

# HAIKU FABLE: A SEMIOTIC SYNTHESIS IN AESOP'S "A RAVEN AND A SWAN"

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***ABSTRACT-**If semiotics is the epistemic discipline that fundamentally deals with the nature, function and application of signs, symbols and sign network, in addition to be the philosophy of language whose quest is meaning-making, fable, then, is that literary domain which construes syntagmatic-paradigmatic constituents to produce a form of meaning. The study purports to investigate Aesop's "A Raven and a Swan" as a short narrative based on semiotic synthesis. The structural – semiotic approach articulated here is basically emanated from Saussure's semiotic paradigm. The study embarks on the hypothesis that the semiotic structure of Aesop's "A Raven and a Swan" is a haiku narrative context. This study aims at exploring the semiotic features of the fable characters in order to highlight the contradictory features of each sphere. Out of 88 fables of the Greek fabulist, "A Raven and a Swan" will be chosen as data for semiotic scrutiny.*

***Keywords-**Structural semiotics, Haiku fable, Semiotic synthesis*

## I INTRODUCTION

Narration is an intrinsic-cultural power of human mind. Since inhabited this planet, man communicates his aesthetic, physical and spiritual experiences by and through the means of narrative communication. This is true to fables which are historically descended and derived from classical myth, and whose parameters are principally structural. The analytical grid of the study tries to answer the following hypothetical questions raised by the study, (1) what is really a haiku fable? (2) Is the haiku fable determined by a set of structural parameters? (3) Can the parameters underlying the haiku fables be applied to all kinds of narration? From a theoretical stance, the study has recourse to the Saussurean syntagmatic- paradigmatic dichotomy to explore the underlying structure of the Greek fabulist's fable. This is not without referring to the cultural code of the fable.

Semiotics, in the general trend, is a theory about signs and symbols. So, there is a general consensus among semioticians that semiotics is the exploration of signs sign network. If semiotics is the study of signs in its linearity, so narrative is that literary genre that is composed of these sequential signers and lends itself to semiotic analysis Present semiotic hypothesis sees narrative as a semiotic portrayal of a combinatory arrangement of creative occasions; this narrative linearity is fundamentally founded on spatial-worldly and causal way. Along these lines, portrayal isn't the privilege of creatively works of arts, in particular, long literary works like novels. As Roland

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Barthes (1975:237-272) has put it, "there are countless forms of narrative in the world." The French post-structuralist goes on to say that:

narrative is present in myth, legend, fables, tales, short stories, epics, history, tragedy, drama [suspense drama], comedy, pantomime, paintings ( in Santa Ursula by Carpaccio, for instance), stained-glass windows, movies, local news, conversations. Moreover, in this infinite variety of forms, it is present at all times, in all places, in all societies; indeed narrative starts with the very history of mankind, there is not, there has never been anywhere, any people without narrative; all classes, all human groups, have their stories, and very often those stories are enjoyed by men of different and even opposite cultural backgrounds: narrative remains largely unconcerned with good or bad literature. Like life itself, it is there, international, transactional, transcultural.

Be that as it may, if this explanation overcomes any barrier among semiotics and long narrative, so narrative itself ought not be downplayed as simply an arrangement of scenes following each other in an inescapable manner. Or maybe, it understands a discourse and a story. In his *Story and Discourse* (1978:19) outlines on the structuralist hypothesis by expressing that " every account has two sections: story (*historie*), the substance or chain of occasions (activities, happenings), in addition to what might be known as the existents (characters, characteristics of setting); and a (*discourse*), that is, the articulation, the methods by which the substance is imparted." He yields to state that the story is the in a story that is portrayed, talk the how. Apparently, Chatman makes differentiation among significance and the type of meaning or the language wherein the importance is developed, for example the style. Moreover, an explanation as such carries the structuralism closer to semiotics, but they are covering terms in certain semiotic examinations.

## **II Semiotic Synthesis & Haiku Fable: A New Vision**

In modern cultural, linguistic and semiotic articulated and demonstrated lesson, theories and theoretical grids are set to scrutinize texts and discourses. Structuralist Semiotics, in the general epistemic trend, is the exploration of the underlying patterns of meaning-making in verbal fabric in terms of structuralist parameters. The meaning proper is the product of the reciprocal operation(s) of signs in the context. The most revealing parameters are syntagmaticity and paradigmaticity. The syntagmatic- paradigmatic dichotomy is principally the innovation of Saussure's paradigm. Though not wholly semiotic in origin, the Saussurean coherent system of concepts germinated the theory of signs and sign system. The intersection of these parameters in a given structure results in meaning product. In describing the syntagmatic-paradigmatic process, one may think that we are talking about two separate operations. In reality we are detecting the very phenomenon but from different stances, i.e. structure. Before going a step further, it is of significance to highlight the concept of sign in Saussure's model.

Chandler (2007: 260) defines sign as “a meaningful unit which is interpreted as standing for something other than itself.” Obviously, Chandler’s definition has recourse to Peirce’s semiotic model. Signs are found in the physical forms of the words, images, acts or objects. This physical form is sometimes known as the sign vehicle (ibid). The semiotic modern lesson stresses the assumption that signs never operate haphazardly. Signs, in Chandler’s words (ibid), have no intrinsic meaning and become signs only when signs users invest them with meaning with reference to recognized codes. So, codes are “procedural systems of related conventions for correlating signifiers and signifieds in certain domains” (ibid:245). Codes provide a framework with which signs make sense: they are interpretative devices which are used by interpretative communities “(ibid)In Saussure’s dyadic model, the sign, in the Swiss linguist’s words (cited in Chandler, 2007:18-19), “is the whole that results from the association of the signifier with the signified.” The relationship between the signifier and the signified is referred to as signification (ibid).

Every sign has a structure, so it is endowed with meaning proper. From a structuralist perspective, the structure is "a lot of syntagmatic relations holding among the components of a sentence or some recognizable subpart of a sentence, in other words, the specific way those components are assembled to make up that sentence or that subpart" (Trask, 1993:263). From a semiotic position, the term structure applies to “any repeatable, systematic, patterned, or predictable aspect of signs, codes, and texts” (Danesi, 2007:143). Here comes the semiotic notion of the text as “a composite structure consisting of smaller elements. It is, thus, structurally isomorphic to the smaller signs that comprise it” (ibid: 144). Such elucidation encompasses three traits of the term. First, a text is a combination of signs. Second, it is a structure taking any size as long as it does not violate the code. Third, it conveys a specific form of meaning in some recognizable way (Al-Sheikh, 2016:69). Trask, in his ostensive view refers to a set of syntagmatic relations. In reality, the notion of structure construes, not only the syntagmatic relations, but the paradigmatic relations, too. This point needs more insight.

The structure, as showed, is a lot of syntagmatic relations holding among the components of a sentence. In a semantic structure each etymological thing goes into, fundamentally a straight connection with different things in the range. The connection itself is in a general sense dependent on mix or span; it is a consecutive connection. Syntagmaticity is an auxiliary parameter which exists in language, spoken or composed. Here, the phonetic structure is progressively orchestrated as arrangements of constituents. These constituents work proportionally; they are in syntagmatic connection. The syntagmatic connection, in Trask's words (1993:273), is “any relation holding between two elements which are simultaneously present in a single structure, such as that between a verb and its object.” A structure like, “The white lord whipped the black slave severely”, is a very much shaped string linguistically and semantically. There is an accord between the entertainer, the white master, which is an ostensible gathering, and whipped which is a verbal gathering. The actant is that of a force misuse which verifiably alludes to the pioneer time frame custom. The syntagmatic connection is framed by the shared usable constituents in the contradicting cultural and social code.

On the off chance that the syntagmatic connection depends on succession, combination and horizon, the paradigmatic connection is grounded in opposition, choice and verticality. Paradigmaticity, as indicated by

Sebeok(2001: 155), is "a separation property of structures." It alludes to "an auxiliary connection between signs that keeps them particular and in this way unmistakable "(Danesi and Sebeok, 2000:141). The paradigmatic connection, as referenced, depends on the idea of binary opposition. Sprouted in the Saussurean basic semantics, binarism is "a couple of related terms or ideas that are inverse in importance." (Fogarty,2005). Binarism is a gadget regularly used to by which the units of language have worth or importance; every unit is characterized in proportional assurance with each other term, as in binary code. Applied to our representation, the white ruler remains in binary opposition with the dark slave which falls inside the extent of servitude code which is socially essential piece of the culturally framework. The other quality of paradigmaticity is that it depends on the thought of replacement. The typical master type of the thing in the ostensible gathering is the pronoun. In our reference, the ostensible gathering, the white master, as an entertainer taxi subbed by he, while the dark treatment, being a patient, is subbed by him. The worth or the significance of these constituents is featured by the gadget of binarism. The syntagmatic/paradigmatic shafts are of cardinal significance in importance creation. They are urgent parts of the semiotic framework and equipped for creating meaning potential. Saussure, (cited in Chandler, 2007:83) clarifies that "meaning arising from the differences between signifiers; these differences are of two kinds: syntagmatic (concerning positioning) and paradigmatic (concerning substitution). Chand let (ibid) thinks that such a distinction if of significance to structural semiotic analysis in which these two structural axes ( horizontal as syntagmatic and vertical as paradigmatic) are seen as applicable to all sign system. See also (Lazin, 2018).

Semiotics, as already denoted, unravels all forms of meaning since they are cultural products, of these forms are texts. Texts are created to serve a host of functions, the most common function of which is story –telling as a form of self-analysis, historical consolidation, and other semiotic function ( ibid:89-90).The narrative text is a central target within current semiotic practice. In semiotic theory, larger signs, like narratives, have been referred to as texts, and the meanings, or larger signifieds that that encode are called messages. These messages are communicated by and through the textuality of that composite form. The content, from a semiotic stance, is seen as an arrangement of signs composed by codes and sub-codes which mirror certain qualities, perspectives, convictions, suppositions and practices(ibid:81). Chandler (2007:157) imagines that codes rise above single writings, connecting them together in an interpretative system which is utilized by their makers and mediators. Chandler's conceptualization, which he has termed as textual codes, demonstrates two aspects of the text- the text as a relational; structure, and the text as a culture-specific (Al-Sheikh(ibid). This brief semiotic elucidation may pave the path to the newly circulated term, i.e. haiku fableand, further, semiotic synthesis.

In its general view narrative is "a story, whether told in prose or verse, involving events, characters, and what the characters say and do. Some literary forms such as the novel and short story in prose, and the epic and romance in verse, are explicit narratives that are told by a narrator" (Abrams, 2009:208-9). The theory that deals with the principles governing the structures of narratives has come to be referred to as narratology. A definition as that of Abrams can be used as an umbrella to cover a variety of literary narrative genres, like myth, saga, fairy tale, novella, parable, folktale, etc. Though diverse in certain characteristics, these narrative forms include the basic element of

story-telling. Moreover, these culturally allegorical and metaphorical forms are representations of the physical world we live in; they are the imaginatively verbal or non-verbal images of the universe. Here intersect fancy and reality, and fable is no exception.

Fable is a very short story which communicates a moral lesson. To communicate such good lesson, a fabulist often manipulates the technique of animations. Here animals take the role of humans to transmit human messages to the reader(s). As for the epigram which the fable holds, Abrams (ibid: 8-9) comments that a fable(also called an epilogue) is “a short story, in prose or verse, that exemplifies an abstract moral thesis or principle of human behaviour; usually, in its conclusion, either the narrator or one of the character states the moral in the form of epigram. What is significant here is that the fable due to course of narration, an instinct competence, and time becomes a sort of conceptual metaphor which unconsciously dwells in the collective memory of the cultural group. In the Western culture, the phrase sour grapes” is an image which communicates a moral thesis- human beings belittle what they cannot get ( ibid). It is a metaphor because the style of expressivity is connotative or indirect: it does not refer to real or denotative situationality. Here, the whole expression witnesses a sense of meaning transfer.

Our view of the fable as a very short story seems to be allusive without reference to the assumption that this very short may construe the juxtaposition of two or three images in a positional or oppositional manner. In fables, say Aesop’s tales, two or three allegorical characters’ act natural or supernatural circumstances either as positional signs or oppositional signs. This semiotic view may bring the whole fable with its metaphorical sense to the brink of poetry whose language is principally metaphorical.

In poetry, more specifically Japanese verse, old and new, there is a poetic form practiced for hundreds of years in different Japanese regions and became a worldwide poetic phenomenon in the literatures of the world. Dictionaries, encyclopedias, and digital sites introduce various definitions of the haiku poem. One definition is that “a short poetic form from Japan characterized by juxtaposition, seasonal imager, and number of on, which are similar to syllables” (Literary Devices, 2017). Etymologically, the term haiku originates from hokku, which is the initial section of a more seasoned and longer Japanese graceful structure called the renga. Starting in about the mid-seventeenth century, artists started to make hokku that were free from longer wonderful structures" (in the same place). To separate these graceful structures, the writer and poet Masaoka Shiki (1867-1902) renamed the standalone hokku a haiku (ibid).

Concerning the procedures of the haiku poems, critics pundits concur that the pith of haiku is cutting (koru). This is frequently spoken to by the juxtaposition of two pictures or thoughts and a kireji("cutting word" between them, a sort of verbal accentuation mark which flags the snapshot of partition and hues the way wherein the compared components are connected (Wikipedia, 2017). This is the structural device of the haiku poem. As for the sense and sound devices, the haiku poem, typically consists of 17 on (also known as morae though often loosely translated as syllables), in three phrases of 5,7,and 5 on, respectively( ibid). One thing to mention, in Japanese, the haiku poem is written in one linear structure. To show the structure of the haiku, one poem by Basho (1644-1694) will be cited. The poem (ibid) is first separated into on as:

fu-ru-i-ke-ys (5)

ka-wa-zu to- bi- ko- mu (7)

mi-zu-no- o – to ( 5)

Translated:

old pond

frog leaps in

water sound.

Due to the developments in Japanese poetics, contemporary Japanese haiku are progressively far-fetched to follow the custom of 17 on or to accept nature as their subject, however the utilization of juxtaposition keeps on being regarded in both customary and current haiku (ibid).

The haiku poetic tradition, as already mentioned, was practiced in Western cultures by western poets. The most punctual westerner known to have composed was the Dutchman Hendrik Doeff (1764-1837). In The English language, it was Ezra Pound who composed the principal haiku sonnet in English, distributed in 1913. English haiku can observe the conventional Japanese principles, however are every now and again less severe, especially concerning the quantity of syllables and topic (ibid), but the contemporary English language haiku form is still debatable. This point requires more exploration.

In one interesting study, Utting (2013) has discussed the contribution of the Imagist movement in the development of the haiku poem in the Anglo-Saxon world. In one poetic experimentation, Pound tried to write a poem following the Japanese style: “Six months later I made a poem that length; a year later I made the following hokku like sentence:

### **III The apparition of these faces in the crowd:**

Petals, on a wet, black bough

This (1914) experiment led to the innovation of the Imagist movement. Pound (ibid) and the Imagist movement’ adapted ‘Japanese haiku because it provided a form that ‘presents an intellectual and emotional complex in an instance in time. Followed by poets like H.D. (Hilda Doolittle), Amy Lowell, James Joyce, William Carlos William Stevens and others, Pound in 1914 set the principles underlying the Imagism movement in the English language, of which are (i) direct statement of the ‘thing’, whether subjective or objective, (ii) to use absolutely no word that does not contribute to the presentation, and (iii) as regarding rhythm: to compose in sequence of the musical phrase, not in sequence of the metronome.

The imagist principles themselves tend the new poetic form to be characterized by the spontaneity of expression, the economy of language and the internal musicality of the wording. This new poetic awareness is clearly declared by the father of Imagism : “A Chainman said long ago that if a man can’t say what he has to say in twelve lines he had better keep quiet. The Japanese have evolved the much shorter form of the hokku” (ibid). However, the principles

were practiced to produce the so-called haiku poem, but didn't touch the cultural spirit of the *kaii*. The imagist, in Utting's words (*ibid*), "displayed the Imagist imagery, together with a musicality of phrasing," but "they failed to see the spiritual depth haiku embodies, or the unity of man and nature it reveals," as Barbra (*ibid*) has put it: The English-language haiku owes hardly anything to their investigation with the exception of as in all modern poetry owes them an obligation for their call for concision and clearness in language. Shirane (*ibid*), discovers noteworthy in Pound's respect for juxtaposition, which frequently made 'clear', minimal illustrations an idea that lay at the core of the haiku creative mind. The Japanese haiku, for Shirane (*ibid*), varied in that its juxtaposition regularly required a twofold perusing of the 'compared writings, both as a paratactic arrangement and as illustrative parts of a bigger scene or narrative. Whatever the critique of the English language haiku is, the poetic form has been widely interest to our objectives.

Having insight in the structure of the classical fable shows that the main feature of this very short narrative is that juxtaposition of ideas in its syntagmatic and paradigmatic relations. Two main images are placed together in position or opposition manner, so as to highlight the semiotic features of the opposing entities. Put simply, binarsim does exist in such narrative form: there is a semiotic synthesis in the mainstream activity of the fable. In the widely quoted fable, *The Tortoise and the Hare*, the binary structure is built on two opposing species, i.e. the tortoise and the hare, with two opposing notion of ingenuity and tricker, which might result in a sort of extended metaphor. This incompatible juxtaposition is not designed for stylistic factors, but also for cognitive factors. These semiotic features will be unraveled in the semiotic data, i.e. Aesop's *A Raven and the Swan*.

#### **IV Aesop's "A Raven & a Swan" at Semiotic Work**

"A Raven and a Swan" is a fable written by Aesop (620-564 BC). He is the supposed author of a collection of a collection of Greek fables, almost certainly a legendary figure (Aesop, legendary Greek fabulist, 2017). The name of the Greek fabulist was mentioned in various ancient chronicles, i.e. Heerodotus and Plutarch. The probability is that Aesop was no more than a name invented to provide an author for fables centring on beasts so that a story of Aesop became synonymous with fables. What is important in the fables, in addition to its stylistic tradition, is the moral message structure in the epigram at the end of the fable. Though the characters are mostly animals, these allegorical short narratives holds humanitarian vision or world view.

Before embarking on the semiotic investigation of Aesop's "A Raven and a Swan" (Aesop, 2017). It is of interest for this study to quote the whole text for semiotic analysis. The fable reads as follows:

A Raven, which you know is black as coal, was envious of the Swan, because her feathers were as white as the purest snow. The foolish bird got the idea that if he lived like the Swan, swimming and diving all day and eating the weeds and plants that grow in the water, his feathers would turn white like the Swan.

So he left his home in the woods and fields and flew down to live on the lakes and in the marshes. But though he washed and washed all day long, almost drowning himself at it, his feathers remained as black as ever. And as the water weeds he ate did not agree with him, he got thinner, and at last he died A change of habits will not alter nature.

In no more than 135 words, Aesop, the Greek fabulist has constructed that symbolic image of the world. The construction of the fable is, with the exception of the epigrammatic structure which becomes in certain fables as part of the solution, like that the Petrarchan sonnet which consists of the octave and the sestet: the octave introduces the problem, whilst the sestet lays the solution, The most revealing semiotic feature of the fable is the juxtaposition of the two images in the octave or the first part of the fable. The two exponents are the raven and the swan. On stylistic ground, one may notice the poetic comparison between these two animistic signs in this allegorical setting: the raven is described black as coal, while the feathers of the swan are as white as the pure snow. This comparison by reference to material things in nature may stress that contrast in the nature of the two signs, not only that but to add a harmonic tint to the whole scene. This is of course, not the whole story. What matters, here, is the comminatory structure: the image: the signs follow each other in that sequential order in a more poetic tense. Here, we couldn't find any extra sign- every sign functions reciprocally with other other signs to add more depth to the textuality of the narrative text.

On semiotic ground, one may detect the sematic features of the two characters, i.e. the raven and the swan. The semiotic analysis can be shown in Fig. I

Raven [+ bird[+] + male[+] + black] Swan [+ bird[-] - male[-] - black]
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The semiotic analysis of signs here above clearly shows that the image of the two signs in the paradigmatic relation is based on binary opposition. This allegorical image is not thought of to be a mere decoration or a kind of still painting. In reality it communicates a humanistic message. The message itself is constructed on binary ground. The epigram reveals the fabulist's intention, as the sonnet reveals the poet's message. So Aesop's epigram A change of habits will not alter nature, involves the semiotic synthesis, i.e. nature vs. nurture. All the narrative details are sequential actants performed by the crow to make change in his genetic life, but in vain as the crow's end has shown. It is important to point out that the relation between the signs and the referents (signification) and the process of generating meaning through semiosis operated forcefully.

In our recurrent semiotic analysis, we notice the contrast in color between the crow and the swan. So, what does this signify? The crow and the swan are two opposing images standing for female and female figures in reality. In addition, these images are encoded in human mind: all creative competence is available to human mind. Poets have more aesthetic sensibility to create mental images than others- they have that supreme capacity to mentally visualize and experience physical or abstract ideas and sensations. These mental images are bound to a certain cultural code. The crow and the swan are, cultural prototype (Danesi, 2004:66-7). However, the mental image and the function of



these signs differ from one culture to another. People of the same or related cultures come to the same image and function. The cultural factor is decisive in giving the sign its symbolicity.

From a semiotic perspective, “color terms are verbal signifiers that predispose people to attend primarily to the hues they encode” (Daneis, *ibid*: 74). At a denotative level, we interpret colors as degrees of tint on the light range. Tint is the property that drives us give shading its name, for instance, green, violet, red, orange, blue, or yellow (*ibid*). Still, these signifiers are endowed with connotative sense in certain context and for connotative purposes. What matters to this study is that “in all societies, colors play a critical function in the realm of symbolism” (*ibid*). Being used in allegorical narrative code, the raven with its black hue represents bad omen, and evil. The black raven, moreover, is equipped with another humanistic trait, i.e. envy; the raven was envious of the swan. On a semiotic comparative level, the swan symbolizes purity, elegance and peace. The swan was envied because her feathers were as white as the purest snow. The whole similitude process is between sensory physical things in the external world. This semiotic synthesis may give us the chance for comparing Aesop’s “A Raven and a Swan” to other literary creative works that hold the signifiers, namely, the raven and the swan.

The above semiotic scrutiny leads to one important point; the whole fable construes a set of codes. The code, as denotes, is a system in which signs are organized and which determines how they related to each other (Dasnesi, 2004: 334). Here, the raven and the swan, being two signs, are of the same category and which can be explored under the rubric of Biosemiotics. The opposing colours, i.e. black and white are crucial part of the colour code – a code which is fundamentally studies in terms of visual semiotics. The term visual semiotics is circulated in the theory of semiotics to mean how physical images as signs are constructed to communicate an aesthetic, religious or cultural vision. So, while the black stands for the gloomy evil sphere, the swan represents the pure sweet sphere. These two symbols operate reciprocally in the space of the narrative code, since they are signs in a linear system, and are grounded in the space of binarism.

In modern theory of stylistics, style, being a variation mode of expressivity revealed by and through the phonological, syntactic, semantic and contextual strata of language, can be classified into three categories: the argumentative, the reflective and the narrative. Poe’s *The Raven* is a sort of narrative-reflective poem: narrative in the sense it is composed of a sequence of signifiers which construct that semiosphere of melancholy and death; reflective because all the speaker’s sad emotions are reflects in these combinatory strings of signifiers. Attracted by the sight of a raven driven by the howling wind, the student opened the window for that black creature to be his companion in his solitude. But whenever the speaker asks that raven about the expected meeting with his former beloved, the raven’s only reply nevermore. In the tradition word of symbolism, the raven with its black hue stands for bad omen or evil future. Even the speaker called the raven thing of evil and, furthermore, prophet and devil. In his seminal essay *The Philosophy of Composition* (cited in Lall, 2007:77-8) Poe has shown that the raven represents an emblem of mournful and never-ending remembrance. The sense of the loss of beloved overwhelms the whole texture of the text. This clearly denotes that the interpretation of a symbol in a text, say a poem or a story, is a matter

of individually aesthetic and cultural flavor. Still, in general, the frequent occurrence of a sign and its relation to a given culture give the sign a new dimension; it becomes a symbol.

The other literary work related is Yeats's *Leda and the Swan*. *Leda and the Swan* is a sonnet consisting of two divisions, the octave and the sestet. This sonnet is erected on two signs: the swan which represents Zeus in his disguise, and Leda serves as the earthly Princess Leda. The whole act of rape is symbolic: the seduction of the princess has led to the birth of Helen, and this birth has led to the destruction of Troy. The sexual fusion of the mortal and the immortal has resulted into mythic birth. Hence, not only the two main signifiers builds up the historical and poetic moment but the whole setting becomes symbolic in that visionary sonnet. In all these works, i.e. "A Raven and a Swan", *The Raven* and "Leda and the Swan", the language witnesses a shift in meaning; the texts become metaphorical.

Metaphor, being a figurative term, is based on meaning transfer: words are not used literally but rather metaphorically. The connotative sense rules the implicit comparative process, If metaphor, from a semiotic point of view, is a "signifying process by which two signifying domains (ibid: 340), then verbal domain, i.e. the narrative text or the macro sphere represents the physical domain or the macro- sphere. The signifiers in the fable are the representation of the physical entities in the world. Applying the notion of meaning transference proves that the raven and the swan with their connotations leave their denotative signified shade to acquire new cultural dimensions, new aesthetic associations; they become an extended metaphor which principally stands for the reality of the world.

## **V Concluding Remarks**

This semiotic excursion leads as to conclude that there is no clear-cut borders among literary genres; the poetic can intrude the narrative. For all walks of literature, semiotics is the valid theory to analyze the components of the literary work of arts. The study has shown that Aesop's "A Raven and a Swan" is a hiku narrative where the juxtaposition two signifiers in its paradigmatic relation while keeping its linear form leads to meaning product which is also based on opposing ideas i.e. nature and nurture. The hollow imitation of nature can not change the genetic of things. Though they are both allegorical bird ( the raven and the swan), still every signifier keeps its semiotic features. Oh these semiotic features are colour which is the most revealing sign in biosemiotics. One more conclusion is that the sequence of images and actants lead to form a sort of extended metaphor. Aesop's "A Raven and a Swan", from a semiotic stance, is not just a fable told for entertainment and holds amoral message; it the representation of the physical world with all its variety and complexity. A literary work of arts, though having a certain message to be communicated, is an aesthetic and cultural network communicated by a sequential set of signs and symbols that can be unfolded by and through semiotic analysis.

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