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BINARISM IN AESOP'S SELECTED FABLES IN TERMS OF GREIMAS SEMIOTIC SQUARE

A THESIS

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MUHARAM

1441 A.H

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

وَلَسَوْفَ یُعْطِیْکَ رَبُّکَ فَتَرْضَىٰ

صَدَقَ اللّٰهُ الْعَلِیُّ الْعَظِیْمُ

(الضحیٰ/الآیة 5)

In the Name of Allah, Most Compassionate, Most Merciful

**He is going to give you, and
you will be satisfied**

Allah Says the Truth

(Al-Dhua'/ayaa 5)

To

*the one who saw my worst and never left,
my best friend , husband and lover,*

Ali

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Abstract

A fable is a folk saying which contains a concise tale revolving around two human-characterized animals which are often in opposition. This, in turn, gives rise to the existence of a binary implying two contrasting concepts or images ascribed to these two animals. Then, a fable must be based on a binary including positive and negative terms, which in turn are linked to further semiotic relationships constituting the oppositional binary. The problem is that a binary must be analyzed to show how the fable's meaning is constructed. The most workable model is that of Greimas' Semiotic Square which can be utilized to distinguish the types of opposition involved and to explore the types of the relationship underlying the oppositional relationship constituting the fable's binary.

Thus, this study aims at providing a congruent description and analysis of the given binary in terms of Greimas' Semiotic theory to reveal how meaning in an oppositional binary is built up. Eighteen Aesop's Fables (entailing six different binaries) have been selected to be descriptively analyzed in terms of Greimas' square and findings have been qualitatively drawn.

The study concludes that the two animals in Aesop's Fables generally represent two opposing terms (positive and negative) which are semiotically further analyzed into two implicit relationships (contradiction and implication). In other words, the componential meaning of a binary is based on the interrelations between these contrasting terms.

In accordance with the findings above, some pedagogical recommendations and suggestions for further research are given.

Supervisor's Certificate

We certify that this thesis, entitled, *Binarism in Aesop's Selected Fables in Terms of Greimas Semiotic Square* , written by *Zainab Alaa Al-Hiloo*, has been prepared under our supervision at the College of Education, Maysan University, in partial fulfillment of the requirements for the degree of Master of Arts in English Language and Linguistics.

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In view of the available recommendations, I forward this thesis for debate by the Examining Committee.

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Examining Committee's Certificate

We certify that we have read this thesis, *Binarism in Aesop's Selected Fables in Terms of Greimas Semiotic Square* , written by *Zainab Alaa Al-Hiloo*, and as Examining Committee, examined the student in its content, and that in our opinion, it is adequate as a thesis for the degree of Master of Arts in English Language and Linguistics.

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CHAPTER ONE

INTRODUCTION

1.0 Overview

Semiotics, as a division of linguistics, is concerned with the investigation of linguistic and nonlinguistic signs used in social communication and their significations and contributions to the study of meaning. In Chandler words (2004:2), it covers "not only of what we refer to as 'signs' in everyday speech, but of anything which 'stands for' something else". That is, in a semiotic analysis; 'signs' are taken to stand for "words, images, sounds, gestures and objects". Such signs are utilized to explore who meanings are constructed in relation with their representations in reality. One well-known genre associated with the manipulation of signs is Aesop's Fables which are based on constructive binaries. In fact, Binarism is one of the fundamental practices of semiotics.

'Binary opposition' is an essential principle in constructing and governing the elements of a language. One investigative method that attempts to map oppositions and their interrelated relationships in texts (fables) can be made through the application of "the semiotic square" (ibid: 106). Invented by Aristotle and developed "Algirdas J. Greimas, a French-Lithuanian linguist and semiotician", the semiotic square is a device employed "in structural analysis of the relationships between semiotic signs and symptoms through the opposition of concepts, such as feminine-masculine or beautiful-ugly, and of extending the relevant ontology". The semiotic square, for Greimas, is the typical structure of meaning.

In correlation with the aforementioned discussion, the present study is built upon the application of Greimas semiotic square to a number of Aesop's Fables. As a matter of fact, a fable takes in a concise fictional story that characterizes "animals, legendary creatures, plants, inanimate objects, or forces of nature that given human qualities, such as the ability to speak human language", ending with a wisdom intended to give a moral lesson (Abrams and Harpham, 2009: 8). Precisely, this thesis aims at detecting the types of binary involved in Aesop's Fables applying Greimas Semiotic Square. Put simply, it intended to employ the semiotic square to explore the oppositional relations in the binaries found in fables and further to seek for the underling semiotic relationships building up this opposition.

1.1 The Problem

As discussed previously, a fable is recognized to be built on a tale consisting of two opposing concepts, ideas or images represented by the two contrasting animals; one signifies the positive attribute while the other signifies the negative one. Then, these fables must be based on binaries (representing the positive/negative sides) which in turn are linked to further semiotic relationships constituting this opposition. The problem here is that these fables exhibit different binaries related to the main themes that the tales of the fables reflect. In addition, applying Greimas Semiotic Square can be made to detect the type of opposition involved and to explore the types of the relationship underlying the oppositional relationship constituting the fable's binary.

1.2 Aims

The present study sets forth to attain the following aims:

1. Providing a satisfactory description of binaries found in the selected Aesop's Fables.
2. Detecting and analyzing the binary oppositions in the selected fables in terms of Greimas Semiotic Square.
3. Exploring deep structures underlying the binary opposition and exploring the types of relationships leading to the oppositional concept.

1.3 Hypotheses

This thesis hypothesizes that:

1. The positive and negative meaning in a binary is made up of two opposing concepts which are further analyzed into two implied relations: implication and contradiction.
2. Both the implication and contradiction relations are further semiotically analyzed into sub-relations resulting from the association between positive and negative concepts.
3. Binaries in Aesop's Fables are realized in simple language containing simple syntactic structures and common vocabulary to easily depict the opposing ideas forming the tales in the fables.

1.4 Procedures

To attain the objectives of the study, the coming steps are followed in this study:

1. A survey of the history, origin, etymology, definitions of fables in general, and Aesop's Fables in particular, in the literature available is made focusing on the main characteristics of fables.
2. A detailed account of Greimas Semiotic Square, its history, definitions, components, semiotic value is presented.
3. Definitions, semantic and semiotic behavior of binary are introduced with the aim of illustrating types of relations binaries exhibit.
4. A model of analysis is drawn based on detecting oppositional binaries and applying Greimas Semiotic Square to analyze this opposition.
5. Eighteen Aesop's Fables have been chosen to constitute the data for the study.
6. Data analysis and results analysis are made on the basis of the proposed model.
7. Main Conclusions, some pedagogical recommendations and suggestions for further studies are postulated.

1.5 Limits

The present study is restricted to the semantic- semiotic analysis of 18 selected Aesop's Fables in terms of the existing binaries. The analysis of binaries is made through the application of Greimas Semiotic Square.

1.6 Methodology

The researcher follows the *descriptive- qualitative* method in her research to analyze the types of meaning involved in Aesop's Fables. It is concerned with the investigation of the types of semantic-semiotic relations observed in the binaries constituting the stories of these fables. Therefore, the researcher follows the following procedures: Firstly, she offers a detailed account of fables, focusing on their origin, history, etymology, definitions and characteristics, giving rise to the presentation of Aesop's fables. Secondly, she provides definitions of semiotics, its relations to linguistics and semantics to give an entrance to the presentation of Greimas semiotic square. Thirdly, she elicits a model of analysis based on two directions; one is the analysis of binaries found in fables and second is the application of Greimas Square to analyze the selected data of 18 Aesop's Fables. Fourthly, utilizing Greimas theory of semiotic square, she identifies the types of relations involved in the given oppositional binaries. Finally, she arrives at the leading findings and presents instructional implications and pedagogical recommendations and suggestions for additional studies.

1.7 Value

It is hoped that the present study is valuable both theoretically and practically.

1. Theoretically, it can help researchers, linguists, and scholars better understand Greimas semiotic square theory as it can be used in linguistics to provide a satisfactory treatment of meaning, particularly of binaries.
2. Practically, the study may be advantageous for providing researchers, learners, and people with new angles concerning further studies and help

readers observe the differences between binary oppositions and the deep structures as well as implied meanings behind these binaries. EFL teachers can also make use of the study by focusing on teaching binaries in their lectures , particularly those who are concerned with teaching literature; poetry, drama , novel and short stories, simply because, binaries are found in most genres of literature. In addition fables can be given as a good teaching aid, as they are written in simple and easy language which can be understood by children and adults.

1.8 Definition of Basic Terms

The present study is concerned with certain terms which are seen as the key terms upon which the entire thesis is built; they are *Fable*, *Binarism* and *Greimas Semiotic Square*.

A. Fable

A fable is a concise funny animal- based story which is intended to teach moral lessons. Or as Chlopek and Nekvapil (1993:129), put it, it is a folk saying which involves "a fictional narrative text or story wherein animals play the role of the characters". Deep-rooted in verbal traditions, fables are characterized by "animals behaving in human ways, with human language, and tend to teach a moral lesson through exposing mischievous sides of vice". However, the present study will focus on a type of fables (of Greek origin) Aesop's Fables.

B. Binarism

Binary system comprises a couple of related concepts or terms that are contradictory in meaning. In this sense, "two hypothetical opposites are

strictly defined and set off against each another. It is the contrast between two mutually exclusive terms, such as (on and off), (up and down), (left and right)" (Baldick, 2001: 27).

C. Greimas Semiotic Square

The semiotic square can be employed as an analytical technique that aims to "map oppositions and their intersections in texts and cultural practices which was introduced by Greimas as a means of analyzing paired concepts more fully by mapping the logical conjunctions and disjunctions relating key semantic features in a text". This square is thought to be used to investigate "the internal organization of the category and with the delimitation of its borders"(Fontanille, 2007:27).

CHAPTER TWO

THEORETICAL BACKGROUND

2.0 Overview

A fable is a short tale which deals with stories and experiences related to humans and animals, intended to offer a moral. Yet, its origin, history and interpretation are not always easy to depict. This chapter is chiefly dedicated to the introduction of the traditional folk literature, with the aim of concentrating on folk sayings. Types of the folk sayings, such as ballads, riddles, myths, legends, proverbs and fables are presented to exhibit points of similarity and difference between these sayings and fables. Concerning fables as a specific type of folk sayings, their importance in everyday life, etymology, definitions and elements constituting fables are also introduced. Main features identifying fables as a particular group of purposeful of axioms focusing on their universality in most languages and cultures are given. The chapter closes with the overview of Aesop's Fables as the data for the study.

2.1 Traditional (Folk) Literature

Folklore is a "culture of people that reflects their norms". Folkloric material is passed on from one generation to another verbally or practically, i.e. either "by word of mouth or practice". It is mixed between "folk songs, folktales, riddles (puzzles), proverbs or other various resources conserved in words. Sometimes, folkloric and cultural materials can also be "traditional tools and physical objects like fences or knots, hot cross buns, or Easter eggs". Or it could be "traditional ornamentation following traditional procedures like

throwing salt over one's shoulder or knocking on wood". All these practices are of folklore resources (Islam, 1985: 3).

During the middle age of the 19th century, folklore has become a special kind of sayings, "verbal compositions, and social rituals that have been handed down orally". Folk sayings have been established in societies where even "few of people can read or write". Further, they have also been grown among well-educated people, taking the forms of "oral jokes, stories, and varieties of wordplay". It was the scholar, William Thomas, who first invented the word 'folklore' in "English in 1846 to replace the words 'popular antiquities' and 'popular literature' " (Abrams, 2009: 124).

In his book *Folklore the Pulse of People*, Mazhrul Islam (1985: 6) contends that "the elements of folklore are beliefs and customs, drama and dance, art and craft, painting and sculpture, belong to the past; and with the development of modern societies, these elements are gradually dropping out". So, folklore is imperceptibly passed down to people from generations through verbal customs and traditions. In the non-educated community where the cultural foundations necessitate a verbal tradition for spreading, some folklorists or anthropologists incline to practice folklore to regulate their linguistic resources. That is, the scheme of their "hunting, the laws guiding their marriage, the sense of right and wrong as it prevailed amongst them", all these activities that have been traditionally oriented, have been transmitted in words.

In particular, literature has a vigorous role in conserving and nourishing folk sayings through its various types (genres). It is often believed that both "folklore and literature are the products of a special form of verbal art" and that

there is a contiguous association between them, besides between "the science of folklore and literary criticism". Yet, they partly overlap in their lyrical genres and can be "classified by genres, and this is a fact of poetics". In this respect, there is a sort of similarity in some of their jobs and approaches. One literary task of folkloric sayings is to select and investigate the set of genre and each precise genre. For instance, in epic genre, "the opening of the poem, the plot, and the conclusion" has been revealed "that works of folklore and literature have different morphologies and that folklore has specific structures" (Propp,1984:6).

To provide a clearer view of the types of folklore, Abrams and Harpham (2009:125) writes:

"Folk literature holds the folk drama which is originated in primitive rites of song and dance; folk songs include love songs, Christmas carols, work songs, religious songs, drinking songs, children's game-songs, and many other types of lyric, as well as narrative songs, or traditional ballads. The folktale is a short narrative in prose of unknown authorship which has been transmitted orally; which many of these tales eventually achieve written form. Folktales are found among peoples everywhere in the world".

2.2 Types of Folk Sayings

Some literary genres are related to fables in certain respect. Myths, legends, fables, proverbs, fairy tales, ballads, riddles, are all practices of a wide genre recognized as old-style folk literature that can be identified by some characteristics particular to each type. The following are the main folk sayings related to fables.

2.2.1 Ballad

A ballad is a "traditional poem or folk song that has been conveyed orally. It tells a story or describes a true love, a heroic adventure, a scandal, or a tragic death of a specific culture". The foundation of the ballad goes back to the middle eras. Ballads are the "narrative species of folk songs, which originate, and are communicated orally, among illiterate or only partly literate people". The early variety of a ballad was collected by an unknown author; and since then, each singer who "learns and repeats an oral ballad makes changes in both the text and the tune, it exists in many variant forms" (Abrams and Harpham, 2009: 21).

For a folk song to be known as a ballad, it must satisfy three main requirements: (i) "it must tell a story from beginning to end; it must be sung to a rounded melody; and it must be learned from the lips of others rather than by reading". That is it must have the tendency to focus on a sole incident; the sequence of events contributing to this dominant event is frequently left unexpressed or simply implied. (ii) Ballads are also "told in a dramatic manner and often use dialogue. Ballads as a rule are short and compressed; in which the events are given in a series of scenes, each carries the action one step forward". Finally, (iii) the singer of the ballad adopts an objective attitude to the actions and events of the story he/she is singing. The story is expressed for "its own sake" (Eugino, 2007:5).

According to Sherman (2008:53) "a body of songs about accidents and natural disasters expanded with society's growing technological sophistication to include sinking ships, train wrecks, and truck accidents on mountain highways". Earlier songs about "miners, sailors and lumberjacks were common

within their occupational groups and their communities", but were rarely sung by foreigners. Many current well-known ballads have been "written about people on the fringes of society, such as pirates, highwaymen, and other folk outlaws, and about the public executions of criminals". One of the best examples is "The Ballad of Reading Goal by Oscar Wild":

**"..Yet each man kills the thing he loves
By each let this be heard."
"Some do it with a bitter look,
Some with a flattering word."
"The coward does it with a kiss,
The brave man with a sword!..." (ibid)**

2.2.2 Myth

In Greek writing, the term myth or "mythos" was used to refer to a 'story' or a 'tale'. Myths are often defined as "traditional stories transferred to us orally". They are concerned with "divine beings, generally arranged in a coherent system; they are revered as true and sacred; which are endorsed by rulers and priests, and closely linked to religion". As a folklore variety, the myth involves tales or stories that show an essential role in a community, such as "foundational tales or origin myths that reflect its culture". The central characters in the myth are typically "gods, demigods or supernatural humans". Most myths dated back to an ancient past. However, a lot of English myths are borrowed from other cultures in the world, and the most famous ones are taken from "Ancient Greece, Rome or from the Norse people of Northern Europe" (Simpson and Roud, 2000: 253).

Myths are characterized by having "heroes or heroines who are gods or people with amazing strength or super powers". They are often told to imply a

folkloric tale which generally characterizes "gods and heroes, who purport to give a cosmic explanation of a natural phenomenon or cultural practice". Then, they are seen as part of a society's traditional stuff, carrying important reality and "influencing other stories and beliefs" (Abrams and Harpham, 2009:90).

Conventionally, the Greek term 'mythos' denotes a tale or story, whether factual or conceived. In its essential up-to-date significance, "a myth is one story in a mythology a system of hereditary stories of ancient origin which were once believed to be true by a particular cultural group". A myth serves to elucidate "why the world is as it is and things happen as they do, to provide a rationale for social customs and observances, and to establish the sanctions for the rules by which people conduct their lives" (ibid: 170).

In this respect, myths are often observed as a spring of knowledge which has a tendency to reveal ceremonial or religious traditions, introducing "gods and super-human characters and unrealistic action, set in a time before recorded history" (Ollhoff, 2011:14). One of the most well-known myths is the "Egyptian *The Myth of Ra* ":

"Ra was the sun god, often regarded as the most important of all Egyptian gods. Ra emerged from the chaos at the beginning of time and created the world. as besides being a god, Ra also ruled as Pharaoh. Many Egyptian rulers claimed they were descended from Ra, to give credence to their seat on the throne".

In accordance with this type of myths, 'Ra' in due course instigated to produce weary of his responsibilities. This made the people inquiry "whether he should be their ruler". When Ra realized this fact, "he sent his daughter the 'Eye of Ra' " to murder those who disbelieved him. She passed on a rampage

and Ra felt shame on people. He cheated her into being so drunk that she couldn't kill him. Hereafter, Ra "left the earth for the sky" (ibid).

2.2.3 Joke

A joke refers to a verbal genre of humor wherein words are manipulated within a particular and definite "narrative structure to make people laugh". Generally, it is not expected to be interpreted seriously. Yet in some cases, it postulates serious issues and problems. Nevertheless, in both cases, "it takes the form of a story, usually with dialogue, and ends in a punch line. It is in the punch line that the audience becomes aware that the story contains a second, conflicting meaning". Usually, this can be achieved through the use of "a pun or other word play such as irony, a logical incompatibility, nonsense, or other means". In this connection, the scholar, Robert Hetzron, (cited in Hetzrone, 1991:65) describes a joke as a "humorous story which is created to provoke laughter through irony, wordplay, the thwarting of expectations, the juxtaposition of images, or other techniques". The following joke holds obvious humorous words:

"-Knock! Knock!

=Who's there?

-I am.

=I am who?

-You tell me!"

English claims an enormous number of verbal jokes. This can be attributed to the Anglo-Saxon who loves "ambiguity, innuendo and word-play, which remains a distinguishing characteristic of the English language to this day".

Jokes can be observed in all structural stages and levels of the English language and further can be effectively engaged in "teaching both the language and its theoretical foundations" (McCrum, 1997: 42).

2.2.4 Legend

Another type of genre that is handed down in verbal practice is legend. It is a "traditional historical tale or a collection of related tales popularly regarded as true. It usually contains a mixture between fact and fiction". Legends are often utilized to explicate an event or embrace a moral message. They encompass fantastical fundamentals or flourishes that are greatly implausible or absolute false. Legend, for "its active and passive participants, includes no happenings that are outside the realm of possibility, but may include miracles". Legends, in general, may be distorted over time, so as to preserve their freshness, vitality, and reality. However, a lot of legends work within the territory of doubt, "never being entirely believed by the participants, but also never being resolutely doubted" (Georges and Jones, 1995:7).

Significantly, a legend is often presented as "a story or group of stories handed down through popular oral tradition, usually consisting of an exaggerated or unreliable account of some actually or possibly historical person often a saint, monarch, or popular hero". Sometimes legends are distinctive from myths as they are linked to humans telling their actions and deeds which emphasize their countries and values "rather than gods with stories set in ancient times, and sometimes in that they have some sort of historical basis whereas myths do not; but these distinctions are difficult to maintain consistently" (Baldick, 2001:62). One of the well-known Constellation legends is *Aquila – The Eagle* (McCarter, 2001:3):

"In Greek mythology, the eagle was associated with Zeus (Jupiter), either as a servant who carried Zeus' messages down to humans on Earth or as a disguise taken by Zeus in order to avoid his wife Hera when he was up to some mischief".

"One story of Aquila's service to Zeus was that of Ganymede, who was a very gentle, kind shepherd and the most handsome mortal the gods and goddesses had ever seen. One day, the great eagle Aquila swooped down from the sky and, landing near the startled Ganymede, told him that Zeus had sent him to carry Ganymede to Mount Olympus. And so, climbing up on the eagle's broad back, Ganymede was taken up to Mount Olympus where he served the gods by bringing them water".

It is clear that legends are claimed to "feature human heroes as battling monsters and demons, with human flaws and extraordinary but credible abilities. The action will be placed in a vaguely historical context". Other examples of legends taken from Abrams (2009:59) are "Ali Baba, the Fountain of Youth, Kraken, and the Loch Ness Monster". Very well-known legends are those concerned with stories about "Robin Hood, King Arthur, Beowulf, Queen Boadicea (who has become a British folk heroine), and the Knights of the Round Table. All these legends are "definitely fiction". In certain places, legends are "the earliest history. For example, the origin of ancient Rome is known only from legends, as are the earliest dynasties in the history of China" (ibid).

2.2.5 Riddle

Riddles have received a special attention in folklore because they portray the "wisdom of a nation". Like the earlier folk sayings, they are also handed down to us as oral folklore. Folklorists have given different definitions for the term 'riddles'. For example, Taylor (1951:102) maintains that a riddle is a

"linguistic puzzle posed in the form of a question containing clues to its solution". It is a form of oral play which is widespread in children's literature. He (ibid) adds that:

Riddling is an exchange of peculiar words in which people are deliberately misled because the “right” answer is sometimes completely unexpected. Riddling is not, however, a general knowledge quiz. Seemingly fulfilling the criteria in the riddle question does not necessarily yield the guesser the pleasure of a correct answer.

To get at the right answer of a riddle, it is important that the replier must put in mind that the correct answer is "mostly arbitrary and requires imagination" .

For Abrams and Harpham (2009:91), a riddle is "a word game or joke, comprising a question or statement couched in deliberately puzzling terms, propounded for solving by the hearer/reader using clues embedded within that wording". The distinguishing sign of a riddle is its utilization of "metaphor which comes from mental sources of comparison, association, and the notions of similarities and differences". In fact, riddles are dated back to ancient reputable history and there is "hardly a literature, oral or written, in which riddles do not occur, often in the form of riddle contests".

A lot of definitions have been formulated to account for what a riddle is. Therefore, riddles have been defined in various manners, and their definitions rely on their rudiments, sometimes so-called, as Simpson and Roud state (2000:294), “parts”. They (ibid) describe a riddle as "a traditional, fix-phrased verbal expression consisting of two parts, an image and an answer, and a seeming contradiction". Consider:

**"A house full, a yard full, Couldn't catch a bowl full,
What is it?"**

This riddle seek out to test the wittiness of the listener/reader for it is not often effortlessly to know the answer: "smoke". "Fix-phrased" should be known in respect to "free phrased" genres of lore "such as folktales and legends in which the content is more fixed than the actual expression".

Additionally, Kaivola (2001: 130) expounds that riddles are "expressions comprising a question image and an answer". Consider this example:

**"It lives from the beginning of the world to the end of the
world but is never five weeks old".**

The answer to this riddle is "*The moon*". In this case, the question encompasses a metaphor which covers a fact. The depiction asserts "something that, viewed rationally, is impossible". The response discloses the concealed meaning of the question, which instantaneously "both implausible and provides a hint to the right answer". A person who is skillful in answering riddles has in "his or her competence a vocabulary characteristic of the genre, a stock of metaphors, and the ability to construct contrasting, antithetical, and paradoxical images".

2.2.6 Proverb

Another type of folk sayings is 'proverbs' which are often depicted as verbalized tradition delivered from generation to a generation with small changes to transmit wisdom. A proverb is a folklore genre; it is "a short sentence that people often quote wherever they come from", meant to convey "advice, experience or tell truth". Proverbs achieve the human requirement to review the observations into the traditional wisdom that lay remarks on

"personal and social relationships affairs through shedding lights on their cultural traditions and values". There is a proverb for every conceivable situation. The following proverbs depict an important state of human social life:

"Absence makes the heart grow fonder"

"Out of sight, out of mind"

These two proverbs touch upon the distinctive position of proverbs in language and community besides "their functions in every day communication" (Mieder, 2004:2).

The English term 'proverb' was traditionally related to both Greek and Latin origin. It essentially stems from the Latin word "proverbium" having the meaning of an "old saying" "adage" or "proverb". Etymologically, the term "proverbium consists of Pro (=pro+)-Verbum (=word) +-ium (=collective suffix)", referring to a group of words set forth, or more roughly a word articulated in public. The word "proverbium has been taken over, after being modified, into the English language to mean a "short pithy saying embodying a general truth" (The Oxford English Dictionary, 1989, s.v. *proverb*)

By interaction with other cultures, English has borrowed a great number of proverbs from different languages, viz., "Greek, Latin, French, German and Spanish". For example, these two proverbs:

"One swallow does not make a summer"

"Let the shoemaker stick to his last"

are ascribed to "Aesop-Aristotle and Pling the Elder" respectively (Mieder, 2004:11).

A lot of English proverbs derive from Latin due to the dissemination of "Christianity into British, the influence of the Norman Conquest and the Renaissance on English, and the translation of many Latin texts". Consider these two proverbs which are of Latin origin:

"There is no rule without exception."

"No rose without thorns".

Furthermore, most proverbs are figuratively used. Accordingly, "only through comprehending metaphors, the mystery of the proverb will be demystified" as shown in the proverbs below:

"Big fish eats little fish".

"A rolling stone gathers no moss".

"In the kingdom of blind, the one-eyed is king".

In sum, proverbs are often utilized to back up communication and interaction in everyday life situations. In this sense, it is necessary to learn and understand such folklore sayings (Flavell, 1997:36-7).

2.2.7 Fairy Tales

Fairy tales are created from topics, pictures, and ciphers from traditions which have been handed orally for hundreds years. Although they involve folklore stories envisioned for children, they have an excessive request for grownups. The human stories meets with mystical and supernatural beings such as "fairies, witches, ogres, and the like, which often conveying a message attract all ages". A lot of fairy tales were shaped by "the Brothers Grimm in the 19th century like 'Snow White', 'Cinderella', 'Beauty and the beast' and 'Rapunzel' ". Fairy tales often cover astounding "woodland creatures, fairies and magic" (Canepa , 2017:41).

The first writers of dialectal and vernacular fairy tales were Italians and some tales of fate were found in the Italian literature, but they were not pulled out for consideration or engaged in the noticeable role that they were allocated by the 17th "century French women writers, also known as 'conteuses' " (Zipes,1989:81).

Nonetheless, there appears a set of verbal tales concentrated on enchanted tests, expeditions, and changes, which are "found throughout Europe and in many parts of Asia too". They are identified by their schemes, which obey typical straightforward patterns, and have been categorized; their purpose is to be spoken amusement for listeners and readers whether children or adults, intended to tell them well is a skillful art. The expression 'fairy tale' is first originated up in the 18th century. A lot of fairy tales of universal taste from different languages have been translated and inexpensively published such as "Cinderella, Bluebeard, Sleeping Beauty, Puss in Boots, Beauty and the Beast, The Frog Prince, Red Riding Hood, Snow White, Rapunzel, The Tinder Box, and The Little Mermaid" They are entirely engrossed into English society, along line with certain "items from the Arabian Nights, notably Aladdin" (Simpson and Roud, 2000:117).

2.2.8 Fables

A fable is a folk saying which involves "a fictional narrative text or story wherein animals play the role of the characters". Deep-rooted in verbal traditions, fables are characterized by "animals behaving in human ways, with human language, and tend to teach a moral lesson through exposing mischievous sides of vice". Fables, in general, characterize normal humans in idealistic circumstances, and are normally entertaining rather than informative.

There is generally no historical background for the activities. Always, "animals are personified or given human attributes in a fable" which intends to end with a moral lesson. In a fable animals behaving like humans "means precisely that they do not behave like animals: not only the relation to the world of humans but also to the world of animals is relevant" (Chlopek and Nekvapil, 1993:129).

With reference to the past of the fable, generally it is often conceived as unbelievably old, relating back to "Aesop, a sixth-century B.C. Phrygian slave". In fact, the fable is "much older than that, with beginnings that go back to the earliest known literature". The original recognized "Sumerian fables would have been as old to Aesop as Aesop is to us". The current fable is obviously distinguished from the traditional corpus, but correspondingly associated with it. All this gives a fable an tremendous testing boarding for the "multivalence of the motifs and other features of the fable, quite beyond the usual dichotomy of 'folklore and literature' " (Cartledge, 1993: 12-13).

2.3 Importance of Fables

Fables, like other types of folk sayings, constitute a very vital part of human communication and interaction. Even looking at a fable as a story may deliver an essential truth. The ostensive certainty of fables was essentially derivative from the realistic depiction of animals' "nature and morality". The fable is noticed to inform moral lessons to humans about identifying and controlling their weaknesses; to account for authority characters "in humorous and anonymous ways; to poke fun". The moral lesson revolves around a tale is thought to instruct how to be an upright person. The intent of the fable is to disclose the concealed reality about "a human weakness or folly". To strengthen this moral lesson, fables ordinarily comprise a moral lesson at the

close of the story. Additionally, fables provide a mocking view at human beings and their performances, i.e. they impart ethical values. Then, the aim of the fables is "to give pleasure, repose and to sustenance to reader" (Calder, 2001: 83).

As for the significance and utility of Aesopic fables for children, they can be regarded as "the most appropriate reading material" for children, particularly for "this age group". They can be viewed as predominantly appropriate for "the learning of the Greek language because they were comprehensible and attractive, and because they inspired children's creativity". In this sense, it is argued that the propensity of "the Modern Greek Enlightenment to abandon meticulous moralizing and seek out more pleasant and attractive instructional texts" is owing to the moral ideals they intended for (Moisioudax ,1779:130).

2.4 History of Fables

As mentioned above, the establishment of a fable relies on "animal characters rather than humans in revealing moral lessons", animal depictions are dated back "to the times of Sumer and Egypt up to Greece. Because the fables do not fit the model of philosophy that would be developed later by thinkers like Plato and Aristotle and their successors, they are often disregarded by philosophers". Besides, because they are considered as specialized "for children and slaves", they are every so often not treated earnestly as a foundation of information about practical morals in ancient Greece (Blackham, 1985:19).

Nonetheless, not all fables are ascribed to Aesop. They could simply be presented as 'fables' without any additional labeling. Some fables might have been broadly identified under the name of their central characters. Thus, for

instance, "Xenophon speaks of 'the fable of the dog', which indicates a story so well known that it does not need to be placed under Aesop's name in order to gain a traditionally guaranteed existence". It was the orators' theses on fable as a class of tales and the groups of fables in "Late Antiquity that established the general use of the adjective 'Aesopic' as the common denominator of 'fable' as a category of story" (Zafiropoulos, 2001:12). As fables are mostly connected to the Greek Aesop, it is significant to exhibit the three historical stages that Greek fable passed through (ibid: 13).

- 1. "The first stage includes the Archaic and Classical periods in which ,the fable is used as an exemplum in other literary contexts and is also narrated in contexts of social interaction, such as speeches (e.g. deliberative) and symposia."**
- 2. "The second stage covers the Hellenistic period, during which the fable maintains the uses mentioned above, but there are also collections of fables, starting from the third century B.C."**
- 3. "The third stage ranges from the Imperial period to Late Antiquity. In this stage, the fable retains its previous form (i.e. in other literary contexts, in social gatherings and in collections), but it also gains literary value and is accepted and established as a category of story in its own right, due to the fable collections of Phaedrus (Latin fables, first century B.C.-first century A.D.) and Babrius (Greek fables, first-second century A.D.)" (ibid:13).**

Correspondingly, the general representation of the Greek fables as 'Aesopic' should be deduced in accordance with the Greek inclination to identify an originator for "each literary genre". Aesop was believed to be the operator of fables "par excellence and the historical figure who established their form, style and function, on the one hand". Contrariwise, being the initiator of fable does

not entail that he was "the first to compose and use fables" (Daly, 1961:103), yet, he was doubtlessly the best.

2.5 Etymology

Originally, a fable is described as a "fictitious narrative, a story or a tale, with a lesson or rules about human behavior through involving animals as principal characters". It derives from the Latin term 'fabula'. The word 'fable' is often manipulated to refer to two distinctive senses. Firstly, as 'fabula', it is manipulated to designate the mythologies or narratives dated back to the "history of the remote past". Fables entail stories ascribed to "Grecian heroes and gods some of whom had an actual human existence". Secondly, as 'fabelle', it is utilized to imply a distinctive division of literature, "in which the imagination has full play, altogether unassisted by superstition in any shape or form". The fabulist's uniqueness helps in conversing the influences or favors of motive and language on the meeker themes "over whom he exercises sway, and so has ample scope for his imaginative faculty; but there is no attempt on his part at any serious make-believe in his inventions" (Newbigging, 2018: 2).

Historically, Greek fables begin with the term (αἶνος) which signifies "a short fictitious story in verse, with animal protagonists, which is used to illustrate ethical advice". This term could be manipulated as a means of unintended criticism, which evades being aggressive by not mentioning certain persons and conditions. It could also be a beneficial means of persuading, by consolidating a dispute through a fabricated story (Zfirpoulos, 2001:13).

2.6 Definition of Fable

The term 'fable' is often defined in different manners by most scholars and linguists. It is realized as an ambiguous genre with "an open-ended story that can also be explicated differently according to the context". In the main, a fable is a sort of story which is an animal-directed tale with a moral lesson indicated at the end of the tale. In this regard, Jacobs (1892: 71) describes a fable as "a short, humorous, allegorical tale, in which animals act in such a way as to illustrate a simple moral truth or inculcate a wise maxim". Fable, then, is a story in which "animals, acting as *dramatis personae*, behave like people while keeping their animal traits". Though this vision is still prevalent by a great number of researchers and scholars, particularly non-folklorists, it has also brought forth some thoughtful opposition. The most noteworthy category of fables is "the Greek fable".

The Greek fable, in particular, is a concise and simple fabricated tale with a fixed structure, mostly "with animal protagonists (but also humans, gods, and inanimate objects, e.g. trees), which gives an exemplary and popular message on practical ethics and which comments, usually in a cautionary way, on the course of action to be followed or avoided in a particular situation". In other words, a fable is a fabricated story that depicts reality (Zafiropoulos ,2001: 2). Or simply, a fable can be identified as "a fictitious statement wherein one or more animals or inanimate objects are introduced as speaking or acting, or both, in the manner of types, to illustrate either a parallel set of circumstances or a general principle ... ". In this sense, a fable is an archetypal tale which demonstrates, "in prose or verse", a specific state and develops a moral lesson from it (ibid).

Works known as fables may derive from verbal or literary foundations takes "the prose or verse form", differ significantly in their length, and work as means for communal explanation and sarcasm besides for rational and moral teaching. Particularly, the postulation that the fable is "an animal tale" has been confronted. Some fables are not animal-directed stories at all. Fables may involve "gods, heroes, plants, and even inanimate objects as their dramatis personae". For instance, fables of Asian origin seemingly happen in the Aesopic body, are concerned with the story of the association "between two rivals, each claiming to be superior to the other or more useful to man". These competitors are not essentially animals. The most well-known collection of Persian fables is " *Kalīla wa Demna*". During *Ebn al-Nadīm's* period, the production of the book was accredited to a number of peoples (Jackobs, 1892: 56).

With the potential exclusion of the New Testament, no works printed in Greek literature are more common and greatly acknowledged than Aesop's Fables. For at least "2500 years they have been teaching people of all ages and every social status lessons how to choose correct actions and the likely consequences of choosing incorrect actions" (Adrados, 2003:13).

2.7 Elements of Fable

A fable is realized as a story which is customarily connected with introducing animals that perform and behave as humans, expressed verbally or in written form so as to highpoint human stupidities and feebleness and closes with a moral lesson.

A fable must contain some elements, one is **Animals** which characterize the central "characters of the fable, i.e. the protagonists, and who perform the

actions within the story". It covers topics which are of a purely fictional and imaginary nature, so they are typically signified by "animals, plants, objects, phenomena, creatures created by the author, among others". In general, a fable introduces a protagonist, who characterizes the typical activities, and an antagonist, who bids confrontation to typical activities, or causes a conflicting reaction to them (Blackham, 1985:43).

The second element for constructing a fable is **Setting**. As it is known, a fable is "a very short tale, usually set in a mythical or generic environment, usually containing animal or stereotyped human characters". The fable settings are usually general ones "such as a village, a farm, the forest, or a city. Rural and wilderness settings are very common, and urban settings less so". The description of the setting is rather limited; "the forest may be designated as big or dark or quiet, but the extensive descriptive passages one might find in a novel or short story are absent". The fable begins with an introduction of "the characters and setting (exposition)", in the middle, a brief story is given, involving "rising action and climax", and the fable ends with a valuable moral lesson or "resolution" (Dido, 2009:73).

The third element of a fable is the **Action**. Actions are "all events that take place throughout the narrative of the fable". In conjunction with the characters, actions form the story that is proposed to express. The double configuration of the characters of the fable personified in "protagonists and antagonists" develops a conforming opposition in actions. Thus, the actions of the protagonist are known as "action", and those of the antagonist are known as "reaction". In this manner, the genre of the fable is categorized by its story "as a game of action and reaction between both characters, through which the plot unfolds and the message of the composition is revealed". As fables are concise

tales, the actions that occur within them are relatively small – generally "one central event which is a very distinctive feature of this type of literary composition" (Adrados, 2003:191).

2.8 Characteristics of Fables

Since fables are often viewed as a special type of folk sayings, then, they must exhibit some characteristics which identify them as such. One main characteristic is the traditional "'**shape or length**' or other structural considerations of fable texts" which assist one to reply to a fable in a manner different from that of any other types of folk sayings. The second characteristic is '**metaphor**' which is often observed in traditional fables, their folklore responses, and their modern (fundamentally literary) correspondents. Metaphors are common in both written and verbally communicated forms (Perry, 1952: 31).

The third feature is **morality**. Fables are short tales told to impart particular moral lessons. Then, Moral is seen as one of the fundamental features of the fable. Many fables transmit the trait of "humanized animal characters". For centuries, narrators in "Africa and Europe" adjusted the fables to their specific topographical locations, while preserving the crucial moralities intact. For example, Aesop's morals are often released at the end of the story; typically concerned with the use of one's intelligences to beat enemies or to attain some real, experienced purposes. They are imaginative in a way that they did not actually take place. They are moral stories, frequently with animal characters. Fables are brief, containing usually "no more than two or three characters" (McCarthy, 1992: 36).

The fourth characteristic is **wisdom**; fabulist intellectuality has been employed as a multifaceted medium of political study and confrontation against oppression or regal carelessness (Patterson, 1991:50).

It is not easy to lay a distinctive line between "literature intended for children and literature intended for adults, as both groups had access to the various works of their time". As far as fables involving animals, a "fable would not differ much in form and content according to audience; what differentiated it was the way it was received and interpreted. An adult and a child could draw different conclusions from the same fable". The fable's various practices begin from literary pastime and get at educational manipulation and habitually, unintended communal and political manifestation or even objection, ever varying to satisfy communities' cultural requirements (Merakles, 1993:209-211).

To make the long story short, the major hallmarks of fables are the following:

1. The fable is intended to deliver reality.
2. Animals behave and tell like human beings.
3. Fables associate "natural and supernatural" stories.
4. Names of characters are not normal but imaginative such as "Dog, Boy"
5. Moral lessons are habitually located at the end of the fable. (ibid)

2.9 Universality of Fables

As a fictional genre, fables are very common and popular. They reflect the culture of a society. Every culture has "its roots in religion and mythology, and so is closely connected with mythology and religion". Mythology creates characters, plans and locations while religion produces subjects, ethics and

beliefs. Fables are often used to reflect communal consciousness of the nation and the culture. Fables are concerned with practical, realistic wisdom. Behind some everlasting standards, there is an uncompromising truth of life that can be touched upon only through wittiness and experienced wisdom. Over and over again, wittiness works as a real mirror of community. Intentional wittiness is frequently portrayed in fables imaginatively. The investigation of fables of other countries and cultures leads us to comprehend mythical and religious circumstances of those countries. The employment "of animals and birds as characters is essential in shows showing how people looked at these animals, birds and other inanimate objects". It displays their apprehension for atmosphere and admiration "for all living creatures" (Daly, 1961:43).

The verbalized practice of fables can be found in all nations. In the East, specifically in India, "the fable achieved a high degree of elaboration and aesthetic appreciation. The cultures of India and Greek were in advanced stage of development". Both these cultures had cultivated standing with abundant art, culture and forward-thinking institutes of philosophy. African folk culture had a "rich heritage of myths and tales dedicated to the oral tradition". Through various books of fables, the culture of the tribal people can be passed down to the new generation (ibid).

Additionally, African stories hold abundant improvement, origination and artistic recitation. These stories were the medium of passing over "the culture to the next generation through oral narration". Further, oral narration was also "accompanied by music, dance, singing and stage-crafts"(Davies, 1981:109). Because of the didacticity nature of fables, they spread all over the world holding various labels as illustrated in the following pages:

2.9.1 Ancient India Fables

Jātaka tales is a "collection of Buddhist tales which is a rich treasure of wonder fables of ancient India that provide valuable experiences". It occurred formerly in "*Pāli* language". Jataka tales were initially printed by "Cambridge University press (1895-1907) in six volumes". Altogether, a particular number of tales can be chosen as widespread ones as in *The Ass in the Lion's Skin*:

"An Ass found a Lion's skin left in the forest by a hunter. He dressed himself in it, and amused himself by hiding in a thicket and rushing out suddenly at the animals who passed that way. All took to their heels the moment they saw him. The Ass was so pleased to see the animals running away from him, just as if he were King Lion himself, that he could not keep from expressing his delight by a loud, harsh bray. A Fox, who ran with the rest, stopped short as soon as he heard the voice. Approaching the Ass, he said with a laugh: "If you had kept your mouth shut you might have frightened me, too. But you gave yourself away with that silly bray."

(Babbit, 1912: 2)

2.9.2 Ancient Greece Fables

People received the Greek fables as "history and not literature". Therefore, Greek fables represented beasts and brutality of men of that era. Phaedrus is a "Roman fabulist whose life remains unknown to a large extent". Scholars have got imprecise "information about him from his works only". Phaedrus is thus, known as the writer of the first century who turned to be an origin of the contemporary Aesop's Fables. "Demetrius of Phaleron after around 250 years after Aesop compiled a number of fables and attributed them to Aesop". Phaedrus's characters represent animals using the human language. They stand for human faintness, liabilities, and eccentricities. For instance, the lion signifies power and haughtiness (Batstone and Tessel, 2005: 155).

"As a lion easily crushes the bones of a swift hind's young fawns, when it came upon their lair and seized them in its mighty teeth, and rips out their tender hearts; and the mother, even if she chances to be nearby, cannot help them, because fearful trembling overcomes her limbs, and at once she darts away through dense thickets and woodland, / in a sweating fervour to escape the powerful beast's attack; so no one of the Trojans could keep death from these two, but were themselves driven in panic before Argives."

(Korhomen, 2017:6)

2.9.3. Chinese Fables

Chinese fables are also short with limited paragraphs. They are relatively attractive with appreciated pieces of wisdom surpassing life involvements. A Chinese fable is a brief story formulated to demonstrate some moral reality or valuable moral lesson of life. The moral lesson is obviously transmitted or it can be indicated by the writer at the end of the tale. Chinese fables are ancient in time, "thousands of years old; yet they are relevant in modern age also". They tell people "about universal human values like duty, contentment, patience, perseverance, hard work and being true to one's word" . The fable of *the Fox and the Cat* is an illustrative example.

"A fox was boasting to a cat of its clever devices for escaping its enemies. "I have a whole bag of tricks," he said, "which contains a hundred ways of escaping my enemies." "I have only one," said the cat. "But I can generally manage with that." Just at that moment they heard the cry of a pack of hounds coming towards them, and the cat immediately scampered up a tree and hid herself in the boughs. "This is my plan," said the cat. "What are you going to do?" The fox thought first of one way, then of another, and while he was debating, the hounds came nearer and nearer, and at last the fox in his confusion was caught up by the

hounds and soon killed by the huntsmen. Miss Puss, who had been looking on, said, "Better one safe way than a hundred on which you cannot reckon."
(Giskin,1997: 42)

2.9.4. African Fables

African culture has "a rich story-telling tradition as they have been interacting with different elements of nature-animals, birds and plants for ages. Probably no other culture in the world is so closed to nature". Folk fables of Africa regularly embrace features of nature and animals. Animals are frequently depicted as central characters of these tales, behaved as human beings, "like monkey, elephant, giraffe, lion, zebra, crocodile and rhinoceros along with birds like ostrich, eagle and so on". These animals and birds enjoy human features "like greed, jealousy, rivalry, honesty, loneliness etc.". Their performance and attitude offer appreciated moral lessons of life (Perry, 1965:76). Below is an illuminating example:

"Once there lived a cat. She thought, "The lion is the strongest of all the animals. It is good to have strong friends. I shall go to the lion and make friendship with him." She did so and the lion and the cat were friends for many, many days. Once they went for a walk together and met an elephant. The lion began to fight with the elephant and the elephant killed him. The cat was very sorry. "What shall I do?" she thought. The elephant was stronger than the lion. I shall go to the elephant and make friendship with him." She did so and they were friends for many, many days..."
(ibid)

2.10 Aesop's Fables

When the theme revolves around fables, "the first fabulist comes to the mind is Aesop". He is well-known for "writing more than six hundred fables". Aesop's fables are brief tales that instruct children "how to be good and educate people how to behave well". These tales are often humorous, and the themes are not difficult for all to grasp. As a result, Aesop's fables combine both reality and prettiness. The tale can be "either didactic focusing on social cases or supernatural". The topics are replications of human qualities: "pride, brutality, equality, dignity, wealth, power, greed, etc. But the most distinctive theme is destiny". The fables' characters are often animals that behave and speak like people ,yet they have animal characteristics. The design of Aesop's fables is grounded on struggles "between two different powers". Some of Aesop's more famous moral tales attributed to Aesop are:

- i "A bird in the hand is better than two in the bush."
- ii "Beauty is only skin deep."
- iii "Birds of a feather flock together."
- iv "Choose the lesser of two evils."
- v "Every man for himself."
- vi "Let well alone."
- vii "Necessity is the mother of invention."
- viii "Once bitten, twice shy."
- ix "One good turn deserves another."
- x "Slow but steady wins the race." (Ashliman , 2003:94)

Aesop's fables work for a host of totaling resolutions. Chiefly, the fables appeared in the Greek history when dictatorial rule regularly condensed "freedom of speech and expression". Therefore, the fables are formulated to be a way by which the governmental regime could be critiqued without the dread

of punishment. In a certain sense, these fables offer a chance to the feeble and the helpless to voice against "the strong and the powerful" (Daly, 1961:17).

The revolutionary nature of the stories permitted inferior classes in Greek community a way of escape from the community which was regularly concerned with "the idea that 'might makes right' ". The fables also turned out to be an appreciated means for persuading people of particular points. Aesop's fables are viewed as "a form of children's entertainment beyond just a simple teaching tool." The fables conveyed vital moral lessons of life while unfolding the sphere of childhood. The fable's story also introduced the contests of adulthood getting them ready to encounter the selfish, insincere actual world astutely. The stories also allowed a chance for self-reflection. Although "animals and humans share similar traits, humans have the power of reason which allows them to make different choices about life and living" (Zipes, 2005: 60). Since the present study is mainly concerned with Aesop's Fables, it seems necessary to give a brief account of his life.

2.11 Aesop's Biography

It is often known that the biography of a fabulist is essential for the description and study of his fables. Aesop is famous for being "the father of the folklore-fable". Aesop's life is somehow mysterious. There have been indications "of Aesop in Greek history, which has allowed historians to piece together a biography". Many Aesop tales encompass legendary involvements and folklores.

Born as a slave, with no external conditions of wealth to endorse him to the announcement of the great, "he forced his way by his mother-wit into the courts of princes, and laid the foundation of fame more universal, on the one hand. On

the other hand, he was so kind with the priests". Consequently, he was gifted with the "power of speech" which allowed him to write remarkable fables. At that time, writing was only recognized in the caption on the public sandstone or on the private walls. History and religion were passed down "from mouth to mouth, and-the better to be remembered-were committed to metre" (James, 1882: 8).

It is conceived that Aesop has been "alive from 620 to 560 BC. He was a slave, but was given his freedom because of his literacy and storytelling". He is also characterized by many bodily malformations and a speech impairment that was recovered by a divine being. Aesop was able to escape "punishment many times throughout his life, often standing up to his accusers and telling a story that showed the irony or the characteristics of those punishing him". His death remains unknown as his life. It is thought that "he stole a gold or silver cup and was violently put to death by being thrown off a cliff" (Surber, 2019).

However, Aesop is often seen as the originator of Greek fables. It is an important fact that fables antedate the Greek culture of which "he was a part by many centuries". Yet, their origins are often lost, partly, because they were verbally communicated for a mysterious era of time before being inscribed down, but tales that are obviously identifiable as fables have been noticed in "tablets written in ancient Sumeria" (Blackham, 1985: 74). Although Aesop's presence and lifetime is swaying between "reality and myth", his fables have continued and transmitted from generation to another in different languages as well as revised for the stage. Nevertheless, the word 'Aesopic' that regularly goes with the Greek fable is principally "a convention in Greek literary history". From the Ancient era onwards, there have been different expressions employed to designate this kind of brief, metaphorical tales.

CHAPTER THREE

GREIMAS SEMIOTIC SQUARE AND BINARISM

3.0 Overview

The term 'semiotics' originated from a dual inheritance "structural linguistics and folk and myth studies". However, the first presentations of the semiotic technique were in "the literary field" and then extended to "non-literary discourse, i.e., religious, philosophical, juridical or socio-political" (Greimas and Courtès , 1979: 5). In fact, like other branches of linguistics, no specific and all-inclusive definition can describe semiotics; therefore, different scholars of different background have offered varied definitions. Thus, this first part of this chapter mainly deals with definitions of semiotics from different viewpoints of linguists and philosophers and the historical background of semiotics as it was considered by Plato to Roman Jakobson. Then, it identifies the relationships between semiotics and other linguistic branches like discourse and semantics.

The second part of this chapter contains a detailed description of the semiotic square as a theory of semiotics in general, and specifically as introduced by Greimas semiotic square by passing on the life of Greimas to realize how his life has affected his study. The third part is concerned with a description of binarism, the position of binarism in linguistics in general and in syntax in particular. However, the chapter ends with the proposed model for analysis of the data in chapter four.

3.1 Semiotics

Through passing on different studies of semiotics, a lot of philosophers, linguists and semioticians have given different definitions for the term semiotics. Yet, no one definition can be labeled as complete and comprehensive. For example, Martin and Ringham (2000: 117) define semiotics as "the theory of signification of the generation or production of meaning". Contrary to semiology which deals with the study of "sign systems and their organization (e.g. traffic codes, sign language)", semiotics deals with how meaning is created. In other words, semiotics is concerned with "what interests the semiotician is what makes an utterance meaningful, how it signifies and what precedes it on a deeper level to result in the manifestation of meaning".

Etymologically, the term 'semiotics' emanates from the Greek origin "*seme*" as in the term "*semeiotikos*" which signifies "signs". As a system, semiotics is defined as "the analysis of signs or the study of the functioning of sign system. The idea that sign systems are of great consequence is easy enough to grasp". Yet, the necessity to investigate 'sign systems' is to a great extent a up-to-date phenomenon (Cobley and Jansz, 1999:4).

From another angle, Ferdinand de Saussure (1959: 16) describes semiotics, as a science which is placed within linguistics and he deliberately uses the word 'semiology' to refer to the science deals with "the study of signs". In particular, semiology is the study which closely associated with "signs within society". According to de Saussure linguistics is "a part of semiology and the approaches of semiology are applied to linguistics".

Focusing on the idea of the use of signs in society, Eco (1979: 7) "in his book *A Theory of Semiotics*" maintains that:

"Semiotics is concerned with everything that can be taken as a sign. A sign has to substitute something else, but it has not to exist physically in a certain place and time. Thus semiotics is the study of everything used to lie. If something does not lie, it does not tell the truth and it does not tell anything at all."

Given reference to the procedural devices of semiotics, Chandler (2002: 4) argues that semiotics is not that scientific study, like syntax, morphology or semantics, as it is not extensively "institutionalized as an academic discipline (in spite of the fact that it has its own associations, conferences and journals, and it exists as a department in a handful of universities)". It is an area of study which takes account of a wide variety of theoretical standpoints and procedural tools. In this respect, Johansen and Larsen (2002: 3) support Chandler's view stating that semiotics, not only contains all methods of negotiating and creating meaning through signs, but also includes "all information in the world from the world of cells to the world of humans including formed and exchanged information in humans or robots, organic or inorganic materials; it is the same to such an extent comprising with the world of creatures". They (ibid) add that sign practices of machines are "studied from a semiotic point of view where intentions are possible".

Again, given reference to signs in language, Preucel (2006:5) asserts that semiotics as a "universal and multidisciplinary field studies signs with their production and understanding by humans". Signs take a variety of frames "such as sounds, images, words and ideas". In sum, semiotics investigates signs schemes, "forms that signs take and their exchange by human in order to

express their ideas, emotions and experiences". Semiotic studies can be stretched to imply various fields such as "linguistics, psychology, literature, archeology, architecture, art, communication, sociology and culture."

In addition, Hall (2007:5) describes semiotics as "the theory of signs." Signs occur in all systems of human linguistic interaction comprising:

"gestures, facial expressions, speech disorders, advertisements, paintings, Mores codes (codes consisting of variously spaced dots and dashes or long and short sounds used for transmitting messages by audible or visual signals), primitive symbols, etc. All of these are studied under the umbrella of semiotics".

Then, semiotics is the investigation of signs and images, particularly as they transfer things verbal and nonverbal .Van Lier (2004: 55) clarifies that semiotics is "the science of signs and semiotics is the study of sign-making and sign using practices, when a sign is any physical form that has been imagined or made through some physical medium which stands for an object, event, feeling..etc." In everyday life, signs have various functions: they let people study patterns in daily activities as analytical guides or strategies "for taking actions and serve as exemplars of specific kinds of phenomena". For example, the word (cat), is an example of a certain kind of human sign which is realized as oral that represents an indication that can be labeled as a "carnivorous mammal with a tail, whiskers, and retractile claws" (Sebeok, 1994 :4).

Likewise, Oakley (2009: 77) confirms that semiotics is "the study of intentional signs produced by humans and interpreted by other humans as representations of conscious mental states and communicative intents". In general, semiotics is concerned with "meaning and the meaning's relation to

culture". Significance is an elementary concept which yields meaning and it operates across several sign arrangements. That is, semiotics is mainly devoted to the study of "sign systems and their role in producing meaning" (e.g. fictional texts, movies, portraits, etc.).

3.1.1 Semiotics: Historical Background

Semioticians have studied semiotics from different standpoints and consequently various theories have been established. This historical trip began with the creator of semiotics "Hippocrates (460-377 BC), the father of Greek medical science and ended with Roman Jakobson". For Hippocrates, semiotics is concerned with "symptoms by considering a symptom as a sign which stands for something other than itself". In this way, the physician's main job is to discover the sign of symptoms in the body (Danesi, 2002:29).

At Plato's time (428-347 B.C.), semiotics was not so-called; it was regarded as a secret concealed behind signs. Plato determined that the humans' signs are unavoidably imperfect demonstrations of the impression they pretend to signify. That is, "only ideas, and nothing else are perfect and immutable, and their sphere constitutes true reality". For him, signs do not signify substances of life of people's experience, that which looks "real" for current humans. Signs only signify these ideas and philosophies, of which they are only imperfect duplicates. Put simply, Plato clarified how signs did not represent genuineness, but they were "idealized as psychological approximations" (Philosophasters, 2018).

Later, in line with Plato's ideas, the Greek philosopher Aristotle (384-322 B.C.) studied "the phenomenon of the 'standing for' by formulating a theory of

the sign which is a basis to this day". According to Aristotle, a sign is comprised of three divisions:

- (1) "The sign physical part (e.g. the sounds compose a word such as 'cat')"
- (2) "The referent calls attention to it 'specific type of animal' "
- (3) "Its psychological and social meaning." (Danesi, 2002:29)

In the middle ages, Saint Augustine (354-430) a Roman African first "Christian theologian and philosopher whose writings influenced the development of Western Christianity and Western philosophy" was a religious philosopher contributed to the basis of signs in his trainings. He constricts the study of sign by means of words. Signs, in this view, appear to have "mental words" and add to the area of semiotics by realizing two kinds of signs; "natural and conventional". "Natural signs" happen in nature without restrictions while "conventional signs" are those that are restricted to communication (Cobley and Jansz, 1997:4-6).

In modern age, in his book "*Course in General linguistics*, Ferdinand de Saussure (1857-1913)", an academic professor of "linguistics at the University of Geneva" introduces important issues regarding "the relationship between signs and how they operate in society using the term semiology to refer to the study of signs". According to this view, "linguistics is a part of semiology" (Berger, 2010:4-5). De Saussure affirms in this regard that language is comprised of "signs (words) that communicate meanings and other types of signs such as pictures, gestures and traffic signs which are the same as the linguistic ones" (Bignell, 2002:5).

In fact, de Saussure (1959:66) explicates how a "linguistic sign consists of two elements; a concept and a sound image in which both are psychological". That is, "the concept is an abstract unit and the sound image is the psychological impression it evokes on people's senses". Then, the sign is the entire consequence coming from the connection of "the concept and the sound image".

In the same token, Child (2008: 13-14) expounds that Peirce's contributions in the field of semiotics are clear. Peirce's influences in semiotics "play a great role in signs and how the universe consists of signs", simply because he believes that "any discipline is capable of being studied through the approach of semiotics". More notably, in his job, Peirce attempts to change and cultivate "his theory of signs, but his concept of the sign is stable" (Preucel, 2006:54).

According to Hartshorne and Weiss (1932: 228), a sign is obviously triadic and encompasses the capability of producing a constant process of "*semiosis*" in being shown by "three components of the sign". The **first** is a "sign" or a "*representamen*", referring to something which signifies something else in certain respect or capability". It represents something understood by a man as an identical or a progressive sign. The **second** is the "*interpretant*", referring to "the sign created in the mind of that person". The **third** is the "object", referring to "what the sign stands for". For Peirce, the sign has no meaning in associating with other signs isolation; it has no meaning when it comes in isolation. In other words, the basis of "the representamen is a certain idea referred to when the sign stands for an object". Chandler (2004:30) makes clear that "the broken line at the bottom of the figure below" designates no normal relationship between "the representamen and the object" and if

there is one relation, it is always unseen. Elaborately, the invisible object of a sign is understood relying on the "*semiosis*" between the "*representamen*", the "object" and the "*interpretant*" (ibid : 31).

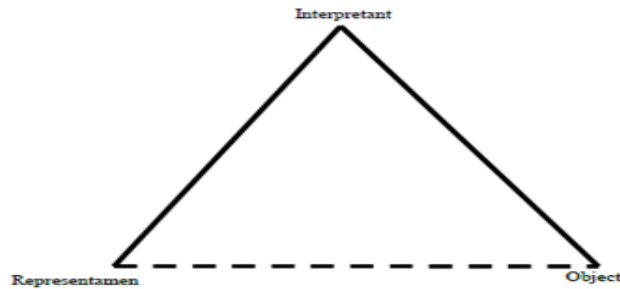


Figure 1: Peirce's Semiotic Model

The final study of semiotics is that of Roman Jakobson (1896-1982), "pioneer of structural linguistics, and was one of the most celebrated and influential linguists of the twentieth century". He develops novel radical techniques for "the analysis of linguistic sound systems, in effect founding the modern discipline of phonology". His model of the language functions recognizes six components, or aspects of communication; they are essential for communication to take place. They are: "*context, addresser (sender), addressee (receiver), contact, common code and message*". Each element is the pivotal point of a relationship, or purpose, which works between the message and the element (Rastier, 1997:251)

3.2 Semiotics and Semantics

It is often believed that semiotics and semantics are interrelated as they both are dedicated to the study of meaning as the result of connecting signs to one another. Semiotics is defined as the science of signs, while semantics deals with the transference of "meaning by the grammatical and lexical

devices of a language". Regarding the "theoretical, descriptive, and historical slants of linguistic investigation", semantic difficulties correspondingly take up a "general, synchronic, or diachronic character" (Morris, 1938:52).

Traditionally, semantics is often viewed as a subdivision of linguistics which is concerned with "the meaning given to words or *syntagms*". Therefore it deals with a scientific presentation of "the level of the signified in language rather than the signifier". In the setting of "semiotic grammar", semantics stands for one of its central elements, with syntax setting up the other (ibid: 114). In this respect, Löbner (2002:3) describes semiotics as:

"the part of linguistics that is concerned with meaning. It is the linguistic and philosophical study of meaning, in language, programming languages, formal logics, and semiotics. It is concerned with the relationship between signifiers like words, phrases, signs, and symbols and what they stand for in reality, their denotation."

Historically, semantics in 17th century England was used to refer to the "study of divination; *semasiology*, *sematology*, *significs*, *semiotics*, and *semiology*"; these are competing expressions of semantics. Later, particularly in 1946, Charles Morris presented semiotics as a "terminological successor to semantics with reference to the traditional doctrine of signs" (Noth, 1985:104). Precisely, Morris (1997:449) classified semiotics into three parts: syntax, semantics and pragmatics. For him, the relationship between semantics and semiotics appears to be direct; semantics is "the study of the meaning and reference of linguistic expressions"; semiotics is the overall analysis of signs of all types and in all their characteristics. Thus, semiotics includes semantics as a branch.

In contrast, "the French Linguist Émile Benveniste" rejects the idea of placing semantics and semiotics within the general semiology, arguing that the first is the area of the system, the second is the field of the text. For him, semiotics deals with "the sign as an element of the signifying system, in the midst of a constellation or among an ensemble of signs." He (ibid) asserts that

"the sign is pure identity itself, totally foreign to all other signs, the signifying foundation of language. It exists when it is recognized as signifier by all members of a linguistic community, and when it calls forth for each individual roughly the same associations and oppositions."

Semantics, on the other hand, is the exact area of "meaning which is generated by discourse". Further, the signs are converted into components of a "new, more global contextual meaning". Reference instigates only at this level of semantics, whereas semiotics is in theory detached and self-determining of all reference (Nöth , 1990:105).

3.3 Discourse Semiotics

Discourse is generally identified as the system of "both a science, with its own corpus of findings and its theories, and a technique for studying meaning in human systems of representation". Consequently, it is frequently viewed as the science of signs (Danesi, 2000:205). In this respect, it overlaps the term semiotics. For this reason, Greimas and Courtes (1979:82) avow that:

"The concept of discourse can be identified with that of semiotic process. The totality of the semiotic facts (relations, units, operations, etc.) located on the syntagmatic axis of language are viewed as belonging to the theory of discourse. When one has in mind the existence of two macrosemiotic systems the 'verbal world' manifested in the form of natural languages, and the 'natural world' as the source of nonlinguistic semiotic systems ;

the semiotic process appears as a set of discursive practices: linguistic practices (verbal behavior) and nonlinguistic practices (signifying somatic behavior manifested by the sensory orders). When linguistic practices alone are taken into consideration, that discourse is the object of knowledge considered by discursive linguistics."

In addition, Fontanille (2007:47) identifies discourse as "a set of sentences, as a group of organized remarks, or as the product of an enunciation". In this view, discourse is "the concern either of textual linguistics, or of enunciative linguistics or of rhetoric or pragmatics". Yet, in all of these situations, the fundamental idea may be summed up as follows: discourse is a complete of which the implication does not come from "the simple addition or combination of the signification of its parts." In this way, discourse is what we gain when language is utilized in communication among people. For instance, a child who fixes his foot and begins crying when being told to sit for supper, "the meaning *I don't want to*" may be deduced from the situation and his behavior towards having supper rather than from what he/she says.

Nonetheless, sign language "is also discourse and so are text messages". Then, discourse involves greater linguistic elements than those concerned with "traditional linguistic analysis, and involves issues of linguistic performance and sociolinguistics". In linguistic competent communication, the speaker positions himself/ herself in a certain community with its cultural and social customs, principles and signs (Brown and Yule, 1983:102).

Still, the concept 'discourse' remains unclear. A semiotic sphere can be classified as discourse (e.g. "literary discourse, philosophical discourse")

because of its societal meaning related to specified social norms (Greimas and Courtes, 1979: 85)

Emphasizing the interrelation between semiotics and semantics, as they both are mainly concerned with the problem of meaning, Algirdas Julien Greimas, in his book *"Structural Semantics"* (1966) affirms that discourse is a main notion in semiotics. Jacques Fontanille, a Greimas' follower, sponsored this idea stating that semiotics is frequently described "as a science of meaning (or as a science of systems of meaning)". In this way, discourse is viewed as a medium, "as pictures, films, music, or architecture". Moreover, a science of meaning can be applied to "any medium and does not attempt to provide a description of each individual medium" (Greimas ,1983:53). He (ibid) further adds that the "semiotics and discourse analysis have henceforth had their respective territories and even if there is much overlap and overflow between them". In sum, each field has its own interest, whereas discourse analysis is concerned with meaning in interaction and text , semiotics deals with meaning stemming a result of signs carrying meanings.

3.4 Semiotic Square

The semiotic square is given as the combination of two kinds of "binary oppositions in a single system, which governs at the same time the simultaneous presence of contrary traits and the presence and absence of each one of these two traits". Further, it can be thought that the semiotic square is "concerned at the same time with the internal organization of the category and with the delimitation of its borders" (Fontanille, 2007:27). To give a more obvious account of semiotic square, it is necessary to focus on Griemas' contribution in this respect.

3.5 Semiotic Square: Historical Background

Greimas proposed a graphic depiction of the fundamental construction of meaning, "the semiotic square" which is the rational manifestation of any semantic classification viewing all potential "relationships that define it, i.e. opposition, contradiction and implication". However, apart from showing contrasting relationships, this square also depicts the processes they produce. In actual fact, it allows repeating a process in advancement or the route of a topic performing activities of transformation. The square not only signifies "underlying categories of opposition but also gives account of surface structures of narrative syntax". During the 1970s, all the semiotic discoveries of the preceding twenty years were printed in "an authoritative work by Greimas and Joseph Courtes, *Semiotique, dictionnaire raisonne de la theorie du langage*" (Martin and Ringham ,2000:12).

The semiotic square, was mainly based on "Aristotle's logical square of opposition, was developed by Algirdas J. Greimas" who regarded the semiotic square the rudimentary construction of meaning. This "square of opposition" represents a diagram relating to "the relations between the four basic categorical propositions". Originally, the components of this square can be attributed back to "Aristotle making the distinction between two oppositions: contradiction and contrariety". Yet Aristotle did not give any diagram. Later, Apuleius and Boethius designed the upcoming diagram (Kelly ,2014:172):

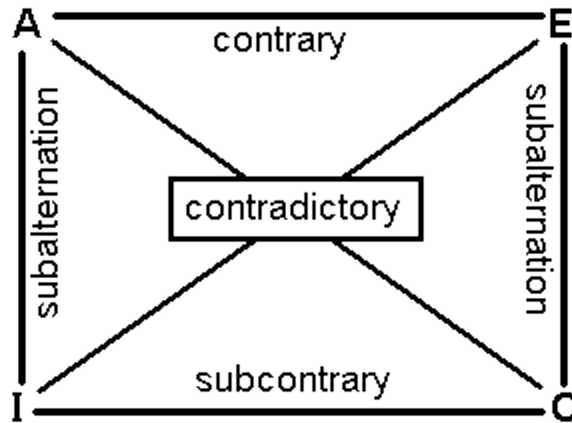


Figure 2: Apuleius and Boethius Semiotic Square

It is obvious from the diagram above that the notion of opposition is dated back to "Aristotle's logical corpus". Two types of relations are manifested in this figure. The first "follows the laws of contradiction" positioning in the middle, i.e. "two contradictory sentences cannot be true together and cannot be false together", while the second is restricted to the law which states that "two contrary propositions can be false together"(Beziau and Jacquette, 2012:147). The two types of relationship of the given concept will be explained in *Greimas Semiotic Square*.

3.6 Greimas Semiotic Square

While the innovative outcomes added to semiotic information, they too confronted previous concepts comprising the logical sources of the basic structure of meaning. In 1983, "Greimas wrote an article, *Le Savoir et le Croire: un seul univers cognitif*, in which he presented for the first time a semiotic square based on gradual transformation and not on contradiction and opposition stages". But before indulging in the details of Greimas Square, it

is important to give few lines about his life which in one way or another influences his career as a semiotician.

3.6.1 Greimas' Biography

Algirdas Julius Greimas (1917- 1992) began his academic occupation in 1950, "in Alexandria, Egypt" where he received a job teaching French. At Alexandria, he presented to the "linguistic methodology" of the Prague scholar, Roman Jakobson by one his friends Barthes. Barthes realized the potentials for "the study of signification in human behavior inherent" in linguistics. Later Greimas began to teach "language and French grammar at the University of Ankara", then he "moved to the University of Istanbul, then to the University of Poitiers, and in 1965, he succeeded Barthes as Director of Studies in the Social Sciences at l'Ecole Pratique des Hautes Etudes, Paris, a position he has held for nearly 25 years." During 1960s, Greimas has become the dominant figure in "the Paris School of Semiotics" which contains an assembly of scholars and researchers working under his supervision in the 1970s and 1980s (Greimas and Courtès ,1979 :47).

Greimas' influential work "*Semantique structural*" (1966) has been "translated into English as *Structural Semantics*" (1983). His book has significantly developed since 1966 and the fundamental views of "his theory and methods have been presented in two analytical dictionaries written in collaboration with J. Courtes" (ibid).

The semiotician, Greimas, a French Lithuanian, was concerned with "discourse linguistics, narrative theory, mythology, literary studies, and general cultural semiotics". Nonetheless, the practical complexity of his work, associated with his impact on other main philosophers, signifies that

"concepts like the semiotic square, the actantial model, discourse isotopy, and the narrative program remain visible in contemporary research in the humanities and social sciences". Generally, Greimas's knowledgeable scheme is an answer to the inquiry of "how it is that human beings can create the conceptual and cultural categories that structure their experience of the world". This should not be perceived as an examination into "linguistic or communicative behavior (i.e., pragmatics), but as an attempt to discover the underlying systems that allow for meaningful distinctions to be created in the first place" (Peron, 2005:196).

Greimas is mainly concerned with semantics, and his structuralist attitude of meaning has yielded two well-known books, "*Semantique Structurale*, 1966, and" *Du Sense*", 1970." Essentially, Greimes' theory of signs is based on de Saussure's theory in which a sign is predicted as "an entity made up of two sides", 'the signifier' and 'the signified'. The 'signifier' refers to "something physical such as sounds, letters, gestures, etc", while the 'signified' indicates "the image or concept to which the physical thing refers". He employs the term 'signification' to point to "the arbitrary relation that exists between the signifier and the signified". Besides, he believes that:

"the mechanisms of language are based on two kinds of relations: groups of elements of the written or oral chain whose values are defined in terms of the other elements of the system – 'syntagmatic relations'; and associative relations or relations between elements of the utterance and other elements absent from the utterance 'paradigmatic relations'."

For example, the sign "black" holds its significance in accordance with all "colours of the chromatic paradigm" (ibid:28).

3.6.2 Greimasian Theories

Because of its interrelationships with other fields of knowledge, semiotics has exhibited various types of definitions, which are mainly ascribed, as Deely (1990:110) designates, to two tendencies: "logical and cognitive". These two trends are based on Peirce's theory, who attempts to describe first as "the semiotic mode of production of the sign and its relationship with reality", while the second is linked to de Saussure's hypotheses. For de Saussure, semiotics is the science that is concerned with "the life of signs in society." In other words, semiotics is mainly concerned with the system of meaning based on signs. Making use of the previous discussions on the study of signs, particularly the verbal ones, Greimas develops many theories that are related semiotics in particular and linguistics in general.

3.6.2.1 Isotopy Theory

The term "isotopy" was introduced first by Greimas in 1966. It had an effective influence on the area of semiotics, and thus was redefined several times. According to Greimas, the term 'isotopy' points to:

"recurring semic categories whose presence ensures sustained meaning in the flow of a text. Isotopies thus provide continuity in the deciphering of a narrative. Their absence, on the other hand, produces an effect of semantic dislocation which may be what the author intends to achieve."

For instance, recurrent situation in a text referring to various times of day, "dawn or dusk, to age or eternity coupled with expressions stressing always or never, or detailed dates or pronounced indication of tenses, can be seen as establishing the isotopy of 'time' ". In analogous analysis, 'isotopy' substitutes the conventional terms "theme" and "motif". In text analysis, isotopies are

established on the ground of the symbolic or figurative level, "allowing for the assembling of semantic fields perceptible on the textual surface; or, by constant repetition of the same lexeme for example, they amount to semantic specification". On the abstract level, isotopies disclose normal denominators which constitute the underlying level of meaning (Martin and Ringham, 2000:63).

Further, Greimas introduces isotopy as "the principle that allows the semantic concatenation of utterances". In his approach, Greimas first develops "the theory of textual coherence on the basis of his concept of contextual semes". He proceeds to expound that the " 'iterativity' (recurrence) of contextual semes, which connect the semantic elements of discourse (sememes), assures its textual homogeneity and coherence".

Later, Greimas and Courtés construe the semiotic square in correlation with "discursive isotopy". syntagmatically, an isotopy is founded by all those textual elements which are combined by one "contextual seme". As texts are typically "neither unilinear nor univocal", Greimas explicates the "overlapping of isotopies at various isotopic strata". When a text shows only one reading, its semantic construction is a "simple isotopy". Yet, "the simultaneity of two readings, such as in ambiguities or metaphors, is called biisotopy" and the "superimposition of several semantic levels in a text is called plurior/polyisotopy" (Noth,1990 :319)

This theory was gradually developed to imply "recurrences at other textual levels". Besides semantic "isotopies", Greimas and Courtés (1982: 164) recognize "grammatical, actorial, partial, and global isotopies, the typology of isotopies is extended by semiological isotopies to cover iterativities in terms

of 'exteroceptive' world knowledge". However, these categories are more subclassified into "thematic and figurative isotopies". Still, an extra development of the term isotopy was suggested by Rastier (1972), who "extends his typology of isotopies from the level of content to that of expression and thus describes morphological and phonetic recurrences (e.g. rhyme and assonance) as cases of isotopy" (ibid:164).

3.6.2.2 Actential Model

In structural semantics, the so called the "actantial model" is used as a device to investigate the actions and events that occur in a narrative, whether real or imaginary. This model was initially developed by "semiotician Algirdas Julien Greimas in 1966". This model divides an action into six parts, known as "actants". The actants are "a combined framework inspired mainly between Vladimir Propp's and Étienne Souriau's actantial theories." Greimas originally borrowed the term "actant from linguist Lucien Tesnière, which coined in his discussion of the grammar of noun phrases" (Jameson,1987: 11).

As mentioned, this actantial model can be employed to divide an action into six parts, or actants. These are:

- (i) "The subject is what wants or does not want to be conjoined with"**
- (ii) "an object".**
- (iii) "The sender is what instigates the action, while**
- (iv) the receiver is what benefits from it".**
- (v) A helper helps to accomplish the action, whereas**
- (vi) "an opponent hinders it".**

In 1960s, Greimas suggested this model to account for the theoretical analysis of "any real or thematized action, but particularly those depicted in literary texts or images". Actually, Actantial model involves allocating each

facet of the action being designated to one of the actantial level (Herbert, 2019: 49), as shown in this figure:

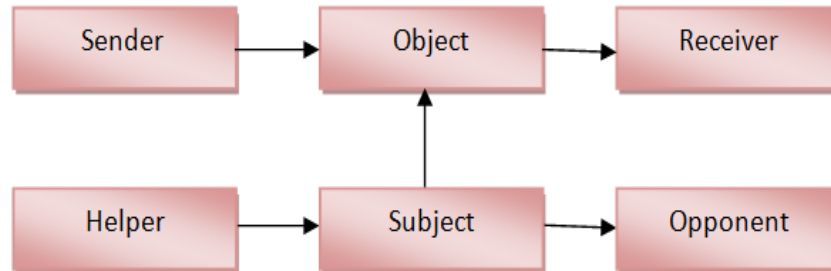


Figure 3: Greimas' Actantial Model

3.6.2.3 Semiotic Square

The third Model developed by Greimas is the semiotic square which is frequently utilized in semiotic analysis to account for the structural examination of "the relationships between semiotic signs through the opposition of concepts, such as feminine-masculine or beautiful-ugly, and of extending the relevant ontology" (Jameson, 1987:7).

Taking differently, the semiotic square signifies the visual depiction of the "logical articulation of any semantic category". The fundamental organization of meaning, as a relationship between two existing concepts, relies merely upon "a distinction of opposition which characterizes the paradigmatic axis of language". Such a distinction is acceptable for the formation of a paradigm comprised of concepts, yet it does not in that way "allow for the distinction, within this paradigm, of semantic categories founded on the isotropy (e.g. the family relations) of distinctive features" which can be distinguished there (Greimas and Courtes, 1979: 308).

The semiotic square can be utilized as a device in "oppositional analyses". It helps researchers to provide a finer analysis by "increasing the number of analytical classes stemming from a given opposition from two (e.g., life/death) to four (1) life, (2) death, (3) life and death (the living dead), (4) neither life nor death (angels) to eight or even ten"(Hébert, 2019:39). Consider Greimas, Semiotic Square depicted in figure 4:

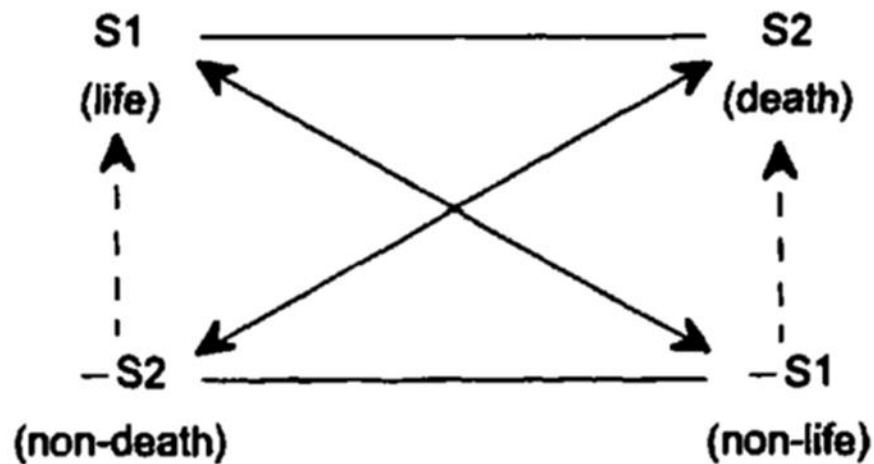


Figure 4: Greimas Semiotic Square

Greimas Semiotic Square involves two types of relations which can be explained as:

- (1) "S1 and S2 are in a relation of opposition or contrariety (one term presupposes the other)."
- (2) "S1 and —S1 are in a relation of contradiction: —S1 negates S1.
S2 and — S2 are also in a relation of contradiction: — S2 negates S2."
- (3) "S1 and S2 are in a relation of implication: —S1 implies S2.
Similarly, — S2 implies S1"

Hébert (ibid) adds that "some natural languages may even be able to produce positive complex terms and negative complex terms". This is mainly ascribed to the fact "which of the two terms constituting them dominates".

3.6.2.3.1 Semiotic Square: Defined

In his book *"Semiotics: the Basics"*, Daniel Chandler (2002: 106) illustrates that the semiotic square can be manipulated as an investigative procedure that aims to "map oppositions and their intersections in texts and cultural practices which was introduced by Greimas as a means of analyzing paired concepts more fully by mapping the logical conjunctions and disjunctions relating key semantic features in a text". It is an effective device utilized to elucidate the elementary "semantic or thematic oppositions underpinning a text". Further, it helps in revealing the "textual dynamics by plotting essential stages or transformations in a story and to follow the narrative trajectory of the subject" (Martin and Ringham , 2000:13).

Likewise, Greimas and Courtes, in their book *"Semiotics and Language"*, (1979: 308) recognize "three levels of analysis" .The first **generation** is "categorical terms". It is necessary to begin with the opposition "A" and "non-A", and, while allowing for that the "logical nature of this relation remains undetermined, to call it the semantic axis", so as to recognize that "each of the terms of this axis may separately enter into a new relation". The illustration of this set of relations is then assumed the formula of a square, as shown in this figure.

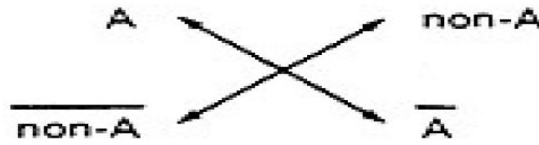


Figure 5: Opposition in Semiotic Square

Logically, these various relations can be explained as follows:

"The first $\overline{\overline{\text{non-A}}}$ and A): is a relation of complementarity. The two primitive terms are both presupposed terms; characterized by the fact that they can be present concomitantly (or, in logical terms, that they can be true or false together a criterion which is difficult to apply in semiotics), they are said to enter into a relation of reciprocal presupposition or which comes to the same thing, a relation of contrariety. It is now possible to give a definitive representation of what is called the semiotic square." (ibid)

This quotation affirms that the square realizes four new relations, "two relations of contrariety (the axis of the contraries and of the subcontraries), and two relations of complementarity (positive and negative deixes)". The relation of contrary occurs between "two propositions when they cannot both be true. That means if one is true, the other must be false". Consider

A: All S are P ← contraries → E: No S is P

Where "S is bread" and "P is "nutritious".

Figure 6: Contraries in Semiotic Square

The general propositions of "A and E" tell that "All bread is nutritious" and "No bread is nutritious". But, two statements are contradictory; they cannot be correct. That is, "All S are P" and "No S is P" cannot both be correct. Yet they can "both be false", simply because, "some bread is nutritious and other bread is not". Or put it another way, "if some S are P and some S are not P then both statements would be false". Generally, "an A proposition and an E proposition that have the same subject and predicate terms cannot both be true, but they could both be false, this relationship of A and E make it a contrary propositions" (Kelley ,2014 : 121).

The second **generation** of categorial terms reveals how:

"two parallel operations of negation, carried out on the primitive terms, enabled two contradictory terms to be generated, and how two implications established relations of complementarity by determining the relation of contrariety which has become recognizable between the two primitive terms" (Greimas and Courtes,1979:327).

In this sense, the generated opposing term entails the existence of the contrasting term essential to yield meaning. For example, the term "life" is opposed by "non-life", which at the same time entails "death". The latter is the contrasting term "in the semantic category of 'existence' ". These relations can be sketched in this semiotic square below:

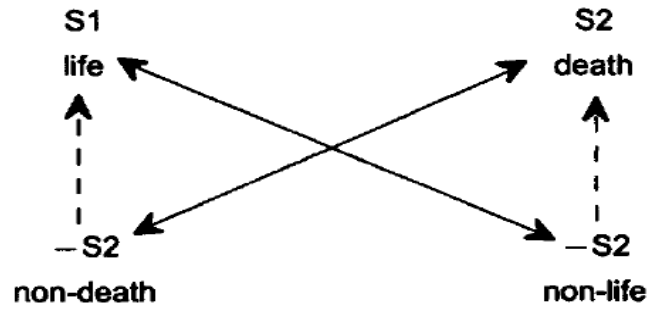


Figure 7: Semiotic Relations of Death/Life

This figure shows that "the term 'non-life' is in a relationship of contradiction to 'life' and of implication or complementarity to death" (Martin and Ringham, 2000:46). This gives rise to the presence of "binary semantic categories whose constitutive relation is not contrariety, but contradiction", for instance, "assertion/negation".



Figure 8: Binary Semantic Categories

This figure implies that "the negation of a negation is equivalent to assertion". That is, a semantic arrangement may be termed contradiction when the negation of its original terms yields "tautological implications". This classificatory explanation gratifies "traditional logic", which can allow replacements in both "directions (non-oriented)" by substituting assertion by negation, or contrariwise (Greimas and Courtes, 1979 : 318).

The third **generation** of "categorical terms" encompasses the presence, within the system which enunciates the grammatical classes, of "complex and neutral terms" which are an outcome of the formation of the relationship between opposing terms. In this analysis, "the complex term is seen as the joining of the terms of the axis of the contraries ($S_1 + S_2$), whereas the neutral term results from the combination of the terms of the axis of the subcontraries" (Greimas and Courtes, 1979:319). These relations are expressed in figure 9 below:

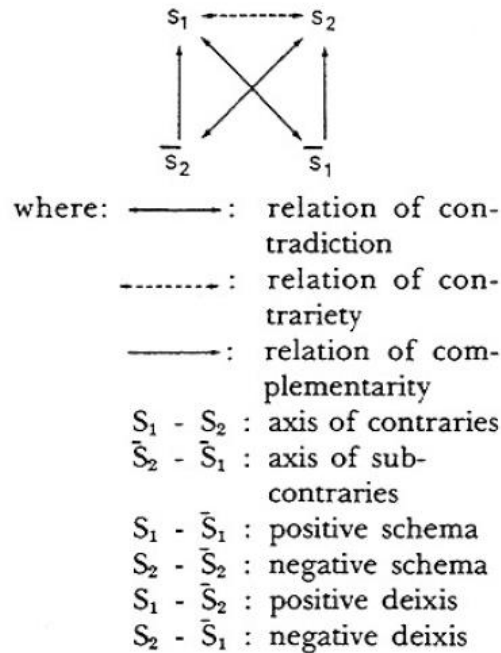


Figure 9: Complex and Neutral Relations

All semiotic systems are of a hierarchical nature, That is, each system implies "the relations contracted between terms may serve as terms establishing between themselves hierarchically superior relations". This means that "two relations of contrariety enter into the relation of contradiction between themselves, and that two relations of complementarity establish the

relation of contrariety between themselves" (ibid). The contradictory relation between 'truth and falseness' can be illustrated in the following figure:

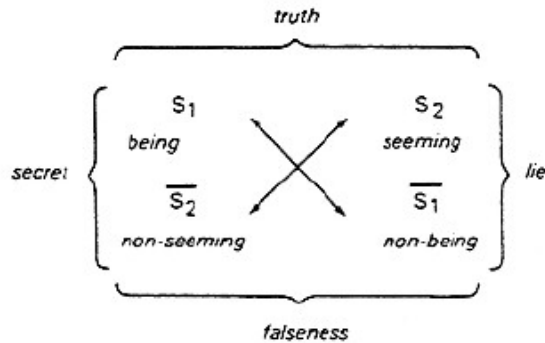


Figure 10: Contradictory relations of Truth and Falseness

It is obvious that can "truth" and "falseness" are opposing "metaterms". Similarly, "secret' and "lie" are also opposing metaterms. The "metaterms and the categories they constitute are considered as terms and categories of the second generation" (ibid: 320). The relations within the semiotic square containing opposing terms give rise to what so called Binarism or binary relations.

3.7 An Overview of Binarism

A construction is thought to be binary when it is manipulated as "a relation between two terms". A group of traditional and pragmatic issues has given binary constructions an effective position in linguistic practice. This may be owing to the effective employment of the binary connection "of phonological oppositions established by the Prague School", or owing to the prominence extended by "binary arithmetical systems in automatic calculus, or to the operative simplicity of binary analysis in comparison with more complex structures", as every complex construction can be structurally

characterized in the appearance of hierarchy of binary constructions (Greimas and Courtés, 1979: 81).

3.7.1 Binarism: Defined

Binary system includes a couple of related concepts or terms that are contradictory in meaning. It is that system which associates language with thought. In this sense, "two hypothetical opposites are strictly defined and set off against each another. It is the contrast between two mutually exclusive terms, such as (on and off), (up and down), (left and right)". Binary opposition is an essential notion or thought of structuralism, which studies these distinctions as essential to "both language and thought". In structural view, a binary opposition is perceived as a necessary "coordinator of human philosophy, culture, and language" (Baldick, 2001: 27). Further, Martin and Ringham (2000:31) explain that the binary construction is an allusion to a connection between two concepts that are "alternately exclusive" (e.g. hot/cold, good/evil and up/down).

With reference to de Saussure theory, the binary opposition is considered to be the ways by which the elements of language have significance or meaning; each element is "defined in reciprocal determination" with another element, as in "binary code". In this sense it is seen as "structural, complementary relation" rather than a contradictory one. Further, de Saussure confirmed that "a sign's meaning is derived from its context (syntagmatic dimension) and the group (paradigm) to which it belongs". An illustrative instance is that one cannot recognize the meaning of 'good' unless he/she knows 'evil' (Chamberline and Thombson, 1998: 102).

The first comprehensive psychological study of the weight of opposition was made in Ogden's archetypal thesis "*Opposition: A Linguistic and Psychological Analysis*". The practical situation for the use of "opposition theory was developed by the Prague School linguists and the Copenhagen School linguists (1939-1959)". Even the generative system has incorporated the oppositional terms in phonological studies. Significantly, the Prague School linguists articulated the oppositional terms in the "theory of distinctive features" in phonological analyses. For instance, in "the phonemic opposition /p/ and /b/ as in (pin/bin) the relevant differential feature is (\pm voice), whereas in /b/ Vs /m/ (beat/meat) it is (\pm nasal)" (ibid).

3.7.2 Binarism in Linguistics

The term binary is attributed to the semiotician Greimas (1983 :25) who affirms that "a structure is said to be binary when it is defined as a relation between two terms". Cognitively, in Denise's (2007: 31) term, binarism refers to "an epistemological concept which holds that the structure of binary opposition is one of the characteristics of the human mind". This term had been borrowed from the "work of Roman Jakobson". Later, binarism was taken to be used in syntax and semantics. Grammatical terms such as "subject, object, predicate or attribute" are seen to be part of "the descriptive vocabulary of syntax, just as is the classification of subordinate clauses" (ibid:130).

Oppositional terms are also found in semantics. In lexical semantics, "opposites are words lying in an inherently incompatible binary relationship, like the opposite pairs, big /small, long/short and precede /follow". In this sense, the concept of "incompatibility" points to the view that "one word in an

opposite pair entails that it is not the other pair member". For instance, something that is 'short' implies that it is 'not long'. It is called a 'binary' relationship for two elements are put in a "set of opposites". The relation between "opposites" is referred to as "opposition" (Crystal,2003:429).

3.7.3 Types of Binarism

In his linguistic analysis, the Prague School linguist, Jakobson realized the "existence of two types of binary opposition . . . contradiction and contrariety". This leads to the postulation of binarism which tends to present "a more complex elementary structure of signification". Binarity describes only one kind of structure. Then, the term binarism can be used to refer to binary categories; "those whose constitutive relation is contradiction"(e.g. "assertion/negation; conjunction/disjunction") (Noth, 1990: 71). In sum, two types of "binary opposition" are recognized, (a) "that of contradiction as in (cold versus not cold)" and (b) "that of contrariety as in (cold versus hot)" .

In his construction of the semiotic square which sketches the rudimentary element of meaning, Greimas develops the oppositional relation to provide an effective componential analysis for meaning in language (Greimas and Courtais,1985: 96).

3.8 Proposed Model

The modal of analyzing Aesop's fables is based on two interrelated parts. The first part is related to the binary relation of the contrasting terms that a fable exhibits. These two terms are opposite in meaning, underlying the main theme that a fable revolves around. The second part involves utilizing Greimas' Semiotic Square to provide an oppositional analysis of the binary

terms. This square is an analytic method which aims at "mapping opposites" and their "implications, intersections and contradictions" found in fables. In brief, the interrelatedness between the two contrasting concepts a fable reveals is disclosed.

Of course, this semantic (binary) and semiotic (Greimas Square) analysis is linked back to the "historical and contextual background" of the fable. In other words, the questions "where did a fable come from (origin)? and how does a fable carry its intended meaning?" are taken into consideration in order to arrive at the oppositional meaning of its mutually elusive terms. They are seen to be essential in the existence and the analysis of any Aesop's Fables.

CHAPTER FOUR

DATA ANALYSIS

4.0 Overview

Based on Greimas square, this chapter is mainly dedicated to the semeiotic analysis of the binaries found in Aesop's Fables. Eighteen fables of different subjects are chosen to represent the data for this study. In order to give a satisfactory analysis, it is necessary to begin each analysis with the background of the fable to provide the story comprising the involved binary. Then, an identification of this binary is made in terms of Greimas semiotic square to arrive at the relationships between the conflicting concepts in the binary. The first binary to begin with is concerned with *Strong* and *Weak* binary.

4.1 Strong and Weak

Under this title, three related fables are examined to show how the binary of strong and weak is made. All these three selected fables are based on the idea of strength presented in folkloric, traditional tales and represented by animals known in everyday life as having either + *strength* or - *strength*.

4.1.1 The Wolf and the Lamb

"Once upon a time a Wolf was lapping at a spring on a hillside, when, looking up, what should he see but a Lamb just beginning to drink a little lower down. 'There's my supper,' thought he, 'if only I can find some excuse to seize it.' Then he called out to the Lamb, 'How dare you

muddle the water from which I am drinking?’
‘Nay, master, nay,’ said Lambikin; ‘if the water be
muddy up there, I cannot be the cause of it, for it runs
down from you to me.’
‘Well, then,’ said the Wolf, ‘why did you call me bad
names this time last year?’
‘That cannot be,’ said the Lamb; ‘I am only six months old.’
‘I don’t care,’ snarled the Wolf; ‘if it was not you it was
your father;’ and with that he rushed upon the poor little
Lamb and WARRA WARRA WARRA WARRA
WARRA . ate her all up. But before she died she gasped
out .’Any excuse will serve a tyrant.’” (Rakham, 1994:28)

The Wolf and the Lamb is a famous fable of Aesop’s fables. It carries number "155 in the Perry Index". There are numerous different "stories of tyrannical injustice in which a victim is falsely accused and killed despite a reasonable defence". A wolf comes onto a lamb and accuses it of some crimes to give himself an excuse to kill it. But the lamb denies the crimes. The wolf loses his patience and says that "the offences must have been committed by someone else in the family and that it does not propose to delay its meal by enquiring any further". The morals exist where the "tyrant can always find an excuse for his tyranny and that the unjust will not listen to the reasoning of the innocent." Underlying this fable is a Latin proverb "an empty belly has no ears" (Gibbs,2006 :42).The theme of authority/ power is predominant on the world of this fable. The strong wolf takes the weak lamb as a victim. The binary between strong and weak is recognized by certain

structures highlighted by the assertion of certain lexical items referring to the existence of this opposition:

- *"Nay, master, nay,' said Lambikin."*
- *"he rushed upon the poor little Lamb."*
- *"Any excuse will serve a tyrant."*

The word '*Master*' means the one who has control on others. "Its origin back to the Old English *mæg(i)ster*, from Latin *magister*; probably related to *magis* 'more' (Oxford Advanced Learner's Dictionary,2010,s.v. *master*).The word entails the strength that one who has. In this case, when the lamb talks to the wolf and says 'master', this indicates that the wolf is stronger than the lamb and the lamb represents the weak side of the story. The adjective '*Poor*' in the second phrase is used to point to a person who is unable to physically encounter others because of his incapability to do so (i.e. the one who can no defend himself). Surely, here it signifies the sense of weakness. Additionally, the noun '*Tyrant*' in the fable is taken to mean an oppressor who has a "complete power and uses it in a cruel and unfair way"(ibid, s.v. *tyrant*), it is manipulated here to refer to the strength that a wolf possesses.

Using Greimas Square, the opposition between the two interrelated concepts 'strong and weak' can be logically explained. In other words, the juxtaposed meaning of these two terms contributes to the meaning of the fable as a whole. Consider the reasonable relations of a binary opposition between these two terms as they predict contradiction and implication relations.

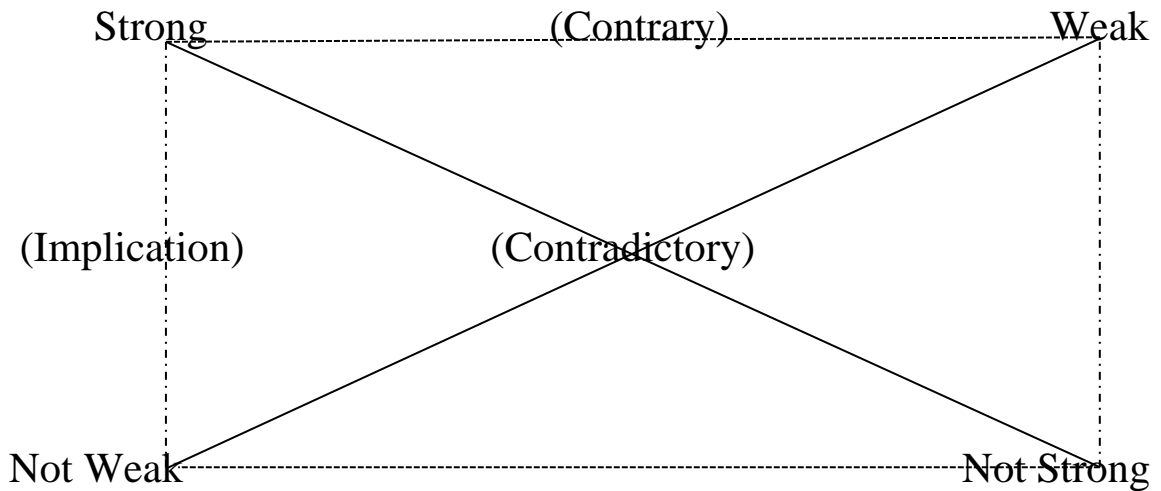


Figure11: Greimas Square for the Opposition in *The Wolf and the Lamb*

In this square, two contrasting semes are recognized: 'Strong and Weak'. Though in opposition, these two semes are hyponyms and are related back to one larger semantic universe involving having strength or not. The left side of the square represents the positive element (assertion of strength), and the right side represents the negative element (lack of strength).

According to Greimas' analysis, the binary opposition between Strong and Weak generates two other semantic relations: (1) implication represented by the association between Strong and Not weak and the association between Weak and Not strong and (2) contradiction signified by the association between Strong and Not strong and the association between Weak and Not weak. Put another way, Strong implicates the meaning of Not weak, and Weak implicates the meaning of Not strong. Strikingly important, this binary is based on the historical, conventional and contextual circumstances of a fable.

4.1.2 The Lion's Share

The Lion went once a-hunting along with the Fox, the Jackal, and the Wolf. They hunted and they hunted till at last they surprised a Stag, and soon took its life. Then came the question how the spoil should be divided. 'Quarter me this Stag,' roared the Lion; so the other animals skinned it and cut it into four parts. Then the Lion took his stand in front of the carcass and pronounced judgment: The first quarter is for me in my capacity as King of Beasts; the second is mine as arbiter; another share comes to me for my part in the chase; and as for the fourth quarter, well, as for that, I should like to see which of you will dare to lay a paw upon it.'

'Humph,' grumbled the Fox as he walked away with his tail between his legs; but he spoke in a low growl. 'You may share the labours of the great, but you will not share the spoil'.

(Rakham, 1994:5)

In the fable, the character of the lion asks other animals to help him in hunting the stag. When they catch the prey, the lion decides to divide the hunted stage among them. The four animals slice the prey into four equal parts, but the lion keeps all the parts for his own giving them reasons to do so. He justifies his action saying that he is the strongest animal in the wild besides being the king of the beasts, and for his strength. In the end, “the other animals that helped him hunt receive nothing or a very small part”. The moral of this story is “not to trust partnerships with those much more powerful than oneself”. The term of ‘lion’s share’ means “the biggest portion since the lion in the story took more than all the other animals”. It is share is an idiomatic expression that refers to the share of something (Gibbs, 2006:7)

The theme of authority/ power is predominant on the world of this fable. The binary between strong and weak is recognized by certain structures highlighted by the assertion of certain lexical items referring to the existence of these oppositions:

- **“my capacity as King of Beasts”**
- **“the second is mine as arbiter”**
- **“I should like to see which of you will dare to lay a paw upon it”**
- **“You may share the labours of the great”**

In the phrase *“my capacity as King of beasts”* the word *capacity* means the ability to do something. It also means the official position or function that somebody has. The writer continues the phrase *“King of beasts”* which gives the lion the power and the right of ruling other animals. This phrase gives the lion the description of strength.

Further, in the sentence *“the second is mine as arbiter”* the word *‘arbiter’* is a noun means “the person with the power or influence to make judgments and decide what will be done or accepted” (Oxford Advanced Learner’s Dictionary, 2010s.v. *Arbiter*). This is the second term that indicates the strength of the lion.

Another line which identifies the power of the lion is *“I should like to see which of you will dare to lay a paw upon it”*. This line gives the expression of the power of the lion which enables him to say *‘dare’*, a verb that means “to be brave enough to do something or to persuade somebody to do something dangerous, difficult or embarrassing so that they can show that they are not afraid” (ibid: s.v. *Dare*). Even the word *‘Great’* in the end in the

line “You may share the labours of the great” is a noun that depicts a man with power and influence.

All the mentioned lexical items refer to the appearance of power and strength of the character of the lion upon other characters in the fable. According to the Greimasian semiotic square, the opposition of the term 'strong' is 'weak' which is an adjective attributed to the Fox, the Jackal, and the Wolf.

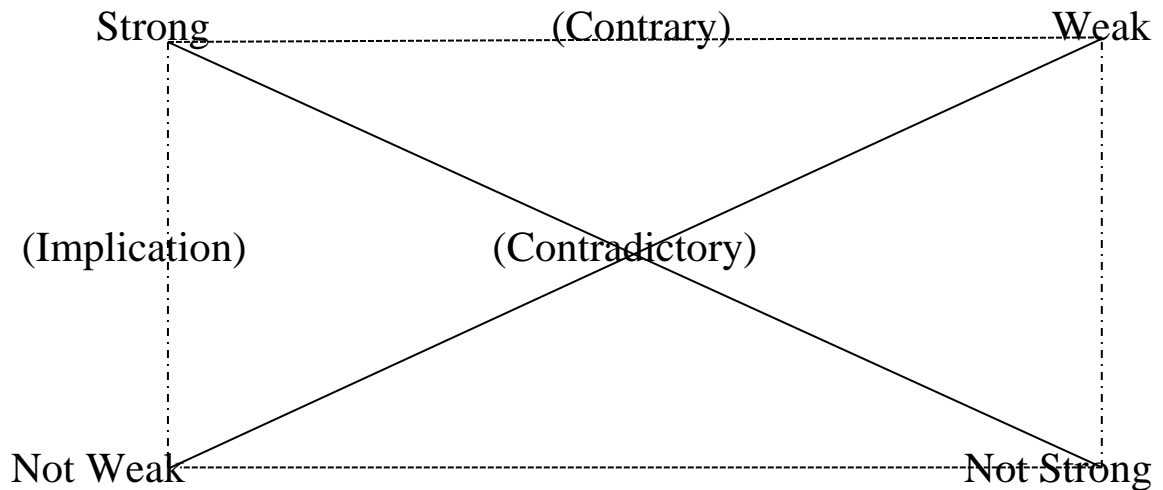


Figure 12 : Greimas Square for the Opposition in *The Lion's Share*

In this square, two contrasting semes are recognized: 'Strong and Weak'. Though in opposition, these two semes are hyponyms and are related back to one larger semantic universe involving having strength or not. The left side of the square represents the positive element (assertion of strength), and the right side represents the negative element (lack of strength).

According to Greimas' analysis, the binary opposition between Strong and Weak generates two other semantic relations: (1) implication represented by the association between Strong and Not weak and the association between

Weak and Not strong and (2) contradiction signified by the association between Strong and Not strong and the association between Weak and Not weak. Put simply, Strong implicates the meaning of Not weak, and Weak implicates the meaning of Not strong. Strikingly important, this binary is based on the historical, conventional and contextual circumstances of a fable.

4.1.3 The Two Pots

"Two Pots had been left on the bank of a river, one of brass, and one of earthenware. When the tide rose they both floated off down the stream. Now the earthenware pot tried its best to keep aloof from the brass one, which cried out: 'Fear nothing, friend, I will not strike you.'

'But I may come in contact with you,' said the other, 'if I come too close; and whether I hit you, or you hit me, I shall suffer for it.'

The strong and the weak cannot keep company." (Rankham, 1994:55)

The Two Pots is "one of Aesop's Fables and numbered 378 in the Perry Index". It is concerned with two pots; one of them is made of earthenware and the other is made of metal, they "both are swept along a river". While "the metal pot is willing that they should journey together, the clay one hopes it will keep its distance for whether the waves crash it into its friend or the opposite, in both cases the clay pot will be the victim". The moral lesson that can be drawn from this fable is that equal company is best, and particularly that "the poor or powerless should avoid the company of the powerful" (Zafirpolos, 2001: 21). This line of the decent integrity "*The strong and the weak cannot keep company*" summarizes the theme of the fable which is built on the comparison between strong and weak.

Mentioning the noun 'strong' means having a lot of physical power, while 'weak' means not physically strong or being without power.

Applying Greimas square, two contrasting semes are recognized: 'Strong and Weak'. Though in conflict, these two semes are hyponyms and are attributed back to one greater semantic universe involving having strength or not. The left side of the square represents the positive element (assertion of strength), and the right side represents the negative element (lack of strength).

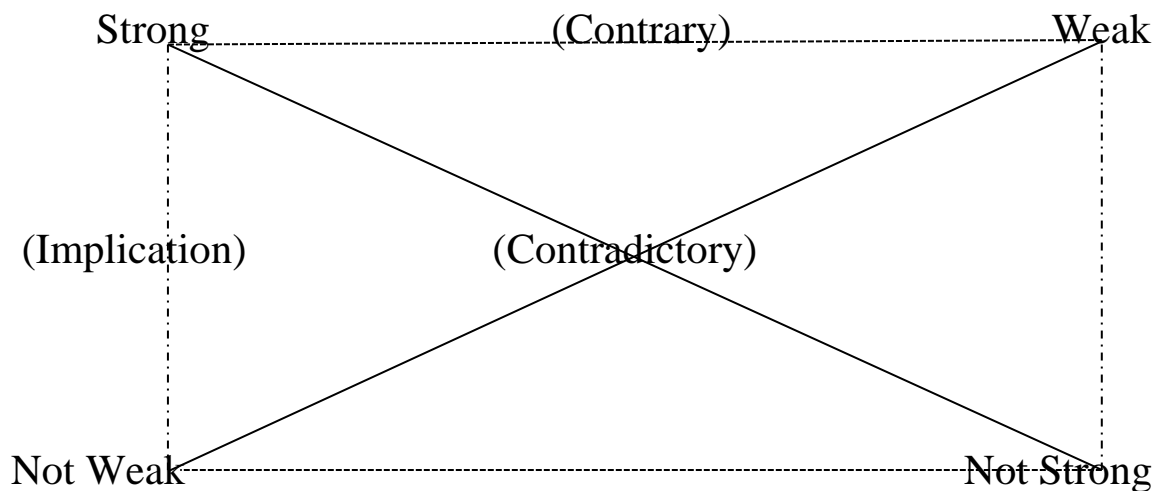


Figure 13: Greimas Square for the Opposition in *The Two Pots*

In this connection, the binary opposition between Strong and Weak generates two other semantic relations: (1) implication represented by the association between Strong and Not weak and the association between Weak and Not strong and (2) contradiction signified by the association between Strong and Not strong and the association between Weak and Not weak. Put another way, Strong implicates the meaning of Not weak, and Weak

implicates the meaning of Not strong. Strikingly important, this binary is based on the historical, conventional and contextual circumstances of a fable.

It is significant to notice here that the investigation of the binaries in the three fables in terms of Greimas square has revealed that two types of relations are involved in explicating the binary. The idea of contradiction/opposition is between 'strong' and 'weak', between 'strong' and 'not strong' and between 'weak' and 'not weak'. The idea of implication on the other hand is represented by the relationships between 'strong' and 'not weak' and 'weak' and 'not strong'.

4.2 Life and Death

The title of 'life and death' includes a lot of fables which are concerned with the conflict between 'life' and 'not death' and 'death' and 'not life'. However three representative examples have been selected to be analyzed in terms of this binary based on Greimas square.

4.2.1 The Sick Lion

"A Lion had come to the end of his days and lay sick unto death at the mouth of his cave, gasping for breath. The animals, his subjects, came round him and drew nearer as he grew more and more helpless. When they saw him on the point of death they thought to themselves: 'Now is the time to pay off old grudges.' So the Boar came up and drove at him with his tusks; then a Bull gored him with his horns; still the Lion lay helpless before them: so the Ass, feeling quite safe from danger, came up, and turning his tail to the Lion kicked up his heels into his face. 'This is a double death,' growled the Lion.

Only cowards insult dying majesty. " (Rakham, 1994:11)

The Sick lion is an Aesop's Fable, "numbered 481 in the Perry Index". This fable states that after the lion has grown old and sick and his death is near, some of animals have collected around and taken their revenge for past attacks by injuring him. A boar then approaches him, foaming with rage. With his flashing tusks, the boar stabs and wounds the lion, avenging a previous injury. Next a bull comes, which likewise gores the lion's hated body with his deadly horns. But when the ass follows them and kicks him, the lion "laments that suffering insult from such a base creature" and he describes it as a second death for him, as remarked in the fable.

- **lay sick unto death**
- **on the point of death**

(Gibbs,2002:22)

The phrase "*Lay sick unto death*" that the writer uses in the fable describes the state of the lion which is near death (the end of his life) .The word death comes in the text of the fable twice; at the beginning of the fable and the ending lines in the phrase "*on the point of death*". This indicates the end of the lion's life which goes in opposition with the word 'life'. So, life and death are hyponyms that associated with living or non-living. The juxtaposed meaning of these two terms contributes to the meaning of the fable as a whole. Consider the reasonable relations of a binary opposition between these two terms as they predict contradiction and implication relations.

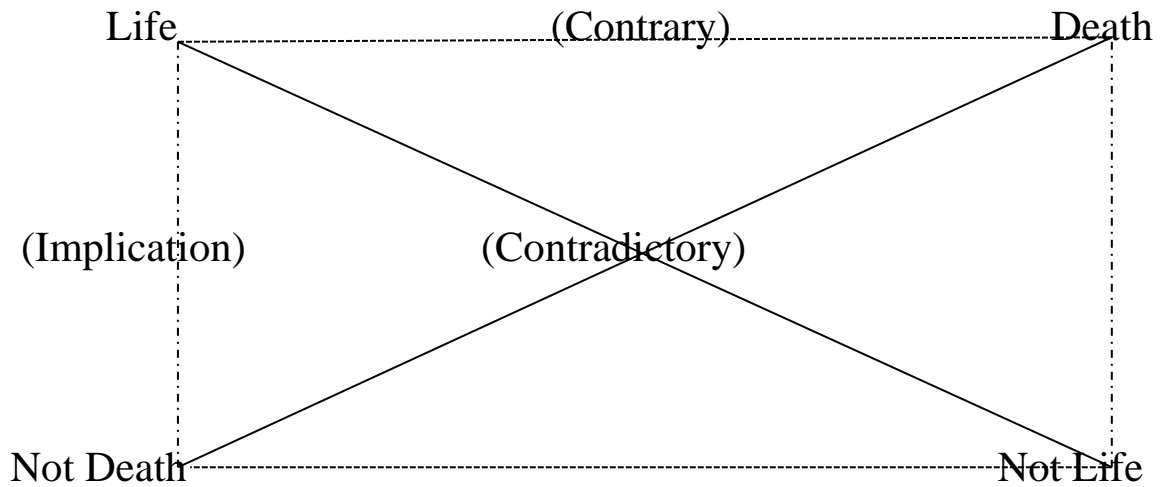


Figure 14 : Greimas Square for the Opposition in *The Sick Lion*

In this semiotic square, two of the contrasting semes are recognized: 'Life and Death' though in opposition, these two semes are hyponyms and are related back to one larger semantic universe that involve having life or not. The left side of the square represents the positive element (assertion of life), and the right side represents the negative element (lack/end of life).

According to Greimas analysis, the binary opposition between life and death produces two other semantic relations: (1) implication represented by the association between Life and not death and the association between 'death' and 'not life' and 'life; and 'not death' and (2) contradiction signified by the association between 'life' and 'not life' and the association between 'death' and 'not death'. Put another way, life implicates the meaning of Not death, and death implicates the meaning of Not life. Strikingly important, the intent and the meaning of this binary are based on the historical, conventional and contextual circumstances of a fable as it occurs in everyday life.

4.2.2 The One-Eyed Doe

"A Doe had had the misfortune to lose one of her eyes, and could not see any one approaching her on that side. So to avoid any danger she always used to feed on a high cliff near the sea, with her sound eye looking towards the land. By this means she could see whenever the hunters approached her on land, and often escaped by this means. But the hunters found out that she was blind of one eye, and hiring a boat rowed under the cliff where she used to feed and shot her from the sea. 'Ah,' cried she with her dying voice, 'You cannot escape your fate.' " (Rakham, 1994:71)

The fable *The One-Eyed Doe* is one of "Aesop's fables, numbered 66 in Perry Index". It is about a doe which loses one of her eyes; so, it becomes careful and feeds on a high drift near the sea. But it couldn't escape far of the danger because some hunters take advantage of the opportunity and attack it from the lost eye with which it cannot see. Life is so full of accidents and uncertainties and one can never be said to be entirely free from danger. The moral is "to be neither too secure, nor too solicitous about the safety of our persons". The fable deals with the idea that the one cannot escape death anyway (Zafirpolos,2001:8).

- "Ah,' cried she with her dying voice."

In the fable, the phrase 'with her dying voice' gives the common intent of the fable and signals the theme of death through mentioning the word 'dying'. Structurally, the word 'dying' is an adjective modifying the noun 'voice'; it consists of the verb 'die' and the inflectional suffix 'ing' to be

changed into an adjective. The term dying means the end of life of someone or something. The opposite term of 'death' is 'life'; hence life and death are seen as hyponyms. The juxtaposed meaning of these two terms contributes to the meaning of the fable as a whole. Consider the reasonable relations of a binary opposition between these two terms as they predict contradiction and implication relations.

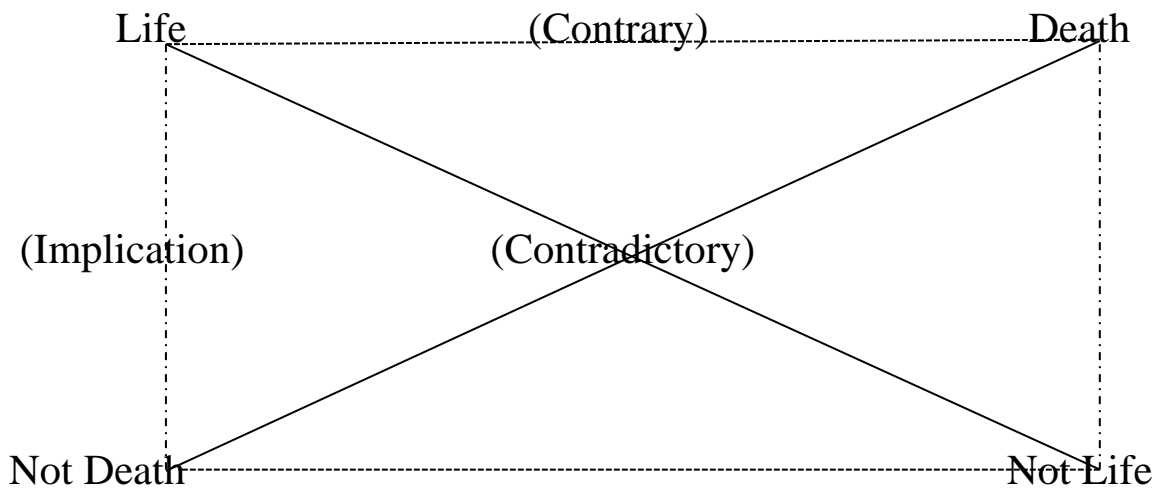


Figure 15 : Greimas Square for the Opposition in *The One-Eyed Doe*

In the semiotic square, two of the contrasting semes are recognized: 'Life and Death', though in opposition, these two semes are hyponyms and are related back to one larger semantic universe that involve having life or not. The left side of the square represents the positive element (assertion of life), and the right side represents the negative element (lack/end of life).

According to Greimas analysis, the binary opposition between life and death create two other semantic relations: (1) implication represented by the association between 'life' and 'not death' and the association between 'death' and 'not life' and (2) contradiction signified by the association between 'life' and 'not life' and the association between 'death' and 'not death'. In other

words, 'life' implicates the meaning of 'not death', and 'death' implicates the meaning of 'not life'. Importantly, the existence of this binary relies on the historical, conventional and contextual circumstances of a fable.

4.2.3 The Old Man and Death

"An old labourer, bent double with age and toil, was gathering sticks in a forest. At last he grew so tired and hopeless that he threw down the bundle of sticks, and cried out: 'I cannot bear this life any longer. Ah, I wish Death would only come and take me!'

As he spoke, Death, a grisly skeleton, appeared and said to him: 'What wouldst thou, Mortal? I heard thee call me.'

'Please, sir,' replied the woodcutter, 'would you kindly help me to lift this faggot of sticks on to my shoulder?'

We would often be sorry if our wishes were gratified."

(Rakham, 1994:74)

The Old Man and Death is one of "Aesop's Fables, numbered 60" in the Perry Index. It is an infrequent fable written to feature humans. The story is about "an old man that had travelled a great way under a huge Burden of Sticks found himself so weary that he cast it down", and called death to take him because of his miserable life. But when death came at his call, and asked him about his business. "Pray, good Sir, says he, Do me but the favor to help me up with my burden again. The old man's request was for Death to carry the sticks for him" (Adrados, 1999:623). The fable carries "the theme of love of life in no matter what distressing circumstances", yet the opposite of life is death. The word *death* is mentioned three times in the fable:

- "The Old Man and Death"
- "I wish Death would only come and take me!"
- "Death, a grisly skeleton, appeared"

It is clear that the opposite of the term 'death' is 'life'; then life and death are hyponyms. The juxtaposed meaning of these two terms contributes to the meaning of the fable as a whole. Consider the reasonable relations of a binary opposition between these two terms as they predict contradiction and implication relations.

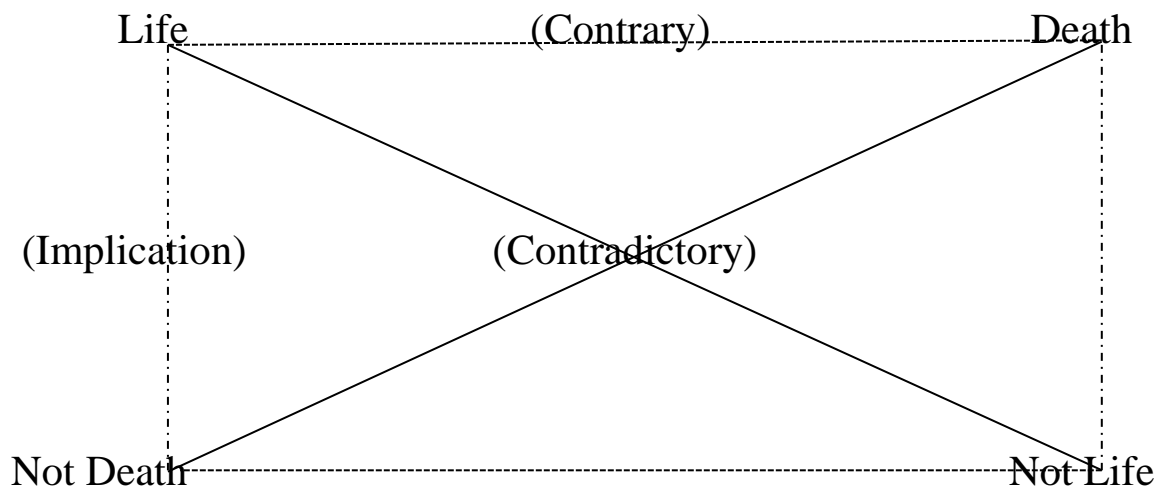


Figure16: Greimas Square for the Opposition in *The Old Man and Death*

In the semiotic square, two of the contrasting semes are recognized: 'Life and Death', though in opposition, these two semes are hyponyms and are related back to one larger semantic universe that involve having life or not. The left side of the square represents the positive element (assertion of life), and the right side represents the negative element (lack/end of life).

According to Greimas' analysis, the binary opposition between life and death establishes two different semantic relations: (1) implication represented by the association between 'life' and 'not death' and the

association between 'death' and 'not life' and (2) contradiction signified by the association between 'life' and 'not life' and the association between 'death' and 'not death'. That is, 'life' implicates the meaning of 'not death', and 'death' implicates the meaning of 'not life'. Outstandingly important, this binary is dependent on the historical, conventional and contextual circumstances of a fable.

4.3 Success and Failure

The binary of 'success and failure' is also common in Aesop's fables, as it attaches one of the everyday life activities and concerns. One important aspect of social life is success or failure. Three fables containing this theme will be analyzed in accordance with Greimas semiotic square.

4.3.1 The Ant and the Grasshopper

"In a field one summer's day a Grasshopper was hopping about, chirping and singing to its heart's content. An Ant passed by, bearing along with great toil an ear of corn he was taking to the nest.

'Why not come and chat with me,' said the Grasshopper, 'instead of toiling and mowing in that way?'

'I am helping to lay up food for the winter,' said the Ant, 'and recommend you to do the same.'

'Why bother about winter?' said the Grasshopper; we have got plenty of food at present.' But the Ant went on its way and continued its toil. When the winter came the Grasshopper had no food and found itself dying of hunger, while it saw the ants distributing every day corn and grain

from the stores they had collected in the summer. Then the Grasshopper knew:

It is best to prepare for the days of necessity." (Rakham, 1994:40)

The Ant and the Grasshopper is one of "Aesop's Fables, numbered 373 in the Perry Index". The fable shows "how a hungry grasshopper begs for food from an ant when winter comes and is refused". The fable presents some moral lessons about the grace of working hard and planning for the future. In the fable, "the grasshopper plays his fiddle and lives for the moment, while the industrious ants squirrel away massive amounts of food for the winter". With the song, the grasshopper manages to persuade a small ant until the ant reaches and frights him back to work. The ant advised the grasshopper to work and collect food or he'll face a trouble of lack of food in the coming winter. Winter arrives, and the grasshopper was starving and staggers across the ants, which are "having a full-on feast in their snug little tree". They took him in and warmed him up. The ant says "only those who work can eat so he must play for them" (Adrados, 2003:146).

The reader of this fable may catch the theme of hardworking which rules the plot of the fable. He/she also can recognize the binary between 'Success and Failure' through certain structures highlighted by the assertion of certain lexical items: **"instead of toiling and moiling" , "continued its toil"**

In the fable, the writer used the word '*Toiling*', a verb carries the meaning of "to work hard and for a long time" always it is used to describe doing physical work hardily (Oxford Advanced Learner's Dictionary, 2010, s.v. *Toe-curling*) .The same is for the word '*Moiling*' which means requiring hard work; these two terms reflect the success of the ant in comparison with the grasshopper.

Applying Greimas' semiotic square to show the opposition between the interrelated terms 'Success' and 'failure' is made. It reveals that the first term is emphasized and being contrasted to the second, having the negative sense (i.e. the opposite of 'success' is found to oppose 'failure'. The juxtaposed meaning of these two terms contributes to the meaning of the fable as a whole. In correlation with Greimas' semiotic square, the reasonable relations of a binary opposition between these two terms as they predict contradiction and implication relations can be realized.

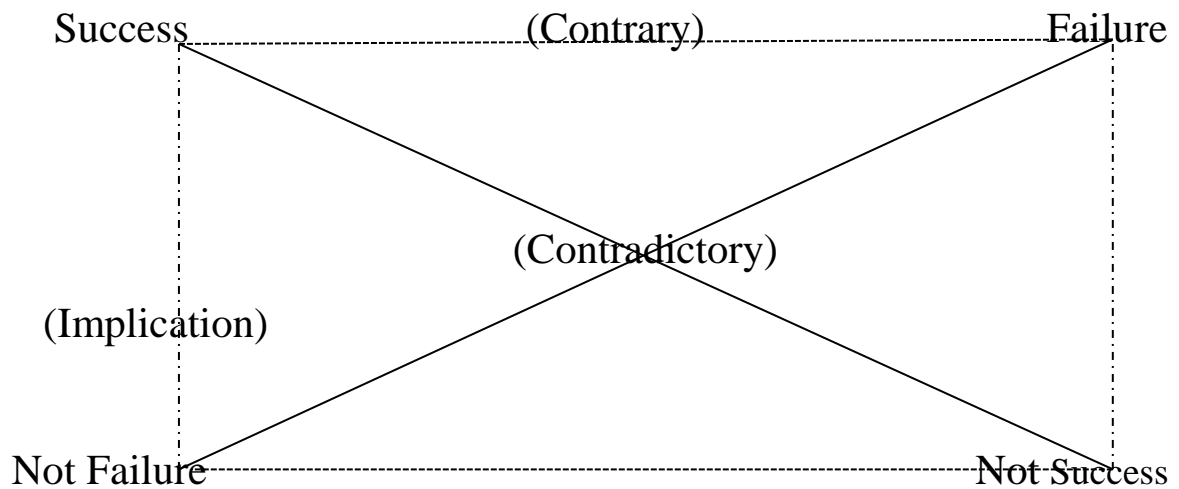


Figure 17 : Greimas Square for the Opposition in *The Ant and the Grasshopper*

In the semiotic square, two of the contrasting semes are recognized: 'Success and Failure', though in opposition, these two semes are hyponyms and are related back to one larger semantic universe that involve having success or not. The left side of the square represents the positive element (assertion of the success), and the right side represents the negative element (lack of success).

According to Greimas' analysis, the binary opposition between success and failure yields two other semantic relations: (1) implication represented by the association between 'success' and 'not failure' and the association between 'failure' and 'not success' and (2) contradiction signified by the association between 'success' and 'not success' and the association between 'failure' and 'not failure'. Placed another way, 'success' implicates the meaning of 'not success', and 'failure' implicates the meaning of 'not success'. Significantly, this binary is based on the historical, conventional and contextual circumstances of a fable.

4.3.2 Hercules and the Waggoner

"A Waggoner was once driving a heavy load along a very muddy way. At last he came to a part of the road where the wheels sank half-way into the mire, and the more the horses pulled, the deeper sank the wheels. So the Waggoner threw down his whip, and knelt down and prayed to Hercules the Strong. 'O Hercules, help me in this my hour of distress,' quoth he. But Hercules appeared to him, and said: 'Tut, man, don't sprawl there. Get up and put your shoulder to the wheel.'

The gods help them that help themselves." (Rakham, 1994:65)

Hercules and the Wagoner is a fable credited to Aesop. It presents the proverb "God helps those who help themselves" . . . "The rustic's cart falls into a ravine and he calls on the deified strongman for help", a voice came from Heaven to advise him to lay "his own shoulder to the wheel first". The fable carries the number 291 in the Perry Index (Zaferpolos, 2001:75)

"Get up and put your shoulder to the wheel.' The gods help them that help themselves."

In the fable the phrase 'get up' means 'rise' in a mention to make a progress and do not stop which means the opposite of laziness which leads to failure. Also, in the proverb "the gods help them that help themselves" the phrase 'help themselves'; the word 'help' is a verb that means to improve situation for somebody to do something. But by using the noun 'themselves' with it; it means to gathering forces of someone and work to improve the situation to get success.

The theme of success and getting the over-ambition is dominant in this fable, whereas the opposite of success is failure. Greimas semiotic square is used to show the opposition between to interrelated terms 'success' and 'failure'. The term hard working is mentioned in the fable whereas failure is implicated in the fable. The contrasted meaning of these two terms contributes to the meaning of the fable as a whole. Consider the reasonable relations of a binary opposition between these two terms as they predict contradiction and implication relations. Consider Greimas Square:

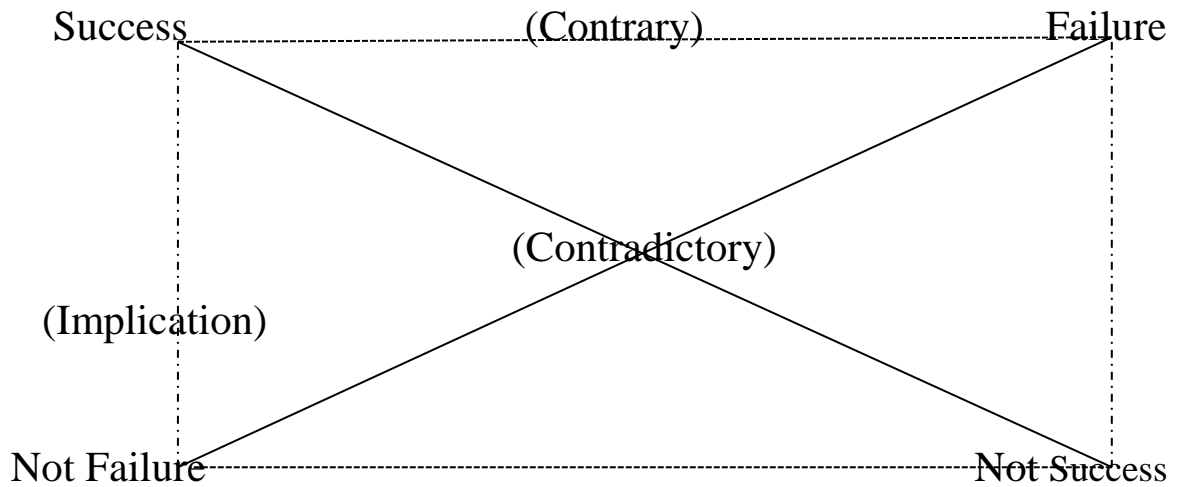


Figure 18: Greimas Square for the Opposition in *Hercules and the Waggoner*

In the semiotic square, two of the contrasting semes are recognized: 'success and failure', although they are in opposition, these two semes are hyponyms and are related back to one larger semantic universe that involves having the success or not. The left side of the square represents the positive element (assertion of success), and the right side represents the negative element (lack of success).

According to Greimas' analysis, the binary opposition between success and failure creates two other semantic relations: (1) implication represented by the association between 'success' and 'not failure' and the association between 'failure' and 'not success' and (2) contradiction signified by the association between 'success' and 'not success' and the association between 'failure' and 'not failure'. Put simply, 'success implicates the meaning of 'not failure', and 'failure' implicates the meaning of 'not success'. Importantly, this binary is related to the historical, conventional and contextual circumstances of a fable.

4.3.3 The Crow and the Pitcher

"A Crow, half-dead with thirst, came upon a Pitcher which had once been full of water; but when the Crow put its beak into the mouth of the Pitcher he found that only very little water was left in it, and that he could not reach far enough down to get at it. He tried, and he tried, but at last had to give up in despair. Then a thought came to him, and he took a pebble and dropped it into the Pitcher. Then he took another pebble and dropped it into the Pitcher. Then he took another pebble and dropped that into the Pitcher. Then he took another pebble and dropped that into the Pitcher. Then he took another pebble and dropped that into the Pitcher. Then he took another pebble and dropped that into the Pitcher. At last, at last, he saw the water mount up near him, and after casting in a few more pebbles he was able to quench his thirst and save his life.

Little by little does the trick." (Rakham, 1994:59)

An Aesop's Fable "*The Crow and the Pitcher*" carries the number "390 in the Perry Index". This fable carries the story of a thirsty crow which found a pitcher with water but the water was at the bottom, beyond the reach of its beak. "After failing to push it over", the bird started to drop in pebbles one by one "until the water rises to the top of the pitcher, allowing it to drink". This fable shows the reader the idea of "thoughtfulness is superior to brute strength". That is, this fable is relevant to the proverb which says "Necessity is the mother of invention" (Zaferpolos,2001:30). Generally, the theme of 'success and failure' is overriding in the universe of the fable, as noticed in some phrases in the text of the fable:

- **"He tried, and he tried"**
- **"he was able to quench his thirst and save his life"**

Here, the term 'tried' in the first clause is a verb which consists of 'try' and the inflectional suffix '-ed'. This verb means to make attempt or effort to do something or doing one's best to get success. The second clause "he was able to satisfy his thirst" and "save his life" transmits the meaning that the crow at the end could satisfy his needs and gets what he desires to ("*... quench his thirst and save his life*").

Greimas semiotic square can be applied to show the opposition between to interrelated terms 'success' and 'failure'. The fable stresses the idea of success through the crow's attempts; it never surrenders and keeps on attaining success and in the end it succeeds. The juxtaposed meaning of these two terms 'success' and 'failure' contributes to the meaning of the fable as a whole. Further, the reasonable relations of a binary opposition between these two terms can predict two other relations of contradiction and implication, as shown in this figure.

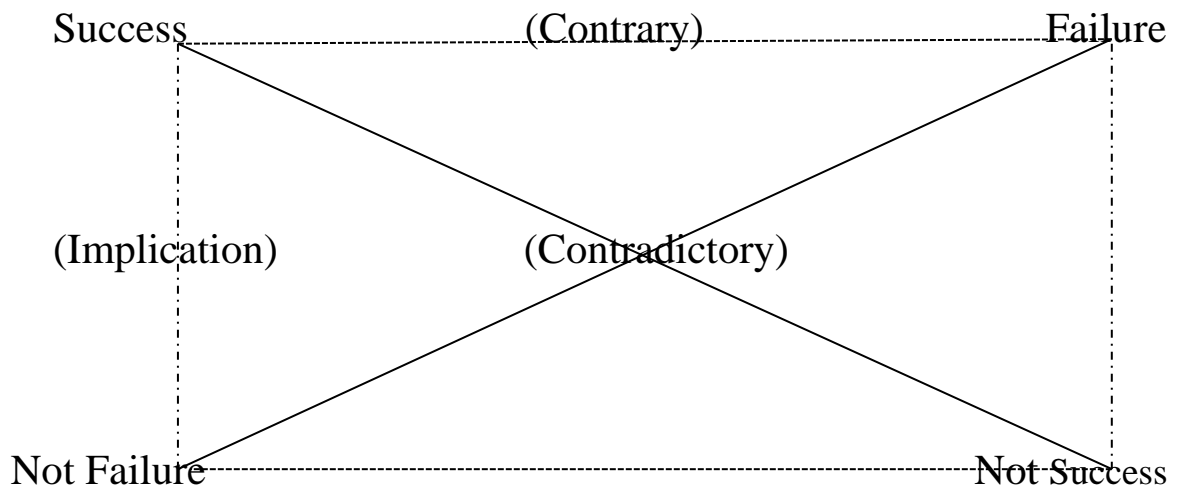


Figure 19: Greimas Square for the Opposition in *The Crow and the Pitcher*

In the semiotic square, two contrasting semes are recognized: 'success and failure', though in opposition, these two semes are hyponyms and are related back to one larger semantic universe that involves having success or not. The left side of the square represents the positive element (assertion of the success), and the right side represents the negative element (lack of success).

According to Greimas' analysis, the binary opposition between success and failure creates two other semantic relations: (1) implication represented by the association between 'success' and 'not failure' and the association between 'failure' and 'not success' and (2) contradiction signified by the association between 'success' and 'not success' and the association between 'failure' and 'not failure'. More elaborately, 'success' implicates the meaning of 'not failure', and 'failure' implicates the meaning of 'not success'. Significantly, the occurrence of this binary is related to the historical, conventional and contextual circumstances of a fable.

4.4 Intelligence and Foolishness

Aesop's fables involve the inclusion of various topics, among which is the topic of ' Intelligence and foolishness ', as it is common in everyday life. In general life, this binary is prevalent in people actions and events. Three fables containing this theme will be investigated in terms of Greimas' semiotic square.

4.4.1 The Goose with the Golden Eggs

"One day a countryman going to the nest of his Goose found there an egg all yellow and glittering. When he took it up it was as heavy as lead and he was going to throw it away,

because he thought a trick had been played upon him. But he took it home on second thoughts, and soon found to his delight that it was an egg of pure gold. Every morning the same thing occurred, and he soon became rich by selling his eggs. As he grew rich he grew greedy; and thinking to get at once all the gold the Goose could give, he killed it and opened it only to find nothing.

Greed oft o'er reaches itself. " (Rakham, 1994:61)

"The Goose that Laid the Golden Eggs" is one of "Aesop's Fables" which is "numbered 87 in the Perry Index". The fable is about a farmer and his wife who "had a goose that laid a golden egg every day". They thought that the goose contained an abundant amount of "gold inside it". So, in order to get the gold they killed it. "Having done so, they found to their surprise that the goose differed in no respect from their other geese". The foolish pair, "hoping to become rich all at once, deprived themselves of the gain of which they were assured day by day". The English proverb "Kill not the goose that lays the golden egg", sometimes reduced to "killing the golden goose", originates in this fable. It is often "used of a short-sighted action that destroys the profitability of an asset" (Lessing, 2007:19).

The theme of foolishness is dominant on the universe of the fable. The man's and his wife's greed leads them to kill the goose. They are led by their foolishness. The reader could implicitly find foolishness in the sentence "*he killed it*" and "*opened it only to find nothing*".

Logically, two contrasting semes are recognized: 'Foolishness and Intelligence'. They are in opposition, yet, these two semes are hyponyms and are related back to one larger semantic universe involving having

intelligence or not. The left side of the square represents the positive element (assertion of Intelligence), and the right side represents the negative element (lack of Intelligence).

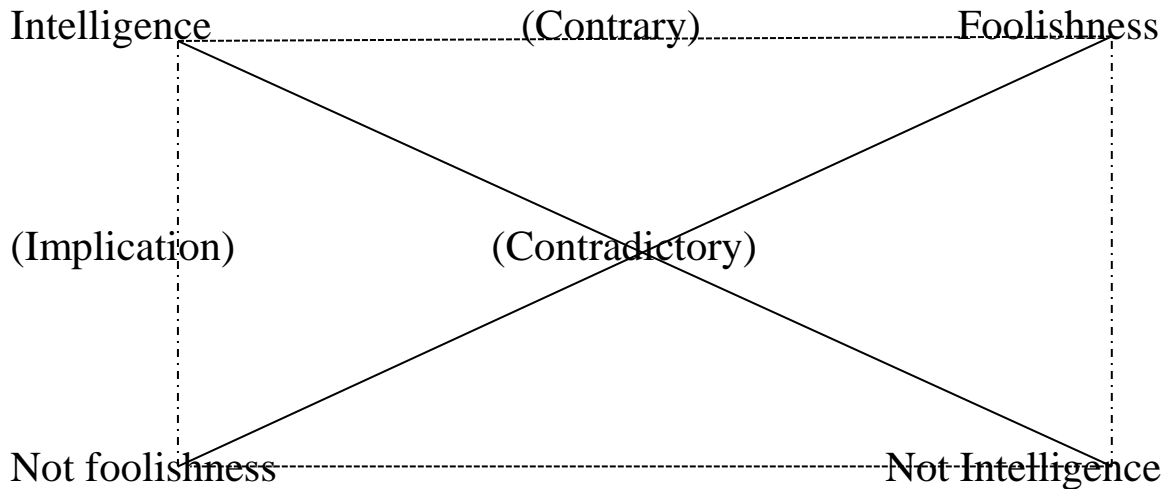


Figure 20 : Greimas Square for the Opposition in *The Goose with the Golden Eggs*

According to Greimas' analysis, the binary opposition between 'Foolishness and Intelligence' generates two other semantic relations: (1) implication represented by the association between 'intelligence' and 'not foolishness' and the association between 'foolishness' and 'not intelligence' and (2) contradiction signified by the association between 'intelligence' and 'not intelligence' and the association between 'foolishness' and 'not foolishness'. In this respect, 'intelligence' implicates the meaning of 'not foolishness', and 'foolishness' implicates the meaning of 'not intelligence'. Notably, this existence of this binary relies on the historical, conventional and contextual circumstances of a fable.

In this square, two contrasting semes are recognized: 'Foolishness and Intelligence'. Though in opposition, these two semes are hyponyms and are

related back to one larger semantic universe involving having intelligence or not. The left side of the square represents the positive element (assertion of Intelligence), and the right side represents the negative element (lack of Intelligence).

According to Greimas' analysis, the binary opposition between 'foolishness' and 'intelligence' yields two other semantic relations: (1) implication represented by the association between 'intelligence' and 'not foolishness' and the association between 'foolishness' and 'not intelligence' and (2) contradiction signified by the association between 'intelligence' and 'not intelligence' and the association between 'foolishness' and 'not foolishness'. Say differently, 'intelligence' implicates the meaning of 'not foolishness', and 'foolishness' implicates the meaning of 'not intelligence'. Noticeably, this binary is relied on the historical, conventional and contextual circumstances of a fable.

4.4.2 The Hart and the Hunter

"The Hart was once drinking from a pool and admiring the noble figure he made there. 'Ah,' said he, 'where can you see such noble horns as these, with such antlers! I wish I had legs more worthy to bear such a noble crown; it is a pity they are so slim and slight.' At that moment a Hunter approached and sent an arrow whistling after him. Away bounded the Hart, and soon, by the aid of his nimble legs, was nearly out of sight of the Hunter; but not noticing where he was going, he passed under some trees with branches growing low down in which his antlers were caught, so that the Hunter had time to come up. 'Alas! alas!' cried the Hart: 'We often despise what is most useful to us.' " (Rankham, 1994:29)

The Hart and the Hunter is one of Aesop fables which deals with the theme of foolishness. It is concerned with a hart that admires the noble figure he made". Spending time in flirting himself and his horns when a hunter came to catch it, it escaped but later was caught. The hart laments its fate and blames its foolishness, "We often despise what is most useful to us".

In terms of Greimas square, this fable implicates two contrasting semes: 'Foolishness and Intelligence'. Although they run in opposition, these two semes are hyponyms and are related back to one larger semantic universe involving having intelligence or not. The left side of the square represents the positive element (assertion of Intelligence), and the right side represents the negative element (lack of Intelligence). Consider this figure:

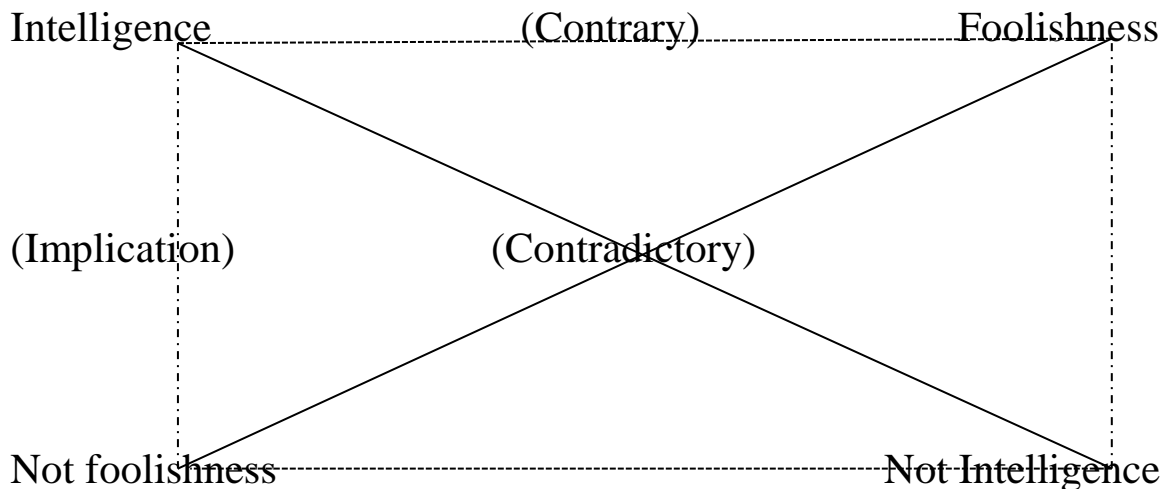


Figure 21: Greimas Square for the Opposition in *The Hart and the Hunter*

According to Greimas' analysis, the binary opposition between 'Foolishness and Intelligence' produces two other semantic relations: (1) implication represented by the association between 'intelligence' and 'not foolishness' and the association between 'foolishness' and 'not intelligence'

and (2) contradiction signified by the association between 'intelligence' and 'not intelligence' and the association between 'foolishness' and 'not foolishness'. Placed another way, 'intelligence' implicates the meaning of 'not foolishness' and 'foolishness' implicates the meaning of 'not intelligence'. Considerably, this binary is grounded on the historical, conventional and contextual circumstances of a fable.

4.4.3 The Man and the Wood

"A Man came into a Wood one day with an axe in his hand, and begged all the Trees to give him a small branch which he wanted for a particular purpose. The Trees were good-natured and gave him one of their branches. What did the Man do but fix it into the axe head, and soon set to work cutting down tree after tree. Then the Trees saw how foolish they had been in giving their enemy the means of destroying themselves."

(Rakham, 1994:31)

The Man and the Wood is one of Aesop's fables. This fable is about a "man who took the handle and fitted it to his axe." Without a moment's hesitation "he began to chop down the trees mighty branches and take whatever he wanted". The trees then thought that how it is foolish to give the chance to the enemy to destroy it (Lessing, 2007:10). Foolishness in the fable is apparent in the clause ".Then, "the trees saw how foolish they had ...". The term foolish in this fable refers to someone's stupidity, which goes in contrast with the term intelligence.

Applying Greimas square, two contrasting semes are identified: 'Foolishness and Intelligence'. Though in opposition, these two semes are hyponyms and are related back to one larger semantic universe involving having intelligence or not. The left side of the square represents the positive

element (assertion of Intelligence), and the right side represents the negative element (lack of Intelligence), as shown in this figure.

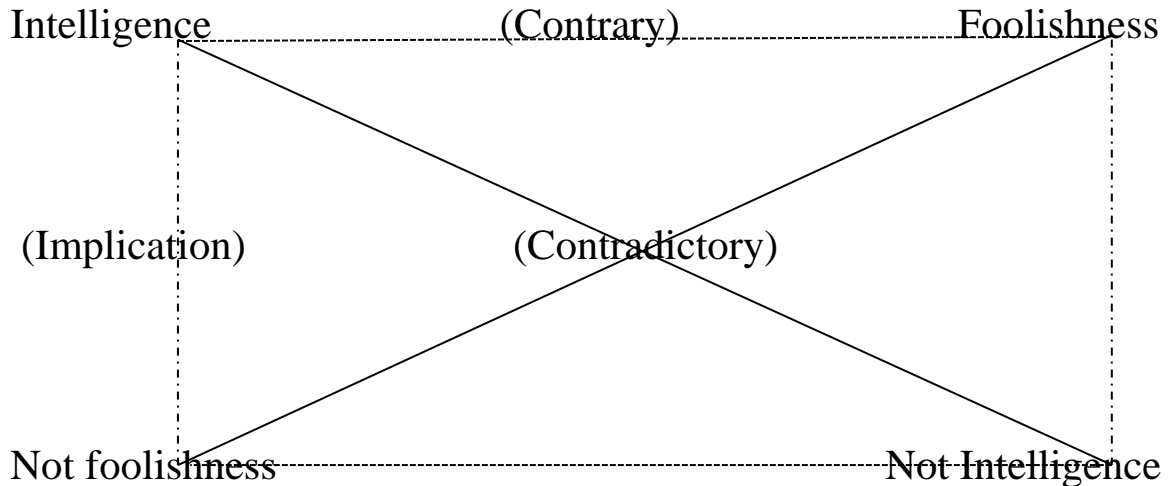


Figure 22: Greimas Square for the Opposition in *The Man and the Wood*

In this square, two contrasting semes are recognized: 'Foolishness and Intelligence'. Though in opposition, these two semes are hyponyms and are related back to one larger semantic universe involving having intelligence or not. The left side of the square represents the positive element (assertion of Intelligence), and the right side represents the negative element (lack of Intelligence).

According to Greimas' analysis, the binary opposition between 'foolishness' and 'intelligence' generates two other semantic relations: (1) implication represented by the association between 'intelligence' and 'not foolishness' and the association between 'foolishness' and 'not intelligence' and (2) contradiction signified by the association between 'intelligence' and 'not intelligence' and the association between 'foolishness' and 'not foolishness'. Placed differently, 'intelligence' implicates the meaning of 'not foolishness' and 'foolishness' implicates the meaning of 'not intelligence'.

Considerably, this existence of this binary is based on the historical, conventional and contextual circumstances of a fable.

4.5 Truth and Deception

Under the topic of ' truth and deception ', three fables are selected to be analyzed to display how the involved binary is made. These selected fables are based on the idea of reality as presented in folkloric, traditional legends and represented by animals famous in everyday life.

4.5.1 The Shepherd's Boy

"There was once a young Shepherd Boy who tended his sheep at the foot of a mountain near a dark forest. It was rather lonely for him all day, so he thought upon a plan by which he could get a little company and some excitement. He rushed down towards the village calling out 'Wolf, Wolf,' and the villagers came out to meet him, and some of them stopped with him for a considerable time. This pleased the boy so much that a few days afterwards he tried the same trick, and again the villagers came to his help. But shortly after this a Wolf actually did come out from the forest, and began to worry the sheep, and the boy of course cried out 'Wolf, Wolf,' still louder than before. But this time the villagers, who had been fooled twice before, thought the boy was again deceiving them, and nobody stirred to come to his help. So the Wolf made a good meal off the boy's flock, and when the boy complained, the wise man of the village said:

'A liar will not be believed, even when he speaks the truth.' "

(Rakham, 1994:47)

The Shepherd's Boy is "one of Aesop's Fables" which carries the number 210 in the Perry Index. The fable talks about a shepherd boy who often deceives the villagers to think that the wolf is attacking his flock frequently. But, when a wolf actually appears and the boy again calls for help, the villagers believed that it is another trick of him; and at the end the sheep are devoured by the wolf. The lesson indicated at the end of the Greek description is, "this shows how liars are rewarded: even if they tell the truth, no one believes them" (Gibbs, 2006:71)

The reader of the fable could arrive at the idea of the trickery by considering the following clauses:

- **"afterwards he tried the same trick"**
- **"the boy was again deceiving them"**
- **"A liar will not be believed, even when he speaks the truth."**

The word 'trick' in the first sentence means a sneaky act or plan envisioned to deceive or take in someone. In the second sentence; the word 'deceiving' gives a direct meaning of deception. In the third, the words 'liar' and 'truth' could be found to be associated with the existing binary of 'deception and truth'

In other words, two contrasting semes are realized: 'Truth and Deception'. Although they run in contrast, these two semes are hyponyms and are linked back to one larger semantic universe involving having 'truth or not'. The left side of the square represents the positive element (assertion of truth), and the right side represents the negative element (lack of truth), as shown in this figure:

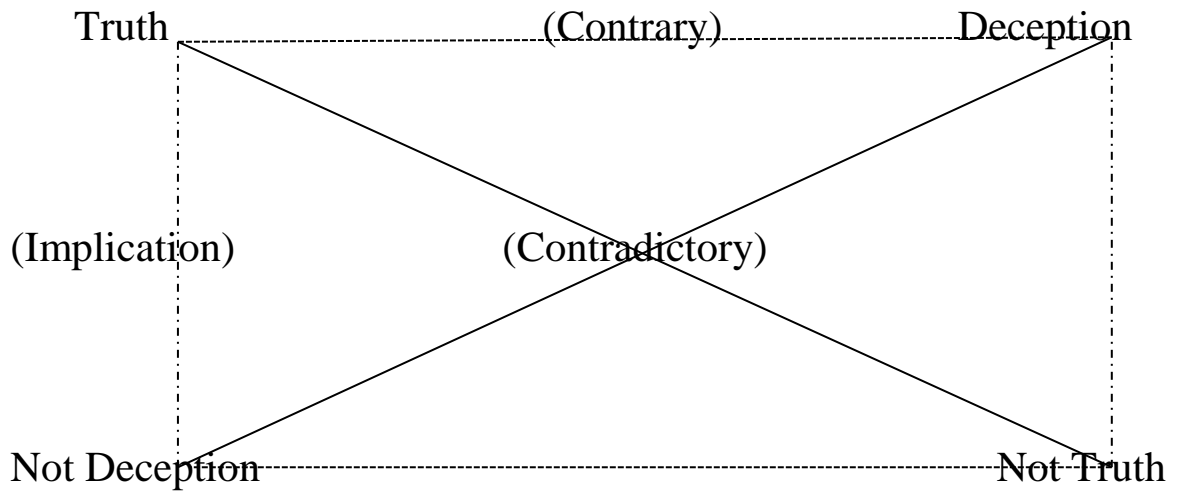


Figure 23: Greimas Square for the Opposition in *The Shepherd's Boy*

According to Greimas' analysis, the binary opposition between 'truth' and 'deception' produces two other semantic relations: (1) implication represented by the association between 'truth' and 'not deception' and the association between 'deception' and 'not truth' and (2) contradiction signified by the association between 'truth' and 'not truth' and the association between 'deception' and 'not deception'. Say differently, 'truth' implicates the meaning of 'not deception', and 'deception' implicates the meaning of 'not truth'. What is more important, the interpretation of this binary heavily relies on the historical, conventional and contextual circumstances of a fable.

4.5.2 The Wolf in Sheep's Clothing

"A Wolf found great difficulty in getting at the sheep owing to the vigilance of the shepherd and his dogs. But one day it found the skin of a sheep that had been flayed and thrown aside, so it put it on over its own pelt and strolled down among the sheep. The Lamb that belonged to the sheep,

**whose skin the Wolf was wearing, began to follow the Wolf
in the Sheep's clothing; so, leading the Lamb a little apart,
he soon made a meal off her, and for some time he succeeded
in deceiving the sheep, and enjoying hearty meals.**

Appearances are deceptive. " (Rakham, 1994:43)

Originally, this fable of *The wolf in sheep's clothing* is a Biblical proverb which is employed by public to describe people who are "playing a role contrary to their real character with whom contact is dangerous, particularly false teachers". The fable is attributed to Aesop, numbered "451 in the Perry Index. It is concerned with the story that the sheep and the shepherds mistakenly trust the wolf which wore the sheep's clothing. The moral drawn from this fable is that "one's basic nature eventually shows through the disguise" (Zaferpolos, 2001:106)

The theme of deception is dominant in the plot of the fable. The idea of deception is highlighted by mentioning the verb 'deceive' twice in these two sentences:

- **"for some time he succeeded in deceiving the sheep"**
- **"Appearances are deceptive."**

The verb 'deceive' is used here to refer to "deliberately cause to believe something that is not true, especially for personal gain". Deception is then seen as the opposite of 'truth' shown in the square below:

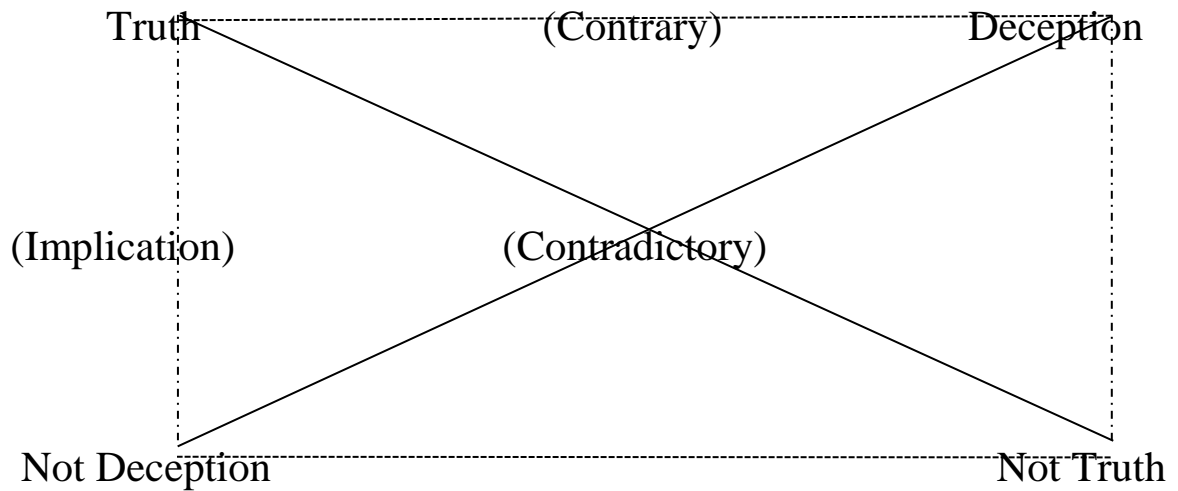


Figure 24 : Greimas Square for the Opposition in *The Wolf in Sheep's Clothing*

Looking at this square, two contrasting semes are known: 'Truth and Deception'. Though in opposition, these two semes are hyponyms and are related back to one larger semantic universe involving having 'truth or not'. The left side of the square signifies the positive element (assertion of truth), and the right side signifies the negative element (lack of truth).

According to Greimas' analysis, the binary opposition between 'truth' and 'deception' yields two other semantic relations: (1) implication represented by the association between 'truth' and 'not deception' and the association between 'deception' and 'not truth' and (2) contradiction signified by the association between 'truth' and 'not truth' and the association between 'deception' and 'not deception'. Placed another way, 'truth' implicates the meaning of 'not deception', and 'deception' implicates the meaning of 'not truth'. Prominently, this binary is attributed to the historical, conventional and contextual circumstances of a fable.

4.5.3 The Fox and the Crow

"A Fox once saw a Crow fly off with a piece of cheese in its beak and settle on a branch of a tree. 'That's for me, as I am a Fox,' said Master Reynard, and he walked up to the foot of the tree. 'Good-day, Mistress Crow,' he cried. 'How well you are looking to-day: how glossy your feathers; how bright your eye. I feel sure your voice must surpass that of other birds, just as your figure does; let me hear but one song from you that I may greet you as the Queen of Birds.' The Crow lifted up her head and began to caw her best, but the moment she opened her mouth the piece of cheese fell to the ground, only to be snapped up by Master Fox. 'That will do,' said he. 'That was all I wanted. In exchange for your cheese I will give you a piece of advice for the future . 'Do not trust flatterers.'" (Rakham, 1994:10)

The Fox and the Crow is one of "Aesop's Fables, numbered 124 in the Perry Index". Many early Latin and Greek versions of this fable recognized have and it may have been depicted in an ancient Greek vase. The intent underlining this fable is considered as "a warning against listening to flattery". In the fable, the crow (the first character) has found a piece of cheese and took it in its mouth and stood on a branch to eat it. A fox saw the crow with the piece of cheese and wanted it for himself, he flattered the crow, "calling it beautiful and wondering whether its voice is as sweet to match". When it lets out a call and started singing, the cheese falls and is gulped by the fox (Adrados, 2003:622).

The fable is built on the theme of deception represented the character of the fox who deceived the character of the crow. The sense of deception is clearly noticed in:

- "Do not trust flatterers."

That is, 'flatterer' is a person who bestows admiration or a flattering, i.e. a person who lies by saying something decent to others to deceive them. Deception is put in opposition to truth in social life; therefore, this fable is built upon the binary of truth and deception as shown in this figure:

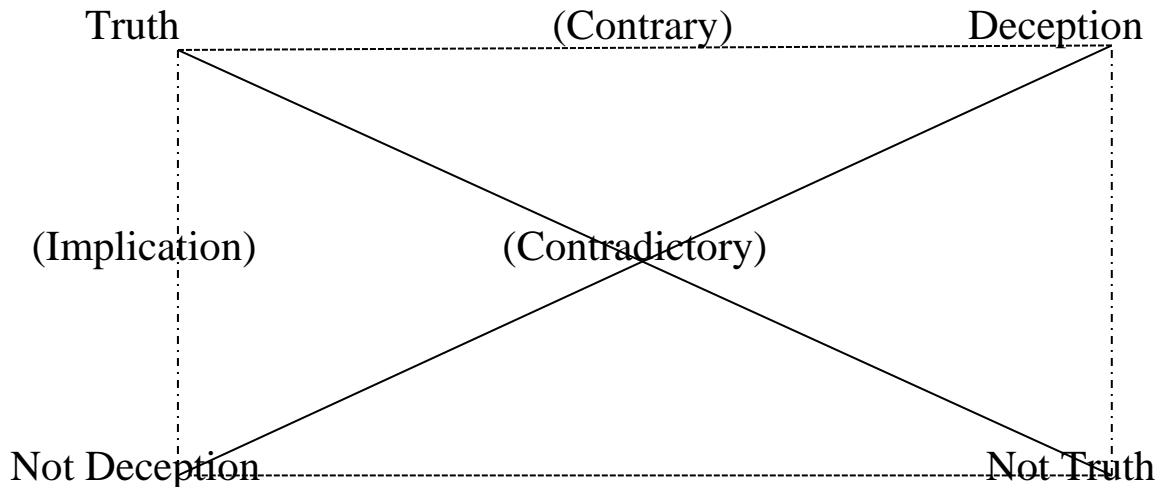


Figure 25 : Greimas Square for the Opposition in *The Fox and the Crow*

In correlation with this square, two contrasting semes are identified: 'Truth and Deception'. Though in opposition, these two semes are hyponyms and are linked back to one higher semantic universe involving having 'truth or not'. The left side of the square signifies the positive element (assertion of Truth), and the right side denotes the negative element (lack of Truth).

According to Greimas' analysis, the binary opposition between truth and deception generates two other semantic relations: (1) implication exemplified by the association between 'truth' and 'not deception' and the association between 'deception' and 'not truth' and (2) contradiction signified by the association between 'truth' and 'not truth' and the association between 'deception' and 'not deception'. Put another way, 'truth' implicates the meaning of 'not deception', and 'deception' implicates the meaning of 'not truth'. Strikingly important, this binary is grounded on the historical, conventional and contextual circumstances of a fable.

4.6 Gratitude and Denial

The topic of 'gratitude and denial' is also found in Aesop's. Three fables are selected to be examined to show how such a binary is manipulated. These selected fables are historically, socially and conventionally grounded and represented by common animals known by the public in everyday life.

4.6.1 Androcles

"A slave named Androcles once escaped from his master and fled to the forest. As he was wandering about there he came upon a Lion lying down moaning and groaning. At first he turned to flee, but finding that the Lion did not pursue him, he turned back and went up to him. As he came near, the Lion put out his paw, which was all swollen and bleeding, and Androcles found that a huge thorn had got into it, and was causing all the pain. He pulled out the thorn and bound up the paw of the Lion, who was soon able to rise and lick the hand of Androcles like a dog. Then the Lion took Androcles to his cave, and every day used to bring him meat from which to live. But shortly afterwards both Androcles

and the Lion were captured, and the slave was sentenced to be thrown to the Lion, after the latter had been kept without food for several days. The Emperor and all his Court came to see the spectacle, and Androcles was led out into the middle of the arena. Soon the Lion was let loose from his den, and rushed bounding and roaring towards his victim. But as soon as he came near to Androcles he recognised his friend, and fawned upon him, and licked his hands like a friendly dog. The Emperor, surprised at this, summoned Androcles to him, who told him the whole story. Whereupon the slave was pardoned and freed, and the Lion let loose to his native forest." (Rakham, 1994:26)

The fable *Androcles* is an Aesop Fable; having number 563 in the Perry Index. *Androcles* is an escaped slave. He takes shelter in a cave, which turns out to be the den of an injured lion, whose paw he takes away a large thorn. In gratitude, the lion becomes tame towards him and henceforward shares his food with the slave.

Years later, he was caught and as a punishment he should be fed to a lion but luckily the lion was the one he helped before. The fable talks about repaying gratefulness (Lessing, 2007:21). Utilizing Greimas Square, the opposition between the two interrelated concepts 'gratitude' and 'denial' can be logically established. In other words, the juxtaposed meaning of these two terms contributes to entire theme of the fable. The binary of 'gratitude' and 'denial' creates two other relationships contradiction and implication as shown in this figure:

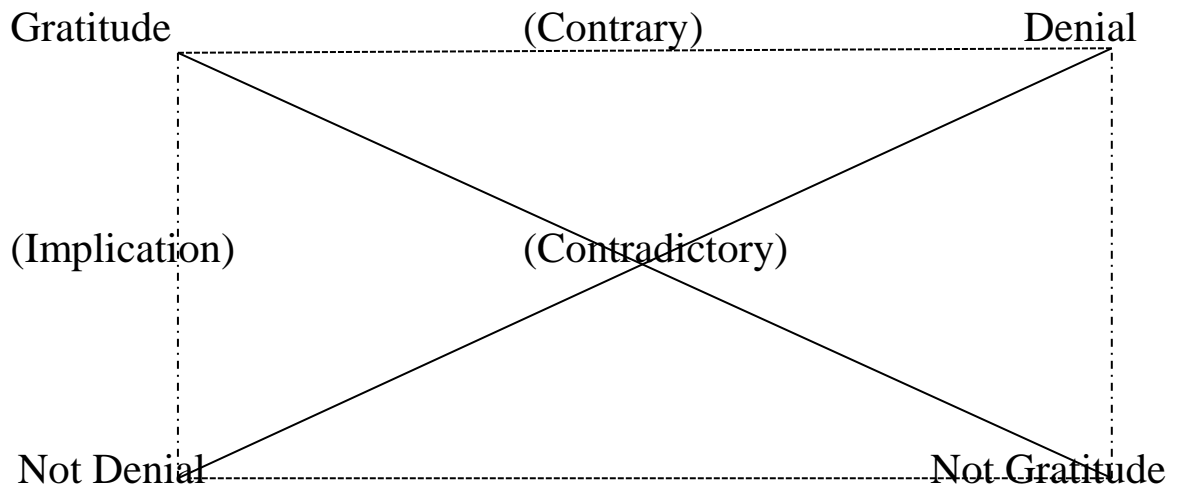


Figure 26 : Greimas Square for the Opposition in *Androcles*

According to this square, two opposing semes are recognized: 'Gratitude and Denial'. Although they go in opposition, these two semes are hyponyms and are ascribed back to one larger semantic universe involving expressing gratitude or not. The left side of the square exemplifies the positive element (assertion of gratitude), and the right side exemplifies the negative element (lack of gratitude).

Moreover, Greimas' analysis shows that the binary opposition between 'gratitude' and 'denial' creates two other semantic relations: (1) implication represented by the association between 'gratitude' and 'not denial' and the association between 'denial' and 'not gratitude' and (2) contradiction signified by the association between 'gratitude' and 'not gratitude' and the association between 'denial' and 'not denial'. Put simply, 'gratitude' implicates the meaning of 'not denial', and 'denial' implicates the meaning of 'not gratitude'. Finally, this binary is built on the historical, conventional and contextual circumstances of a fable.

4.6.2 The Wolf and the Crane

"A Wolf had been gorging on an animal he had killed, when suddenly a small bone in the meat stuck in his throat and he could not swallow it. He soon felt terrible pain in his throat, and ran up and down groaning and groaning and seeking for something to relieve the pain. He tried to induce every one he met to remove the bone. 'I would give anything,' said he, 'if you would take it out.' At last the Crane agreed to try, and told the Wolf to lie on his side and open his jaws as wide as he could. Then the Crane put its long neck down the Wolf's throat, and with its beak loosened the bone, till at last it got it out.

'Will you kindly give me the reward you promised?' said the Crane.

The Wolf grinned and showed his teeth and said: 'Be content. You have put your head inside a Wolf's mouth and taken it out again in safety; that ought to be reward enough for you.'

Gratitude and greed go not together. " (Rakham, 1994:61)

Aesop fable *The Wolf and the Crane* talks about "a feeding wolf ... got a small bone stuck in his throat and begged the other animals for help" in awful pain, and he promised a reward. At last, the Crane decided to help him putting its "long bill down the Wolf's throat, loosened the bone and took it out". But when the Crane asked for the reward, the Wolf answered, "You have put your head inside a wolf's mouth and taken it out again in safety; that ought to be reward enough for you." The story discusses the idea that says "Don't expect a reward when serving the wicked" (Zaferpolos, 2001: 208). This idea is emphasized in the end of the fable by giving the proverb "gratitude and greed go not together" which gives people a moral lesson to

be careful when offering help to the greedy and ungrateful people. The word ‘gratitude’ is used here to indicate "the quality of being thankful and readiness to show appreciation for and to return kindness to someone".

Using Greimas Square, the opposition between the two interrelated concepts ‘gratitude and denial’ can be logically explained. That is, the contrasted meaning of these two terms contributes to the meaning of the fable as a whole. Consider the reasonable relations of a binary opposition between these two terms as they predict contradiction and implication relations.

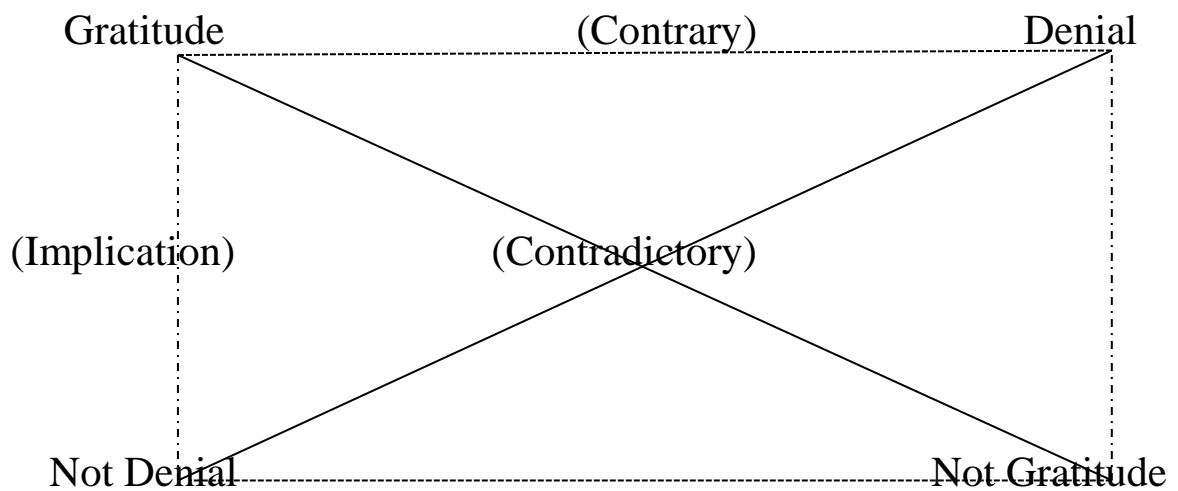


Figure 27: Greimas Square for the Opposition in *The Wolf and the Crane*

In this square, two contrasting semes are specified: ‘Gratitude and Denial’. Though in opposition, these two semes are hyponyms and are related back to one larger semantic universe involving showing 'gratitude or not'. The left side of the square signifies the positive element (assertion of

gratitude), and the right side signifies the negative element (lack of gratitude).

According to Greimas' analysis, the binary opposition between 'gratitude' and 'denial' yields two other semantic relations: (1) implication represented by the association between 'gratitude' and 'not denial' and the association between 'denial' and 'not gratitude' and (2) contradiction signified by the association between 'gratitude' and 'not gratitude' and the association between 'denial' and 'not denial'. Say differently, 'gratitude' implicates the meaning of 'not denial', and 'denial' implicates the meaning of 'not gratitude'. Importantly, this binary is closely associated with the historical, conventional and contextual circumstances of a fable.

4.6.3 The Woodman and the Serpent

"One wintry day a Woodman was tramping home from his work when he saw something black lying on the snow. When he came closer he saw it was a Serpent to all appearance dead. But he took it up and put it in his bosom to warm while he hurried home. As soon as he got indoors he put the Serpent down on the hearth before the fire. The children watched it and saw it slowly come to life again. Then one of them stooped down to stroke it, but the Serpent raised its head and put out its fangs and was about to sting the child to death. So the Woodman seized his axe, and with one stroke cut the Serpent in two. 'Ah,' said he, 'No gratitude from the wicked.' " (Rakham, 1994:20)

The Woodman and the Serpent is "one of Aesop's Fables", carried number "176 in the Perry Index". It has the moral lesson that "kindness to the evil will be met by betrayal". The story of this fable is about a woodman who

finds a serpent or a snake freezing in the snow. "Taking pity on it, he picks it up and places it within his coat". The snake revived by the warmth, bites his rescuer, who dies realizing that it is his own fault (Adrados, 2003:312).

The proverb "no gratitude from the wicked", elucidates the theme of showing 'gratitude' or 'denial' for the help, is found in the fable. By means of Greimas Square, the opposition between the two contrasting concepts 'gratitude' and 'denial' can be reasonably explicated. In other words, the juxtaposed meaning of these two terms contributes to the meaning of the fable as a whole. Consider the reasonable relations of a binary opposition between these two terms as they predict contradiction and implication relations.

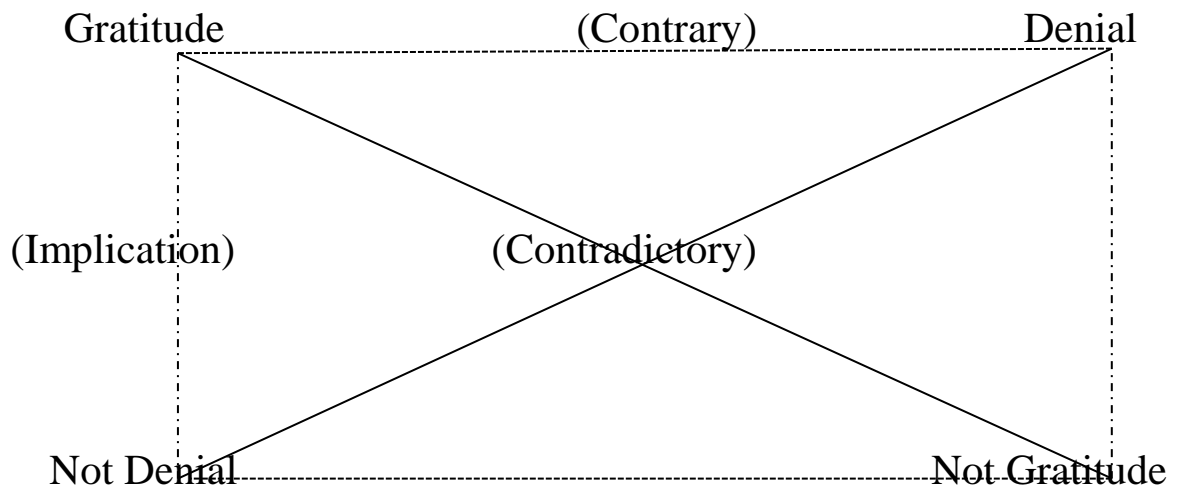


Figure 28: Griemas Square for the Opposition in *The Woodman and the Serpent*

According to Greimas' analysis, the binary opposition between 'gratitude' and 'denial' produces two other semantic relations: (1) implication denoted by the association between 'gratitude' and 'not denial' and the association between 'denial' and 'not gratitude' and (2) contradiction signified

by the association between 'gratitude' and 'not gratitude' and the association between 'denial' and 'not denial'. Put another way, 'gratitude' implicates the meaning of 'not denial', and 'denial' implicates the meaning of 'not gratitude'. Remarkably, this binary is meticulously linked to the historical, conventional and contextual circumstances of a fable.

CHAPTER FIVE

CONCLUSIONS, RECOMMENDATIONS AND SUGGESTIONS

5.0 Overview

The analysis of the selected data (18 Aesop's Fables containing 6 types of different binaries) has arrived at some conclusions summing up the main findings stemming from the application of Greimas Semiotic Square to the binaries found in these fables. On the basis of the conclusions, some pedagogical recommendations and suggestions for further researcher are set forth.

5.1 Conclusions

1. Fables in general, including Aesop's Fables, are distinguished from other types of folklore sayings, such as fairy tales, riddles, puzzles, myths, legends, proverbs,... etc. by having certain characteristics which specify them as a unique group of sayings.
2. Aesop's Fables are short tales and stories associated with social issues occurring in human everyday life. They are dated back to a long period in the past, and their origins are mostly lost as they go back to a mysterious era in the history.
3. Aesop's Fables exhibit universal features as they can be found in all natural languages and cultures. Because of their didactic nature, they spread all over the world. They often end in a moral lesson or wisdom realized in a short proverb or common saying. They are established to reflect the culture of a society and often intended to deliver reality through their heroes which are

often imaginative (creative) animals, known as 'humanized animal characters'.

4. Animals in fables are publicly recognized as having either good or bad motivation and intention which are reflected in the binary by the positive and negative terms. The positive and negative meaning in a binary is comprised of two opposing terms: (*strong/weak, life/death, success/failure, intelligence/foolishness, truth/deception* and *gratitude/denial*). These binary terms further lead to the existence of two main implied relationships (contradiction and implication) which can be semiotically analyzed utilizing Greimas Semeiotic Square. This ascertains hypothesis No. 1.
5. The implication relation is represented by the association between *positive* and *not negative* and the association between *negative* and *not positive*. In this sense, '*strong*' implicates the meaning of '*not weak*', and '*weak*' implicates the meaning of '*not strong*'. '*Life*' implicates the meaning of '*not death*', and '*death*' implicates the meaning of '*not life*'. '*Success*' implicates the meaning of '*not failure*', and '*failure*' implicates the meaning of '*not success*'. '*Intelligence*' implicates the meaning of '*not foolishness*' and '*foolishness*' implicates the meaning of '*not intelligence*'. '*Truth*' implicates the meaning of '*not deception*', and '*deception*' implicates the meaning of '*not truth*'. Finally '*gratitude*' implicates the meaning of '*not denial*', and '*denial*' implicates the meaning of '*not gratitude*'. This partially verifies hypothesis No. 2.
6. The relation contradiction is realized by the association between *positive* and *not positive* and the association between *negative* and *not negative*. The contradiction relations in the six various binaries are represented by the

association between: (1) '*strong*' and '*not strong*' and '*weak*' and '*not weak*'; (2) '*life*' and '*not life*', and '*death*' and '*not death*' ; (3) '*success*' and '*not success*', and '*failure*' and '*not failure*' ; (4) '*intelligence*' and '*not intelligence*', '*foolishness*' and '*not foolishness*' ; (5) '*truth*' and '*not truth*', and '*deception*' and '*not deception*' ; and finally (6) '*gratitude*' and '*not gratitude*', and '*denial*' and '*not denial*' . This partially verifies hypothesis No.2.

7. Binary relationships in Aesop's Fables are realized by simple syntactic structures and lexical items; usually simple phrases and words are used to refer to the opposing relations. Even the language used is simple and easy to be understood by children and adults. The significance of a binary is determined by the idea that the existence of one item in a binary is determined by the existence of its opposing item, i.e. *strong* has its value in being in contrast with *weak* in the binary of *strong and weak*. This confirms hypothesis No. 3.

5.2 Recommendations

1. In EFL classes, teachers are required to give their students a clear idea about semiotics and how to translate the human signs into meaningful messages used in social life.
2. Fables can be used as good teaching aids as they involve simple structures with simple vocabulary. In addition, stories in fables can motivate students to learn language as they offer an interesting material connecting between imagination and reality. Fables are short narratives often ending in moral lessons which help teachers to guide their students towards the good.
3. More attention should be given to the variability of cultures that presented in the variation of the topics of the literary data that different countries have as the difference between the topics of the Indian fables and the Greek fables.

5.3 Suggestions for Further Research

1. A study can be tackled to investigate the semiotic analysis of binarism in other sorts of folk sayings, such as proverbs, riddles and ballads in terms of Greimas Semiotic square.
2. A study can be tackled concerning the use of hyponyms as a sort of binarism in Aesop's Fables.
3. A contrastive study can be carried to identify and explain the semiotic relations of binaries in English and Arabic proverbs.

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المستخلص

الخرافة هي احاديث شعبية ضمت قصص موجزة تدور حول حيوانات تمتاز بمميزات الانسان او العكس . وهذا ما يؤدي إلى وجود نضائر تنطوي على مفهومي متناقضين أو صور منسوبة لتلك الحيوانات. وعليه يجب أن تستند الخرافة على ثنائي يتضمن المصطلحات الإيجابية والسلبية ، والتي ترتبط بدورها بمزيد من العلاقات السيميائية التي تكون ثنائيا متناقضا. مشكلة البحث تكمن في تحليل ثنائي لإظهار كيف يتم بناء معنى الخرافة والنموذج الذي يمكن تطبيقه هو نموذج مربع غريماس السيميائي الذي يمكن استخدامه لأيجاد أنواع التعارض واستكشاف أنواع العلاقة الكامنة وراء العلاقة المتعارضة التي تشكل ثنائيات الخرافة.

تهدف هذه الدراسة إلى توضيح وصف موجز وتحليل متطابق للثنائي المعطى من خلال نظرية غريماس السيميائية للكشف عن كيفية بناء المعنى في الثنائي المتناقض. تم اختيار ثمانية عشر من حكايات ايسوب وتم استخلاص النتائج من حيث النوعية . ونتجت الدراسة الى كون الحيوانات في حكايات ايسوب تمثل بشكل عام مصطلحين متعارضين (إيجابية وسلبية) والتي يتم تحليلها إلى قسمين من العلاقات الضمنية (التناقض والتضمين). بمعنى آخر ، يعتمد المعنى المكون للثنائي على العلاقات المتبادلة بين هذه المصطلحات المتناقضة.

وفقاً للنتائج المذكورة أعلاه ، تم تقديم بعض التوصيات والمقترحات التربوية لمزيد من الدراسات والبحوث .