

THE THEORY of SIGNIFICATION:

SEMIOTIC CRITICISM AND LITERATURE

Anılamıa Kuramı: Göstergebilimsel Eleştiri ve Edebiyat

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Abstract

As a signification theory, *semiotic criticism* attracts considerable interest from researchers in different disciplines. *Literature* is one of the fields where the theory is used for signifying practices. *Literary semiotics* has emerged as a sub-discipline as a result of the efficient interaction between semiotics and literature. The process of meaning creation in texts can be elucidated through literary semiotics. Semiotics has idiosyncratic rules and concepts in its system to accomplish its goal that bars new researchers from benefiting the theory's data in penetrating and unfolding different meaning stratum. This paper will argue the critical steps and tools of a systematized semiotic analysis within the process of signification to overcome such obstacles. The relationship between language and literature, literary semiotics and analysis tools will be addressed through the discussion of the historical development of sign studies within the scope of semiotics as a signification theory.

Keywords: semiotics, literary semiotics, narrative programme, actantial schema, semiotic square.

Özet

Anılamlandırma kuramı olan *göstergebilimsel eleştiri* son zamanlarda farklı alanlardan araştırmacıların yoğun ilgisini çekmektedir. Göstergebilim kuramıyla anılamlandırma çalışmalarının yapıldığı bu alanlardan birisi de edebiyattır. Göstergebilim ve edebiyat arasındaki etkin etkileşimin sonucunda da *yazınsal göstergebilim* kuramı ortaya çıkmıştır. Yazınsal göstergebilim sayesinde metni oluşturan anlam evreninin üretim süreci ortaya çıkarılmaktadır. Ancak göstergebilim kuramının kendine özgü kavram, kural ve sistematığı, metnin anlam katmanlarına nüfuz ederek anlamın üretiliş biçimini ortaya çıkarmak isteyen yeni araştırmacılar için bir engel teşkil etmekte ve kuramın uygulanmasındaki sıkıntıları da birlikte getirmektedir. Bu çalışma, edebi bir metni anılamlandırma sürecinde sistematikleştirilmiş göstergebilimsel bir çözümlemenin aşamalarını, bu aşamalarda kullanılan çözümleme araçlarını ortaya çıkarmayı hedeflemiştir. Bir anılamıa kuramı olan göstergebilim kapsamında gösterge çalışmalarının tarihsel gelişim süreci, dil ve edebiyat ilişkisi, yazınsal göstergebilim kuramı ve kurama ait çözümleme araçları irdelenecektir.

Anahtar Kelimeler: göstergebilim, yazınsal göstergebilim, anlatı izlencesi, eyleyensel şema, göstergebilimsel kare.

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Introduction

People struggle to attribute meaning to both material and immaterial facts produced by signs in communities where they live. The endeavor has been proceeding rapidly and cumulatively since man's first contact with the world. The facts that we encounter have changed accordingly, and they've obtained new forms and meaning that create new ideas with the qualities of the period. It is cumulative because people go by leaving certain traces and values behind them. Though the situation hinges upon the epoch's features, few people left behind have the characteristics of cultural inheritance, accumulation, and value for posterity. By this feature, the studiousness made by people to contemplate and comprehend the phenomena can be handed down the next generations "which represents one of the basic tenets of cultural progress" (Lotman, 2009, p. 147). Due to its transmissibility characteristics of it, people struggle to signify all meaningful aspects pertain to the world, comes to the state of cumulative fact in societies gradually.

Although the assigned meaning to a phenomenon varies period to period, there is always a struggle to comprehend and explain the facts created with signs by pushing the limits of thought. "Consciousness, awareness, and experience depend on and are constituted in and through social acts of meaning-making (signification)" (Thibault, 1997, p. 40). Accordingly, the signification process of the facts can only be actualized through the signs depending on the "capacity that must have had an important role in the human evolution of perception, signification, and thinking" (Oakley, 2009, p. 14). The reason for such a perpetual diligence is that "society finds presence with the fact of 'meaning' and 'signification'" (Cited by Günay, 2016, p. 170). While people are producing meaningful signs as "everything is a sign" (Cobley, 2009, p. 9), they are also trying to communicate with other people by applying these signs they have created. Apprehensible and sustained communication is also the result of the efforts for the signification of aspects in communities. In a semiotic sense, the produced signs can take many forms such as "words, images, sounds, gestures and objects" (Chandler, 2007, p. 2). The trouble is not transferring the signs in a different field, but transferring the required knowledge formed with signs.

The function of signs reflects the meaning of entities in the real world. Signs can, therefore, be studied within the scope of semiotics that explains the relationship between the entities and their representations by signs. In broad terms, semiotics is a scientific field focusing on the study of. "everything that can be taken as a sign" (Eco, 1976, p. 7). Semiotics is mainly interested in unfolding the meaning formation process within the system. It is important to focus on the relationship of signs with each other, and the articulation process of these meaningful signs within the same system to achieve it. "Semiotics thus covers all disciplines and signifying systems as well as social practices and signifying procedures" (Martin & Ringham, 2000, p. 2). Regarding the characteristic feature of semiotics, it can be said that whatever the subject or the discipline is, either scientific or non-scientific, semiotics concerns with the exploration of the ways of formation of signs in all disciplines such as medicine, geology, mathematics, anthropology, education, sociology, and fine arts.

Literature is one of those disciplines stated where semiotics is firmly interested in the analysis of the meaning creation process. It is vitally important to mention literary semiotics which "is concerned primarily with the relationship between signs, and with the manner in which they produce meaning within a given text or discourse. [...] it takes a more wide-reaching approach and, is of greater practical use" (Martin & Ringham, 2000, p. 1-2) given that the fundamental focus of this paper is semiotic criticism and its relation with literature. The application of the theory for the analysis process is complicated for the new researchers because of the characteristics of semiotics as it has a specific system

with its rules, concepts, and tools. Comprehensible knowledge and experience related to the field are required to overcome such difficulty. This paper thus provides explicit information about the analysis steps and requirements for a sound semiotic analysis by focusing on general semiotics and the development of it, second, the relationship between language and literature in terms of sign studies, then the steps, rules, and tools of literary semiotic analysis.

General Semiotics

Explaining signs and their expressions were carried out much earlier. "To speak of medieval semiotics [...] is rather to speak of a complex field of more or less-mostly more-elaborate reflections on the concept of sign, its nature, function, and classification" (Meier-Oeser, 2011, para. 1). Plato, Aristoteles, Augustine, and Bacon conceptually studied the signs first. Then John Poinot tried to systematize the study of signs. "Semiotic consciousness found its original thematic statement and systematic formulation in the Latin world as it developed indigenously between Augustine thematically (c.397AD) and Poinot systematically (1632)" (Deely, 1990, p. 108-109). Groundbreaking sources related to the understanding and interpretation of signs have been produced within that period as follows: Plato The 'Cratylus' of Plato (B.C. 360), Aristoteles On Interpretation (B.C. 350), Augustine De Magistro (389), and Principia Dialecticae (384), Bacon De Signis (1260), Poinot Tractatus de Signis (1632). John Locke was the first philosopher who denominated the study of sign in his masterpiece An Essay Concerning Human Understanding (1690) as "semeiotike, or the Doctrine of Signs" (Ashworth, 2015, p. 95). Locke states that signs represent knowledge, and this knowledge can only be transferred via communication.

Even though the basis of sign studies dates back to the "Middle Ages" (Nöth, 1995, p. 11), it has gained its technicality after the first half of the twentieth century by the works of "Peirce and Saussure as pioneers of modern semiotics" (Cited by Nöth, 1995, p. 63). Semiotics has become more scientific as the description of signs and their relationship with each other can now be analyzed consistently due to these progressive developments. Semiotics as an interdisciplinary approach has been enhanced with the different and new analytical methods and tools that have been passed on to various disciplines.

Although Saussure and Peirce have different perspectives on the process of signification of signs, they both try to observe the meaning itself within the structure. Saussure asserts semiology as a new "science that studies the life of signs within society" (Saussure, 1959, p. 16). Thus, semiology is the "science of signs" (Sebeok, 2001, p. 75) which leads semioticians to analyze not only linguistic but also non-linguistic, natural and social facts in time.

Saussure, who defends "linguistics as a branch of semiology" (Chandler, 2007, p. 7) proposes the existence of general semiology to reveal the function of linguistic and non-linguistic systems. He makes a clear-cut distinction among the members of the signification process-signifier, signified and sign. Saussure (1959, p. 66) explains that there is no integration of an expressed sign and its object, on the contrary, the sign integrates the concept and sound-image. Saussure proposes (1959, p. 67). It is assumed that there is no physical and logical relation between signifier and signified though both parts of the sign are the inseparable parts of the signification process due to the arbitrary relationship. It can be inferred that signs have a strong relationship with each other as in the Saussure's dyadic model of sign (meaning) production process. This relationship forms the primary concern of semiology, which focuses on the function and relation of signs with each other, and the contribution of this connection to the signification process.

Semiotic study is based on Saussure's *opposition theory*. He claims that "in language, as in any semiological system, whatever distinguishes one sign from the others constitutes it. The difference makes character just as it makes value and the unit" (1959, p. 121). Accordingly, the word *good* gains its value with its opposite, *bad*. The existence of the previous one makes the latter meaningful, and vice versa. Therefore, Saussure gives particular importance to the theory of opposition which is also used by the subsequent semioticians and researchers at present.

Jean-Marie Floch (1985, p. 45) refers to the three fundamental sources of contemporary semiotics which are "cultural anthropology, linguistics, and epistemology". There are remarkable researchers in these fields that Floch brings forward within the framework of modern semiotics:

Cultural Anthropology	Linguistics	Epistemology
<p>Interested in very different ways of thinking and cultures and describe them by the non-verbal language competencies.</p> <p>M. Mauss V. Propp G. Dumezil CL. L.-Strauss</p> <p>1967 Paris Semiotic Society</p>	<p>Historically, it is the first scientific study that determines its research object as language.</p> <p>F. de Saussure "Meaning is born dichotomies." (Structuralism)</p> <p>"Meaning is born oppositions." R. Jakobson N. Troubetskoy L. Hjelmslev V. Brondal E. Benveniste R. Barthes A. J. Greimas</p>	<p>Scientific Project of Semiotics requires thinking about being scientific.</p> <p>Logic School of Vienna: (Carnap) School of Poland: (Tarski)</p> <p>Phenomenology E. Husserl M. Merleau-Ponty</p>
Paris Semiotic School		

Table 1. Floch's main sources that contemporary semiotics benefits from

Source: (Floch, 1985, p. 45).

Semiotics has the characteristics of being metascience. Modern "semiotics as a metascience" (De Marinis, 1993, p. 7), which is based on the ground of *cultural anthropology, linguistics, and epistemology*, tends to analyze and interpret abstract signs and concepts within their systems. Semiotics is affected by the asserted domains and cannot be isolated from other disciplines which are the sub-branches of those domains. It as a discipline which has a wide perspective as it claims to figure out "the generation of signification, any signification, not only that of the written world, meaning in all its guises and to its full extent. Semiotics thus covers all disciplines and signifying systems as well as social practices and signifying procedures" (Martin & Ringham, 2000, p. 2). The approach can be implemented all other sciences to reveal the meaning creation process in different systems as a result of the close relationship of semiotics with all kinds of signs in different fields. The flexibility of the theory leads semioticians up to use its applications in different branches of science.

Language and Literature

The main subject of semiotics is to analyze and explain meaning formation within a specific system. A certain meaning of a term or a sign can only be determined by the evaluation of the connections of them with other signs or terms within the same system (Yücel, 1983, p. 58). In this respect, literature has its own meaning universe formed by signs. The work of literature “is a linguistic event which projects a fictional world” (Culler, 2000, p. 30). The language that creates literature “is a systematic language” (Todorov, 2015, p. 15). This precise language should have qualities which separate it from the use of language in daily life as the literary texts are formed by the encoded messages, implicit meanings, feelings, and ideologies.

Literature that Todorov (2015, p. 12) describes as “fiction” is a complete *deception* for Barthes who explains it as “I call, on my behalf, this non-governing language, the deceptive savior, and unique trickery as *literature* which allows hearing the language in the constant splendor revolution” (2015, p. 48). That is, there is an eternity, limitlessness, and eccentricity that the literature involves. The most effective means of the unlimitedness is the language, and of the eccentricity is the game played with the language. This deceptive game can be considered as the reference of the description of literature which is intimately interested in the extraordinary language that proclaims its power far from the daily usage of language in social life.

It is necessary to perceive the concept of governing, here, as the use of the language with its conventional structure and meaning in ordinary daily life. The language under the protection of the power of governing is based on the repetition. This repetitive language confronts in public enterprises. The same meanings are produced with the same words (signs) (İnal, 2003, p. 16). So, the stereotyped institutional language consists of limited words and meanings, whereas, the situation is different in literary language. It is possible to claim that the language used in literature should be the language destroying all the conventional structures of the language imposed by the institutions. In this respect, the literary work should present a world of signs with full of mysteries to be resolved. This presentation stems from a literary mastery of using signs which is the product of the nature of literature and the talent of writing. The nature of literature “has the quality of deploying the sources of daily language, and it has the ability to reorganize the signs in its system” (Cited by Todorov, 2015, p. 17). Although everyday language is used as a source in literary systems, it undergoes a significant change to gain aesthetic characteristic by pushing the limits of the ordinary language in the artwork.

That situation wipes the power of the institutional language out. That is, there is a matter of subversion here. Although the literature is strictly relevant to the history, culture, society, and daily experiences of people, the value of its language increases as long as it moves away from the ordinary usage. Insisting on this distance liberates literary language from a conventional and stereotyped language that is imposed by the authority. Therefore, it is rational to insist on rescuing the literary language from the language of its institutional usage to keep it over the top.

The fiction in the literary work is not based on the reality, but unreal- the world of imagination as “the nature of literature emerges most clearly under the referential aspect” (Wellek and Warren, 1949, p. 15). In this case, literary works take their stunning power from the writers’ imaginary world, so every single fiction requires a linguistic revolution which is a must for the creation of fiction as each of them should have a different semantic world involving implicit and referential meanings. Meaning formation process in the semantic universe occurs by the efficient use of complex language that adds value to the text. Accordingly, due to the unusual characteristics of literary language, there is a whole range of mysterious facts needed to be understood and solved in the literary world.

Literary Semiotics

The methods and tools of literary semiotics come into prominence as for the analysis and interpretation of the fictional language created by the writer systematically. At this point, the contribution of Algirdas Julien Greimas is of vital importance in the field of literary semiotics. Greimas is the mastermind in the field. He studied the theories of meaning and interpretation at different structural levels in narratives. The departure point of Greimas is Saussure's linguistic point of view based on the opposition theory which is improved by the works of Roman Jakobson and Louis Hjelmslev to constitute the fundamental principles of semantics. Greimas explains the discipline of semiotics as a self-sufficient science because his semiotic approach and methodological tools can be used to analyze a different kind of texts from literature to political, philosophical, legal, commercial, and religious texts. Subsequent researchers studying in different branches of science take advantage of Greimas's studies and extend their research interests to different fields with a multidisciplinary approach as a result of Greimas's efforts in the field. Though the disciplines, in which Greimas's analysis methods applied, are different, the subject of the analysis has the characteristics in common because in any case, researchers focus on the production and the articulation processes of meaning to form the texts in different systems. The situation puts down to the fact of the universal dimension of these works based on Greimas's studies which reveal the ways of meaning production in literary or non-literary texts.

Semiotic analysis in literature is closely related to the analysis of the structural organization of meaning in the artwork that requires following the path from seen to unseen within the system. That is, the focus of the semiotic is to reveal the semantic structure of the narrative starting from the surface meaning structures to the deep ones. According to Denis Bertrand, who is the follower of Greimas, the semiotic analysis in literature necessitates a specific process based on Greimas's meaning production procedure:

Discursive structures	→ Descriptive part (location, time, actor) → Thematic part
Narrative-semiotical structures	→ Narrative profile (contract, competence, action, sanction) → Actantial profile (subject, object, sender, receiver, helper, opponent; narrative programme) → Modal profile (doing wanting, having to do, knowing how to do, being able to do, and negatives)
Deep-abstract structures	→ Basic meaning ve elementary syntax (semiotic square)

Table 2. Bertrand's narrative program

Source: (Bertrand, 2000, p. 29).

There are different meaning layers in literary texts. For a complete and apprehensible semiotic analysis, semioticians should follow the route from the discursive, and narrative structures to the deep or abstract structures of the text. "Greimas defines the operators at the deep and intermediate levels regarding actants and narrative programs, and, on the surface discursive level regarding actors (actorialization, spatialization, and temporalization)" (Perron, 1989, p. 536). The *general narrative programme* showing the structural organization of a text has a three-level examination. All the levels are for exhibiting the meaning production process at different meaning levels, and the articulation of each meaning units with each other to form the text as a meaningful whole. In the narrative program, the following stages should be pursued by the researchers through the analysis to reach the core aim of the semiotic study:

- A. Discursive level analysis
- B. Narrative level analysis
- C. Abstract level analysis

(A) The first stage aims to describe the constitutive elements of a literary text such as *location*, *time*, and *actor* appeared at the *discursive level*. The focus at this level is also to emerge the organization of these narrative elements in the text. It is the easiest step to observe these formative elements of the narrative as they are seen at the first reading attempt. All the arrangements in the text that are noticed in the first reading will become more meaningful with their equivalents in the real world during the analysis. The information mentioned in the texts can be realized by the function of the three basic formative elements; the world itself (location), the subject that deals with it (actor), and the time when both take place (time) (Yücel, 1979, p. 11). That is, at this stage, the process of transformation of the author’s literary design into discourse can be examined.

(B) The next stage is the *narrative level* analysis in which the actants of the narrative emerged in respect to their functions, and the interaction among actants is specified (Günay, 2013, p. 198). The analysis of actants in Bertrand’s narrative programme is connected to Greimas’s actants based on his *actantial schema*:

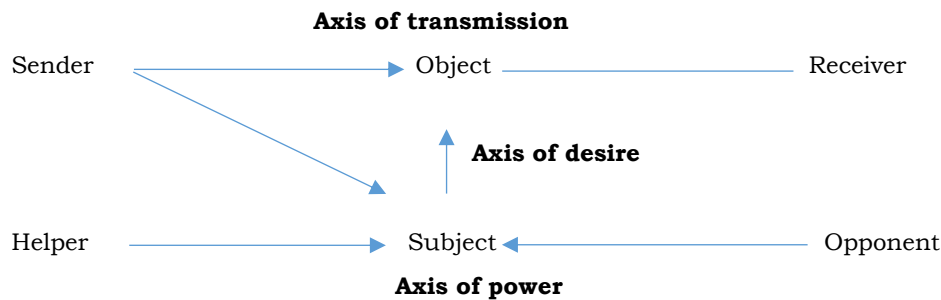


Figure 1. Actantial schema
Source: (Günay, 2002, p. 188).

Sender = (S _n)	Receiver = (R)
Subject = (S ₁)	Object = (O)
Helper = (H)	Opponent = (S ₂)

Table 3. Abbreviated representation of actants
Source: self-prepared.

The axis of desire: (1) subject / (2) object. The subject is what is directed toward an object. The relationship established between the subject and the object is called a *junction*. Depending on whether the object is conjoined with the subject (for example, the Prince wants the Princess) or disjoined (for example, a murderer succeeds in getting rid of his victim's body), it is called a conjunction or a disjunction. *The axis of power:* (3) helper / (4) opponent. The helper assists in achieving the desired junction between the subject and object; the opponent hinders the same (for example, the sword, the horse, courage, and the wise man help the Prince; the witch, the dragon, the far-off castle, and fear hinder him). *The axis of transmission* (the axis of knowledge, for Greimas): (5) sender / (6) receiver. The sender is the element requesting the establishment of the junction between subject and object (for example, the King asks the Prince to rescue the Princess). The receiver is the element for which the quest is being undertaken. To simplify, let us interpret the receiver (or beneficiary-receiver) as that which benefits from achieving the

junction between subject and object (for example, the King, the kingdom, the Princess, the Prince, etc.). Sender elements are often receiver elements as well” (Hebert, 2011, p. 71).

The representation of situations regarding the junction/disjunction opposition in the actantial schema can be stated as follows:

$(S_1 \mathbf{V} O \mathbf{\Lambda} S_2)$	S₁ = Subject V = Disjunction of the subject with the object O = Object Λ = Junction of the subject with the object S₂ = Opponent	$(S_1 \mathbf{V} O \mathbf{\Lambda} S_2)$ presents that the <i>subject</i> does not have the <i>object</i> , but the <i>opponent</i> has the <i>object</i> .
$(S_1 \mathbf{\Lambda} O \mathbf{V} S_2)$	S₁ = Subject Λ = Junction of the subject with the object S₂ = Opponent V = Disjunction of the subject with the object O = Object	$(S_1 \mathbf{\Lambda} O \mathbf{V} S_2)$ presents that the <i>subject</i> has the <i>object</i> , whereas the <i>opponent</i> does not have the <i>object</i> .

Table 4. Semiotic representation of situations

Source: self-prepared.

The analysis of actants means to disclose the actions of actants, their functions, intentions, and relationships with each other in the narrative. It is possible to observe characters' acts and aims due to the actantial analysis. Greimas gives importance to the oppositional relations of actants such as subject/object, helper/opponent, sender/receiver, and he observes their situations on the schema accordingly. At this stage, the actantial organization of the text can be examined by emerging the actions of actants and their transformations they undergo through the narrative.

The *narrative program* can also be unfolded at the narrative stage. “The term narrative programme (programme *narratif*, PN) refers to the abstract representation of syntactical relationships and their transformation on the surface level of the utterance” (Martin & Ringham, 2000, p. 91). Every narrative has three primary stages as *initial*, *developmental*, and *completion* stages which can be observed in the narrative program:

1	2	3	4
Contract	Competence	Performance	Sanction
Initial stage	Developmental stage		Completion stage

Table 5. Stages of narrative schema

Source: self-prepared.

Accordingly, narratives have the three significant stages, which have a strong relationship with actants and their functions through the text, to make the narrative meaningful. The first stage represents the starting point of the narrative. At this stage, there is always a *contract* between the sender and the subject. The narrative moves to the second stage as a result of the contract with the sender. The subject, here, questions his *competence* whether he is ready to move to the next stage. If there is something lack, he will try to complete it so that he can actualize the agreement. Then, the subject is ready to *perform* the task given by the sender through the developmental stage after the completion of the deficiencies. In the end, the sender decides whether the subject is successful or not as a result of his actions at the completion stage. If the subject manages to accomplish the contract, he will be rewarded, if not he will be punished.

There is an intimate relationship between actants and their actions regarding the modalities taking place in the four sections of the narrative program. The modal roles that the actants undertake are vitally important to determine the fate of the narrative. Here are the degrees of modalities that the actants gain as a result of their actions (Günay, 2004, p. 38):

Contract	Competence	Performance	Sanction
The relation between the sender and the subject of doing	The relation between the subject of doing and operations (modal object)	The relation between the subject of doing and statuses (that is objects of value)	*The relation between the sender and the subject of doing *The relation between the sender and the subject of state
Informing (information about object and object of value)			Knowing (about the subject, object, and the sender)
Having to do Wanting to do	Having to do Wanting to do Being able to do Knowing how to do	Being Doing	Persuasion

Table 6. Greimas’s modalities in the narrative schema

Source: (Günay, 2004, p. 38).

The schema represents the actantial relations and their modal roles in each narrative section. The modal role of the subject is determined as a result of the act of the actants that effects the development of the narrative. Also, each of the modal roles identified by the act of the subject represents the transformative points in the text. The development of the narrative is shaped by the actions of actants and their modal roles. The transformations based on the gained modalities by the actants contribute to the completion of the text. For instance, a subject taking place in the narrative can have various modalities depending on the success of his actions which affects both the development of the course of events and the end of the story.

(C) The final stage is the *abstract level* analysis which is connected to the central idea of the text. The last and the most difficult phase of the analysis occurs at the thematic level. In a sense, it is the stage of displaying the abstract situations such as connotative and associative values, and symbolizations which can be found in the deep structure (Günay, 2013, p. 207) of the narrative. The information based on the previous stages (descriptive and narrative) in the text is visible and direct information, whereas the information is indirect and invisible at the abstract level as it involves the most implicit and logical information. These are the necessary points that can be analyzed at the deep level of meaning. Greimas’s *semiotic square* is required to visualize the central meaning of the text at this stage. “The formulation of the *elementary structure* of signification can be represented metalinguistically” (Greimas, Perron, and Collins, 1989, p. 539) thanks to the semiotic square which can be defined with its three important connections:

(1) *Oppositions:*

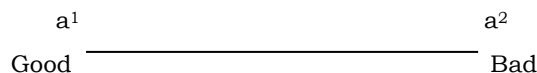


Figure 2. Oppositional relation

Source: self-prepared.

It is the opposition which makes a sign meaningful entity within the system. “The oppositions necessary for the formation of the sign. By itself, the sign would have no signification” (Saussure, 1959, p. 130). Thus, if there is no dichotomy, there is no meaning as the meaning of the sign will be pointless in that case. The figure stated above on the horizontal axis as (a^1) and (a^2) symbolizing opposite signs; the first makes the second significant as they are the dichotomies of each other. Considering the formula within the scope of the *good* and the *bad* dichotomy, (a^1) stands for the *good*, whereas (a^2) stands for the *bad*. The connection of these terms on the same plane is very strong with each other because (a^1) presupposes the validity of (a^2) on the horizontal plane. However, there is a conflict between these two contrary elements because they cannot traverse from one point to another. That is, the transformation from *bad* to *good*, or vice versa cannot be actualized directly. In this case, the stated contradictions below have great importance to put this transformation process into practice.

(2) *Contradictions:*

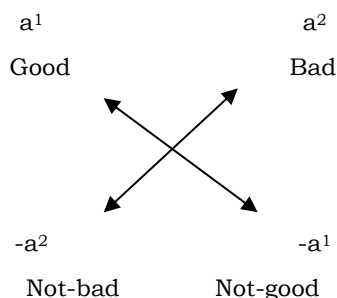


Figure 2. Contradictive relation

Source: self-prepared

The contradictory signs gain their meanings from the negative presence (-) of the stated oppositions on the horizontal plane. They represent the turning points for the *bad* to be the *good*, and for the *good* to be the *bad*. Accordingly, the significance of the connection between the contradictions, which makes the transformation process between (a^1) and (a^2) possible, emerges. The transformation from (a^1) to (a^2) comes true as follows; firstly, (a^1) must visit the ($-a^1$) then it can move to the (a^2). That is, to actualize the transformation of the *good* to be the *bad*, the good must first visit the *not-good* then it can reach the *bad*. The representation of this process as follows; (a^1) → ($-a^1$) → (a^2). Reversal of the given situation is also possible. This time, the departure point is (a^2) that desires to be (a^1). For example, if the *bad* desires turn into the *good*, first, it must be the *not-bad*, and then it can turn into the *good*. The demonstration of the process is (a^2) → ($-a^2$) → (a^1).

(3) *Implications and complementarities:*

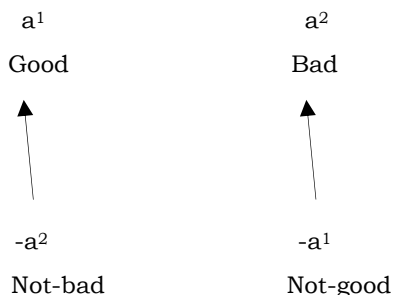


Figure 3. Implicative relation

Source: self-prepared

The third connection is implication between signs. Implication indicates the close relationship between (a_1) and $(-a_2)$ and between (a_2) and $(-a_1)$. That is, the *good* does not imply the *not-bad*, and the *bad* does not imply the *not-good* $(-a_1)$ as well. Though (a_1) and (a_2) are different from each other regarding their meanings and reflections; it is possible to characterize both terms as complementary. However, $(-a_1)$ implies (a_2) , and $(-a_2)$ implies (a_1) as they have an implicative relationship with each other.

In brief, literary semiotic analysis, which has a multidisciplinary characteristic, requires appropriate usage of the stated tools above. It is possible to reveal and describe the narrative structure with its meaning universe with the help of the apparatus. The primary focus of semiotic analysis in the narrative structure is to emerge the formative elements which make the text a meaningful whole. Thanks to the semiotic approach, the meaningful whole can be divided into pieces to observe the meaning production process in each meaning layer.

Conclusion

The signification journey of signs dates back ancient times. Since then, as human beings, we are always in the process of understanding and explaining the facts created by signs around us. This vigorous effort brings the science of signs, semiotics, as a critical theory which has a significant impact on different fields as in literature at present. The interaction between semiotics and literature becomes unavoidable because of the intensive usage of signs in the texts that brings forth the literary semiotics field as a multidisciplinary approach. In this respect, since the primary source of literature is the sign itself, and the primary interest of semiotics is to question the creation of these signs in the narratives, both literature and semiotics have a close relationship with each other.

The primary focus of literary semiotics is to analyze the formation and representation of signs between the two covers of the text. At this point, the attitude of the reader (researcher) plays an important role to realize the aim of the discipline through the analysis process. Sorting out the meaning universe, which is surrounded by the implicit and abstract signs, requires a mastery of transferring the semiotic data to the analysis process. At this point, the analytical and significative impact of the method of semiotics on literary works emerged. Semiotics is a scientific projection that investigates how meaning in the text articulated. To do that it also develops the theoretical device (the model of thinking) that can reveal out the process of production and articulation in the text (Rifat, 2014, p. 22). Therefore, semiotic studies have a prominent place in terms of understanding and analyzing of the literary texts to unfold its meaning universe.

Last but not least, it is necessary to mention that a semiotic analysis can be done by the systematic and mindful act of the researcher. It requires a mastery to be able to perform the semiotic reading act, it is of vital importance to have a semiotic knowledge which is directly associated with knowing and using the methods and analysis tools properly. In a sense, the researchers are the ones who should know how to deconstruct and reconstruct the narrative to reach consistent and reliable results by following the particular route through the presented analysis process in this paper.

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