night, hiding the day, lest the Rukh and eagles pounce on them and tear them to pieces (lines 7-11, p. 413) When the folk have a mind to get camphor, they bore into the upper part of The bowl with a long iron; whereupon the liquid camphor, which is the sap of the tree, flowed out and they catch it in vessels, where it concreteth like gum; but, after this, the tree dieth and becomes firewood (lines 25-30, p. 415)

All these signs are the product of the process of signification. Here lies the signification relation. These selected citations may give the clues that these signs of nature (animals, plant and minerals) are not only forms of meaning, but they are forms of culture. In one bundle of theme, the sailor refers to *Rhinoceros*, then he comments by saying that “voyagers and pilgrims and travelers declare that this beast called *Karkadan* will carry off a great elephant on its horn and graze about the island and the sea-coast therewith and take no heed of it, till the elephant death and its fat, melting in the sun, rennet down into the rhinoceros’s eyes and blinded him, so that he lieth down on the shore”(lines 35-37, p.415 and lines 1-4. P.416). From a paradigmatic stance, there are two substitutes for *Rhinoceros*: *Karkadan* and *beast*. What is significant here is that the *Rhinoceros* is strange for the Arabian mind, since it does not live in Arabia. Sindbad confirms through his story that he has seen “many kinds of oxen and buffaloes, whose like are not found in our country’ (lines 7-8, p, 416). In zoosemiotics, the valley or Wady in the

second voyage is called *the valley of snakes and vipers*. So, what does the *snake* or *serpent* represent?

According to the legendary narrative context of the voyage, the snakes and vipers are the guardians of diamonds over there. In this symbolic function, they are active and perilous. Still, the serpent acquires a variety of symbolism in different cultures. Cirlot (1971:285) argues that “if all symbols are really functions and signs of things imbued with energy, then the serpent or snake is, by analogy, symbolic of energy itself – of force pure and simple; hence its ambivalences and multi valences.” However, in different cultures, the serpent has different symbolic functions. In India, snake cults or the spirit of the snake are connected with the symbolism of the waters of the sea. Snakes are guardians of the springs of life and of immortality, and also of those superior riches of the spirit that are symbolized by hidden treasure” (ibid: 286). This assumption may be verified in a way the hypothesis of the Indian origin of the *Nights*. In addition to biosemiotics and zoosemiotics, it is not altogether strange to detect the re-occurrence of divine signs as that of *Allah* and the expressions which reveal the Doctrine of Islam as that of *fate* and *God Will*, as in “There is no Majesty and there is no Might save in Allah with whom we seek refuge from Satan the stones” (lines 33-2-33, p. 414). As with first adventure of Sindbad, there is an embedded tale in the second adventure where the Oriental seaman has narrated his adventures till he has arrived the Valley of the snakes and met the merchants over there.

Following Shehrazade’s frame story, the story of the second voyage is ended happily with return of the voyager to Baghdad, his native land. Sindbad has ended his telling a tale to start new tale in the Sindbad’s story cycle. In the process of signification, all the signs analyzed are representative: they are representations of the reality, though this reality is constructed in legendary way. Put simply, all the signs of animals (i.e. the Rukh, the snakes, Karakadan), the signs of plants (i.e. camphor) and the signs of minerals (i.e. diamonds) represent of different cultures

though they are narrated in an exaggerated style. The representation of the macro-sphere by and through these communicative forms of meaning or the narrative text (the micro-sphere) is omnipresent in second voyage of Sindbad. Put in other phrase, the second voyage, being a narrative text, is the creation of physical reality or factual aspect of life in an artistic way. It is an idealized image of the world. Though the characters, plants and animals are mostly taken from the treasury of reality, they are re-shaped in a fantastic way in a forlorn land. What is important here is that human societies (including Arabic-Islamic communities) express their orders of trading and navigation, their actual observations and cognitive patterns by the inventions of these narratives. The most revealing and preserving system of sings for those narratives is language. The fairy tales or the Oriental Saga as that Sindbad's seven voyages may reflect the socio-cultural structure and the socio-cultural relations in the Abbasid society under the reign of Harun al-Rashid or the Islamic Golden Age in the eighth and ninth centuries. Here, the Sindbad's second voyage is a language; a part of human speech- a language to be told, to be comprehended and to be interpreted in a certain approach.

4.2.1.3 The Third Voyage (The Land of Men-Apes)

As with the second voyages of Sindbad, the receptor (Sinbad the porter/the audience/the reader) is plunged abruptly into the narrative discourse of the third voyage-tale. What is characteristic about the semantic structure of this tale is that it construes three sequential sub- episodes (i.e. the *hairy folk like apes*, the *black ogre*, a *serpent lie a dragon*) which are narrated by the same narrator (Sindbad the voyager) and performed by the same protagonist. The tale is narrated as follows.

Longing for travel and diversion and adventure, Sindbad the seaman had sailed on a noble ship with a full crew and a numerous company of merchants for a new sea-voyage. Following the scheme of navigation (Baghdad- Bassorah- the open seas), they “fared on from sea to sea and from island to island and city to city, in all delight and contentment, buying and selling wherever we touched” (lines 29-30, p, 417). Unfortunately, the strong wind has drifted the ship out of the schemed course into the mid-ocean and then to “the Mountain of the Zughb, a hairy folk like apes, among whom no man ever fell and came forth alive” (ibid).

To seek refuge, the seamen have run to non-inhabited castle. There at night has come a huge black ogre - cannibal who eats humans. By a witty device, they are able to blind his eyes and then run away. The third abnormal creature that Sindbad has encountered is a huge serpent:” We had hardly closed our eyes before we were aroused by a hissing sound, like the sough of wind, and awaking, saw a serpent like a dragon of monstrous make and belly of enormous bulk which lay in a circle around us” (lines 26-7, p. 422). Having swallowed two of his flows, the serpent like a dragon has tried to eat Sindbad, but by a mundane wooden derive, the seaman could escape from that peril. For the sake of semiotic analysis, the story of the black ogre is selected herewith.

Then there came down upon us, from the top of the castle, a huge creature in the likeness of a a man, black of colour, tall and big of bulk, as he were a great date- tree with eyes like coals of fire eye-teeth like boar’s tusks and a vast gape like the mouth of a well. Moreover, he had long loose lips like camel’s, hanging down upon his breast, and ears like two Jarms falling over his shoulder-blades and the nails of his hand were like the claws of a lion. When we saw this frightful giant, we were like to fain and every moment increased our fear and terror; and we became as dead men for excess of horror and affright. And after trampling upon the earth, he sat awhile on the bench; then he arose and coming to us seized me by the arm choosing me out from among me comrades the merchants. He took me up in his hand and turning me over felt me, as a butcher feelth a sheep he is about to slaughter, and I but a little mouthful in his hands, but finding me lean and fleshless for stress of toil and trouble and weariness, let me go and took up another,

whom in like manner he turned over and felt and let go; nor did he cease to feel and turn over the rest of us, one after another, till he came to the master of the ship. Now he was a sturdy, stout, broad-shouldered wight, fat and in full vigour; so he pleased the giant, who seized him, as a butcher seizeth a beast, and throwing him down, set his foot on his neck and brake it; after which he fetched a long spit and thrusting it up his backside, brought it forth of the crown of his head. Then, lighting a fierce fire, he set over it the spit with the Rais thereon, and turned it over the coals, till the flesh was roasted, when he took the spit off the fire and set it like a Kabab-stick before him. Then he tare the body, limb from limb, as one jointeth a chicken and, rendering the flesh with his nails, fell to eating of it and gnawing the bones, till there was nothing left but some of these, which he threw on one side of the wall. This done, he sat for a while, then he lay down on the stone-bench and fell asleep, snarking and snoring like the gurgling of a lamb or a cow with its throat cut; nor did he awake till morning, when he rose and fared forth and went his way (lines 4-48, p. 419 ; 1-4, p, 420)

Syntagmatically, these quoted bundles of narrative linear episodes fundamentally follow the logic of the syntactic-semantic structure. The style is descriptive. There is a detailed description of the monster and the cannibal's process in the castle. The horrible events are encoded in the syntagmatic relationship among the signs in the sign system or the language of the narrative. It is noteworthy to point out that the combinatory descriptive style of the third voyage is charged with a big bulk of figurative device, namely, simile. This point requires more exploration. The sequential events of Sindbad's third voyage can be illustrated in fig. 4-5.

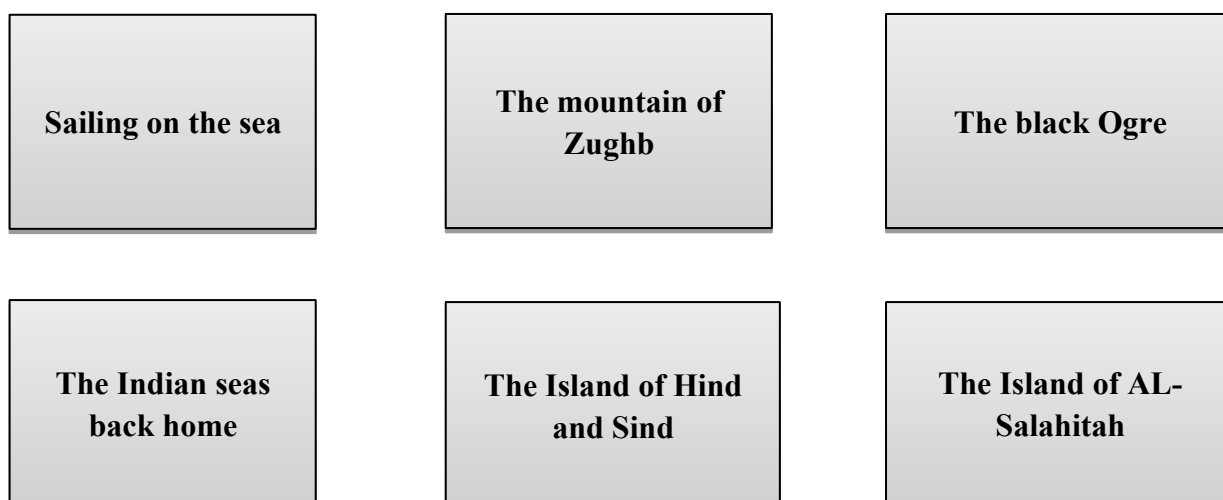


Fig. 4-5 The Syntagmatic Outline of the Third Voyage

The structure of third voyage is based on simile. A simile, being a literary device, is an explicit comparison between two entities or things different in nature. The most revealing feature of this literary device is the use of *as* or *like* to conjoin the different natures. The strategy of the simile is based on similarity by and through which there is a sort of meaning transfer in this metaphorical mode of expression. Applied this view to the extract, the extract is charges with similes, as in

As he were a great date-tree with eyes like coals of fire eye-teeth like boar's tusks and a vast gape like the mouth of a well. He had long loose lips like camel's, hanging down upon his breast, and ears like two Jarms falling over his shoulder-blades and the nails of his hand were like the claws of a lion. Then, lighting a fierce fire, he set over it the spit with the Rais thereon, and turned it over the coals, till the flesh was roasted, when he took the spit off the fire and set it like a Kabab-stick before him,

The use of simile may enable the reader to imagine magic fictive universe of the third voyage. Everything is strange about the monster and his barbarian behavior. This abnormal behavior is communicated by the use of sequential sets of similes. The simile itself is a sign where one signifier stands for more than one signified. Here, the language of the text is connotative; it is the second level of language. i.e. figurative language. The monster becomes *a great date-tree with eyes like coals of fire and eye-teeth like boar's tusks and a vast big gape like the mouth of a well* (lines 6-8, p. 419).

From a paradigmatic point of view, the huge creature in the episode is attributed with as set of substitutes. The deformed creature is *a great black tree, frightful*

giant, he, the black ogre, an abominable death, and Blackmore, These substituted signs for the original sign (the huge creature) may charge the whole scenery with the frightful feelings; the scenery becomes symbolic: it is a far-fetched magic setting that represents the perils undergone by Arab merchants and seamen in their marine adventures. Here comes signification as a process of generating semiosis. All the signs are symbolic, in the sense that they stand for something other than themselves. The *black ogre* symbolizes the supernatural evil phenomenon which transcends the normality of life, i.e. the capability of devouring humans.

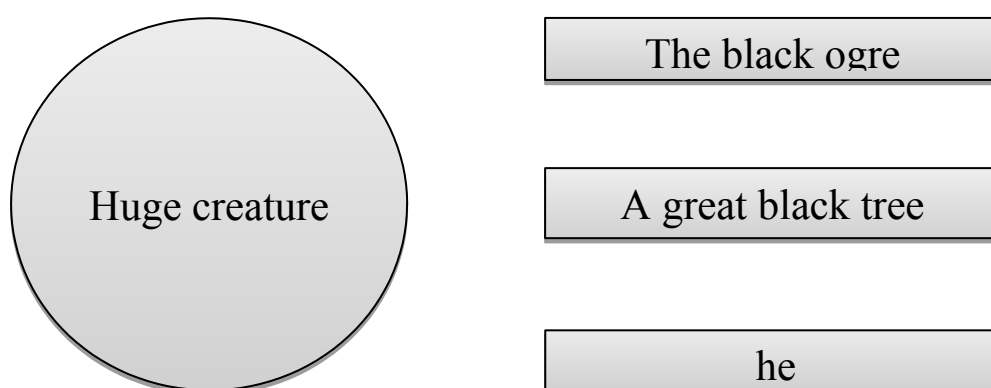


Fig.4.6 The Paradigmatic Relationship of the Third Voyage

It is not new to mention that the Sindbad's third voyage construes an embedded story: "Now when I heard the captain give orders for the bales to be inscribed with my name, I said to myself, " By Allah, I am Sindbad the Seaman! (lines 14-15. P. 425). The sub-story in the main narrative may give the narrator to add more depth to the whole narration. In addition, certain verbal signs are detected throughout the voyages which are bounded to popular culture. Of these signs is *Rais*, meaning the head of human group; the sign is repeated more than once. The she-narrator (i.e. Scheherazade) has mentioned the sign *kabab-stick* in," when he took the spit off the fire and set it like a Kabas-stick before him" (lines 33-34). In cultural-setting, *kabab* is a sort of food whose meaning is derived from the culture network, It takes its meaning from the way it is cooked: the mincemeat is put into a stick or spit and is put on fire. Then, it is normally served with bread. As with the previous two

voyages, a set of divine signs are articulated which are derived from the Islamic culture as in, “ I praised the Most Highest and thanked Him for His favors and exceeding mercies and my heart revived in me after utter despair” (lines 13-14, p. 429).

A set of signs which belong to geography and biosemiotics can be anticipated in the narrative code. For instance , Sindbad reports. We sailed on with a fair wind the Almighty sent till we came to an island, called Al-Salahitah, which abounded in sandal-wood when the captain cast anchor “(lines 17-20). The verbal signs represent real isles and plants in the physical world in where the voyages took place in the Islamic Golden Age. The process of signification operates powerfully to create semiosis of different types. The geographical and natural signs build up the world of the voyage with all its extraordinary events.

4.2.1.4 The Fourth Voyage (The House of Ghul)

The outline of Sindbad’s *fourth* voyage consists of two distinct, yet interrelated categories of events: the Ghul and the King. The magic performances are performed by the Sindbad the mariner in a magic land. These two bundled of evens proceed with a combined way; each event follows the other in accordance with the linearity of happy happenings- sudden drift-perils and hardships-rescue- home return. The narrative story’s line moves as follows.

Having the pleasure to *enjoy the sight of strange countries, and longed for the society of the various races of mankind and for traffic and profit* (lines 15-16, p. 428), the Oriental hero set his fourth voyage with other merchants and the crew. Suddenly a furious squall has drifted the ship out of her course, so she was

drowned while the Almighty threw in Sindbad's way *one the planks of the ship*. This tragic event led the hero and other merchants to the house of the Ghul. There, the humans were changed in nature by feeding them strange food and anointed them with strange oil. They were, then, pastured and grazed like isle cattle to be eventually eaten. The Sindbad, who didn't eat was directed by the herdsman to take a different trail. That trail has led him the pepper-grained men and their King.

Before describing the second cycle of Sindbad's telling a tale, it is of interest to highlight one dominant symbol in the narrative cycle, i.e. the *Ghul*. In his cursory notes on the *Arabian Nights*, Burton (2013:972) argues that Arab *Ghul* is "an ogre, a cannibal". It stands for the notion of "the natural fear and horror which a man feels when faces a really dangerous desert. As regards cannibalism, Al-Islam's religion of common sense freely allows it when necessary to save life, and unlike our mawkish sensibility" (ibid). This Islamic belief may justify the horrible deeds performed by Sindbad in the cave, as we shall see.

Having been introduced to the King's court, the voyager has started teaching the men over there how to make saddles for their horses. As a reward, the King has decided to make him get married a noble wealthy lady. According to customs of the land, a man should be buried alive when his wife dies and vice versa. When his wife has died and is brought with all her golden ornaments to the mountain foreshore, the mourners lifted the cover of the pit and cast her in. Then, they bound me by force and let me down into the cavern, with a large gugglet of sweet water and seven cakes of the bread, according to their custom. Having found himself in a vast cave full of dead bodies, the voyager has waited for some miracle to save him from this fatal destiny.

One day, as I sat thus, pondering my case and bethinking me how I should do, when my bread and water be exhausted, behold, the stone that covered the opening was suddenly rolled away and the light streamed down upon me, Quoth I, " I wonder what is the matter: haply they have brought another corpse." Then I

espied folk standing about the mouth of the pit, who presently let down a dead man and alive woman, weeping and bemoaning herself, and with her an amplersupply of bread and water as usual. I saw her and she was a beautiful woman; but she saw me not; and they closed up the opening and went away. Then I took the leg-bone of a dead man and, going up to the woman, smote her on the crown of the head, and she cried one cry and fell down in a swoon. I smote her a second and a third time, till she was dead, when I laid hands on her bread and water and found on her great plenty of ornaments and rich apparel, necklaces, jewels and gold trinkets, for it was their custom to bury woman in all her finery. I carried the vivers to my sleeping place in the carven-side, and ate and drank of them sportingly, no more than sufficed to keep the life in me, lest the prevent come speedily to an end I perish of hunger and thirst. Yet did I never wholly lose hope in Almighty Allah. I abode thus a great while, killing all the live folk they let down into the carven and taking their provisions of meat and drink; till one day, as I slept, I was awakened by something scratching and burrowing among the bodies in a corner of the cave and said: "What can this be?" fearing wolves or hyaenas. So I sprang and seizing the leg-bone aforesaid, made for the noise. As soon as the thing was aware of me, it fled from me into the inward of the cavern, and lo! It was a wild beast. However, I followed it to the further end, till I saw afar off a point of light not bigger than a star, now appearing and then disappearing. So I made for it, and as I drew near, it grew larger and brighter, till I was certified that is was a crevice in the rock leading to the open country . . . I returned through the crack to the cavern and brought out all the food and water I had saved up and donned some of the dead folk's clothes over my own; after which I gathered together all the collars and necklaces of pearls and jewels and trinkets of gold and silver set with precious stones and other ornaments and valuablesI could find upon the corpses; and, making them into bundles with the grave clothes and raiment of the dead, carried them out to the back of the mountain facing the sea-shore, where I established myself, purposing to wait there till should please Almighty Allah to send me relief by means of some passing ship. I visited the cavern daily and as oftenI found folk buried alive there, I killed them all I indifferently, men and women, and took their victual and valuables and transported them to my seat-shore (Lines 19-38, p.436; 1-28, p.437; 121, p.438)

A narrative, any narrative, construes a sequence of events that are constructed into a structure which follows the movement of the human thought in its progression. It is the cognitive activity by and through which the episodes are arranged in a systematic order. This is true to the episode of the pepper-gatherers' island and their peculiar custom of marriage and death. The story-in-story that starts with Sindbad as an honored and high estimated character for his invention of the saddle manufacture and, moves on to his marriage of a beautiful wealthy lady, has resulted into his forced imprisonment in the pit and the cave full of dead

bodies. If the sign symbol is a form of culture, hence, the *saddle* is a mundane cultural product introduced to these Asian territories by the voyager. In return, the strange custom of marriage and death is a cultural pattern which is transmitted to the reader by power of narrative language. All these sequential episodes are encoded into horizontal linear order. The sentence structures might be simple, compound or complex. These interrelated signs work reciprocally to represent the reality. This is plainly shown in, “I visited the cavern daily and as often I found folk buried alive there, I killed them all I indifferently, men and women, and took their victual and valuables and transported them to my seat-shore.” As in the previous sea voyages, the fourth voyages follows the same structure of narration. The episodes follow each other in a syntagmatic order though the nature of the events is different. The semiotic universe of the fourth voyage can be shown in Fig. 4-7.

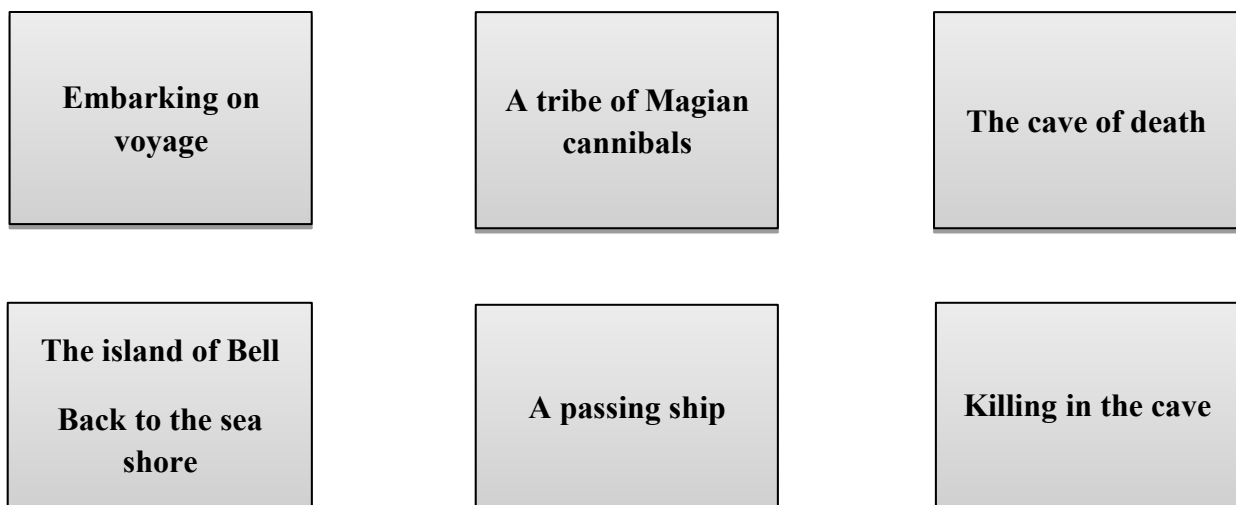


Fig. 4-7 The Combinatory Events of the Fourth Voyage

Paradigmatically speaking, the combinatory stretch of language here above is not only a congruent description of merely an event. The text or the larger sign is charged with the associative modes of expression. In the metaphorical expression, *The light streamed down upon me*, there is an implicit comparison between the light and the stream of water. In the phrase, *the mouth of the pit*, there is a sort of personification where the human feature (mouth) is attributed to the non-human entity (the pit). The function of these expressive and oppressive signs is to activate the reader/listener's aesthetic imagination. The associative or the connotative meaning is crucial part of the paradigmatic relationship of the voyager's story. One more signifier is detected in the course of Sindbad's *fourth* voyage is the geographical sign(s). In one revealing sub-plot, Sindbad, after leaving the island of pepper-gatherers, narrates: "Then we pursued our voyage and sailed from island to island and sea to sea, till we arrived at the Island of the Bell, which contained a city two days' journey in extent whence after six days' run we reached the Island Kala, hard by the land of Hind" (lines 25-29, p. 439). The Oriental seaman goes on to say that "this place is governed by a potent and puissant King and it produces excellent camphor and abundance of Indian rattan: here also is a lead mine (lines 29-31, p. 439). The signs, *the Island of the Bell*, *the Island Kala*, and *the land of Hind*, with its plant sign (camphor). These verbal signs in the narrative world are the representations of the real geographical Areas in South Asia. Simply put, the verbal constructs stand for reality though in an imaginative way. The question that the extract arises is whether Sindbad is really a hero and, by extension, whether he is the true symbol of the Orient, and more specifically, the true symbol of the Islamic –Arabic doctrine and ethics?

Sinbad (or Sindbad), as stated earlier, is a fictional mariner and the hero of a story-cycle of Middle-Eastern origin. He is described hailing from Baghdad during the early Abbasid Caliphate (8th and 9th CE). The three previous voyages have

portrayed him as a man of leisure who yearns for adventures for seeing new races and for more traffic and profit. When coming back to homeland, Sindbad the seaman *gave lams and largesse to fakirs and beggars and clothed the widow and orphans* (lines 1-2, p. 440). Even in onset of his *fifth* voyage, he stresses that message of personal interest and not of universal goal:” and when in my comfort and pleasure and merry-making and in rejoicing over my large gains and profits, I had forgotten all I had endured of perils and sufferings” (lines 29-33, p. 440). These connected verbal signs show that voyager embarks on his legendary journey, not for humanitarian message, but for self- profitable goals. He is not a cultural hero, as that of Gilgamesh or Prometheus, whose mythic journey is set to bring welfare and prosperity to mankind or at least to his human group. What verifies the selfishness of Sindbad is his boastful behavior in the cave. First, he has killed the young beautiful lady, not only to take her bread and water to keep his survival, but he plundered her jewelry in that macabre place. Later on, when he found the crack which led to these, he kept killing humans, males and females, taking their food and water and , moreover, he “ gathered together all the collars and necklaces of pearls and jewels and trinkets of gold and silver set with precious stones and other ornaments and valuables I could find upon the corpses" (ibid).

After these horrible deeds, Sindbad hopes that “it should please Almighty Allah to send me relief by means of some passing ship (ibid). In contradiction with the boastful deeds done by the voyager are the captain’s deeds and words. When Sindbad has rewarded him with some of the best pearls for saving his life, the captain refused to accept them, saying: “ When we find a shipwrecked man on the sea-shore or on an island, we take him up and give him meat and drink, and if he be naked we clothed him, not take we ought from him; nay, when we reach a port of safety, we set him ashore with a present of our own money and entreat him kindly and charitably, for the love of Allah the Most High” (lines 14-21,p. 439).

These signs of various implications (religious, human, geographical) are the realizations of semiosis, i.e. the process of sign production.

4.2.1.5 The Fifth Voyage (Shaykh al-Bahr)

Following Sindbad story cycle in its narrative frame story, and penetrating the semiotic analysis, up to now, has shown that each voyage consists of at least two connected events or episodes within which there is a set of embedded plots. These coherent narrative-semiotic constructs create the mental picture of reality. Most importantly, the set of resources for constructing relations in the voyage is, in fact, a network of surface relationships, i.e. the systematic optional interrelated signs. These surface prelatships are governed by a set of conceptual relationships that underlie the surface relationships. These are the syntagmatic, paradigmatic and signifying relationships.

Analyzing the semiotic structure of Sindbad's fifth voyage plainly shows that the adventure construes three episodes: the *Rukh's egg*, *Shaykh al-Bahr* or *Old Man of the Sea*, and the *city of apes*. In other phrase, the Sindbad's voyage is a language consisting of, let us borrow Levi-Stauss's term, *constituent units* or *mythemes*; each unit is a *bundle of relations* and the meaning, which is the core of the semiotic quest, is *found in bundles of such relations*' (Levi-Strauss, 2014). To penetrate the structural relationships in the *fifth* voyage, *the Old Man of the Sea* will be selected for semiotic analysis.

Having bought a fine tall ship and hired a master and crew, Sindbad the seaman has embarked on his new adventure taking with him certain of his slaves and servants as inspectors. Having reached an island, the merchant's sea huge Ruk's egg, so they start hitting it until the egg was broken. This little events a bad omen for the ship which is attacked by the he- Rukh and the she- Rukh with heavy rocks

from above until the ship has been entirely drowned. The voyager, however, is rescued by one of the planks of the ship. So, as “Destiny had decreed, it] the rock [fell on the poop of the ship and crushed it” (lines 13-14), “I struggled for sweet life till Almighty Allah threw in my way one of the planks of the ship (lines 16-18.p. 442). Being lost in a new island (lines1-25, p, 443; lines 6-38.p.444)

I came to the channel of a draw-well fed by a spring of running water, by which well sat an old man of venerable aspect, girt about with a waist-cloth made of the fiber of palm-fronds. Quoth I to me, “Haply this Shaykh is of those who were wrecked in the ship and hath made his way to this island.” So I drew near to him and saluted him, and he returned my salam by signs, but spoke not; and I said to him, “O nuncle mine, what causeth thee to sit here?” He shook his head and moaned and signed to me with his hand as who should say, “Take me on thy shoulders and carry me to the other side of the well-channel.” And quoth I in my mind, “I will deal kindly with him and do what he desert; it may be shall I win me a reward in Heaven for he may be paralytic.” So I took him on my back and carried him to the place whereat he pointed, said to him, “Dismount at thy leisure.” But he woul not get off my back and wound his legs about my back, and looked at them and seeing that they were like a buffalo’s hide for blackness and roughness, was affrighted and would have cast him off; but he clung tp me and gripped my neck with his legs, till I was we ll-nigh choaked, the world grew black in my sight and I felt senseless to the ground like one dead. But he still kept his seat and raising his legs drummed with his heels and beat harder than palm-rods my back and shoulders, till he forced me to rise for excess of pain . . . one day, I came with him to a place wherein was abundance of gourds, many of them dry, So I took a great dry gourd and, cutting open the head, scooped out the inside and cleaned it, after which I gathered grapes from a vine which grew hard by and squeezed them into the gourd, till it was full of juice. Then I stopped up the mouth and set it in the sun, where I left for someday, until it became strong winey; and every day I used to drink of it, to comfort and sustain me under my fatigues with that forward and obstinate fiend; and often as I drank myself drunk, I forgot my troubles and took new heart. One day he saw me drinking and signed to me with his hand, as who should say, “What is that?” Quoth I, “It is an excellent cordial, which cheerth the heart and reviveth the spirits.” Then, being heated with wine, I ran and danced with him among the trees, clapping my hands and singing and making merry; and I staggered under him by design, When he saw this, he signed to me to give him the gourd that he might drink, and I feared him and gave it him. So he took it and, draining it to the dregs, cast it on the ground, whereupon he grew frolicsome and began to clap hands and jig to and fro on my shoulders and he made water upon me so copiously that all my dress was drenched. But presently the fumes of the wine rising to his head, he became helplessly drunk and his side-muscles and limbs relaxed and he swayed to and fro on my back. When I saw that he had lost his senses for drunkenness, I put my hand to his legs and, losing them from my neck, stooped down well-nigh to the ground and threw him at full length. Then I took up

a great stone from among the trees and coming up to him therewith on the head with all my might and crushed in his skull as he lay dead drunk.

One axiom of the semiotic lesson is that the intersection of the syntagmatic-paradigmatic relationships leads to meaning and meaning-making. The sub-story of the voyager- Shyakh al-Bahr moves on in a combinatory way both in stature and narration. There are no gaps that hinder the stream of consciousness to flow in a logical natural way. The meaning units move in a linear way. Having entrapped by the good image of the Old man of the Sea, the seaman has devised a cunning scheme to get rid of him. Being successful in his witty plan, Sindbad had killed that evil creature. To detect the syntagmatic relation in the quoted text, it is useful to interpret the following structure, “I took a great dry gourd and, cutting open the head, scooped out the inside and cleaned it, after which I gathered grapes from a vine which grew hard by and squeezed them into the gourd, till it was full of juice. The actor starts a physical act, which leads necessarily asset of act. Syntactically, the linguistic elements follow each other in normal way; there are no jumps or gaps in the language of the text. At the sometime, the events are ranged on a logical manner, Put simply, the episodes follow each other in a discursive way. The schema of the syntagmatic order of the vents in the whole sea voyager can be figures in Fig. 4-8.

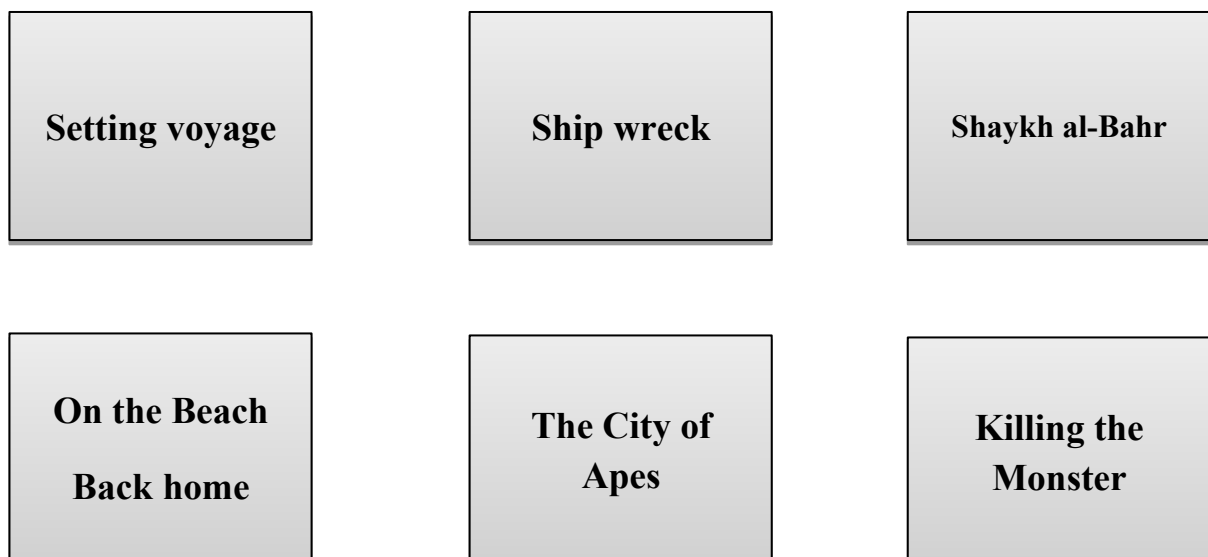


Fig.4-8 The Syntagmatic Relationship of Fifth Voyage

Investigating the story-in-story from a paradigmatic standpoint shows the episode, on the whole, is based on binarism or binary oppositions, i.e. Sindbad and Shyakh al-Bahr. The Shaykh, as the semiotic analysis, shows represents the veil in shale of human. The dramatic conflict between the two symbols ends into the end of the demon, and the release of the voyager from that wickedness. But if the paradigmatic relationship is based on the principle of substitution, the Shyakh is given mote substitutes, so he is the *forward and obstinate flied, Shyakh al-bahr*, the *old Man of the sea*. Burton (2013:975) comments on the name by arguing that *Shyakh*, in this narrative context, means *The Chief of the Sea*: chief rather than an elder. Then, he relates the image of the field with the Koranic context: “Our “old man” of the text may have been suggested by the Koranic commentators on chp.vi. When an infidel rises from the grave, a hideous figure meets him and says, “Why wonder thou at my loathsomeness” I am thine Evil Deeds: thou didst ride upon me in the world and now I will ride upon thee.” But this substitution process is not the only stance in the *fifth voyage*. The *fine tall ship* is, later on, substituted by *she* and the *vessel*. These stylistic variations of signs may prevent repetition and add more vitality to the narrative description.

Signification is omnipresent in the narrative process. All the signs produced are signified for signifiers in the real world. The phrase, the *gardens of paradise*, for instance is mentioned in Sindbad's *first* voyage (line14, p. 402) and the *fifth* voyage (line 26.p. 442). In reality, it is a verbal sign standing for the fairy land the voyager has seen in his adventure. Still, the verbal sign itself is a symbol since it is generated within the Koranic culture where the believers will be in living in the *gardens of Paradise:*” But those who believe, and do deeds/of righteousness- the

Gardens of/Paradise shall be their hospitality/therein to dwell forever/ daring no removal out of them' (The Koran Interpreted, Surat The Cave, ayat 105, p, 328). The semiosis process is not limited only to the production of the divine signs as form of culture. Due to the course of narration, Sindbad the seaman has referred to cities, animals, plants which are crucial parts of the classical world in the eighth and ninth centuries. In the sub-story of the *city of apes*, Sindbad reports: "I looked at the fruits they cast at us and found them to be Indian cocoa nuts, so I chose out a greater tree, full of apes, and going up to it, began to pelt them with stones, and they in return pelted me with nuts, which I collected, as did the rest: (lines 12-13, p, 447). The cocoa nuts are the equivalent of the Arabic Jaus al-Hindi (Burton, 2013:975). These signs and the like acquire their symbolicity from the culture where they are germinated and widely circulated in every day transaction. On the signifying level, the signs in the text are representations of physical things or abstract ideas. The residence of evil can be symbolized in the form of Shyakh al-bahr. Sindbad the seaman refers to real territories and islands of the classical world, as the Island of Alusirar and the island of Comorin in the Asian territories," We passed then to the island of Alusirar, whence cometh the Comorin aloes-wood and thence to another island, five days' journey in length, where grows the Chinese lign-aloes, which is better than the Comorin" (p.448). Then, the seaman describes the ethics and the moral system of this island," The people of this island are fouler of condition and religion than those of the other, for that they love fornication and wine-bibbing, and know nor prayer nor call for prayer" (ibid). Here comes the semiotics of culture: the narrator transmits to the reader the socio-cultural system of those nations in the Far-East in the fourth century where the Sindbad has embarked on his marvelous voyages.

4.2.1.6 The Sixth Voyage (The Island Sarandib)

If semiotics, in its broadest sense, is a quest for meaning in all walks of life or the study of life signs, the Sindbad's *sixth* voyage, then, is laden with these life signs. The most distinguished signs are of precious stones, which belong to, nature, olfactory signs (it, and perfumes), and the human sign represented by the apparition of Harun al-Rashid. All these signs are narrated in a descriptive style. They are narrated not as embellishments or extra- beauty added to the style, but function as verbal correlatives to the natural phenomena in reality.

After his ship is wrecked by strong winds and its drift out of its ordinary sea-course, the seaman and his companions get ashore; they found a great island, or rather peninsula. Burton (2013:976) suggests that this is “probably Cape Comorin; to judge from the river, but the text names *Sarandib* (Ceylon Island) famous from gems.” What is characteristic about Sarandib is its richness of precious stones and perfumes, as described by the oriental mariner (lines 23-37, p, 451; lines 1-8, p. 452):

So I climbed the cliffs into the inward of the isle and walked on inland till I came to a stream of await water that welled up at the nearest foot of the mountain and disappeared in the earth under the range of hills on the opposite side. But all the other passengers went over the mountains to the inner tracts; and, disappearing hither and thither, were confounded at what they saw and became like madmen at the sight of the wealth and treasures wherein the shore were strewn. As formed, I looked into the bed of the stream aforesaid and saw therein great plenty of rubies, and great royal pearls and all kinds of jewels and precious stones which were as gravel in the bed of the rivulets that ran through the fields and the sands sparkled and glittered with gems and precious ores. Moreover we found in the island abundance of the finest lign-aloes, both Chinese and Comorian; and there is also a spring of crude ambergris which froth like wax or gum over the stream banks, for the great heat of the sun, and rennet down to the sea-shore, where the monsters of the deep come up and swallowing it, return into the sea. But it burnt in their bellies; so they cast it up again and it congealed on the surface of the water, where- by its coluor and quantities are changed; and at last, the waves cast it ashore, and the travelers and merchants who know it bad sell it, But as to the raw ambergris which is not swallowed over the channel and congealed on the banks and when the sun shines on it, it melted and scented the whole valley with a musk-like fragrance then, when the sun ceased from it, it congealed again. But none can get to this place where enclose the island on all sides and which foot of man cannot ascend.

The style is descriptive; the scenery is described with all its details. More importantly, the descriptive style shows the influence of the beauty of nature has excursive on the psyche of the men over there. It is noteworthy to point out that nature, with all its elements (animate and inanimate) operates powerfully and aesthetically. These elements are signs: forms of meaning and forms of culture. These elements operate in a combinatory manner; even the description of the movement of the well has come into a linear order,” So I climbed the cliffs into the inward of the isle and walked on inland till I came to a stream of await water that welled up at the nearest foot of the mountain and disappeared in the earth under the range of hills on the opposite side.” Let us consider the personification in the phrase, the nearest foot of the mountain, which gives the mountain the characteristics of human being.

As stated in the pre-analyses of the voyages, the episodes in the sixth voyages follow the horizontal order of narration. In other words, one episode leads to the other in that little odyssey. This plainly shown in Fig. 4-9

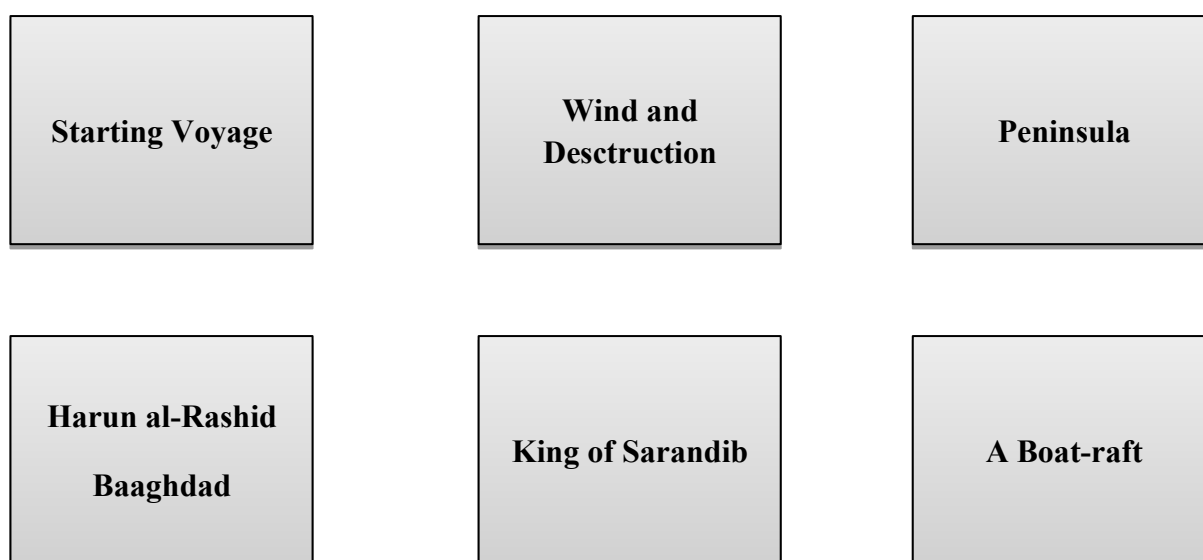


Fig. 4-9 The Syntagmatic Relationship of the Sixth Voyage

Being a large signifying structure, nature witnesses the movement of the signs with relationship to each other in a way which is similar to the movement of human mind- a sort of progressive movement. The rose, for instance, starts as a bud, then; it becomes a lovely flower, and finally dies by some cause. The linear process is obvious here and elsewhere. In the Sindbad's voyage, there is, a spring of crude ambers which flowed like wax or gum over the stream-banks. Second, because of the great heat of the sun, it rennet down to the sea-shore. Then, the monsters of the deep come up and swallowing it and, finally, they return into the sea. The mineral signs, the plant signs and the animal signs, as we see, work reciprocally to construct the mental image of reality, without the interference of human being. And because of that vital movement of the natural phenomenon (i.e. the sun) and the crude ambergris, the valley is overwhelmed with scents (i.e. musk-like fragrance). But, what does *musk* stand for in the Islamic – Arabic culture? In the literature of semiotics, olfactory signs are related to the faculty or senses of smell. That is to say, the olfactory system is the sensory system used to interpret and perceive smell. In the Arabic-Islamic culture, the musk, for instance, is the product of animal (i.e. a gland of the musk deer) or some natural plants, as in the *sixth* voyage.

Paradigmatically, the extract witnesses a set of associative stretches of language, where language becomes figurative because of meaning transfer. This is clearly shown in the metaphorical modes of meaning such as, *the bed of the stream*, *a spring of crude ambergris*, etc. These figurative expressions, as life signs, charge the whole scenery with more vitality and energy. It is not only humans who work to change nature, but the natural components work vitally to produce new aesthetic phenomena. The signifying system is overshare in all its signifiers and signifieds. Burton (2013:977) notes that “the description of ambergris in the text tells us admirably well what is not.” The ambergris, here, functions aesthetically- it

represents the pure reality in its material and sensory aspect. If paradigmaticity is based on the principle of substitution, then, substitution does exist over there. Harun al- Rashid is substituted by the noun phrase the Commander of the Faithful. On the same line, Baghdad is substituted by the House of Peace. These signs represent either historical characters or classical cities. Sarandib, hence, stands for the virginity of nature; it is substituted by associative substitutes, of which the *Jewel Isle* and *Jazirat al Yakut*. Baghdad, on the other hand, is the great sign of the classical Oriental world. Being built in about 762, the name of Baghdad might be derived from ancient Persian: "bagh" meaning God, and "dad" meaning gift: "*The gift of God* (Baghdad in Islamic History, 2019). Baghdad, in the ancient world, is the sign symbol of knowledge and culture. Paradigmatically, it is substituted by the phrase, the *House of Peace*. The symbolism of Baghdad- city is related to the human sign, *Harun al-Rashid*. Al-Rahsid (786-809) was the Abbasid Caliph of Islam, whose court at Baghdad was idealized in the Arabian Nights (Collins Dictionary, 2019). Al-Rashid has become the cultural icon in whose reign is called the *Golden Age of Islam*, as stated before. As with other signs, al-Rashid is substituted by the phrase, the *Commander of the Faithful*.

After the description of nature as a complex network of signs comes the adventure the oriental seaman, which is the core of the adventure. Being deserted alone after the destruction of his ship and the drowning of his companions, Sindbad makes a boat-raft which is drifted with the stream in difficulty until he is rescued by the villagers in the island of Sarandib. He was fetched to the King of Sarandib. The episode witnesses the apparition of Harun al-Rashid. The episode runs as follows (lines 6-26, p. 456).

All the travelers and merchants who came to the place questioned me of the affairs of my native land and of the caliph Harun al-Rashid and his rule and I told them and I told them of him and of that whereof he was renewed, and they praised him because of this; whilst I in return questioned them of the manner and customs of their own countries and got the knowledge I desired. One day the King

himself asked me of the fashions and form of government of my country, and I squinted him with the circus- stance of the Caliph's sway in the city of Baghdad and the justice of his rule. The King marveled at my accounts of his requirements and said, "By Allah, the Caliph's ordain- nance are indeed wise and his fashions of praiseworthy guise and thou hast made me love him what thou tallest me; wherefore I have a mind to make him a present and send it by thee, Quota I, "Harking and obedience, O my lord; I will bear thy gift to him and inform him that thou art his sincere lover and friend."

Then, Sindbad goes on hid telling-tale to describe the marvelous present of *the King of Al-Hind* to Harun al-Rahid. The present was "a cup of ruby a span high the inside of which was adorned with precious pearls; and a bed covered with the skin of the serpent which swallowed the elephant, which skin hath spots each like a dinar and who so sit upon it never sickened; and an hundred thousand miscalls of Indian lign-aloes and a slave –girl like a shining moon" (lines 19-25, p. 457). The King of Al-Hind also asks him to acryl a sealed letter to *the Commander of the Faithful*. The missive was written on the skin of the Khawi (which is finer than lamb-parchment and of yellow colour), with ink of ultra-marine (lines 7-10, p.457). After receiving Sindbad the seaman in his court in Baghdad, with the King's gift and letter, and after listening to the seaman's perilous adventure, the Commander of the Faithful ' wondered exceedingly and bade his historians record my story and store it up in his treasuries, for the education of all who might see it. Then he conferred on me exceeding great favors, and I repaired to my quarter and entered my home" (lines 27-31, p. 458).

If semiotics is the theory of signification and the interpretation for signs, then, these signs follow a linear order to create meaning which is the core of the signifying process. Three signs to be stressed here: Sarandib, Baghdad, and Harun al-Rashid. *Sarandib*, as stated earlier, is called by some discoverers as the Isle of *Gems* (the Ranta-dwipa or Jewel Isle of the Hundus and the Jazirat al Yakut or Ruby-Island of the Arabs) (Burton, 2013:977).

What is important about these symbols is that they are related to the Oriental culture(s), and, moreover, they are symbols as verbal signs stand for reality. Put

simply, The Sindbad's story cycle, viewed as a larger sign, construes a set of signs refer to definite geographical places and defines historical characters. Here comes the signification dimension. In addition, two signs in the *sixth* voyage are mentioned: *Solomon* and *Mihraj*. These signs are uttered by Harun al-Rashid while the seaman has finished describing the marvelous court of the King of Al-Hind. This first sign is of the divine heritage, whereas the second is of the earthly cultures. *Solomon* or *Jedidia*, according to Hebrew Bible, Old Testament and Holy Koran is a fabulously wealthy and wise king of Israel who succeeded his father, King David who reigned from 979 to 931 BCS (Solomon, 2019). The sign symbol may stand for wealth and prosperity. The Hebrew Bible credits Solomon as the builder of the First Temple in Jerusalem (ibid). Maharaja, on the other hand, is of a different culture: he is a Sanskrit title for a *great ruler*, a *great king* or *high king* (Maharaja, 2019). Maharaja is symbol of earthy might. These two signifiers are attributed with different signifieds, as the semiotic analysis has shown. The mixture of the natural and the supernatural, the historical and the imaginative may give the Story cycle its uniqueness as a crucial part of the *Nights*. The dream-like reality or the reality-fantastic fabric will be anticipated in the *seventh* and the last voyage of Sindbad the seaman.

4.2.1.7 The Seventh Voyage (The Devilish human birds)

Sindbad, the sea-trader or the restless spirit, longs for a new adventure which brings him more profits and new sightseeing. Though it is the last adventure for the Oriental mariner, it is laden with new life signs. The *seventh* voyage follows the same story frame in (cheerful departures- sea drift- perilous adventure-return to the native land). What is distinctive in each voyage is the form of the adventure and the sign symbols as forms of meaning. The seventh voyage witnesses three main episodes: the apparition of the three giant fish, the cursed bird-men, the two youths with wands of gold, and the giant serpent. Apparently, these episodes have nothing

to do with each other in minutes and details. However, all of them follow the same combinatory order. All of them consist of the paradigmatic principles - binarism and substitution. All of them are the product of signifier- signified(s) processes. Most importantly, all of them are the presentation of given traditions and cultures.

Having embarked on the seventh voyage, Sindbad and his companions with the crew reach a city called *Madinat-al-Sin*. Suddenly a violent head-wind drifts the ship out of its normal sea-course. The Rais took out of the chest a booklet, wherein he read awhile and told the passengers in tear that this book denotes that this ocean is called the Sea of the Clime of the King, wherein is the sepulcher of our lord Solomon, son of David (on both be peace!) and therein are serpents of vast bulk and fearsome aspects; and what ship so ever cometh to these climes there reset to her a great fish out of the sea and swallowed her up with all and everything on board her (lines 14-22, p. 460). The passengers to their wonder and terror-struck applied to praying the death-prayer. The book's horrible prophecy serves as an epilogue to what comes hereafter. The true peril here is the apparition of the three giant whales (lines 30-38, p.460; 1-18, p. 460-1).

There came up to us a huge fish, as big as a tall mountain, at whose sight we became wild for a fright and, weeping sore, made ready for death marveling at its vast seize and gruesome semblance, when second fish made it appearance than which we had seen naught more monstrous. So we bemoaned ourselves of our lives and fare- welled one another; but suddenly up came a third fist bigger than the two frost; where- upon we lost the power of thought and reason and were stupefied dot the excess of our fear and terror. Then the three fish began circling round about the ship and the third and biggest opened his mouth to swallow it, and we looked into its mouth and behold it was wider than the gate of a city and its throat was like a long valley. So we besought the Almighty and called for succor upon his Apostle (on whom be blessing and peace), when suddenly a violent squall theof wind arose and smote the ship, which rotates out of water and settled upon a great reef, the haunt of sea- monsters, where it broke up and fell asunder into planks and all and everything on board were plunged into the sea. As for me, I tore off all my clothes but my gown and swam a little way, till I happen- ed upon one of the ships planks whereto I clung and bestrode it like a horse, whilst the winds and the waters sported with me and the waves carried me up and cast me down; and I was in most piteous plight for fear and distress and hunger and thirst.

The quoted text is charged with verbs of Material clauses; they are overwhelmed with verbs of section such as *come*, *open*, *swallow*, *smite*, *break up*, etc. These verbs charge the scenery with more movement and energy. The whole world around the mariner is at work. What stresses the violent energetic acts is the use of the metaphorical mode of meaning, namely similes, as in, *its throat was like a long valley*, and *I clung and bestrode it like a horse*. These variations in the use of narrative language follow the very structural parameters underlying the structure of the voyage.

From a syntagmatic standpoint, the clauses, and, necessity, the bundles of acts follow in a combinatory order. Let us consider the energetic movement of the giant fish and how this violent movement is encoded in the following sentence structure, “The three fish began circling round about the ship and the third and biggest opened his mouth to swallow it, and we looked into its mouth and behold it was wider than the gate of a city and its throat was like a long valley.

Not only the clauses follow each other in a combinatory way, but the whole structure of the events follows that linear order, as shown in Fig. 4- 10.



Fig. 4-10 The Syntagmatic Relationship of the Seventh Voyage

The paradigmatic relationship lies in the substitution of pronouns for common names as in, the third and biggest opened his mouth to swallow it, whereas *his* refers to the huge fish, and *it* refers to the ship. From a paradigmatic stance, these pronouns have their meanings from their occurrences in the context. All this heroic fairy sea-atmosphere is created by the process of signification. The production of semiosis follows a linear order with various sorts of substitution.

Most importantly, the whole episode of the three giant fish is bound to the Islamic Culture, more specifically the story of Jonah the Prophet and the Whale. Regardless the speculations of the seaman while encountering the peril of the giant fish, the binary apposition here is between two signs: the giant fish and the ships. The text in the Koran reads as follows (Arberry, 1955, Part II: 155): "Jonah too was one of the Envoys; when he ran away to the ship and cast lots, and was of the rebutted then the whale swallowed him down, and he blameworthy".

In the semiotics of religion, the two sign symbols are Jonah and the Whale. The *whale* in the Koranic context stands for the giant fish. These signs symbols are forms of meaning, but still they are forms of culture. The whole epigrams and religious summons are organically rooted in the Islamic culture. Here lies the strong bond between semiotics and culture.

Having reached a land by a raft, Sindbad has met the Shaykh who was generous to him. The Shaykh has befriended the mariner and made him get married of his beautiful daughter. Strangely, Sindbad has discovered something unusual about the people of the town (lines21-38, p. 465; 1-14, p, 466).

When I become acquainted with the twin folk at the beginning of each month they were transformed, in that their faces changed and they became like unto birds and they put forth wings wherewith they flew unto the upper regions of the firmament and none re-mained in the city save the women and children; and I said to my mind, "When the first of the month cometh, I will ask one of them to carry me with them, wither they go. . . 'He took me on his back and flew up with me so high in air, that I heard the angels glorifying God in the heavenly dome, where I wondered and exclaimed, " Praised be Allah! Hardly gad I made an end of pronouncing the Tasbih- praised be Allah!- when there came out a fire from heaven and all but consumed the company; whereupon they fled from it and descended with curses upon me and, casting me down on a high mountain, went away, exceeding wroth with me, and left me there alone. As I found myself in this flight, I repented of what I had done and reproached myself for having undertaken that for which I was unable, saying," There is no Majesty and there is no Might, save in Allah, the Glorious , the Great! No sooner am I delivered from one affliction than I fell into a worse." And I did not continue in this case knowing nor whither should I go when lo! There came up two young men, as they were moons each using as a staff a rod of red gold,

A penetrating sight into the quoted text shows that narrative fabric all the realizations of the structural semiotic principles that give the whole long sign (the text) its cohesion. It is a text made of a combinatory set of linguistic structures and bundles of events. They follow the cause- effect logic in their linearity. Because his flight on the back of the bird-man, Sindbad in the firmament, Sindbad begins glorifying the angels to God, and because he utters his praise to God and the fire comes from the heaven, they cast him down with curse and fled. This is because the bird-men are devils that fear the humans and angles' glorification to Almighty God; they glorify to God in the heavens and the earth. In reality, this is the religious background against which the narrative episode is constructed. To stress this assumption, the study has recourse to an extract from the Holy Koran which read as follows (Arberry, 1955:173-4):"And thou shalt see the angles encircling about the Throne proclaiming the praise of their Lord; and justly the issue shall be between them; and it shall be said, "Praise belongs to God, the Lord of all Being!"

Whether in the quoted narrative text or the extracts Koranic code, the paradigmatic exist is omnipresent in language. God (the Creator in Christianity) becomes Allah (the Creator in Islam). Then, God/Allah is attributed with a set of

substitution: He is *the Glorious, the Great*. Not only that, the Create is given the characteristics of *Majesty* and *Might*. Likewise in the Koran: the Creator becomes *God* and *Lord*. What is significant to note here and elsewhere is that divine signifier and His signifieds are generated, not in religious code only, but in narrative code as well. Put simply. There is a possibility to say that the micro-sphere (the Sindbad's voyages) is the verbal representation of the macro-sphere), i.e. culture, which is fundamentally crucial part of reality. Reality, in one sense, is a system of constructs, which are forms of meaning. The semiotic analysis may also show that there is a sort binary opposition between the angels *glorifying God in the heavenly dome*, the bird-men (devils) *when there came out a fire from heaven and all but consumed the company; whereupon they fled from it (the heaven) fire and descended with curses upon me and, casting me down on a high mountain*. This binary opposition is existential in cultures and in religions as well. More importantly, these opposing signs (angles vs. devils) are contradictory symbols, on the level of divinity, but also on the level of culture. And this verifies the fact that signs in narratives texts are forms of meaning; they are forms of culture.

4.3. Sindbad's Seven Voyages: Metaphor, Signification and Culture

The language of literature, as the semiotic inquiry of the seven voyages has shown, is associative, deviant and metaphorical. It is associative because it is basically erected on the principle of substitution; it is deviant because it expresses meaning in an incongruent way, and it is metaphorical since metaphor is based on the exigency of analogue. Here comes the metaphorical dimension of the *seven voyages* as one whole semiotic universe. As stated in 3.4, metaphor is an associative relationship between a signifier and a different referent or signified. The mechanism of metaphor is based on substitution which is basically based on likeness or analogy. All the seven voyages speak of another imaginative plane

alongside with the world of Islamic Golden Age that in some sense verifies it. This more powerful reality, which is decoded in a sequential verbal sign, becomes analogous to that physical reality in all its signified of humans, cities, islands, plants, animals, mineral, and even the divine invisible sign of God (Allah) throughout the sequential texts.

The Sindbad's seven voyages, as narrative texts, witness the reoccurrence of metaphorical expressions. Of these metaphorical modes of meaning are, *my heart quaked for all I had suffered first and last*" (lines 2-3, P. 431), *"till the fire of hunger burned my stomach and thirst set my throat aflame when I sat up and feeling for the bread* (lines 16-18, P. 436), *" and fortune and the voyage smiled upon us"* (Line13. P. 450). The function of these metaphorical may create the rhetoric of cohesion to the text as one sequential order of signs. These expressions, yet, cannot give by themselves the text its metaphoricity, i.e. the ability to be one extended metaphorical fabric. What gives the text its metaphoricity is the axiom of analogy or representation. The voyage, a whole verbal system of signs stands for reality. In another phrase, the language of the narrative text, as a structure of verbal signs, is a chain related to reality. From viewpoint of the semiosphere, the Sindbad's voyage is a socio cultural semiotics- it represent reality in a highly artistic way. So, it is the task of the semiotic approach is to interpret the structural relations or parameters that underlie the structure of the voyage and give it its realization as a form of meaning.

If the seven voyages of Sindbad are analyzed as one story cycle, then, this cycle about a man in action, i.e. Sindbad. Whether he is fictional or real Sinbad is a signifier standing for a prototype of human nature haunted by sea-adventure(s). This prototypical sign could be detected in the worldwide literature as in the *Odyssey* and *The Rime of the Ancient Mariner* All these fictional characters have witness strange worlds and performed fabulous labors in these sea-adventures. What is characteristic about the Oriental seaman is that the cities, the lands, the

animal, the plants and the minerals has described and brought have confirmed his accounts. All adventures have happened in a specific geographical area of the world, i.e. the southeast of Asia. The seaman has embarked from the Arabian Gulf (Basrah) to the known and unknown island in those strange territories. Burton, in his notes on The Sindbad's seven voyages has referred to many seamen who visited and wrote their accounts on these geographical areas, as *Al-Kazwini*, and *Ibin al-Wardi*. *Marco Polo* and others confirm the signs mentioned in the seven adventures.

For instance, Burton, (2013:968) comments on the production of camphor, by saying that “Sindbad correctly describes the primitive way of extracting camphor, a drug unknown to the Greeks and Romans, introduced by the Arabs and ruined in reputation by M. Raspail. The best Laurus Camphor grows in the Malay Peninsula, Sumatra and Boroneo: although Marsden (Marco Polo) declares that the tree is not found south of the Equator.

One important assumption that relates the Sindbad's story cycle to the semiotics of culture is that the story cycle is based on the structural parameter of binarism or binary opposition. The opposing signs, in reality, are Sindbad (a human sign) and nature, more specifically the sea (a natural sign). Man is destined to triumph on nature, whether by human will or by the divine will. The belief in the divine will (Allah, the Almighty, and the Merciful) is a crucial part of the Islamic dogma; it is a cultural part of the semiotics of religion. The ancient Greek dogma believed that man's fate and destiny is determined by Zeus. In Islam, it is determined by Allah. So, determinism is a religious belief, and belief is the cornerstone of the semiotic of religion.

Having analyzed the Sindbad's seven voyages on a sturcrualist semiotic ground, it is noteworthy to inquire whether the Sindbad's story cycle is a *fairy tale* or an oriental saga with an oriental hero. There is an overlapping between these two

narrative heroes: both belong to folklore traditions, both construes a set of perils and heroic labors, and both have a happy prosperous end. Still, these general features can be plainly applied to the Sindbad's story cycle. The Seven adventures, as the semiotic analyses have shown reveal an entirely different coherent network of sign symbols. The proper names, the cities, the island, the plants, the animals, the minerals, and even the divine signs have nothing to do with, say Andersen's *Fairy Tales* published in 1835, or that of Oscar Wilde.

The semiotic analyses of the Sindbad's seven voyages have stressed the assumption that the Sindbad's story cycle can be called an Oriental Sage whose hero, Sindbad, is an Oriental hero. If *Prometheus* is a Greek myth about the culture hero who is the production of the Western heritage, the Eastern culture(s), more specifically the Arabian –Islamic culture, may introduce a different prototype of heroes. This prototypical mode of representation will be referred to as the *Oriental Hero*; the hero who has performed fabulous acts in the *Oriental Saga*. Here, the hero embarks on a sequence of fabulous adventures, mostly sea voyages, in an Eastern environment. The hero is the vision of the eastern imagination in creating the signs of place, time, and circumstances. What is circulated here has nothing to do with signs (i.e. proper names, cities, and seas) of the classical western world. All the symbol signs are Orient-contained. And since the magnificent events and labors performed in the territories of the East, it is not altogether wrong to refer to that heroic universe of the *Arabian Nights* as the *Oriental Saga*.

The general characteristics of the fairy tales can be applied to the whole world fairy tales in different languages and cultures, including the *Arabian Nights*, as the semiotic analyses will show. Yet, *A Thousand and One Nights* as a body of interrelated stores, narrated by a certain narrator to a specific narratee, is wholly bound to a given distinguished culture, namely, the Oriental culture(s). A crucial part of that Oriental traditions and canons is the Islamic – Arabic cultures. So, while the general characteristic of the fairy tale, as narrative genre, are inherited in

the veins of the *Arabian Nights*, these collections of stories reveal the visions of the Oriental people(s) towards the physical world and the world of their innermost. The *Arabian Nights* in this light, share the universal characteristics of the fairy tales, yet they are culture-constraint

CHAPTER FIVE

Conclusions, Recommendations, and Suggestions for

Further Studies

Chapter Five is devoted to elicit the conclusions inferred from the semiotic analyses of the Sindbad's seven voyages. The semiotic analyses have underpinned each voyage unit as one semiotic universe from a structural standpoint so as to unmask the relationships underlying the deep structure of the voyage. Each semiotic narrative text as a micro-sphere is related to the macro – sphere since the language of literature is the representation of reality. The whole semiotic analyses of the seven voyages will realize, then, the structural parameters sheared by these texts.

5.1 The conclusions

Having analysed the Sindbad's seven voyages from a semiotic stand, the study has reached the following conclusions. These semiotic findings are shared by all the chosen linguistic data.

1. The study, throughout its semiotic analyses, has shown that all the seven narrative texts are governed by Saussure's linguistic relationships of syntagmaticity, paradigmaticity and signification. They all follow a systematic order in the narrative processes in the narrative code.

2. The semiotic approach to text analysis has shown that the Sindbad's seven voyages follow the linear order in telling the events and episodes of each sea adventure. The language of the text produces the syntagmatic order in the sense that the linguistic signs follow each other as a network of interrelated optional signs. Not only has that, the bundles of events followed each other in a logic way, i.e. the cause-effect process.

3. Meaning in Sindbad's story cycle is the product of the syntagmatic-paradigmatic intersection. So, while the syntagmatic structural relationship is based on combination, the paradigmatic structural relationship is based on substitution and, furthermore, on binary opposition. The structuralist semiotic scrutiny has evidently shown that all the seven voyages of Sindbad have the sense of substitution.

4. All the signs and symbols dominating the narrative of the seven voyages are the product of the parameter of signification. Whether real or imaginative, the signifier stands for some visible or invisible, concrete or non-concrete entity in the physical world. It stands for something in reality, since it is a cultural product.

5. Thou Sindbad's native text is governed by the same structurelist parameters. Each story has its specific signs and narrative details. Each voyage has its own culture Constance. These constrains follow the nature of the narrative episodes.

6. All the seven voyages of Sindbad form one whole story cycle in form story and in signification. All the signs and symbols which dominate the fabric of the sign systems of the seven adventures are forms of meaning; they are forms of culture. The sign- vehicles serve as the carriers of the beliefs, behaviors and patterns of thinking in the Oriental regions described by the narrator. Beneath the surface structure of the voyages lies the cultural message of the narrative stories.

7. All the seven voyages construe supernatural events as Oriental saga. However these voyages describe geographical locations, animals and plants which refer to the Oriental setting where the events take place

5.2 Recommendations

Based on the conclusions which are derived from the semiotic quest for the Sindbad's seven voyages, the following recommendations may serve as rich resources in the rubric of semiotics.

A. Semiotics of religion is a new semiotic horizon to unmask the hidden symbolicity of the divine signs in the worldwide religious systems. It is plausible to analyze different sign and symbols in different languages and cultures on a comparative ground.

B. Olfactory Semiotics is the semiotic field that can investigate the signs of roses in the world. The language of roses needs to be interpreted in terms of the theory of signification.

5.3 Suggestions for Further Studies

In order to open a new and wider space for semiotics as a human field devoted for the exploration of signs of life, the following suggestions are introduced.

1. The first suggestion concerns the language of cinematic movies as systems of signs. Romantic films with their techniques of snap shots, colours and topics are rich resources for semiotic investigation.
2. The second suggestion is mainly concerned with the semiotics of fashion. Fashion with its various styles and forms can be approached to as signs of modern life.
3. The last suggestion draws heavily on the semiotics of national currency. Forms of cash as that of Iraqi cash money can be analyzed as a distinctive material code.

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Appendix I

Sindbad the Seaman and Sindbad the Landsman

There lived in the city of Baghdad during the reign of the Commander of the Faithful, Harun al-Rashid, a man named Sindbad the Hammal, one in poor case who bore burdens on his head for hire. It happened to him one day of great heat that whilst he was carrying a heavy load, he became exceeding weary and sweated profusely, the heat and the weight alike oppressing him. Presently, as he was passing the gate of a merchant's house before which the ground was swept and watered, and there the air was temperate, he sighted a broad bench beside the door, so he set his load thereon, to take rest and smell the air. He sat down on the edge of the bench, and at once heard from within the melodious sound of lutes and other stringed instruments, and mirth-exciting voices singing and reciting, together with the song of birds warbling

and glorifying Almighty Allah in various tunes and tonguess — turtles, mocking birds, merles, nightingales, cushats, and stone curlews — whereat .he marveled in himself and was moved to mighty joy and solace

Then he went up to the gate and saw within a great flower garden wherein were pages and black slaves and such a train of servants and attendants and so forth as is found only with kings and sultans. And his nostrils were greeted with the savory odours of a manner meats rich and delicate, and delicious and generous wines. So he raised his eyes heavenward and said, “Glory to Thee, O Lord, O Creator and Provider, Who providest whomso Thou wilt without count or stint! O mine Holy One, I cry Thee pardon for a !sins and turn to Thee repenting of all offenses

**”,How many by my labors, that evermore endure
 ?All goods of life enjoy and in cooly shade recline
 ,Each morn that dawns I wake in travail and in woe
 .And strange is my condition and my burden gars me pine
 ,Many others are in luck and from miseries are free
 .And Fortune never load them with loads the like o’ mine
 ,They live their happy days in all solace and delight
 .Eat, drink, and dwell in honor ’mid the noble and the digne
 ,All living things were made of a little drop of sperm
 ,Thine origin is mine and my provenance is thine
 Yet the difference and distance ’twixt the twain of us are far
 .As the difference of savor ’twixt vinegar and wine
 ,But at Thee, O God All-wise! I venture not to rail
 ”.Whose ordinance is just and whose justice cannot fail**

When Sindbad the Porter had made an end of reciting his verses, he bore up his burden and was about to fare on when there came forth to him from the gate a little foot page, fair of face and shapely of shape and dainty of dress, who caught him by the hand saying, "Come in and speak with my lord, for he calleth for thee." The porter would have excused himself to the page, but the lad would take no refusal, so he left his load with the doorkeeper in the vestibule and followed the boy into the house, which he found to be a goodly mansion, radiant and full of majesty, till he brought him to a grand sitting room wherein he saw a company of nobles and great lords seated at tables garnished with all manner of flowers and sweet-scented herbs, besides great plenty of dainty viands and fruits dried and fresh and confections and wines of the choicest vintages. There also were instruments of music and mirth and lovely slave girls playing and singing. All the company was ranged according to rank, and in the highest place sat a man of worshipful and noble aspect whose beard sides hoariness had stricken, and he was stately of stature and fair of favor, agreeable of aspect and full of gravity and dignity and majesty. So Sindbad the Porter was confounded at that which he beheld and said in himself, "By Allah, this must be either a
"!piece of Paradise or some king's palace

Then he saluted the company with much respect, praying for their prosperity, and kissing the ground before them, stood with his head bowed down in humble attitude. The master of the house bade him draw near and be seated and bespoke him kindly, bidding him welcome. Then he set before him various kinds of viands, rich and delicate and delicious, and the porter, after saying his Bismillah, fell to and ate his fill, after which he exclaimed, "Praised be Allah, whatso be our case!" and, washing his hands, returned thanks to the company for his entertainment. Quoth the host: "Thou art welcome, and thy day is a blessed. But what thy name and calling?" Quoth

the other, "O my lord, my name is Sindbad the Hammal, and I carry folk's goods on my head for hire." The housemaster smiled and rejoined: "Know, O Porter, that thy name is even as mine, for I am Sindbad the Seaman. And now, O Porter, I would have thee let me hear the couplets thou recitedst at the gate anon.' The porter was abashed and replied: "Allah upon thee! Excuse me, for toil and travail and lack of luck when the hand is empty teach a man ill manners and boorish ways." Said the host: "Be not ashamed. Thou art become my brother. But repeat to me the verses, for they pleased me
 ".whenas I heard thee recite them at the gate

Hereupon the Porter repeated the couplets and they delighted the merchant, who said to him: "Know, O Hammal, that my story is a wonderful one, and thou shalt hear all that befell me and all I underwent ere I rose to this state of prosperity and became the lord of this place wherein thou seest me. For I came not to this high estate save after travail sore and perils galore, and how much toil and trouble have I not suffered in days of yore! I have made seven voyages, by each of which hangeth a marvelous tale, such as confoundeth the reason, and all this came to pass by doom of Fortune and Fate. For from what Destiny doth write there is neither refuge nor flight.

Know, then, good my lords," continued he, "that I am about to relate the

First Voyage of Sindbad Hight the Seaman

My father was a merchant, one of the notables of my native place, a moneyed man and ample of means, who died whilst I was yet a child, leaving me much wealth in money and lands and farmhouses. When I grew up, I laid hands on the whole and ate of the best and drank freely and wore rich clothes and lived lavishly, companioning and consorting with youths of my own age, and considering that this course of life would continue forever and ken no change. Thus did I for a long time, but at last I awoke from my heedlessness and, returning to my senses, I found my wealth had become unwealth and my condition ill-conditioned, and all I once hent had left my hand. And recovering my reason, I was stricken with dismay and confusion and bethought me of a saying of our lord Solomon, son of David (on whom be peace!), which I had heard aforetime from my father: things are better than other three. The day of death is better than the day of birth, a live dog is better than a dead lion, and the grave is better than want.” Then I got together my remains of estates and property and sold all, even my clothes,

for three thousand dirhams, with which I resolved to travel to foreign parts,
:remembering the saying of the poet

,By means of toil man shall scale the height
.Who to fame aspires mustn't sleep o' night
,Who seeketh pearl in the deep must dive
.Winning weal and wealth by his main and might
And who seeketh Fame without toil and strife
.Th' impossible seeketh and wasteth life

So, taking heart, I bought me goods, merchandise and all needed for a voyage, and impatient to be at sea, I embarked, with a company of merchants, on board a ship bound for Bassorah. There we again embarked and sailed many days and nights, and we passed from isle to isle and sea to sea and shore to shore, buying and selling and bartering everywhere the ship touched, and continued our course till we came to an island as it were a garth of the gardens of Paradise. Here the captain cast anchor and, making fast to the shore, put out the landing planks. So all on board landed and made furnaces, and lighting fires therein, busied themselves in various ways, some cooking and some washing, whilst other some walked about the island for solace, and the crew fell to eating and drinking and playing and sporting. I was one of the walkers, but as we were thus engaged, behold the master, who was standing on the gunwale, cried out to us at the top of his voice, saying: "Ho there! Passengers, run for your lives and hasten back to the ship and leave your gear and save yourselves from destruction, Allah preserve you!. For this island whereon ye stand is no true island, but a great fish stationary a-middlemost of the sea, whereon the sand hath settled and trees have sprung up of old time, so that it is become like unto an island. But when ye lighted fires on it, it felt the heat and moved, and in a moment it

will sink with you into the sea and ye will all be drowned. So leave your
 "!"gear and seek your safety ere ye die

All who heard him left gear and goods, clothes washed and unwashed, fire pots and brass cooking pots, and fled back to the ship for their lives, and some reached it while others (amongst whom was I) did not, for suddenly the island shook and sank into the abysses of the deep, with all that were thereon, and the dashing sea surged over it with clashing waves. I sank with the others down, down into the deep, but Almighty Allah preserved me from drowning and threw in my way a great wooden tub of those that had served the ship's company for tubbing. I gripped it for the sweetness of life and, bestriding it like one riding, paddled with my feet like oars, whilst the waves tossed me as in sport right and left. Meanwhile the captain made sail and departed with those who had reached the ship, regardless of the drowning and the drowned. And I ceased not following the vessel with my eyes till she
 .was hid from sight and I made sure of death

Darkness closed in upon me while in this plight, and the winds and waves bore me on all that night and the next day, till the tub brought to with me under the lee of a lofty island with trees overhanging the tide. I caught hold of a branch and by its aid clambered up onto the land, after coming nigh upon death. But when I reached the shore, I found my legs cramped and numbed and my feet bore traces of the nibbling of fish upon their soles, withal I had felt nothing for excess of anguish and fatigue. I threw myself down on the island ground like a dead man, and drowned in desolation, swooned away, nor did I return to my senses till next morning, when the sun rose and revived me. But I found my feet swollen, so made shift to move by shuffling on my breech and crawling on my knees, for in that island were found store of fruits and springs of sweet water. I ate of the fruits, which strengthened me. And thus I abode days and nights till my life seemed to

return and my spirits began to revive and I was better able to move about. So, after due consideration, I fell to exploring the island and diverting myself with gazing upon all things that Allah Almighty had created there, and rested .under the trees, from one of which I cut me a staff to lean upon

One day as I walked along the marge I caught sight of some object in the distance and thought it a wild beast or one of the monster creatures of the sea, but as I drew near it, looking hard the while, saw that it was a noble mare, tethered on the beach. Presently I went up to her, but she cried out against me with a great cry, so that I trembled for fear and turned to go away, when there came forth man from under the earth and followed me, crying out and saying, "Who and whence art thou, and what caused thee to come hither?" "O my lord," answered I, "I am in very sooth a waif, a stranger, and was left to drown with sundry others by the ship we voyaged in. But Allah graciously sent me a wodden tub, so I saved myself thereon and it floated with me, till the waves cast me up on this island." When he heard this, he took my hand and saying, "Come with me," carried me into a .great sardab, or underground chamber, which was spacious as a saloon

He made me sit down at its upper end, then he brought me somewhat of food and, being a-hungered, I ate till I was satisfied and refreshed. And when he had put me at mine ease, he questioned me of myself, and I told him all that had befallen me from first to last. And as he wondered at my adventure, I said: "By Allah, O my lord, excuse me, I have told thee the truth of my case and the accident which betided me, and now I desire that thou tell me who thou art and why thou abidest here under the earth and why thou hast tethered yonder mare on the brink of the sea." Answered he: "Know that I am one of the several who are, stationed in different parts of this island, and we are of the grooms of King Mihrjan, and under our hand are all his horses. Every month about new-moon tide we bring hither our best mares which

have never been covered, and picket them on the seashore and hide ourselves in this place under the ground, so that none may espy us. Presently the stallions of the sea scent the mares and come up out of the water and, seeing no one, leap the mares and do their will of them. When they have covered them, they try to drag them away with them, but cannot, by reason of the leg ropes. So they cry out at them and butt at them and kick them, which we hearing, know that the stallions have dismounted, so we run out and shout at them, whereupon they are startled and return in fear to the sea. Then the mares conceive by them and bear colts and fillies worth a mint of .money, nor is there like to be found on earth's face

This is the time of the coming forth of the sea stallions, and Inshallah! I will bear thee to King Mihrjan and show thee our country. And know that hadst thou not happened on us, thou hadst perished miserably and none had known of thee. But I will be the means of the saving of thy life and of thy return to thine own land." I called down blessings on him and thanked him for his kindness and courtesy. And while we were yet talking, behold, the stallion came up out of the sea, and giving a great cry, sprang upon the mare and covered her. When he had done his will of her, he dismounted and would have carried her away with him, but could not by reason of the tether. She kicked and cried out at him, whereupon the groom took a sword and target and ran out of the underground saloon, smiting the buckler with the blade and calling to his company, who came up shouting and brandishing spears. And the stallion took fright at them and plunging into the sea like a .buffalo, disappeared under the waves

After this we sat awhile till the rest of the grooms came up, each leading a mare, and seeing me with their fellow syce, questioned me of my case, and I repeated my story to them. Thereupon they drew near me and spreading the table, ate and invited me to eat. So I ate with them, after which they took

horse and mounting me on one of the mares, set out with me and fared on without ceasing till we came to the capital city of King Mihrjan, and going in to him, acquainted him with my story. Then he sent for me, and when they set me before him and salaams had been exchanged, he gave me a cordial welcome and wishing me long life, bade me tell him my tale. So I related to him all that I had seen and all that had befallen me from first to last, whereat he marveled and said to me: "By Allah, O my son, thou hast indeed been miraculously preserved! Were not the term of thy life a long one, thou hadst not escaped from these straits. But praised be Allah for safety!" Then he spoke cheerily to me and entreated me with kindness and consideration. Moreover, he made me his agent for the port and registrar of all ships that entered the harbor. I attended him regularly, to receive his commandments, and he favored me and did me all manner of kindness and invested me with costly and splendid robes. Indeed, I was high in credit with him as an intercessor for the folk and an intermediary between them and him when they wanted aught of him

I abode thus a great while, and as often as I passed through the city to the port, I questioned the merchants and travelers and sailors of the city of Baghdad, so haply I might hear of an occasion to return to my native land, but could find none who knew it or knew any who resorted thither. At this I was chagrined, for I was weary of long strangerhood, and my disappointment endured for a time till one day, going in to King Mihrjan, I found with him a company of Indians. I saluted them and they returned my salaam, and politely welcomed me and asked me of my country. When they asked me of my country, I questioned them of theirs and they told me that they were of various castes, some being called shakiriyah, who are the noblest of their casts and neither oppress nor offer violence to any, and others Brahmans, a folk who abstain from wine but live in delight and solace

and merriment and own camels and horses and cattle. Moreover, they told me that the people of India are divided into two and seventy castes, and I .marveled at this with exceeding marvel

Amongst other things that I saw in King Mihrijan's dominions was an island called Kasil, wherein all night is heard the beating of drums and tabrets, but we were told by the neighboring islanders and by travelers that the inhabitants are people of diligence and judgment. In this sea I saw also a fish two hundred cubits long and the fishermen fear it, so they strike together pieces of wood and put it to flight. I also saw another fish with a head like that of an owl, besides many other wonders and rarities, which it would be tedious to recount. I occupied myself thus in visiting the islands till one day as I stood in the port with a staff in my hand, according to my custom, behold, a great ship, wherein were many merchants, came sailing for the harbor. When it reached the small inner port where ships anchor under the city, the master furled his sails and making fast to the shore, put out the landing planks, whereupon the crew fell to breaking bulk and landing cargo .whilst I stood by, taking written note of them

They were long in bringing the goods ashore, so I asked the master, "Is there aught left in thy ship?" and he answered: "O my lord, there are divers bales of merchandise in the hold, whose owner was drowned from amongst us at one of the islands on our course; so his goods remained in our charge by way of trust, and we purpose to sell them and note their price, that we may convey it to his people in the city of Baghdad, the Home of Peace." "What was the merchant's name?" quoth I, and quoth he, "Sindbad the Seaman," whereupon I straitly considered him and knowing him, cried out to him with a great cry, saying: "O Captain, I am that Sindbad the Seaman who traveled with other merchants, and when the fish heaved and thou calledst to us, some saved themselves and others sank, I being one of them. But Allah

Almighty threw in my way a great tub of wood, of those the crew had used to wash withal, and the winds and waves carried me to this island, where by Allah's grace I fell in with King Mihrjan's grooms and they brought me hither to the King their master. When I told him my story, he entreated me with favor and made me his harbor-master, and I have prospered in his service and found acceptance with him. These bales therefore are mine, the
 ".goods which God hath given me

The other exclaimed: "There is no Majesty and there is no Mihgt save in Allah, the Glorious, the Great! Verily, there is neither conscience nor good faith left among men!" Said I, "O Rais, what mean these words, seeing that I have told thee my case?" And he answered, "Because thou heardest me say that I had with me goods whose owner was drowned, thou thinkest to take them without right. But this is forbidden by law to thee, for we saw him drown before our eyes, together with many other passengers, nor was one of them saved. So how canst thou pretend that thou art the owner of the goods?" "O Captain," said I, "listen to my story and give heed to my words, and my truth will be manifest to thee, for lying and leasing are the letter marks of the hypocrites." Then I recounted to him all that had befallen me since I sailed from Baghdad with him to the time when we came to the fish island where we were nearly drowned, and I reminded him of certain matters which had passed between us. Whereupon both he and the merchants were certified of the truth of my story and recognized me and gave me joy of my deliverance, saying: "By Allah, we thought not that thou hadst escaped
 ".drowning! But the Lord hath granted thee new life

Then they delivered my bales to me, and I found my name written thereon, nor was aught thereof lacking. So I opened them and making up a present for King Mihrjan of the finest and costliest of the contents, caused the sailors carry it up to the palace, where I went in to the King and laid my

present at his feet, acquainting him with what had happened, especially concerning the ship and my goods, whereat he wondered with exceeding wonder, and the truth of an that I had told him was made manifest to him. His affection for me redoubled after that and he showed me exceeding honor and bestowed on me a great present in return for mine. Then I sold my bales and what other matters I owned, making a great profit on them, and bought .me other goods and gear of the growth and fashion of the island city

When the merchants were about to start on their homeward voyage, I embarked on board the ship all that I possessed, and going in to the King, thanked him for all his favors and friendship and craved his leave to return to my own land and friends. He farewelled me and bestowed on me great store of the country stuffs and produce, and I took leave of him and embarked. Then we set sail and fared on nights and days, by the permission of Allah Almighty, and Fortune served us and Fate favored us, so that we arrived in safety at Bassorah city, where I landed rejoiced at my safe return to my natal soil. After a short stay, I set out for Baghdad, the House of Peace, with store of goods and commodities of great price. Reaching the city in due time, I went straight to my own quarter and entered my house, where all my friends .and kinsfolk came to greet me

Then I bought me eunuchs and concubines, servants and Negro slaves, till I had a large establishment, and I bought me houses, and lands and gardens, till I was richer and in better case than before, and returned to enjoy the society of my friends and familiars more assiduously than ever, forgetting all I had suffered of fatigue and hardship and strangerhood and every peril of travel. And I applied myself to all manner joys and solaces and delights, eating the daintiest viands and drinking the deliciousest wines, and my .wealth allowed this state of things to endure

This, then, is the story of my first voyage, and tomorrow, Inshallah! I will tell you the tale of the second of my seven voyages. (Saith he who telleth the tale): Then Sindbad the Seaman made Sindbad the Landsman sup with him and bade give him a hundred gold pieces, saying, “Thou hast cheered us with thy company this day.” The porter thanked him and, taking the gift, went his way, pondering that which he had heard and marveling mightily at what things betide mankind. He passed the night in his own place and with early morning repaired to the abode of Sindbad the Seaman, who received him with honor and seated him by his side. As soon as the rest of the company was assembled, he set meat and drink before them, and when they had well eaten and drunken and were merry and in cheerful case, he took up his discourse and recounted to them in these words the narrative of

Appendix II

The Second Voyage of Sindbad the Seaman

Know, O my brother, that I was living a most comfortable and enjoyable life, in all solace and delight, as I told you yesterday, until one day my mind became possessed with the thought of traveling about the world of men and seeing their cities and islands, and a longing seized me to traffic and to make money by trade. Upon this resolve I took a great store of cash and buying goods and gear fit for travel, bound them up in bales. Then I went down to the riverbank, where I found a noble ship and brand-new about to sail equipped with sails of fine cloth and well manned and provided. So I took passage in her, with a number of other merchants, and after embarking our goods, we weighed anchor the same day. Right fair was our voyage, and we sailed from place to place and from isle to isle, and whenever we anchored we met a crowd of merchants and notables and customers, and we took to
.buying and selling and bartering

At last Destiny brought us to an island, fair and verdant, in trees abundant, with yellow-ripe fruits luxuriant, and flowers fragrant and birds warbling soft descant, and streams crystalline and radiant. But no sign of man showed to the descrier — no, not a blower of the fire. The captain made

fast with us to this island, and the merchants and sailors landed and walked about, enjoying the shade of the trees and the song of the birds, that chanted the praises of the One, the Victorious, and marveling at the works of the Omnipotent King. I landed with the rest, and, sitting down by a spring of sweet water that welled up among the trees, took out some vivers I had with me and ate of that which Allah Almighty had allotted unto me. And so sweet was the zephyr and so fragrant were the flowers that presently I waxed .drowsy and, lying down in that place, was soon drowned in sleep

When I awoke, I found myself alone, for the ship had sailed and left me behind, nor had one of the merchants or sailors bethought himself of me. I searched the island right and left, but found neither man nor Jinn, whereat I was beyond measure troubled, and my gall was like to burst for stress of chagrin and anguish and concern, because I was left quite alone, without aught of worldly gear or meat or drink, weary and heartbroken. So I gave myself up for lost and said: "Not always doth the crock escape the shock. I was saved the first time by finding one who brought me from the desert island to an inhabited place, but now there is no hope for me." Then I fell to weeping and wailing and gave myself up to an access of rage, blaming myself for having again ventured upon the perils and hardships of voyage, whenas I was at my ease in mine own house in mine own land, taking my pleasure with good meat and good drink and good clothes and lacking nothing, neither money nor goods. And I repented me of having left Baghdad, and this the more after all the travails and dangers I had undergone in my first voyage, wherein I had so narrowly escaped destruction, and
 "I exclaimed, "Verily we are, Allah's, and unto Him we are returning

I was indeed even as one mad and Jinn-struck, and presently I rose and walked about the island, right and left and every whither, unable for trouble to sit or tarry in ay one place. Then I climbed a tall tree and looked in all

directions, but saw nothing save sky and sea and trees and birds and isles and sands. However, after a while my eager glances fell upon some great white thing, afar off in the interior of the island. So I came down from the tree and made for that which I had seen, and behold, it was a huge white dome rising high in air and of vast compass. I walked all around it, but found no door thereto, nor could I muster strength or nimbleness by reason of its exceeding smoothness and slipperiness. So I marked the spot where I stood and went round about the dome to measure its circumference, which I found fifty good paces. And as I stood casting about how to gain an entrance, the day being near its fall and the sun being near the horizon, behold, the sun was suddenly hidden from me and the air became dull and dar! Methought a cloud had come over the sun, but it was the season of summer, so I marveled at this and, lifting my head, looked steadfastly at the sky, when I saw that the cloud was none other than an enormous bird, of gigantic girth and inordinately wide of wing, which as it flew through the air veiled the sun and .hid it from the island

At this sight my wonder redoubled and I remembered a story I had heard aforetime of pilgrims and travelers, how in a certain island dwelleth a huge bird, called the "roc," which feedeth its young on elephants, and I was certified that the dome which caught my sight was none other than a roc's egg. As I looked and wondered at the marvelous works of the Almighty, the bird alighted on the dome and brooded over it with its wings covering it and its legs stretched out behind it on the ground, and in this posture it fell asleep, glory be to Him who sleepeth not! When I saw this, I arose and, unwinding my turban from my head, doubled it and twisted it into a rope, with which I girt my middle and bound my waist fast to the legs of the roc, saying in myself, "Peradventure this bird may carry me to a land of cities and inhabitants, and that will be better than abiding in this desert island." I

passed the night watching and fearing to sleep, lest the bird should fly away with me unawares, and as soon as the dawn broke and morn shone, the roc rose off its egg and spreading its wings with a great cry, flew up into the air dragging me with it, nor ceased it to soar and to tower till I thought it had reached the limit of the firmament. After which it descended earthward, little by little, till it lighted on the top of a high hill

As soon as I found myself on the hard ground, I made haste to unbind myself, quaking for fear of the bird, though it took no heed of me nor even felt me, and loosing my turban from its feet, I made off with my best speed. Presently I saw it catch up in its huge claws something from the earth and rise with it high in air, and observing it narrowly, I saw it to be a serpent big of bulk and gigantic of girth, wherewith it flew away clean out of sight. I marveled at this, and faring forward, found myself on a peak overlooking a valley, exceeding great and wide and deep and bounded by vast mountains that spired high in air. None could descry their summits for the excess of their height, nor was any able to climb up thereto. When I saw this, I blamed myself for that which I had done and said: "Would Heaven I had tarried in the island! It was better than this wild desert, for there I had at least fruits to eat and water to drink, and here are neither trees nor fruits nor streams. But there is no Majesty and there is no Might save in Allah, the Glorious, the Great! Verily, as often as I am quit of one peril I fall into a worse danger and
".a more grievous

However, I took courage and walking along the wady, found that its soil was of diamond, the stone wherewith they pierce minerals and precious stones and porcelain and onyx, for that it is a dense stone and a dure, whereon neither iron nor hardhed hath effect, neither can we cut off aught therefrom nor break it, save by means of loadstone. Moreover, the valley swarmed with snakes and vipers, each big as a palm tree, that would have

made but one gulp of an elephant. And they came out by night, hiding during the day lest the rocs and eagles pounce on them and tear them to pieces, as was their wont, why I wot not. And I repented of what I had done and Allah, I have made haste to bring destruction upon myself!" The day began to wane as I went along, and I looked about for a place where I might pass the night, being in fear of the serpents, ace for my and I took no thought of meat and drink in my concern for my life. Presently, I caught sight of a cave near-hand, with a narrow doorway, so I entered, and seeing a great stone close to the mouth, I rolled it up and stopped the entrance, saying to myself, "I am safe here for the night, and as soon as it is day, I will go forth and see what Destiny will do." Then I looked within the cave and saw at the upper end a great serpent brooding on her eggs, at which my flesh quaked and my hair stood on end, but I raised my eyes to Heaven and, committing my case to fate and lot, abode all that night without sleep till daybreak, when I rolled back the stone from the mouth of the cave and went forth, staggering like a .drunken man and giddy with watching and fear and hunger

As in this sore case I walked along the valley, behold, there fell down before me a slaughtered beast. But I saw no one, whereat I marveled with great marvel and presently remembered a story I had heard aforetime of traders and pilgrims and travelers — how the mountains where are the diamonds are full of perils and terrors, nor can any fare through them, but the merchants who traffic in diamonds have a device by which they obtain them; that is to say, they take a sheep and slaughter and skin it and cut it in pieces and cast them down from the mountaintops into the valley sole, where, the meat being fresh and sticky with blood, some of the gems cleave to it. Then they leave it till midday, when the eagles and vultures swoop down upon it and carry it in their claws to the mountain summits, whereupon the merchants come and shout at them and scare them away from the meat.

Then they come, and taking the diamonds which they find sticking to it, go their ways with them and leave the meat to the birds and beasts, nor can any .come at the diamonds but by this device

So when I saw the slaughtered beast fall (he pursued) and bethought me of the story, I went up to it and filled my pockets and shawl girdle and turban and the folds of my clothes with the choicest diamonds, and as I was thus engaged, down fell before me another great piece of meat. Then with my unrolled turban and lying on my back, I set the bit on my breast so that I was hidden by the meat, which was thus raised above the ground. Hardly had I gripped it when an eagle swooped down upon the flesh and, seizing it with his talons, flew up with it high in air and me clinging thereto, and ceased not its flight till it alighted on the head of one of the mountains, where, dropping the carcass he fell to rending it. But, behold, there arose behind him a great noise of shouting and clattering of wood, whereat the bird took fright and flew away. Then I loosed off myself the meat, with clothes daubed with blood therefrom, and stood up by its side. Whereupon up came the merchant who had cried out at the eagle, and seeing me standing there, bespoke me .not, but was affrighted at me and shook with fear

However, he went up to the carcass and, turning it over, found no diamonds sticking to it, whereat he gave a great cry and exclaimed: "Harrow, my disappointment! There is no Majesty and there is no Might save in Allah with Whom we seek refuge from Satan the stoned!" And he bemoaned himself and beat hand upon hand, saying: "Alas, the pity of it! How cometh this?" Then I went up-to him and he said to me, "Who art thou, and what causeth thee to come hither?" And I: "Fear not, I am a man and a good man and a merchant. My story is a wondrous and my adventures marvelous and the manner of my coming hither is prodigious. So be of good cheer. Thou shalt receive of me what shall rejoice thee, for I have with me

great plenty of diamonds and I will give thee thereof what shall suffice thee, for each is better than aught thou couldst get otherwise. So fear nothing.” The man rejoiced thereat and thanked and blessed me. Then we talked together till the other merchants, hearing me in discourse with their fellow, came up and saluted me, for each of them had thrown down his piece of .meat

And as I went off with them and told them my whole story, how I had suffered hardships at sea and the fashion of my reaching the valley. But I gave the owner of the meat a number of the stones I had by me, so they all wished me joy of my escape, saying: “By Allah, a new life hath been decreed to thee, for none ever reached yonder valley and came off thence alive before thee, but praised be Allah for thy safety!” We passed the night together in a safe and pleasant place, beyond measure rejoiced at my deliverance from the valley of Serpents and my arrival in an inhabited land. And on the morrow we set out and journeyed over the mighty range of mountains, seeing many serpents in the valley, till we came to a fair great island wherein was a garden of huge champhor trees under each of which a hundred men might take shelter. When the folk have a mind to get camphor, they bore into the upper part of the bole with a long iron, whereupon the liquid camphor, which is the sap of the tree, floweth out and they catch it in vessels, where it concreteth like gum; but after this the tree dieth. Moreover, there is in this island a kind of wild beast, called rhinoceros, that pastureth as do steers and buffaloes with us; but it is a huge brute, bigger of body than the camel, and like it feedeth upon the leaves and twigs of trees. It is a remarkable animal with a great and thick horn, ten cubits long, amidward its head, wherein, when cleft in twain, is the likeness of a man. Voyagers and pilgrims and travelers declare that this beast called karkadan will carry off a great elephant on its horn and graze about the island and the

seacoast therewith and take no heed of it till the elephant dieth and its fat, melting in the sun, runneth down into the rhinoceros's eyes and blindeth him, so that he lieth down on the shore. Then comes the bird roc and carrieth off both the rhinoceros and that which is on its horn, to feed its young withal. Moreover, I saw in this island many kinds of oxen and buffaloes, .whose like are not found in our country

Here I sold some of the diamonds which I had by me for gold dinars and silver dirhams and bartered others for the produce of the country, and loading them upon beasts of burden, fared on with the merchants from valley to valley and town to town, buying and selling and viewing foreign countries and the works and creatures of Allah till we came to Bassorah city, where we abode a few days, after which I continued my journey to Baghdad. I arrived at home with great store of diamonds and money and goods, and forgathered with my friends and relations and gave alms and largess and bestowed curious gifts and made presents to all my friends and companions. Then I betook myself to eating well and drinking well and wearing fine clothes and making merry with my fellows, and forgot all my sufferings in the pleasures of return to the solace and delight of life, with light heart and broadened breast. And everyone who heard of my return came and questioned me of my adventures and of foreign countries, and I related to them all that had befallen me, and the much I had suffered, whereat they .wondered and gave me joy of my safe return

This, then, is the end of the story of my second voyage, and tomorrow, Inshallah! I will tell you what befell me in my third voyage. The company marveled at his story and supped with him, after which he ordered a hundred dinars of gold to be given to the porter, who took the sum with many thanks and blessings (which he stinted not even when he reached home) and went his way, wondering at what he had heard. Next morning as soon as day came

in its sheen and shone, he rose and, praying the dawn prayer, repaired to the house of Sindbad the Seaman, even as he had bidden him, and went in and gave him good morrow. The merchant welcomed him and made him sit with him till the rest of the company arrived, and when they had well eaten and drunken and were merry with joy and jollity, their host began by saying: Hearken, O my brothers, to what I am about to tell you, for it is even more wondrous than what you have already heard. But Allah alone kenneth what things His Omniscience concealed from man! And listen to

Appendix III

The Third Voyage of Sindbad the Seaman

As I told you yesterday, I returned from my second voyage overjoyed at my safety and with great increase of wealth, Allah having requited me all that I had wasted and lost, and I abode awhile in Baghdad city savoring the utmost ease and prosperity and comfort and happiness, till the carnal man was once more seized with longing for travel and diversion and adventure, and yearned after traffic and lucre and emolument, for that the human heart is naturally prone to evil. So, making up my mind, I laid in great plenty of goods suitable for a sea voyage and repairing to Bassorah, went down to the shore and found there a fine ship ready to sail, with a full crew and a numerous company of merchants, men of worth and substance, faith, piety, and consideration. I embarked with them and we set sail on the blessing of Allah Almighty and on His aidance and His favor to bring our voyage to a safe and prosperous issue, and already we congratulated one another on our
.good fortune and boon voyage

We fared on from sea to sea and from island to island and city to city, in all delight and contentment, buying and selling wherever we touched, and taking our solace and our pleasure, till one day when as we sailed athwart the dashing sea swollen with clashing billows, behold, the master (who stood on the gunwale examining the ocean in all directions) cried out with a great cry, and buffeted his face and plucked out his beard and rent his raiment, and

bade furl the sail and cast the anchors. So we said to him, "O Rais, what is the matter?" "Know, O my brethren (Allah preserve you!) that the wind hath gotten the better of us and hath driven us out of our course into midocean, and Destiny, for our ill luck, hath brought us to the Mountain of the Zughb, a hairy folk like apes, among whom no man ever fell and came forth alive.

".And my heart presageth that we all be dead men

Hardly had the master made an end of his speech when the apes were upon us. They surrounded the ship on all sides, swarming like locusts and crowding the shore. They were the most frightful of wild creatures, covered with black hair like felt, foul of favor and small of stature, being but four spans high, yellow-eyed and black-faced. None knoweth their language nor what they are, and they shun the company of men. We feared to slay them or strike them or drive them away, because of their inconceivable multitude, lest if we hurt one, the rest fall on us and slay us, for numbers prevail over courage. So we let them do their will, albeit we feared they would plunder our goods and gear. They swarmed up the cables and gnawed them asunder, and on like wise they did with all the ropes of the ship, so that it fell off from the wind and stranded upon their mountainous coast. Then they laid hands on all the merchants and crew, and landing us on the island, made off with .the ship and its cargo and went their ways, we wot not whither

We were thus left on the island, eating of its fruits and potherbs and drinking of its streams till one day we espied in its midst what seemed an inhabited house. So we made for it as fast as our feet could carry us and, behold, it was a castle strong and tall, compassed about with a lofty wall, and having a two-leaved gate of ebony wood, both of which leaves open stood. We entered and found within a space wide and bare like a great square, round which stood many high doors open thrown, and at the farther end a long bench of stone and braziers, with cooking gear hanging thereon

and about it great Plenty of bones. But we saw no one and marveled thereat with exceeding wonder. Then we sat down in the courtyard a little while, and presently falling asleep, slept from the forenoon till sundown, when lo!

.the earth trembled under our feet and the air rumbled with a terrible tone

Then there came down upon us, from the top of the castle, a huge creature in the likeness of a man, black of color, tall and big of bulk, as he were a great date tree, with eyes like coals of fire and eyeteeth like boar's tusks and a vast big gape like the mouth of a well. Moreover, he had long loose lips like camel's hanging down upon his breast, and ears like two jars falling over his shoulder blades, and the nails of his hands were like the claws of a lion. When we saw this frightful giant, we were like to faint and every moment increased our fear and terror, and we became as dead men for excess of horror and affright. And after trampling upon the earth, he sat awhile on the bench. Then he arose and coming to us, seized me by the arm, choosing me out from among my comrades the merchants. He took me up in his hand and turning me over, felt me as a butcher feeleth a sheep he is about to slaughter, and I but a little mouthful in his hands. But finding me lean and fleshless for stress of toil and trouble and weariness, let me go and took up another, whom in like manner he turned over and felt and let go. Nor did he cease to feel and turn over the rest of us, one after another, till he came to the .master of the ship

Now he was a sturdy, stout, broad-shouldered wight, fat and in full vigor, so he pleased the giant, who seized him as a butcher seizeth a beast, and throwing him down, set his foot on his neck and brake it, after which he fetched a long spit and thrusting it up his backside, brought it forth of the crown of his head. Then, lighting a fierce fire, he set over it the spit with the rais thereon, and turned it over the coals till the flesh was roasted, when he took the spit off the fire and set it like a kobab stick before him. Then he tare

the body, limb from limb, as one jointeth a chicken and, rending the flesh with his nails, fell to eating of it and gnawing the bones, till there was nothing left but some of these, which he threw on one side of the wall. This done, he sat for a while, then he lay down on the stone bench and fell asleep, snarking and snoring like the gurgling of a lamb or a cow with its throat cut, nor did he awake till morning, when he rose and fared forth and went his .ways

As soon as we were certified that he was gone, we began to talk with one another, weeping and bemoaning ourselves for the risk we ran, and saying: “Would Heaven we had been drowned in the sea or that the apes had eaten us! That were better than to be roasted over the coals. By Allah, this is a vile, foul death! But whatso the Lord willeth must come-to pass, and there is no Majesty and there is no Might save in Him, the Glorious, the Great! We shall assuredly perish miserably and none will know of us, as there is no escape for us from this place.” Then we arose and roamed about the island, hoping that haply we might find a place to hide us in or a means of flight, for indeed death was a light matter to us, provided we were not roasted over the fire and eaten. However, we could find no hiding place, and the evening overtook us, so, of the excess of our terror, we returned to the castle and sat .down awhile

Presently, the earth trembled under our feet and the black ogre came up to us and turning us over, felt one after other till he found a man to his liking, whom he took and served as he had done the captain, killing and roasting and eating him. After which he lay down on the bench and slept and night, snarling and snoring like a beast with its throat cut, till daybreak, when he arose and went out as before. Then we drew together and conversed and add one to other, “By Allah, we had better throw ourselves into the sea and be drowned than die roasted for this is an abominable death!” Quoth one of us:

“Hear ye my words! Let us cast about to kill him, and be at peace from the grief of him and rid the Moslems of his barbarity and tyranny.” Then said I: “Hear me, O my brothers. If there is nothing for it but to slay him, let us carry some of this firewood and planks down to the seashore and make us a boat wherein, if we succeed in slaughtering him, we may either embark and let the waters carry us whither Allah willeth, or else abide here till some ship pass, when we will take passage in it. If we fail to kill him, we will embark in the boat and put out to sea. And if we be drowned, we shall at least escape being roasted over a kitchen fire with sliced weasands, whilst if we escape, we escape, and if we be drowned, we die martyrs.” “By Allah,” said they all, “this rede is a right,” and we agreed upon this, and set about carrying it out. So we haled down to the beach the pieces of wood which lay about the bench, and making a boat, moored it to the strand, after which we stowed therein somewhat of victual and returned to the castle

As soon as evening fell the earth trembled under our feet and in came the blackamoor upon us, snarling like a dog about to bite. He came up to us, and feeling us and turning us over one by one, took one of us and did with him as he had done before and ate him, after which he lay down on the bench and snored and snorted like thunder. As soon as we were assured that he slept, we arose and taking two iron spits of those standing there, heated them in the fiercest of the fire till they were red-hot, like burning coals, when we gripped fast hold of them, and going up to the giant as he lay snoring on the bench, thrust them into his eyes and pressed upon them, all of us, with our united might, so that his eyeballs burst and he became stone-blind. Thereupon he cried with a great cry, whereat our hearts trembled, and springing up from the bench, he fell a-groping after us, blindfold. We fled from him right and left and he saw us not, for his sight was altogether blent, but we were in

terrible fear of him and made sure we were dead men despairing of escape. Then he found the door, feeling for it with his hands, and went out roaring aloud, and behold, the earth shook under us for the noise of his roaring, and we quaked for fear. As he quitted the castle we followed him and betook ourselves to the place where we had moored our boat, saying to one another: "If this accursed abide absent till the going down of the sun and come not to the castle, we shall know that he is dead; and if he come back, we will embark in the boat and paddle till we escape, committing our affair to
".Allah

But as we spoke, behold, up came the blackamoor with other two as they were Ghuls, fouler and more frightful than he, with eyes like red-hot coals, which when we saw, we hurried into the boat and casting off the moorings, paddled away, and pushed out to sea. As soon as the ogres caught sight of us, they cried out at us, and running down to the seashore, fell a-pelting us with rocks, whereof some fell amongst us and others fell into the sea. We paddled with all our might till we were beyond their reach, but the most part of us were slain by the rock-throwing, and the winds and waves sported with us and carried us into the midst of the dashing sea, swollen with billows clashing. We knew not whither we went, and my fellows died one after another till there remained but three, myself and two others, for as often as one died, we threw him into the sea. We were sore exhausted for stress of hunger, but we took courage and heartened one another and worked for dear life, and paddled with main and might till the winds cast us upon an island,
.as we were dead men for fatigue and fear and famine

We landed on the island and walked about it for a while, finding that it abounded in trees and streams and birds, and we ate of the fruits and rejoiced in our escape from the black and our deliverance from the perils of the sea. And thus we did till nightfall, when we lay down and fell asleep for excess

of fatigue. But we had hardly closed our eyes before we were aroused by a hissing sound, like the sough of wind, and awakening, saw a serpent like a dragon, a seldseen sight, of monstrous make and belly of enormous bulk, which lay in a circle around us. Presently it reared its head, and seizing one of my companions, swallowed him up to his shoulders. Then it gulped down the rest of him, and we heard his ribs crack in its belly. Presently it went its way, and we abode in sore amazement and grief for our comrade and mortal fear for ourselves, saying: "By Allah, this is a marvelous thing! Each kind of death that threateneth us is more terrible than the last we were rejoicing in our escape from the black ogre and our deliverance from the perils of the sea, but now we have fallen into that which is worse. There is no Majesty and there is no Might save in Allah! By the Almighty, we have escaped from the blackamoor and from drowning, but how shall we escape from this abominable and viperish monster?" Then we walked about the island, eating of its fruits and drinking of its streams till dusk, when we climbed up into a high tree and went to sleep there, I being on the topmost bough

As soon as it was dark night, up came the serpent, looking right and left, and making for the tree whereon we were, climbed up to my comrade and swallowed him down to his shoulders. Then it coiled about the bole with him, whilst I, who could not take my eyes off the sight, heard his bones crack in its belly, and it swallowed him whole, after which it slid down from the tree. When the day broke and the light showed me that the serpent was gone, I came down, as I were a dead man for stress of fear and anguish, and thought to cast myself into the sea and be at rest from the woes of the world, but could not bring myself to this, for verily life is dear. So I took five pieces of wood, broad and long, and bound one crosswise to the soles of my feet and others in like fashion on my right and left sides and over my breast, and the broadest and largest I bound across my head and made them fast with

ropes. Then I lay down on the ground on my back, so that I was completely fenced in by the pieces of wood, which enclosed me like a bie

So as soon as it was dark, up came the serpent as usual, and made toward me, but could not get at me to swallow me for the wood that fenced me in. So it wriggled round me on every side whilst I looked on like one dead by reason of my terror, and every now and then it would glide away, and come back. But as often as it tried to come at me, it was hindered by the pieces of wood wherewith I had bound myself on every side. It ceased not to beset me thus from sundown till dawn, but when the light of day shone upon the beast it made off, in the utmost fury and extreme disappointment. Then I put out my hand and unbound myself, well-nigh down among the dead men for fear and suffering, and went down to the island shore, whence a ship afar off in the midst of the waves suddenly struck my sight. So I tore off a great branch of a tree and made signs with it to the crew, shouting out the while, which when the ship's company saw they said to one another: "We must stand in and see what this is. Peradventure 'tis a man." So they made for the island and presently heard my cries, whereupon they took me on board and questioned me of my case. I told them all my adventures from first to last, whereat they marveled mightily and covered my shame with some of their clothes. Moreover, they set before me somewhat of food and I ate my fill and I drank cold sweet water and was mightily refreshed, and Allah Almighty quickened me after I was virtually dead. So I praised the Most Highest and thanked Him for His favors and exceeding mercies, and my heart revived in me after utter despair, till meseemed as if all I had suffered .were but a dream I had dreamed

We sailed on with a fair wind the Almighty sent us till we came to an island called Al-Salahitah, which aboundeth in sandalwood, when the captain cast anchor. And when we had cast anchor, the merchants and the

sailors landed with their goods to sell and to buy. Then the captain turned to me and said: "Hark'ee, thou art a stranger and a pauper and tellest us that thou hast undergone frightful hardships, wherefore I have a mind to benefit thee with somewhat that may further thee to thy native land, so thou wilt ever bless me and pray for me." "So be it," answered I. "Thou shalt have my prayers." Quoth he: "Know then that there was with us a man, a traveler, whom we lost, and we know not if he be alive or dead, for we had no news of him. So I purpose to commit his bales of goods to thy charge, that thou mayst sell them in this island. A part of the proceeds we will give thee as an equivalent for thy pains and service, and the rest we will keep till we return to Baghdad, where we will inquire for his family and deliver it to them, together with the unsold goods. Say me then, wilt thou undertake the charge and land and sell them as other merchants do?" I replied, "Hearkening and obedience to thee, O my lord, and great is thy kindness to me," and thanked him. Whereupon he bade the sailors and porters bear the bales in question .ashore, and commit them to my charge

The ship's scribe asked him, "O master, what bales are these, and what merchant's name shall I write upon them?" and he answered: "Write on them the name of Sindbad the Seaman, him who was with us in the ship and whom we lost at the roc's island, and of whom we have no tidings. For we mean this stranger to sell them, and we will give him a part of the price for his pains and keep the rest till we return to Baghdad, where if we find the owner we will make it over to him, and if not, to his family." And the clerk said, "Thy words are apposite and thy rede is right." Now when I heard the captain give orders for the bales to be inscribed with my name, I said to myself, "By Allah, I am Sindbad the Seaman!" So I armed myself with courage and patience and waited till all the merchants had landed and were gathered together, talking and chattering about buying and selling. Then I

went up to the captain and asked him, "O my lord, knowest thou what manner of man was this Sindbad whose goods thou hast committed to me for sale?" and he answered, "I know of him naught save that he was a man from Baghdad city, Sindbad hight the Seaman, who was drowned with many others when we lay anchored at such an island, and I have heard nothing of ".him since then

At this I cried out with a great cry and said: "O Captain, whom Allah keep! know that I am that Sindbad the Seaman and that I was not drowned, but when thou castest anchor at the island, I landed with the rest of the merchants and crew. And I sat down in a pleasant place by myself and ate somewhat of food I had with me and enjoyed myself till I became drowsy and was drowned in sleep. And when I awoke, I found no ship, and none near me. These goods are my goods and these bales are my bales, and all the merchants who fetch jewels from the Valley of Diamonds saw me there and will bear me witness that I am the very Sindbad the Seaman; for I related to them everything that had befallen me and told them how you forgot me and left me sleeping on the island, and that betided me which betided me." When the passengers and crew heard my words, they gathered about me and some of them believed me and others disbelieved, but presently, behold, one of the merchants, hearing me mention the Valley of Diamonds, came up to me and said to them: "Hear what I say, good people! When I related to you the most wonderful things in my travels, and I told you that at the time we cast down our slaughtered animals into the Valley of Serpents (I casting with the rest as was my wont), there came up a man hanging to mine, ye believed me not and live me the lie." "Yes," quoth they, "thou didst tell us some such tale, but we had no call to credit thee." He resumed: "Now this is the very man, by token that he gave me diamonds of great value and high price whose like are not to be found, requiting me more than would have come up sticking to

my quarter of meat. And I companied with him to Bassorah city, where he took leave of us and went on to his native stead whilst we returned to our own land. This is he, and he told us his name, Sindbad the Seaman, and how the ship left him on the desert island. And know ye that Allah hath sent him hither, so might the truth of my story be made manifest to you. Moreover, these are his goods, for when he first forgathered with us, he told us of them;

".and the truth of his words is patent

Hearing the merchant's speech, the captain came up to me and considered me straitly awhile, after which he said, "What was the mark on thy bales?" "Thus and thus," answered I, and reminded him of somewhat that had passed between him and me when I shipped with him from Bassorah. Thereupon he was convinced that I was indeed Sindbad the Seaman and took me round the neck and gave me joy of my safety, saying: "By Allah, O my lord, thy case is indeed wondrous and thy tale marvelous. But lauded be Allah Who hath brought thee and me together again, and Who hath restored to thee thy goods and gear!" Then I disposed of my merchandise to the best of my skill, and profited largely on them, whereat I rejoiced with exceeding joy and congratulated myself on my safety and the recovery of my goods. We ceased not to buy and sell at the several islands till we came to the land of Hind, where we bought cloves and ginger and all manner spices. And .thence we fared on to the land of Sind, where also we bought and sold

In these Indian seas I saw wonders without number or count, amongst others a fish like a cow which bringeth forth its young and suckleth them like human beings, and of its skin bucklers are made. There were eke fishes like asses and camels and tortoises twenty cubits wide. And I saw also a bird that cometh out of a sea shell and layeth eggs and hatcheth her chicks on the surface of the water, never coming up from the sea to the land. Then we set sail again with a fair wind and the blessing of Almighty Allah, and after a

prosperous voyage, arrived safe and sound at Bassorah. Here I abode a few days, and presently returned to Baghdad, where I went at once to my quarter and my house and saluted my family and familiars and friends. I had gained on this voyage what was beyond count and reckoning, so I gave alms and largess and clad the widow and orphan, by way of thanksgiving for my happy return, and fell to feasting and making merry with my companions and intimates and forgot while eating well and drinking well and dressing well everything that had befallen me and all the perils and hardships I had .suffered

These, then, are the most admirable things I sighted on my third voyage, and tomorrow, an it be the will of Allah, you shall come to me and I will relate the adventures of my fourth voyage, which is still more wonderful than those you have already heard. (Saith he who telleth the tale): Then Sindbad the Seaman bade give Sindbad the Landsman a hundred golden dinars as of wont, and called for food. So they spread the tables and the company ate the night meal and went their ways, marveling at the tale they had heard. The porter after taking his gold passed the night in his own house, also wondering at what his namesake the seaman had told him, and as soon as day broke and the morning showed with its sheen and shone, he rose and praying the dawn prayer, betook himself to Sindbad the Seaman, who returned his salute and received him with an open breast and cheerful favor and made him sit with him till the rest of the company arrived, when he caused set on food and they ate and drank and made merry. Then Sindbad .the Seaman Bespake them and related to them the narrative of

Appendix IV

The Fourth Voyage of Sindbad the Seaman

Know, O my brethren, that after my return from my third voyage and forgathering with my friends, and forgetting all my perils and hardships in the enjoyment of ease and comfort and repose, I was visited one day by a company of merchants who sat down with me and talked of foreign travel and traffic till the old bad man within me yearned to go with them and enjoy the sight of strange countries, and I longed for the society of the various races of mankind and for traffic and profit. So I resolved to travel with them and, buying the necessaries for a long voyage and great store of costly goods, more than ever before, transported them from Baghdad to Bassorah, where I took ship with the merchants in question, who were of the chief of the town. We set out, trusting in the blessing of Almighty Allah, and with a favoring breeze and the best conditions we sailed from island to island and sea to sea till one day there arose against us a contrary wind and the captain cast out his anchors and brought the ship to a standstill, fearing lest she .should founder in midocean

Then we all fell to prayer and humbling ourselves before the Most High, but as we were thus engaged there smote us a furious squall which tore the sails to rags and tatters. The anchor cable parted and, the ship foundering, we were cast into the sea, goods and all. I kept myself afloat by swimming half the day till, when I had given myself up for lost, the Almighty threw in my way one of the planks of the ship, whereon I and some others of the

merchants scrambled and, mounting it as we would a horse, paddled with our feet in the sea. We abode thus a day and a night, the wind and waves helping us on, and on the second day shortly before the midtime between sunrise and noon the breeze freshened and the sea wrought and the rising waves cast us upon an island, well-nigh dead bodies for weariness and want of sleep, cold and hunger and fear and thirst. We walked about the shore and found abundance of herbs, whereof we ate enough to keep breath in body and to stay our failing spirits, then lay down and slept till morning hard by the sea. And when morning came with its sheen and shone, we arose and walked about the island to the right and left till we came in sight of an inhabited house afar off. So we made toward it, and ceased not walking till we reached the door thereof when lo! a number of naked men issued from it, and without saluting us or a word said, laid hold of us masterfully and carried us to their King, who signed us to sit. So we sat down and they set food before us such as we knew not and whose like we had never seen in all our lives. My companions ate of it, for stress of hunger, but my stomach revolted from it and I would not eat, and my refraining from it was, by Allah's favor, the cause of my being alive till now. For no sooner had my comrades tasted of it than their reason fled and their condition changed and they began to devour it like madmen possessed of an evil spirit. Then the savages give them to drink of coconut oil and anointed them therewith, and straightway after drinking thereof their eyes turned into their heads and they
.fell to eating greedily, against their wont

When I saw this, I was confounded and concerned for them, nor was I less anxious about myself, for fear of the naked folk. So I watched them narrowly, and it was not long before I discovered them to be a tribe of Magian cannibals whose King was a Ghul. All who came to their country or whoso they caught in their valleys or on their roads they brought to this King

and fed them upon that food and anointed them with that oil, whereupon their stomachs dilated that they might eat largely, whilst their reason fled and they lost the power of thought and became idiots. Then they stuffed them with coconut oil and the aforesaid food till they became fat and gross, when they slaughtered them by cutting their throats and roasted them for the King's eating, but as for the savages themselves, they ate human flesh raw. When I saw this, I was sore dismayed for myself and my comrades, who were now become so stupefied that they knew not what was done with them. And the naked folk committed them to one who used every day to lead them out and pasture them on the island like cattle. And they wandered amongst
 .the trees and rested at will, thus waxing very fat

As for me, I wasted away and became sickly for fear and hunger and my flesh shriveled on my bones, which when the savages saw, they left me alone and took no thought of me and so far forgot me that one day I gave them the slip and walking out of their place, made for the beach, which was distant, and there espied a very old man seated on a high place girt by the waters. I looked at him and knew him for the herdsman who had charge of pasturing my fellows, and with him were many others in like case. As soon as he saw me, he knew me to be in possession of my reason and not afflicted like the rest whom he was pasturing, so signed to me from afar, as who should say, "Turn back and take the right-hand road, for that will lead thee into the King's highway." So I turned back, as he bade me, and followed the right-hand road, now running for fear and then walking leisurely to rest me, till I was out of the old man's sight. By this time the sun had gone down and the darkness set in, so I sat down to rest and would have slept, but sleep
 .came not to me that night for stress of fear and famine and fatigue

When the night was half spent, I rose and walked on till the day broke in all its beauty and the sun rose over the heads of the lofty hills and athwart the low

gravelly plains. Now I was weary and hungry and thirsty, so I ate my fill of herbs and grasses that grew in the island and kept life in body and stayed my stomach, after which I set out again and fared on all that day and the next night, staying my greed with roots and herbs. Nor did I cease walking for seven days and their nights, till the morn of the eighth day, when I caught sight of a faint object in the distance. So I made toward it, though my heart quaked for all I had suffered first and last, and, behold, it was a company of men gathering pepper grains. As soon as they saw me, they hastened up to me and surrounding me on all sides, said to me, "Who art thou, and whence come?" I replied, "Know, O folk, that I am a poor stranger," and acquainted them with my case and all the hardships and perils I had suffered, whereat they marveled and gave me joy of my safety, saying: "By Allah, this is wonderful! But how didst thou escape from these blacks who swarm in the island and devour all who fall in with them, nor is any safe from them, nor can any get out of their
"clutches

And after I had told them the fate of my companions, they made me sit by them till they got quit of their work, and fetched me somewhat of good food, which I ate, for I was hungry, and rested awhile. After which they took ship with me and carrying me to their island home, brought me before their King, who returned my salute and received me honorably and questioned me of my case. I told him all that had befallen me from the day of my leaving Baghdad city, whereupon he wondered with great wonder at my adventures, he and his courtiers, and bade me sit by him. Then he called for food and I ate with him what sufficed me and washed my hands and returned thanks to Almighty Allah for all His favors, praising Him and glorifying Him. Then I left the King and walked for solace about the city, which I found wealthy and populous, abounding in market streets well stocked with food and merchandise and full of buyers and sellers. So I rejoiced at having reached so pleasant a place and took

my ease there after my fatigues, and I made friends with the townsfolk, nor was it long before I became more in honor and favor with them and their King than .any of the chief men of the realm

Now I saw that all the citizens, great and small, rode fine horses, high-priced and thoroughbred, without saddles or housings, whereat I wondered and said to the King: "Wherefore, O my lord, dost thou not ride with a saddle? Therein is ease for the rider and increase of power." "What is a saddle?" asked he. "I never saw nor used such a thing in all my life." And I answered, "With thy permission I will make thee a saddle, that thou mayst ride on it and see the comfort thereof." And quoth he, "Do so." So quoth I to him, "Furnish me with some woods." which being brought, I sought me a clever carpenter and sitting by him, showed him how to make the saddletree, portraying for him the fashion thereof in ink on the wood. Then I took wool and teased it and made felt of it, and, covering the saddletree with leather, stuffed it, and polished it, and attached the girth and stirrup leathers. After which I fetched a blacksmith and described to him the fashion of the stirrups and bridle bit. So he forged a fine pair of stirrups and a bit, and filed them smooth and tinned them. Moreover, I made fast to them fringes of silk and fitted bridle leathers to the bit. Then I fetched one of the best of the royal horses and saddling and bridling him, hung the stirrups to the saddle and led him to the King. The thing took his fancy and he thanked me, then he mounted and rejoiced greatly in the saddle and rewarded me handsomely for .my work

When the King's Wazir saw the saddle, he asked of me one like it, and I made it for him. Furthermore, all the grandees and officers of state came for saddles to me, so I fell to making saddles (having taught the craft to the

carpenter and blacksmith) and selling them to all who sought, till I amassed great wealth and became in high honor and great favor with the King and his household and grandees. I abode thus till one day, as I was sitting with the King in all respect and contentment, he said to me: "Know thou, O such a one, thou art become one of us, dear as a brother, and we hold thee in such regard and affection that we cannot part with thee nor suffer thee to leave our city. Wherefore I desire of thee obedience in a certain matter, and I will not have thee gainsay me." Answered I: "O King, what is it thou desirest of me? Far be it from me to gainsay thee in aught, for I am indebted to thee for many favors and bounties and much kindness, and (praised be Allah!) I am become one of thy servants." Quoth he: "I have a mind to marry thee to a fair, clever, and agreeable wife who is wealthy as she is beautiful, so thou mayest be naturalized and domiciled with us. I will lodge thee with me in my palace, wherefore oppose me not neither cross me in this." When I heard these words I was ashamed and held my peace nor could make him any answer, by reason of my much bashfulness before him. Asked he, "Why dost thou not reply to me, O my son?" and I answered, saying, "O my master, it is thine to command, O King of the Age!" So he summoned the kazi and the witnesses and married me straightway to a lady of a noble tree and high pedigree, wealthy in moneys and means, the flower of an ancient race, of surpassing beauty and grace, and the owner of farms and estates and many a dwelling place

Now after the King my master had married me to this choice wife, he also gave me a great and goodly house standing alone, together with slaves and officers, and assigned me pay and allowances. So I became in all ease and contentment and delight and forgot everything which had befallen me of weariness and trouble and hardship. For I loved my wife with fondest love and she loved me no less, and we were as one, and abode in the utmost comfort of life and in its happiness. And I said in myself, "When I return to

my native land, I will carry her with me.” But whatso is predestined to a man, that needs must be, and none knoweth what shall befall him. We lived thus a great while, till Almighty Allah bereft one of my neighbors of his wife. Now he was a gossip of mine, so hearing the cry of the keeners, I went in to condole him on his loss and found him in very ill plight, full of trouble and weary of soul and mind. I condoled with him and comforted him, saying: “Mourn not for thy wife, who hath now found the mercy of Allah. The Lord will surely give thee a better in her stead, and thy name shall be
 "!"great and thy life shall be long in the land, Inshallah

But he wept bitter tears and replied: “O my friend, how can I marry another wife, and how shall Allah replace her to me with a better than she, whenas I have but one day left to live?” “O my brother,” said I, “return to thy senses and announce not glad tidings of thine own death, for thou art well, sound, and in good case.” “By thy life, O my friend,” rejoined he, “tomorrow thou wilt lose me, and wilt never see me again till the Day of Resurrection.” I asked, “How so?” and he answered: “This very day they bury my wife, and they bury me with her in one tomb. For it is the custom with us, if the wife die first, to bury the husband alive with her, and in like manner the wife if the husband die first, so that neither may enjoy life after losing his or her mate.” “By Allah,” cried I, “this is a most vile, lewd custom, and not to be endured of any!” Meanwhile, behold, the most part of the townsfolk came in and fell to condoling with my gossip for his wife. Presently they laid the dead woman out, as was their wont, and setting her on a bier, carried her and her husband without the city till they came to a place in the side of a mountain at the end of the island by the sea. And here they raised a great rock and discovered the mouth of a stone-riveted pit or well, leading down into a vast underground cavern that ran beneath the mountain. Into this pit they threw the corpse, then, tying a rope of palm fibers under the

husband's armpits, they let him down into the cavern, and with him a great pitcher of fresh water and seven scones by way of viaticum. When he came to the bottom, he loosed himself from the rope and they drew it up, and stopping the mouth of the pit with the great stone, they returned to the city, leaving my friend in the cavern with his dead wife. When I saw this, I said to myself, "By Allah, this fashion of death is more grievous than the first!" And I went in to the King and said to him, "O my lord, why do ye bury the quick with the dead?" Quoth he: "It hath been the custom, thou must know, of our forebears and our olden kings from time immemorial, if the husband die first, to bury his wife with him, and the like with the wife, so we may not sever them, alive or dead." I asked, "O King of the Age, if the wife of a foreigner like myself die among you, deal ye with him as with yonder man?" and he answered, "Assuredly we do with him even as thou hast seen." When I heard this, my gall bladder was like to burst, for the violence of my dismay and concern for myself. My wit became dazed, I felt as if in a vile dungeon, and hated their society, for I went about in fear lest my wife should die before me and they bury me alive with her. However, after a while I comforted myself, saying, "Haply I shall predecease her, or shall have returned to my own land before she die, for none knoweth which shall go
 ".first and which shall go last

Then I applied myself to diverting my mind from this thought with various occupations, but it was not long before my wife sickened and complained and took to her pillow and fared after a few days to the mercy of Allah. And the King and the rest of the folk came, as was their wont, to condole with me and her family and to console us for her loss, and not less to condole with me for myself. Then the women washed her, and arraying her in her richest raiment and golden ornaments, necklaces, and jewelry, laid her on the bier and bore her to the mountain aforesaid, where they lifted the

cover of the pit and cast her in. After which all my intimates and acquaintances and my wife's kith and kin came round me, to farewell me in my lifetime and console me for my own death, whilst I cried out among them, saying: "Almighty Allah never made it lawful to bury the quick with the dead! I am a stranger, not one of your kind, and I cannot abear your custom, and had I known it I never would have wedded among you!" They heard me not and paid no heed to my words, but laying hold of me, bound me by force and let me down. into the cavern, with a large gugglet of sweet water and seven cakes of bread, according to their custom. When I came to the bottom, they called out to me to cast myself loose from the cords, but I refused to do so, so they threw them down on me and, closing the mouth of
 .the pit with the stones aforesaid, went their ways

I looked about me and found myself in a vast cave full of dead bodies that exhaled a fulsome and loathsome smell, and the air was heavy with the groans of the dying. Thereupon I fell to blaming myself for what I had done, saying: "By Allah, I deserve all that hath befallen me and all that shall befall me! What curse was upon me to take a wife in this city? There is no Majesty and there is no Might save in Allah, the Glorious, the Great! As often as I say I have escaped from one calamity, I fall into a worse. By Allah, this is an abominable death to die! Would Heaven I had died a decent death and been washed and shrouded like a man and a Moslem. Would I had been drowned at sea, or perished in the mountains! It were better than to die this miserable death!" And on such wise I kept blaming my own folly and greed of gain in that black hole, knowing not night from day, and I ceased not to ban the Foul Fiend and to bless the Almighty Friend. Then I threw myself down on the bones of the dead and lay there, imploring Allah's help, and in the violence of my despair invoking death, which came not to me, till the fire of hunger burned my stomach and thirst set my throat aflame, when I sat up and

feeling for the bread, ate a morsel and upon it swallowed a mouthful of
.water

After this, the worst night I ever knew, I arose, and exploring the, cavern, found that it extended a long way with hollows in its sides, and its floor was strewn with dead bodies and rotten bones that had lain there from olden time. So I made myself a place in a cavity of the cavern, afar from the corpses lately thrown down, and there slept. I abode thus a long while, till my provision was like to give out, and yet I ate not save once every day or second day, nor did I drink more than an occasional draught, for fear my victual should fail me before my death. And I said to myself: "Eat little and drink little. Belike the Lord shall vouchsafe deliverance to thee!" One day as I sat thus, pondering my case and bethinking me how I should do when my bread and water should be exhausted, behold, the stone that covered the opening was suddenly rolled away and the light streamed down upon me. Quoth I: "I wonder what is the matter. Haply they have brought another corpse." Then I espied folk standing about the mouth of the pit, who presently let down a dead man and a live woman, weeping and bemoaning herself, and with her an ampler supply of bread and water than usual. I saw her and she was a beautiful woman, but she saw me not. And they closed up the opening and went away. Then I took the leg bone of a dead man and, going up to the woman, smote her on the crown of the head, and she cried one cry and fell down in a swoon. I smote her a second and a third time, till she was dead, when I laid hands on her bread and water and found on her great plenty of ornaments and rich apparel, necklaces, jewels and gold trinkets, for it was their custom to bury women in all their finery. I carried the viviers to my sleeping place in the cavern side and ate and drank of them sparingly, no more than sufficed to keep the life in me, lest the provaunt
.come speedily to an end and I perish of hunger and thirst

Yet did I never wholly lose hope in Almighty Allah. I abode thus a great while, killing all the live folk they let down into the cavern and taking their provisions of meat and drink, till one day, as I slept, I was awakened by something scratching and burrowing among the bodies in a corner of the cave and said, "What can this be?" fearing wolves or hyenas. So I sprang up, and seizing the leg bone aforesaid, made for the noise. As soon as the thing was ware of me, it fled from me into the inward of the cavern, and lo! it was a wild beast. However, I followed it to the further end, till I saw afar off a point of light not bigger than a star, now appearing and then disappearing. So I made for it, and as I drew near, it grew larger and brighter, till I was certified that it was a crevice in the rock, leading to the open country, and I said to myself: "There must be some reason for this opening. Either it is the mouth of a second pit such as that by which they let me down, or else it is a natural fissure in the stonery." So I bethought me awhile, and nearing the light, found that it came from a breach in the back side of the mountain, which the wild beasts had enlarged by burrowing, that they might enter and devour the dead and freely go to and from. When I saw this, my spirits revived and hope came back to me and I made sure of life, after having died a death. So I went on, as in a dream, and making shift to scramble through the breach, found myself on the slope of a high mountain overlooking the salt sea and cutting off all access thereto from the island, so that none could come at that part of the beach from the city. I praised my Lord and thanked Him, rejoicing greatly and heartening myself with the prospect

Then I returned through the crack to the cavern and brought out all the food and water I had saved up, and donned some of the dead folk's clothes over my own. After which I gathered together all the collars and necklaces of pearls and jewels and trinkets of gold and silver set with precious stones and other ornaments and valuables I could find upon the corpses, and

making them into bundles with the graveclothes and raiment of the dead, carried them out to the back of the mountain facing the seashore, where I established myself, purposing to wait there till it should please Almighty Allah to send me relief by means of some passing ship. I visited the cavern daily, and as often as I found folk buried alive there, I killed them all indifferently, men and women, and took their victual and valuables and .transported them to my seat on the seashore

Thus I abode a long while till one day I caught sight of a ship passing in the midst of the clashing sea swollen with dashing billows. So I took a piece of a white shroud I had with me, and tying it to a staff, ran along the seashore making signals therewith and calling to the people in the ship, till they espied me, and hearing my shouts, sent a boat to fetch me off. When it drew near, the crew called out to me, saying, "Who art thou, and how camest thou to be on this mountain, whereon never saw we any in our born days?" I answered: "I am a gentleman and a merchant who hath been wrecked and saved myself on one of the planks of the ship, with some of my goods. And by the blessing of the Almighty and the decrees of Destiny and my own strength and skill, after much toil and moil I have landed with my gear in this place, where I awaited some passing ship to take me off." So they took me in their boat, together with the bundles I had made of the jewels and valuables from the cavern, tied up in clothes and shrouds, and rowed back with me to the ship, where the captain said to me: "How camest thou, O man, to yonder place on yonder mountain behind which lieth a great city? All my life I have sailed these seas and passed to and fro hard by these heights, yet never saw I here any living thing save wild beasts and birds." I repeated to him the story I had told the sailors, but acquainted him with nothing of that which had befallen me in the city and the .cavern, lest there should be any of the islandry in the ship

Then I took out some of the best pearls I had with me and offered them to the captain, saying: “O my lord, thou hast been the means of saving me off this mountain. I have no ready money, but take this from me in requital of thy kindness and good offices.—But he refused to accept it of me, saying: “When we find a shipwrecked man on the seashore or on an island, we take him up and give him meat and drink, and if he be naked we clothe him, nor take we aught from him — nay, when we reach a port of safety, we set him ashore with a present of our own money and entreat him kindly and charitably, for the love of Allah the Most High.” So I prayed that his life be long in the land and rejoiced in my escape, trusting to be delivered from my stress and to forget my past mishaps, for every time I remembered being let
 .down into the cave with my dead wife I shuddered in horror

Then we pursued our voyage and sailed from island to island and sea to sea till we arrived at the Island of the Bell which containeth a city two days’ journey in extent, whence after a six days’ ran we reached the Island Kala, hard by the land of Hind. This place is govemed by a potent and puissant King, and it produceth excellent camphor and an abundance of the Indian rattan. Here also is a lead mine. At last by the decree of Allah we arrived in safety at Bassorah town, where I tarried a few days, then went on to Baghdad city, and finding my quarter, entered my house with lively pleasure. There I forgathered with my family and friends, who rejoiced in my happy return and give me joy of my safety. I laid up in my storehouses all the goods I had brought with me, and gave alms and largess to fakirs and beggars and clothed the widow and the orphan. Then I gave myself up to
 .pleasure and enjoyment, returning to my old merry mode of rife

Such, then, be the most marvelous adventures of my fourth voyage, but tomorrow, if you will kindly come to me, I will tell you that which befell me in my fifth voyage, which was yet rarer and more marvelous than those

which forewent it. And thou, O my brother Sindbad the Landsman, shalt sup with me as thou art wont. (Saith he who telleth the tale): When Sindbad the Seaman had made an end of his story, he called for supper, so they spread the table and the guests ate the evening meal, after which he gave the porter a hundred dinars as usual, and he and the rest of the company went their ways, glad at heart and marveling at the tales they had heard, for that each story was more extraordinary than that which forewent it. The porter Sindbad passed the night in his own house, in all joy and cheer and wonderment, and as soon as morning came with its sheen and shone, he prayed the dawn prayer and repaired to the house of Sindbad the Seaman, who welcomed him and bade him sit with him till the rest of the company arrived, when they ate and drank and made merry and the talk went round amongst them. Presently, their host began the narrative of

Appendix V

The Fifth Voyage of Sindbad the Seaman

Know, O my brothers, that when I had been awhile on shore after my fourth voyage, and when, in my comfort and pleasures and merrymakings and in my rejoicing over my large gains and profits, I had forgotten all I had endured of perils and sufferings, the carnal man was again seized with the longing to travel and to see foreign countries and islands. Accordingly I bought costly merchandise suited to my purpose and, making it up into bales, repaired to Bassorah, where I walked about the river quay till I found a fine tall ship, newly builded, with gear unused and fitted ready for sea. She pleased me, so I bought her and, embarking my goods in her, hired a master and crew, over whom I set certain of my slaves and servants as inspectors. A number of merchants also brought their outfits and paid me freight and passage money. Then, after reciting the fatihah, we set sail over Allah's pool in all joy and cheer, promising ourselves a prosperous voyage and much profit.

We sailed from city to city and from island to island and from sea to sea viewing the cities and countries by which we passed, and selling and buying in not a few, till one day we came to a great uninhabited island, deserted and desolate, whereon was a white dome of biggest bulk half buried in the sands. The merchants landed to examine this dome, leaving me in the ship, and when they drew near, behold, it was a huge roc's egg. They fell a-beating it with stones, knowing not what it was, and presently broke it open,

whereupon much water ran out of it and the young roc appeared within. So they pulled it forth of the shell and cut its throat and took of it great store of meat. Now I was in the ship and knew not what they did, but presently one of the passengers came up to me and said, "O my lord, come and look at the egg that we thought to be a dome." So I looked, and seeing the merchants beating it with stones, called out to them: "Stop, stop! Do not meddle with that egg, or the bird roc will come out and break our ship and destroy us." But they paid no heed to me and gave not over smiting upon the egg, when behold, the day grew dark and dun and the sun was hidden from us, as if some great cloud had passed over the firmament. So we raised our eyes and saw that what we took for a cloud was the roc poised between us and the sun, and it was his wings that darkened the day. When he came and saw his egg broken, he cried a loud cry, whereupon his mate came flying up and they both began circling about the ship, crying out at us with voices louder than thunder. I called to the rais and crew, "Put out to sea and seek safety in flight, before we be all destroyed!" So the merchants came on board and we .cast off and made haste from the island to gain the open sea

When the rocs saw this, they flew off, and we crowded all sail on the ship, thinking to get out of their country, but presently the two reappeared and flew after us and stood over us, each carrying in its claws a huge boulder which it had brought from the mountains. As soon as the he-roc came up with us, he let fall upon us the rock he held in his pounces, but the master put about ship, so that the rock missed her by some small matter and plunged into the waves with such violence that the ship pitched high and then sank into the trough of the sea, and the bottom the ocean appeared to us. Then the she-roc let fall her rock, which was bigger than that of her mate, and as Destiny had decreed, it fell on the poop of the ship and crushed it, the rudder flying into twenty pieces. Whereupon the vessel foundered and all and

everything on board were cast into the main. As for me, I struggled for sweet life till Almighty Allah threw in my way one of the planks of the ship, to which I clung and bestriding it, fell a-paddling with my feet

Now the ship had gone down hard by an island in the midst of the main, and the winds and waves bore me on till, by permission of the Most High, they cast me up on the shore of the island, at the last gasp for toil and distress and half-dead with hunger and thirst. So I landed more like a corpse than a live man, and throwing myself down on the beach, lay there awhile till I began to revive and recover spirits, when I walked about the island, and found it as it were one of the garths and gardens of Paradise. Its trees, in abundance dight, bore ripe-yellow fruit for freight, its streams ran clear and bright, its flowers were fair to scent and to sight, and its birds warbled with delight the praises of Him to whom belong Permanence and All-might. So I ate my fill of the fruits and slaked my thirst with the water of the streams till I could no more, and I returned thanks to the Most High and glorified Him, after which I sat till nightfall hearing no voice and seeing none inhabitant. Then I lay down, well-nigh dead for travail and trouble and terror, and slept without surcease till morning, when I arose and walked about under the trees till I came to the channel of a draw well fed by a spring of running water, by which well sat an old man of venerable aspect, girt about with a waistcloth made of the fiber of palm fronds. Quoth I to myself. "Haply this Sheikh is of those who were wrecked in the ship and hath made his way to this island." So I drew near to him and saluted him, and he returned my salaam by signs, but spoke not, and I said to him, "O nuncle mine, what causeth thee to sit here?" He shook his head and moaned and signed to me with his hand as who should say, "Take me on thy shoulders and carry me to the other side of the well channel." And quoth I in my mind: "I will deal kindly with him and do what he desireth. It may be I shall win me a reward in Heaven, for he

may be a paralytic.” So I took him on my back, and carrying him to the place whereat he pointed, said to him, “Dismount at thy leisure.” But he would not get off my back, and wound his legs about my neck. I looked at them, and seeing that they were like a buffalo’s hide for blackness and roughness, was affrighted and would have cast him off, but he clung to me and gripped my neck with his legs till I was well-nigh choked, the world grew black in my sight and I fell senseless to the ground like one dead

But he still kept his seat and raising his legs, drummed with his heels and beat harder than palm rods my back and shoulders, till he forced me to rise for excess of pain. Then he signed to me with his hand to carry him hither and thither among the trees which bore the best fruits, and if ever I refused to do his bidding or loitered or took my leisure, he beat me with his feet more grievously than if I had been beaten with whips. He ceased not to signal with his hand wherever he was minded to go, so I carried him about the island, like a captive slave, and he dismounted not night or day. And whenas he wished to sleep, he wound his legs about my neck and leaned back and slept awhile, then arose and beat me, whereupon I sprang up in haste, unable to gainsay him because of the pain he inflicted on me. And indeed I blamed myself and sore repented me of having taken compassion on him, and continued in this condition, suffering fatigue not to be described, till I said to myself: “I wrought him a weal and he requited me with my ill. By Allah, never more will I do any man a service so long as I live!” And again and again I besought the Most High that I might die, for stress of weariness and thus I abode a long while till one day I came with him to a place wherein was abundance of gourds, many of them dry. So I took a great dry gourd and cutting open the head, scooped out the inside and cleaned it, after which I gathered grapes from a vine which grew hard by and squeezed them into the gourd till it was full of the juice. Then I stopped up the mouth and set it in

the sun, where I left it for some days until it became strong wine, and every day I used to drink of it, to comfort and sustain me under my fatigues with that froward and obstinate fiend. And as often as I drank myself drunk, I forgot my troubles and took new heart. One day he saw me and signed to me with his hand, as who should say, "What is that?" Quoth I, "It is an excellent cordial, which cheereth the heart and reviveth the spirits." Then, being heated with wine, I ran and danced with him among the trees, clapping my hands and singing and making merry, and I staggered under him by design

When he saw this, he signed to me to give him the gourd that he might drink, and I feared him and gave it him. So he took it, and draining it to the dregs, cast it on the ground, whereupon he grew frolicsome and began to clap hands and jig to and fro on my shoulders, and he made water upon me so copiously that all my dress was drenched. But presently, the fumes of the wine rising to his head, he became helplessly drunk and his side muscles and limbs relaxed and he swayed to and fro on my back. When I saw that he had lost his senses for drunkenness, I put my hand to his legs and, loosing them from my neck, stooped down well-nigh to the ground and threw him at full length. Then I took up a great stone from among the trees and coming up to him, smote him therewith on the head with all my might and crushed in his skull as he lay dead-drunk. Thereupon his flesh and fat and blood being in a pulp, he died and went to his deserts, The Fire, no mercy of Allah be upon
!him

I then returned, with a heart at ease, to my former station on the seashore, and abode in that island many days, eating of its fruits and drinking of its waters and keeping a lookout for passing ships, till one day, as I sat on the beach recalling all that had befallen me and saying, "I wonder if Allah will save me alive and restore me to my home and family and friends!" behold, a ship was making for the island through the dashing sea and clashing waves.

Presently it cast anchor and the passengers landed, so I made for them, and when they saw me all hastened up to me and gathering round me, questioned me of my case and how I came thither. I told them all that had betided me, whereat they marveled with exceeding marvel and said: "He who rode on thy shoulder is called the Sheikh-al-Bahr or Old Man of the Sea, and none ever felt his legs on neck and came off alive but thou, and those who die under him he eateth. So praised be Allah for thy safety!" Then they set somewhat of food before me, whereof I ate my fill, and gave me somewhat of clothes, wherewith I clad myself anew and covered my nakedness. After which they took me up into the ship and we sailed days and nights till Fate brought us to a place called the City of Apes, builded with lofty houses, all of which gave upon the sea, and it had a single gate studded and strengthened with iron nails

Now every night as soon as it is dusk the dwellers in this city used to come forth of the gates and, putting out to sea in boats and ships, pass the night upon the waters in their fear lest the apes should come down on them from the mountains. Hearing this, I was sore troubled, remembering what I had before suffered from the ape kind. Presently I landed to solace myself in the city, but meanwhile the ship set sail without me, and I repented of having gone ashore, and calling to mind my companions and what had befallen me with the apes, first and after, sat down and fell aweeping and lamenting. Presently one of the townsfolk accosted me and said to me, "O my lord, meseemeth thou art a stranger to these parts?" "Yes," answered I, "I am indeed a stranger and a poor one, who came hither in a ship which cast anchor here, and I landed to visit the town. But when I would have gone on board again, I found they had sailed without me." Quoth he, "Come and embark with us, for if thou lie the night in the city, the apes will destroy thee." "Hearkening and obedience," replied I, and rising, straightway

embarked with him in one of the boats, whereupon they pushed off from shore, and anchoring a mile or so from the land, there passed the night. At daybreak they rowed back to the city, and landing, went each about his business. Thus they did every night, for if any tarried in the town by night the apes came down on him and slew him. As soon as it was day, the apes left the place and ate of the fruits of the gardens, then went back to the mountains and slept there till nightfall, when they again came down upon the .city

Now this place was in the farthest part of the country of the blacks, and one of the strangest things that befell me during my sojourn in the city was on this wise. One of the company with whom I passed the night in the boat asked me: "O my lord, thou art apparently a stranger in these parts. Hast thou any craft whereat thou canst work?" and I answered: "By Allah, O my brother, I have no trade nor know I any handicraft, for I was a merchant and a man of money and substance and had a ship of my own, laden with great store of goods and merchandise. But it foundered at sea and all were drowned excepting me, who saved myself on a piece of plank which Allah ".vouchsafed to me of His favor

Upon this he brought me a cotton bag and giving it to me, said: "Take this bag and fill it with pebbles from the beach and go forth with a company of the townsfolk to whom I will give a charge respecting thee. Do as they do and belike thou shalt gain what may further thy return voyage to thy native land." Then he carried me to the beach, where I filled my bag with pebbles large and small, and presently we saw a company of folk issue from the town, each bearing a bag like mine, filled with pebbles. To these he committed me, commending me to their care, and saying: "This man is a stranger, so take him with you and teach him how to gather, that he may get his daily bread, and you will earn your reward and recompense in Heaven."

“On our head and eyes be it!” answered they, and bidding me welcome, fared on with me till we came to a spacious wady, full of lofty trees with .trunks so smooth that none might climb them

Now sleeping under these trees were many apes, which when they saw us rose and fled from us and swarmed up among the branches, whereupon my companions began to pelt them with what they had in their bags, and the apes fell to plucking of the fruit of the trees and casting them at the folk. I looked at the fruits they cast at us and found them to be Indian or coconuts, so I chose out a great tree full of apes, and going up to it, began to pelt them with stones, and they in return pelted me with nuts, which I collected, as did the rest. So that even before I had made an end of my bagful of pebbles, I had gotten great plenty of nuts. And as soon as my companions had in like manner gotten as many nuts as they could carry, we returned to the city, where we arrived at the fag end of day. Then I went in to the kindly man who had brought me in company with the nut-gatherers and gave him all I had gotten, thanking him for his kindness, but he would not accept them, saying, “Sell them and make profit by the price,” and presently he added (giving me the key of a closet in his house): “Store thy nuts in this safe place and go thou forth every morning and gather them as thou hast done today, and choose out the worst for sale and supplying thyself; but lay up the rest here, so haply thou mayst collect enough to serve thee for thy return home.” “Allah requite thee!” answered I, and did as he advised me, going out daily with the coconut gatherers, who commended me to one another and showed me the best-stocked trees. Thus did I for some time, till I had laid up great store of excellent nuts, besides a large sum of money, the price of those I had sold. I became thus at my ease and bought all I saw and had a mind to, and passed my time pleasantly, greatly enjoying my stay in the city, till as I stood on the beach one day a great ship steering through the heart of the sea

presently cast anchor by the shore and landed a company of merchants, who
.proceeded to sell and buy and barter their goods for coconuts

Then I went to my friend and told him of the coming of the ship and how I had a mind to return to my own country, and he said, “’Tis for thee to decide.” So I thanked him for his bounties and took leave of him. Then, going to the captain of the ship, I agreed with him for my passage and embarked my coconuts and what else I possessed. We weighed anchor the same day and sailed from island to island and sea to sea, and whenever we stopped, I sold and traded with my coconuts, and the Lord requited me more
.than I erst had and lost

Amongst other places, we came to an island abounding in cloves and cinnamon and pepper, and the country people told me that by the side of each pepper bunch groweth a great leaf which shadeth it from the sun and casteth the water off it in the wet season; but when the rain ceaseth, the leaf turneth over and droopeth down by the side of the bunch. Here I took in great store of pepper and cloves and cinnamon, in exchange for coconuts, and we passed thence to the Island of Al-Usirat, whence cometh the Comorin aloes wood, and thence to another island, five days’ journey in length, where grows the Chinese lign aloes, which is better than the Comorin. But the people of this island are fouler of condition and religion than those of the other, for that they love fornication and wine bibbing, and
.know not prayer nor call to prayer

Thence we came to the pearl fisheries, and I gave the divers some of my coconuts and said to them, “Dive for my luck and lot!” They did so and brought up from the deep bright great store of large and priceless pearls, and they said to me, “By Allah, O my master, thy luck is a lucky!” Then we sailed on, with the blessing of Allah (Whose name be exalted!), and ceased

not sailing till we arrived safely at Bassorah. There I abode a little and then went on to Baghdad, where I entered my quarter and found my house and forgathered with my family and saluted my friends, who gave me joy of my safe return, and I laid up all my goods and valuables in my storehouses. Then I distributed alms and largess and clothed the widow and the orphan and made presents to my relations and comrades, for the Lord had requited me fourfold that I had lost. After which I returned to my old merry way of life and forgot all I had suffered in the great profit and gain I had made. Such, then, is the history of my fifth voyage and its wonderments, and now to supper, and tomorrow, come again and I will tell you what befell me in my sixth voyage, for it was still more wonderful than this. (Saith he who telleth the tale): Then he called for food, and the servants spread the table, and when they had eaten the evening meal, he bade give Sindbad the Porter a hundred golden dinars and the landsman returned home and lay him down to sleep, much marveling at all he had heard. Next morning, as soon as it was light, he prayed the dawn prayer, and, after blessing Mohammed the Cream of all creatures, betook himself to the house of Sindbad the Seaman and wished him a good day. The merchant bade him sit, and talked with him till the rest of the company arrived. Then the servants spread the table, and when they had well eaten and drunken and were mirthful and merry, Sindbad the Seaman began in these words the narrative of

Appendix VI

The Sixth Voyage of Sindbad the Seaman

Know, O my brothers and friends and companions all, that I abode some time, after my return from my fifth voyage, in great solace and satisfaction and mirth and merriment, joyance and enjoyment, and I forgot what I had suffered, seeing the great gain and profit I had made, till one day as I sat making merry and enjoying myself with my friends, there came in to me a company of merchants whose case told tales of travel, and talked with me of voyage and adventure and greatness of pelf and lucre. Hereupon I remembered the days of my return abroad, and my joy at once more seeing my native land and forgathering with my family and friends, and my soul yearned for travel and traffic. So, compelled by Fate and Fortune, I resolved to undertake another voyage, and, buying me fine and costly merchandise meet for foreign trade, made it up into bales, with which I journeyed from .Baghdad to Bassorah

Here I found a great ship ready for sea and full of merchants and notables, who had with them goods of price, so I embarked my bales therein. And we left Bassorah in safety and good spirits under the safeguard of the King, the Preserver, and continued our voyage from place to place and from city to city, buying and selling and profiting and diverting ourselves with the sight of countries where strange folk dwell. And Fortune and the voyage smiled upon us till one day, as we went along, behold, the captain suddenly cried with a great cry and cast his turban on the deck. Then he buffeted his face like a woman and plucked out his beard and fell down in the waist of the

ship well-nigh fainting for stress of grief and rage, and crying, "Oh, and alas for the ruin of my house and the orphan ship of my poor children!" So all the merchants and sailors came round about him and asked him, "O master, what is the matter?" For the light had become night before, their sight. And he answered, saying: "Know, O folk, that we have wandered from our course and left the sea whose ways we wot, and come into a sea whose ways I know not, and unless Allah vouchsafe us a means of escape, we are all dead men. Wherefore pray ye to the Most High that He deliver us from this strait. Haply amongst you is one righteous whose prayers the Lord will accept." Then he arose and clomb the mast to see an there were any escape from that strait. And he would have loosed the sails, but the wind redoubled upon the ship and whirled her round thrice and drave her backward, .whereupon her rudder brake and she fell off toward a high mountain

With this the captain came down from the mast, saying: "There is no Majesty and there is no Might save in Allah, the Glorious, the Great, nor can man prevent that which is foreordained of Fate! By Allah, we are fallen on a place of sure destruction, and there is no way of escape for us, nor can any of us be saved!" Then we all fill a-weeping over ourselves and bidding one another farewell for that our days were come to an end, and we had lost an hopes of life. Presently the ship struck the mountain and broke up, and all and everything on board of her were plunged into the sea. Some of the merchants were drowned and others made shift to reach the shore and save themselves upon the mountain, I amongst the number. And when we got ashore, we found a great island, or rather peninsula, whose base was strewn with wreckage and crafts and goods and gear cast up by the sea from broken ships whose passengers had been drowned, and the quantity confounded count and calculation. So I climbed the cliffs into the inward of the isle and walked on inland till I came to a stream of sweet water that welled up at the

nearest foot of the mountains and disappeared in the earth under the range of hills on the opposite side. But all the other passengers went over the mountains to the inner tracts, and, dispersing hither and thither, were confounded at what they saw and became like madmen at the sight of the .wealth and treasures wherewith the shores were strewn

As for me, I looked into the bed of the stream aforesaid and saw therein great plenty of rubies, and great royal pearls and all kinds of jewels and precious stones, which were as gravel in the bed of the rivulets that ran through the fields, and the sands sparkled and glittered with gems and precious ores. Moreover, we found in the island abundance of the finest lign aloes, both Chinese and Comorin. And there also is a spring of crude ambergris, which floweth like wax or gum over the stream banks, for the great heat of the sun, and runneth down to the seashore, where the monsters of the deep come up and, swallowing it, return into the sea. But it burneth in their bellies, so they cast it up again and it congealeth on the surface of the water, whereby its color and quantities are changed, and at last the waves cast it ashore, and the travelers and merchants who know it collect it and sell it. But as to the raw ambergris which is not swallowed, it floweth over the channel and congealeth on the banks, and when the sun shineth on it, it melteth and scenteth the whole valley with a musk-like fragrance. Then when the sun ceaseth from it, it congealeth again. But none can get to this place where is the crude ambergris, because of the mountains which enclose .the island on all sides and which foot of man cannot ascend

We continued thus to explore the island, marveling at the wonderful works of Allah and the riches we found there, but sore troubled for our own case, and dismayed at our prospects. Now we had picked up on the beach some small matter of victual from the wreck and husbanded it carefully eating but once every day or two, in our fear lest it should fail us and we die

miserably of famine and affright. Moreover, we were weak for colic brought on by seasickness and low diet, and my companions deceased, one after other, till there was but a small company of us left. Each that died we washed and shrouded in some of the clothes and linen cast ashore by the tides, and after a little, the rest of my fellows perished one by one, till I had buried the last of the party and abode alone on the island, with but a little provision left, I who was wont to have so much. And I wept over myself, saying: "Would Heaven I had died before my companions and they had washed me and buried me! It had been better than I should perish and none wash me and shroud me and bury me. But there is no Majesty and there is no Might save in Allah, the glorious, the Great!" Now after I had buried the last of my party and abode alone on the island, I arose and dug me a deep grave on the seashore, saying to myself: "Whenas I grow weak and know that death cometh to me, I will cast myself into the grave and die there, so the
".wind may drift the sand over me and cover me and I be buried therein

Then I fell to reproaching myself for my little wit in leaving my native land and betaking me again to travel after all I had suffered during my first five voyages, and when I had not made a single one without suffering more horrible perils and more terrible hardships than in its forerunners, and having no hope of escape from my present stress. And I repented me of my folly and bemoaned myself, especially as I had no need of money, seeing that I had enough and could not spend what I had- no, nor a half of it in all my life. However, after a while Allah sent me a thought, and I said to myself: "By God, needs must this stream have an end as well as a beginning, ergo an issue somewhere, and belike its course may lead to some inhabited place. So my best plan is to make me a little boat big enough to sit in, and carry it and, launching it on the river, embark therein and drop down the stream. If I escape, I escape, by God's leave, and if I perish, better die in the river than

here.” Then, sighing for myself, I set to work collecting a number of pieces of Chinese and Comorin aloes wood and I bound them together with ropes from the wreckage. Then I chose out from the broken-up ships straight planks of even size and fixed them firmly upon the aloes wood, making me a boat raft a little narrower than the channel of the stream, and I tied it tightly and firmly as though it were nailed. Then I loaded it with the goods, precious ores and jewels, and the union pearls which were like gravel, and the best of the ambergris crude and pure, together with what I had collected on the island and what was left me of victual and wild herbs. Lastly I lashed a piece of wood on either side, to serve me as oars, and launched it, and embarking, :did according to the saying of the poet

,Fly, fly with life whenas evils threat
!Leave the house to tell of its builder’s fate
,Land after land shalt thou seek and find
.But no other life on thy wish shall wait
,Fret not thy soul in thy thoughts o’ night
.All woes shall end or sooner or late
,Whoso is born in one land to die
.There and only there shall gang his pit
,Nor trust great things to another wight
.Soul hath only soul for confederate

My boat raft drifted with the stream, I pondering the issue of my affair, and the drifting ceased not till I came to the place where it disappeared beneath the mountain. I rowed my conveyance into the place, which was intensely dark, and the current carried the raft with it down the underground channel. The thin stream bore me on through a narrow tunnel where the raft

touched either side and my head rubbed against the roof, return therefrom being impossible. Then I blamed myself for having thus risked my life, and said, "If this passage grow any straiter, the raft will hardly pass, and I cannot turn back, so I shall inevitably perish miserably in this place." And I threw myself down upon my face on the raft, by reason of the narrowness of the channel, whilst the stream ceased not to carry me along, knowing not night from day for the excess of the gloom which encompassed me about and my terror and concern for myself lest I should perish. And in such condition my course continued down the channel, which now grew wider and then straiter. Sore a-weary by reason of the darkness which could be felt, I fell asleep as I lay prone on the craft, and I slept knowing not an the time were long or .short

When I awoke at last, I found myself in the light of Heaven and opening my eyes, I saw myself in a broad of the stream and the raft moored to an island in the midst of a number of Indians and Abyssinians. As soon as these blackamoors saw that I was awake, they came up to me and bespoke me in their speech. But I understood not what they said and thought that this was a dream and a vision which had betided me for stress of concern and chagrin. But I was delighted at my escape from the river. When they saw I understood them not and made them no answer, one of them came forward and said to me in Arabic: "Peace be with thee, O my brother! Who art thou, and whence farest thou hither? How camest thou into this river, and what manner of land lies behind yonder mountains, for never knew we anyone make his way thence to us?" Quoth I: "And upon thee be peace and the ruth of Allah and His blessing! Who are ye, and what country is this?" "O my brother," answered he, "we are husbandmen and tillers of the soil, who came out to water our fields and plantations, and finding thee asleep on this raft, laid hold of it and made it fast by us, against thou shouldst awake at thy

leisure. So tell us how thou camest hither.” I answered, “For Allah’s sake, O my lord, ere I speak give me somewhat to eat, for I am starving, and after
".ask me what thou wilt

So he hastened to fetch me food and I ate my fill, till I was refreshed and my fear was calmed by a good bellyful and my life returned to me. Then I rendered thanks to the Most High for mercies great and small, glad to be out of the river and rejoicing to be amongst them, and I told them all my adventures from first to last, especially my troubles in the narrow channel. They consulted among themselves and said to one another, “There is no help for it but we carry him with us and present him to our King, that he may acquaint him with his adventures.” So they took me, together with raft boat and its lading of moneys and merchandise, jewels, minerals, and golden gear, and brought me to their King, who was King of Sarandib, telling him what had happened. Whereupon he saluted me and bade me welcome. Then he questioned me of my condition and adventures through the man who had spoken Arabic, and I repeated to him my story from beginning to end, whereat he marveled exceedingly and gave me joy of my deliverance. After which I arose and fetched from the raft great store of precious ores and jewels and ambergris and lip aloes and presented them to the King, who accepted them and entreated me with the utmost honor, appointing me a lodging in his own palace. So I consorted with the chief of the islanders, and
.they paid me the utmost respect. And I quitted not the royal palace

Now the Island Sarandib lieth under the equinoctial line, its night and day both numbering twelve hours. It measureth eighty leagues long by a breadth of thirty and its width is bounded by a lofty mountain and a deep valley. The mountain is conspicuous from a distance of three days, and it containeth many kinds of, rubies and other minerals, and spice trees of all sorts. The surface is covered with emery, wherewith gems are cut and fashioned;

diamonds are in its rivers and pearls are in its valleys. I ascended that mountain and solaced myself with a view of its marvels, which are indescribable, and afterward I returned to the King. Thereupon all the travelers and merchants who came to the place questioned me of the affairs of my native land and of the Caliph Harun al-Rashid and his rule, and I told them of him and of that wherefor he was renowned, and they praised him because of this, whilst I in turn questioned them of the manners and customs .of their own countries and got the knowledge I desired

One day the King himself asked me of the fashions and form of government of my country, and I acquainted him with the circumstance of the Caliph's sway in the city of Baghdad and the justice of his rule. The King marveled at my account of his appointments and said: "By Allah, the Caliph's ordinances are indeed wise and his fashions of praiseworthy guise, and thou hast made me love him by what thou tellest me. Wherefore I have a mind to make him a present and send it by thee." Quoth I: "Hearkening and obedience, O my lord. I will bear thy gift to him and inform him that thou art his sincere lover and true friend." Then I abode with the King in great honor and regard and consideration for a long while till one day, as I sat in his palace, I heard news of a company of merchants that were fitting out ship for Bassorah, and said to myself, "I cannot do better than voyage with these men." So I rose without stay or delay and kissed the King's hand and acquainted him with my longing to set out with the merchants, for that I pined after my people and mine own land. Quoth he, "Thou art thine own master, yet if it be thy will to abide with us, on our head and eyes be it, for thou gladdenest us with thy company." "By Allah, O my lord," answered I, "thou hast indeed overwhelmed me with thy favors and well-doings, but I ".weary for a sight of my friends and family and native country

When he heard this, he summoned the merchants in question and commended me to their care, paying my freight and passage money. Then he bestowed on me great riches from his treasuries and charged me with a magnificent present for the Caliph Harun al-Rashid. Moreover, he gave me a sealed letter, saying, "Carry this with thine own hand to the Commander of the Faithful, and give him many salutations from us!" "Hearing and obedience," I replied. The missive was written on the skin of the khawi (which is finer than lamb parchment and of yellow color), with ink of ultramarine, and the contents were as follows: "Peace be with thee from the King of Al-Hind, before whom are a thousand elephants and upon whose palace crenelles are a thousand jewels. But after (laud to the Lord and praises to His Prophet!) we send thee a trifling gift, which be thou pleased to accept. Thou art to us a brother and a sincere friend, and great is the love we bear for thee in heart. Favor us therefore with a reply. The gift besitteth not thy dignity, but we beg of thee, O our brother, graciously to accept it, and peace be with thee." And the present was a cup of ruby a span high, the inside of which was adorned with precious pearls; and a bed covered with the skin of the serpent which swalloweth the elephant, which skin hath spots each like a dinar and whoso sitteth upon it never sickeneth; and a hundred thousand miskals of Indian lign aloes and a slave girl like a shining moon

Then I took leave of him and of all my intimates and acquaintances in the island, and embarked with the merchants aforesaid. We sailed with a fair wind, committing ourselves to the care of Allah (be He extolled and exalted!), and by His permission arrived at Bassorah, where I passed a few days and nights equipping myself and packing up my bales. Then I went on to Baghdad city, the House of Peace, where I sought an audience of the Caliph and laid the King's presents before him. He asked me whence they came, and I said to him, "By Allah, O Commander of the Faithful, I know

not the name of the city nor the way thither!” He then asked me, “O Sindbad, is this true which the King writeth?” and I answered, after kissing the ground: “O my lord, I saw in his kingdom much more than he hath written in his letter. For state processions a throne is set for him upon a huge elephant eleven cubits high, and upon this he sitteth having his great lords and officers and guests standing in two ranks, on his right hand and on his left. At his head is a man hending in hand a golden javelin and behind him another with a great mace of gold whose head is an emerald a span long and as thick as a man’s thumb. And when he mounteth horse there mount with him a thousand horsemen clad in gold brocade and silk, and as the King proceedeth a man precedeth him, crying, ‘This is the King of great dignity, of high authority!’ And he continueth to repeat his praises in words I remember not, saying at the end of his panegyric, ‘This is the King owning the crown whose like nor Solomon nor the Mihraj ever possessed.’ Then he is silent and one behind him proclaimeth, saying, ‘He will die! Again I say he will die!’ and the other addeth, ‘Extolled be the perfection of the Living who dieth not!’ Moreover, by reason of his justice and ordinance and intelligence, there is no kazi in his city, and all his lieges distinguish between truth and falsehood.” Quoth the Caliph: “How great is this King! His letter hath shown me this, and as for the mightiness of his dominion thou hast told us what thou hast eyewitnessed. By Allah, he hath been endowed with
 ".wisdom, as with wide rule

Then I related to the Commander of the Faithful all that had befallen me in my last voyage, at which he wondered exceedingly and bade his historians record my story and store it up in his treasuries, for the edification of all who might see it. Then he conferred on me exceeding great favors, and I repaired to my quarter and entered my home, where I warehoused all my goods and possessions. Presently my friends came to me and I distributed presents

among my family and gave alms and largess, after which I yielded myself to joyance and enjoyment, mirth and merrymaking, and forgot all that I had .suffered

Such, then, O my brothers, is the history of what befell me in my sixth voyage, and tomorrow, Inshallah! I will tell you the story of my seventh and last voyage, which is still more wondrous and marvelous than that of the first six. (Saith he who telleth the tale): Then he bade lay the table, and the company supped with him, after which he gave the porter a hundred dinars, as of wont, and they all went their ways, marveling beyond measure at that which they had heard. Sindbad the Landsman went home and slept as of wont. Next day he rose and prayed the dawn prayer and repaired to his namesake's house, where, after the company was all assembled, the host .began to relate

Appendix VII

The Seventh Voyage of Sindbad the Seaman

Know, O company, that after my return from my sixth voyage, which brought me abundant profit, I resumed my former life in all possible joyance and enjoyment and mirth and making merry day and night. And I tarried sometime in this solace and satisfaction, till my soul began once more to long to sail the seas and see foreign countries and company with merchants and hear new things. So, having made up my mind, I packed up in bales a quantity of precious stuffs suited for sea trade and repaired with them from Baghdad city to Bassorah town, where I found a ship ready for sea, and in her a company of considerable merchants. I shipped with them and, becoming friends, we set forth on our venture in health and safety, and sailed .with a wind till we came to a city called Madinat-al-Sin

But after we had left it, as we fared on in all cheer and confidence, devising of traffic and travel, behold, there sprang up a violent head wind and a tempest of rain fell on us and drenched us and our goods. So we covered the bales with our cloaks and garments and drugget and canvas, lest they be spoiled by the rain, and betook ourselves to prayer and supplication to Almighty Allah, and humbled ourselves before Him for deliverance from the peril that was upon us. But the captain arose and, tightening his girdle, tucked up his skirts, and after taking refuge with Allah from Satan the Stoned, clomb to the masthead, whence he looked out right and left, and gazing at the passengers and crew, fell to buffeting his face and plucking out his beard. So we cried to him, “O Rais, what is the matter?” and he replied, saying: “Seek ye deliverance of the Most High from the strait into which we have fallen, and bemoan yourselves and take leave of one another. For know that the wind hath gotten the mastery of us, and hath driven us into the uttermost of the seas world.” Then he came down from the masthead and opening his sea chest, pulled but a bag of blue cotton, from which he took a

powder like ashes. This he set in a saucer wetted with a little water, and after waiting a short time, smelt and tasted it. And then he took out of the chest a
 :booklet, wherein he read awhile, and said, weeping

Know, O ye passengers, that in this book is a marvelous matter, “
 denoting that whoso cometh hither shall surely die, without hope of escape. For that this ocean is called the Sea of the Clime of the King, wherein is the sepulcher of our lord Solomon, son of David (on both be peace!), and therein are serpents of vast bulk and fearsome aspect. And what ship soever cometh to these climes, there riseth to her a great fish out of the sea and swalloweth her up with all and everything on board her.” Hearing these words from the captain, great was our wonder, but hardly had he made an end of speaking when the ship was lifted out of the water and let fall again, and we applied to
 .praying the death prayer and committing our souls to Allah

Presently we heard a terrible great cry like the loud-pealing thunder whereat we were terror-struck and became as dead men, giving ourselves up for lost. Then, behold, there came up to us a huge fish, as big as a tall mountain, at whose sight we became wild for affright and, weeping sore, made ready for death, marveling at its vast size and gruesome semblance. When lo! a second fish made its appearance, than which we had seen naught more monstrous. So we bemoaned ourselves of our lives and farewelled one another. But suddenly up came a third fish bigger than the two first, whereupon we lost the power of thought and reason and were stupefied for the excess of our fear and horror. Then the three fish began circling round about the ship and the third and biggest opened his mouth to swallow it, and we looked into its mouth and, behold, it was wider than the gate of a city and its throat was like a long valley. So we besought the Almighty and called for succor upon His Apostle (on whom be blessing and peace!), when suddenly a violent squall of wind arose and smote the ship, which rose out of the

water and settled upon a great reef, the haunt of sea monsters, where it broke up and fell asunder into planks, and all and everything on board were .plunged into the sea

As for me, I tore off all my clothes but my gown, and swam a little way, till I happened upon one of the ship's planks, whereto I clung and bestrode it like a horse, whilst the winds and the waters sported with me and the waves carried me up and cast me down. And I was in most piteous plight for fear and distress and hunger and thirst. Then I reproached myself for what I had done and my soul was weary after a life of ease and comfort, and I said to myself: "O Sindbad, O Seaman, thou repentest not and yet thou art ever suffering hardships and travails, yet wilt thou not renounce sea travel, or an thou say, 'I renounce,' thou liest in thy renouncement. Endure then with patience that which thou sufferest, for verily thou deservest all that betideth thee!" And I ceased not to humble myself before Almighty Allah and weep and bewail myself, recalling my former estate of solace and satisfaction and mirth and merriment and joyance. And thus I abode two days, at the end of which time I came to a great island abounding in trees and streams. There I landed and ate of the fruits of the island and drank of its waters, till I was refreshed and my life returned to me and my strength and spirits were :restored and I recited

Of when thy case shows knotty and tangled skein“ ,

.Fate downs from Heaven and straightens every ply

,In patience keep thy soul till clear thy lot

".For He who ties the knot can eke untie

Then I walked about till I found on the further side a great river of sweet water, running with a strong current, whereupon I called to mind the boat raft I had made aforetime and said to myself: "Needs must I make another. Haply I may free me from this strait. If I escape, I have my desire and I vow to Allah Almighty to foreswear travel. And if I perish, I shall be at peace and shall rest from toil and moil." So I rose up and gathered together great store of pieces of wood from the trees (which were all of the finest sandalwood, whose like is not albe' I knew it not), and made shift to twist creepers and tree twigs into a kind of rope, with which I bound the billets together and so contrived a raft. Then saying, "An I be saved, 'tis of God's grace," I embarked thereon and committed myself to the current, and it bore me on for the first day and the second and the third after leaving the island whilst I lay in the raft, eating not and drinking, when I was athirst, of the water of the river, till I was weak and giddy as a chicken for stress of fatigue and famine
and fear

At the end of this time I came to a high mountain, whereunder ran the river, which when I saw, I feared for my life by reason of the straitness I had suffered in my former journey, and I would fain have stayed the raft and landed on the mountainside. But the current overpowered me and drew it into the subterranean passage like an archway, whereupon I gave myself up for lost and said, "There is no Majesty and there is no Might save in Allah, the Glorious, the Great!" However, after a little the raft glided into open air and I saw before me a wide valley, whereinto the river fell with a noise like the rolling of thunder and a swiftness as the rushing of the wind. I held onto

the raft, for fear of falling off it, whilst the waves tossed me right and left, and the craft continued to descend with the current, nor could I avail to stop it nor turn it shoreward till it stopped me at a great and goodly city, grandly edified and containing much people. And when the townsfolk saw me on the raft, dropping down with the current, they threw me out ropes, which I had not strength enough to hold. Then they tossed a net over the craft and drew it ashore with me, whereupon I fell to the ground amidst them, as I were a .dead man, for stress of fear and hunger and lack of sleep

After a while, there came up to me out of the crowd an old man of reverend aspect, well stricken in years, who welcomed me and threw over me abundance of handsome clothes, wherewith I covered my nakedness. Then he carried me to the hammam bath and brought me cordial sherbets and delicious perfumes. Moreover, when I came out, he bore me to his house, where his people made much of me and, seating me in a pleasant place, set rich food before me, whereof I ate my fill and returned thanks to God the Most High for my deliverance. Thereupon his pages fetched me hot water, and I washed my hands, and his handmaids brought me silken napkins, with which I dried them and wiped my mouth. Also the Sheikh set apart for me an apartment in a part of his house, and charged his pages and slave girls to wait upon me and do my will and supply my wants. They were assiduous in my service, and I abode with him in the guest chamber three days, taking my ease of good eating and good drinking and good scents till life returned to me and my terrors subsided and my heart was calmed and my .mind was eased

On the fourth day the Sheikh, my host, came in to me and said: "Thou cheerest us with thy company, O my son, and praised be Allah for thy safety! Say, wilt thou now come down with me to the beach and the bazaar and sell thy goods and take their price? Belike thou mayest buy thee

wherewithal to traffic. I have ordered my servants to remove thy stock in trade from the sea, and they have piled it on the shore.” I was silent awhile and said to myself, “What mean these words, and what goods have I?” Then said he: “O my son, be not troubled nor careful, but come with me to the market, and if any offer for thy goods what price contenteth thee, take it. But an thou be not satisfied, I lay em up for thee in my warehouse, against a fitting occasion for sale.” So I bethought me of my case and said to myself, “Do his bidding and see what are these goods!” and I said to him: “O my nuncle the Sheikh I hear and obey. I may not gainsay thee in aught, for
".Allah’s blessing is on all thou dost

Accordingly he guided me to the market street, where I found that he had taken in pieces the raft which carried me and which was of sandalwood, and I heard the broker crying it for sale. Then the merchants came and opened the gate of bidding for the wood and bid against one another till its price reached a thousand dinars, when they left bidding and my host said to me: “Hear, O my son, this is the current price of thy goods in hard times like these. Wilt thou sell them for this, or shall I lay them up for thee in my storehouses till such time as prices rise?” “O my lord,” answered I, “the business is in thy hands. Do as thou wilt.” Then asked he: “Wilt thou sell the wood to me, O my son, for a hundred gold pieces over and above what the merchants have bidden for it?” and I answered, “Yes, I have sold it to thee for monies received.” So he bade his servants transport the wood to his storehouses, and, carrying me back to his house, seated me, and counted out to me the purchase money. After which he laid it in bags and, setting them in
.a privy place, locked them up with an iron padlock and gave me its key

Some days after this the Sheikh said to me, "O my son, I have somewhat to propose to thee, wherein I trust thou wilt do my bidding." Quoth I, "What is it?" Quoth he: "I am a very old man, and have no son, but I have a daughter who is young in years and fair of favor and endowed with abounding wealth and beauty. Now I have a mind to marry her to thee, that thou mayest abide with her in this our country. And I will make, thee master of all I have in hand, for I am an old man and thou shalt stand in my stead." I was silent for shame and made him no answer, whereupon he continued: "Do my desire in this, O my son, for I wish but thy weal. And if thou wilt but as I say, thou shalt have her at once and be as my son, and all that is under my hand or that cometh to me shall be thine. If thou have a mind to traffic and travel to thy native land, none shall hinder thee, and thy property will be at thy sole disposal. So do as thou wilt." "By Allah, O my uncle," replied I, "thou art become to me even as my father, and I am a stranger and have undergone many hardships, while for stress of that which I have suffered naught of judgment or knowledge is left to me. It is for thee, ".therefore, to decide what I shall do

Hereupon he sent his servants for the kazi and the witnesses and married me to his daughter, making for us a noble marriage feast and high festival. When I went in to her, I found her perfect in beauty and loveliness and symmetry and grace, clad in rich raiment and covered with a profusion of ornaments and necklaces and other trinkets of gold and silver and precious stones, worth a mint of money, a price none could pay. She pleased me, and we loved each other, and I abode with her in all solace and delight of life till her father was taken to the mercy of Allah Almighty. So we shrouded him and buried him, and I laid hands on the whole of his property and all his servants and slaves became mine. Moreover, the merchants installed me in his office, for he was their sheikh and their chief, and none of them

purchased aught but with his knowledge and by his leave. And now his rank
 .passed on to me

When I became acquainted with the townsfolk, I found that at the beginning of each month they were transformed, in that their faces changed and they became like unto birds and they put forth wings wherewith they flew unto the upper regions of the firmament; and none remained in the city save the women and children. And I said in my mind, “When the first of the month cometh, I will ask one of them to carry me with them, whither they go.” So when the time came and their complexion changed and their forms altered, I went in to one of the townsfolk and said to him: “Allah upon thee! Carry me with thee, that I might divert myself with the rest and return with you.” “This may not be,” answered he. But I ceased not to solicit him, and I importuned him till he consented. Then I went out in his company, without telling any of my family or servants or friends, and he took me on his back and flew up with me so high in air that I heard the angels glorifying God in the heavenly dome, whereat I wondered and exclaimed: “Praised be Allah!
 ”!Extolled be the perfection of Allah

Hardly had I made an end of pronouncing the tasbih — praised be Allah! — when there came out a fire from Heaven and all but consumed the company. Whereupon they fled from it and descended with curses upon me and, casting me down on a high mountain, went away exceeding wroth with me, and left me there alone. As I found myself in this plight, I repented of what I had done and reproached myself for having undertaken that for which I was unable, saying: “There is no Majesty and there is no Might save in Allah, the Glorious, the Great! No sooner am I delivered from one affliction than I fall into a worse.” And I continued in this case, knowing not whither I

should go, when lo! there came up two young men, as they were moons, each using as a staff a rod of red gold. So I approached them and saluted them; and when they returned my salaam, I said to them: Allah upon you twain. Who are ye, and what are ye?" Quoth they, "We are of the servants of the Most High Allah, abiding in this mountain," and giving me a rod of red .gold they had with them, went their ways and left me

I walked on along the mountain ridge, staying my steps with the staff and pondering the case of the two youths, when behold, a serpent came forth from under the mountain, with a man in her jaws whom she had swallowed even to below his navel, and he was crying out and saying, "Whoso delivereth me, Allah will deliver him from all adversity!" So I went up to the the serpent and smote her on the head with the golden staff, whereupon she cast the man forth of her mouth. Then I smote her a second time, and she turned and fled, whereupon he came up to me and said, "Since my deliverance from yonder serpent hath been at thy hands I will never leave thee, and thou shalt be my comrade on this mountain." "And welcome," answered I. So we fared on along the mountain till we fell in with a company of folk, and I looked and saw amongst them the very man who had carried me and cast me down there. I went up to him and spake him fair, excusing to him and saying, "O my comrade, it is not thus that friend should deal with friend." Quoth he, "It was thou who well-nigh destroyed us by thy tasbih and thy glorifying God on my back." Quoth I, "Pardon me, for I had no knowledge of this matter, but if thou wilt take me with thee, I swear not to ".say a word

So he relented and consented to carry me with him, but he made an express condition that so long as I abode on his back, I should abstain from pronouncing the tasbih or otherwise glorifying God. Then I gave the wand of gold to him whom I had delivered from the serpent and bade him farewell,

and my friend took me on his back and flew with me as before, till he brought me to the city and set me down in my own house. My wife came to meet me and, saluting me, gave me joy of my safety and then said: "Beware of going forth hereafter with yonder folk, neither consort with them, for they are brethren of the devils, and know not how to mention the name of Allah Almighty, neither worship they Him." "And how did thy father with them?" asked I, and she answered: "My father was not of them, neither did he as they. And as now he is dead, methinks thou hadst better sell all we have and with the price buy merchandise and journey to thine own country and people, and I with thee; for I care not to tarry in this city, my father and my mother being dead." So I sold all the Sheikh's property piecemeal, and looked for one who should be journeying thence to Bassorah that I might
.join myself to him

And while thus doing I heard of a company of townfolk who had a mind to make the voyage but could not find them a ship, so they bought wood and built them a great ship, wherein I took passage with them, and paid them all the hire. Then we embarked, I and my wife, with all our movables, leaving our houses and domains and so forth, and set sail, and ceased not sailing from island to island and from sea to sea, with a fair wind and a favoring, till we arrived at Bassorah safe and sound. I made no stay there, but freighted another vessel and, transferring my goods to her, set out forthright for Baghdad city, where I arrived in safety, and entering my quarter and repairing to my house, forgathered with my family and friends and familiars
.and laid up my goods in my warehouses

When my people, who, reckoning the period of my absence on this my seventh voyage, had found it to be seven and twenty years and had given up all hope of me, heard of my return, they came to welcome me and to give me joy of my safety. And I related to them all that had befallen me, whereat they

marveled with exceeding marvel. Then I foreswore travel and vowed to Allah the Most High I would venture no more by land or sea, for that this seventh and last voyage had surfeited me of travel and adventure, and I thanked the Lord (be He praised and glorified!), and blessed Him for having restored me to my kith and kin and country and home. “Consider, therefore, O Sindbad, O Landsman,” continued Sindbad the Seaman, “what sufferings I have undergone and what perils and hardships I have endured before coming to my present state.” “Allah upon thee, O my Lord!” answered Sindbad the, Landsman. “Pardon me the wrong I did thee.” And they ceased not from friendship and fellowship, abiding in all cheer and pleasures and solace of life till there came to them the Destroyer of delights and the Sunderer of Societies, and the Shatterer of palaces and the Caterer for Cemeteries; to wit, the Cup of Death, and glory be to the Living One who .dieth not! And there is a tale touching

تروم دراسة (البحار المشرقي: بحث سيميائي في رحلات السندباد في (الف ليلة وليلة) الكشف عن البنية السيميائية التي تنتظم الرحلات السبع للسندباد في قصص (الف ليلة وليلة). فالنصوص السردية لا تكتب دوما بقصد الإمتاع والمؤانسة بل هي تمثيلات رمزية للمجتمعات والثقافات في عصورها المختلفة. وفي ضوء هذا التصور تربط الدراسة بين رحلات السندباد بوصفها حاملات للمعاني بالثقافة العربية الإسلامية التي تولدت بها هذه السرديات.

مقصد هذه الدراسة استبطان العلاقات اللسانية (التعاقب والاستبدال والتمثيل) التي تشكل البنية العميقة للتجليات النصية للرحلات السبع. وتتخذ الدراسة من مبادئ اللساني السويسري (فردناند دي سوسير) في كتابه (مقرر في اللسانيات العامة) إطارا نظريا في التحليل السيميائي. فلقد تبلور مفهوم (السيمانيات) بمنحاه اللساني من لدن (سوسير) اول مرة. وبذا تُعد هذه الدراسة الأولى التي تتخذ من مبادئ اللساني السويسري سبيلا إلى تحليل وتأويل رحلات السندباد بوصفها المادة اللسانية المنتقاة لأغراض سيميائية.

تقع الدراسة في خمسة فصول. يتناول الفصل الأول اساسيات البحث السيميائي، ففيه مشكلة الدراسة واهدافها وفرضياتها والإجراءات المتبعة في التحليل، مثلما يتضمن مدار الدراسة واهميتها في الدرس اللساني والسيميائي. يبحر الفصل الثاني في الكشف عن ادب الدراسة، فيدرس علاقة مفهوم (السيمانيات) بالمفاهيم ذات العلاقة مثل (البنائية) و (الثقافة). كذلك يضيء الفصل أهم التيارات السيميائية في عصر الحداثة، مثلما يدرس النص السردى بوصفه علامة كبرى حاملة للمعنى، فالسيمانيات تتهم بدراسة العلامات بوصفها اشكالا للمعنى مثلما هي اشكالا للثقافة.

يضيء الفصل الثالث الإطار النظري للدراسة. فالدراسة تأخذ بمفهوم (السيمانيات البنائية) مقارنة للتحليل السيميائي والمبنية أساسا على مفاهيم (سويسير) اللسانية. تتناول الدراسة (العلامة) بشكلها الثنائي (الدال/ المدلول)، لكنما العلامة تكتسب قيمتها الحقة من علاقاتها مع العلامات الأخرى في النص الأدبي. لذا تقوم الدراسة بتفصيل مبادئ (التتابع) و (الاستبدال) و (التمثيل) بوصفها ثلاثية التحليل السيميائي. يطرح الفصل كذلك مفهوم (البحار المشرقي) و مفهوم (الساغا المشرقية) أو قصص البطولة والخوارق التي تدور أحداثها في بلاد الشرق.

الفصل الرابع فصل التحليل السيميائي. يقدم الفصل إضاءة موجزة للبنية الدلالية لقصص (الف ليلة وليلة)، مثلما تتناول التنظيم الدلالي لرحلات السندباد السبع والت تشكل كونا سيميائيا

موحدا وإن اختلف تفاصيل الرحلات. في الرحلة الأولى (الحوت-الجزيرة)، والثانية (الرخ وبيضة الرخ)، والثالثة (ارض الرجال القردة)، والرابعة (بيت الغول)، والخامسة (شيخ البحر)، والسادسة (جزيرة سرنديب) ، والسبعة الأخيرة (الطيور البشرية الشيطانية) تنتظمها بكليتها علاقات التتابع والاستبدال والتمثيل. مما يجعل من هذه العلاقات البنائية علاقات كونية حاضرة وبقوة في السرديات الروائية. بالإضافة إلى ذلك ، يتوصل التحليل السيميائي إلى خلاصة مفادها ان رحلات السندباد السبع إنما هي تمثيلات لثقافة العصر من حيث طبيعة العلاقات الاجتماعية وطبيعة المدن والمرئيات في الطبيعة . مثل هذه النتائج يتضمنها الفصل السابع والأخير والذي يضم كذلك توصيات ومقترحات لدراسات مفترضة في فضاء السيميائيات اللامتناهي.

كلية التربية

البحار المشرقي : بحث سيميائي في رحلات السندباد في
(الف ليلة وليلة)

اطروحة تقدمت بها

إلى مجلس كلية التربية – جامعة ميسان - جزءا من متطلبات
درجة

ماجستير

في اللغة الإنكليزية وعلم اللغة

الطالبة

نماء سمير عبد الكريم ابراهيم

بإشراف

الأستاذ الدكتور عبد الكريم لازم بهير