

SEMIO-SEMANTIC ANALYSIS OF THE NARRATION PROCESS OF THE TALE “ONE THOUSAND AND ONE NIGHTS” FROM CONTRAST SYSTEM TO ADJUSTMENT SYSTEM

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Abstract

In narratology domain, semio-semantic approach tries segmenting and analyzing narration thereby to investigate the conditions of semantic production in the discourse and showcase the processes of the semantic generation by considering the discourse mechanisms involved in the creation of discourse and analyze the change from a predicted status to an unpredictable status as well as the result thereof. The present study dealt with the narration process of the story “One Thousand and One Nights” and sought demonstrating the movement trends of the narrator’s narration-processing for postponing and delaying a morbid action and achievement of the ultimate goal, i.e. complete cessation of that action and reaching the discourse’s teleology based on Greimas’s semio-semantic approach. The main issue of the current research was figuring out how the narration leaked into the discourse and caused a change in the discourse mechanism following which the action behavior system (i.e. murder and the king’s sense of revenge) was suspended; the continuation of such a suspension caused the value system to be changed and it was seen that the change and transformation of the value system resulted in returning from nothingness to existence. The semio-semantic analysis of this story showed that the initial opposing actions between Shahzad and Shahriyar were transformed into emotional and adjusting status in the course of the narration-processing and a semantic transcendence occurred with the change from the disordered initial status to the organized secondary status.

Keywords: Narrative discourse, Semio-semantic, Narration processing, One Thousand and One Nights

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INTRODUCTION

Narrative system analysis is amongst the important topics in semio-semantic discussions that attempt to make use of literary instruments and take advantage of discourse mechanisms in the favor of inducing literary texts’ meanings and concepts thereby to pave the way for human interaction and communication and reveal the aesthetical and linguistic aspects of them; these mechanism play a great important role in the formation and production of meaning. That is because many researchers and scholars in the area of linguistics and literature and from all around the globe have paid a special attention since long ago to the semantic production process and discourse system. This important issue has been recently largely taken into account in Iran. There is no doubt that many factors are involved in the formation of the discourse process and they have drawn the attentions of the researches towards the meaning beyond the signs; because, every discursive sign is beyond itself in challenge, action and reaction with the other signs. Therefore, the essential issue in the semio-semantics is the perception of such challenges and interactions that generate meaning in the deep structure of a text and narration. Moreover, such a semantic-production process is validated and controlled by the discourse systems. Based thereon, the main duty of semio-semantics is the exploration of the semantic layers from the surface to the deep structure in the course of narration. In structuralism system, meaning is obtained when the subject is changed in its status from primary to secondary via programmed actions. Greimas believed that the trends governing the text’s movement is in such a way in most of the stories that everything begins from a shortage that subsequently results in the endorsement of a contract following which the actor finds oneself in a stage of ability and affordability. It is after the acquisition of the required competencies that the

actor can enter into an action or active stage (Abbasi et al, 2011, p.150). In the present study, answers were sought to the questions in semio-semantic approach that how these systems in narrative structures pass through and shift their direction to the stories and leak into the discourse processes and also how the stative and affective system causes postponement in the action system (i.e. the revenge and death actions) and form value-creation or the macro-value. Having investigated the process of narration-processing in the story of One Thousand and One Nights within the framework of semio-semantics, the present article underlined the recrystallization of the action plus stative factors on this path because it is solely through the sensory, perceptual and affective factors that we can reach a correct comprehension of the issues from contrast to adjustment.

BACKGROUND OF THE STUDY

Semantics was firstly discussed and challenged in structuralism school. Semantics is a science that studies the fundamental constructs of the meaning-construction process (Dinesen, 2001, p.111) and its subject is the hidden structural relations that produce the meaning. In the course of time, semiotics and semantics have passed through the domain of structuralism and entered the modern area in linguistics. The output of the structuralistic and post-structuralistic semiotics has been the semio-semantic analysis of the discourse (Ahmadi, 2009, pp.11-37). It was with the advent of this modern science with Algirdas Julien Greimas as its initiator that a novel study approach entered the area of discourse and narration analysis. Structural criticism was formed in the literature domain with structural linguistics but it was with the emergence of the semio-semantic approach in the area of narratology and discourse that considerable accomplishments were made during these years. When talks are

made about narration and narratology, some theoreticians are frequently mentioned in the narration area; amongst these, Vladimir Propp, Tzotán Todorov and Roland Barthes are introduced as prominent figures. Each of these narratologists has made use of special methods for recognizing the grammar with each of these approaches and methods having been put forth based on linguistics and semiotics. Among them, it can be claimed that Vladimir Propp has stepped one step more forward and played a notable role in advancing and progressing the theories in narrative linguistics by his most famous work, i.e. *"tale morphology"*. With methodology in Propp's narratology, a famous French semanticist, Algirdas Julian Greimas completed Propp's theoretical method and proposed *"narration semantics"*. In the area of semio-semantic and in a book termed *"basics of modern semantics"*, Sha'eiri (2002), as well, spoke about Propp and Greimas as stated in the following words: "tale morphology has played a considerable role in the theoretical progresses made in the narration methodology. Following Propp, Greimas, the French semanticist completed Propp's theory and posited narration semantics that looks for the standardization of studying and investigating the texts or discourse based on the French school and serves the analysis of the discourse and it is indeed a key for opening the doors to the text or discourse". Babak Mo'ei (2009) had the following words about Greimas's theory: "This theory seeks figuring out the quality of a meaning's appearance not only in language but also in a semantic subject so as to be able to discern the overall semantics of the whole discourses". John Lachett (1994, p.227) had the following words about Greimas in a book called *"fifty great contemporary thinkers from structuralism to postmodernism"* that has been translated into Persian by Mohsen Hakimi (1999): "Greimas's mindset is the product of his efforts for analyzing and configuring all the discourse aspects. Greimas believed that a system does not exist beforehand rather it has to be constructed or codified". Greimas spent long years of his life on the creation of a coherent, persistent, logical and well-programmed system parallel to text analysis. Greimas is often recognized as the generative semanticist in the semantic studies because, since 1950s to 1980s, he considered semantics as being based on the text's narrative structure in a scientific and methodical manner. Greimas's generative pattern stemmed from Vladimir Propp's studies. During the late 1980s and early 1990s, Greimas, like the other semanticists such as Roland Barthes (1970), moved from systematic, structuralistic and generative semantics and arrived at a semio-semantic based on the narrative discourse system and such a movement was actually not in conflict with the generative semantics; rather he has offered a supplementary and more completed pattern of semantics. In a book named *"about sense lapse"*, he explained the discourse system's semantics with a semio-semantic approach in details. In fact, Greimas investigated various kinds of the semantic system in discourse for the first time in the foresaid book (Sha'eiri, 2010). The current research has dealt with the active and stative narrative discourse systems (prescriptive and inductive) based on a semio-semantic approach towards the story of One Thousand and One Nights.

NARRATIVE DISCOURSE SYSTEMS

Discourse system is a dynamic, moving and procedural system. The important discussion here pertains to narration. The narrative discourse is a system in which narration falls in the central core of action; actors are formed about the central core and their interrelationships are subsequently specified. The narrative discourse system is an action-oriented system wherein an action is propelled in the course of the discourse process and the lapse of sense or semantic shortcoming is eventually compensated. In the discourse system, the narration is applied in a narrative process for reaching a sort of value. Thus, the narrative discourse system can be also called value system with Greimas being one of this

system's founders. In general and from the perspective of the semio-semantic process, discourse is an action possessing four important properties, namely orientation, intention (purposiveness), position and viewpoint (Sha'eiri, 2015). The narrative discourse system is a systematic process that generates a dynamic stream based on the narrator's intervention. The semio-semantic approach is the process realizing the productions and outputs of language as the functions of complicated procedures in which many semiotic-semantic factors are involved (Sha'eiri, 2009). Every sign is in interaction, challenge, collusion, acceptance, negation, contradiction, opposition, convergence, divergence, alignment, digression, congruence and alteration with the other signs and creates a procedural movement which is per se directed towards producing meaning and sign and justifying the presence of meaning with meaning accentuating the presence of sign. The science that investigates the meaning-production process in this way is called semio-semantics; this science deals with the study, identification and classification of signs and, eventually, gives a signification to them and finds small and large semantic units and also investigates their implicit meanings (Sha'eiri, 2013, pp. 1-2). In this approach, the actors of the discourse have their own special positions in semantic processing and perform the meaning-construction process from their own viewpoint and based on their own perceptions. In structuralistic semiotic approach, language is a system that follows the relationship between the signifier and signified whereas the discourse semio-semantic is formed by a language's procedural, dynamic, fluid and phenomenal system which is based on the relationship between the expression and content. In fact, the discourse semio-semantic approach speaks of a dynamic, live and position-oriented presence that shoulders the discourse production based on the interaction and negotiation between the levels of language; it means that every level of language is controlled by the discourse-processor while the structuralistic semiotics does not have anything to do with the meaning-construction process and has a semantic substitution relationship; it also lacks the discourse function and more performs something as semantic packet (Ibid). In semio-semantic approach to narrative discourse, meaning is a moving and changeable issue in the context with discourse position being a special process that can be changed and manipulated. In fact, meaning does not form unless it occurs based on a special discourse and negotiation in a certain situation. Actually, meaning is not a fixed thing in this approach rather signs are reprocessed and reconstructed in discourse situations. Actors are showing their authority and they become the main pivots with the initiation of these nested stories under affective conditions of the context following which the tension space causes the gradual creation of certain affective conditions for producing discourse. The results of these special discourse conditions and the transformation of the saying to discourse can be accompanied by a conjunctive relation (affective bond) or disjunctive relation (sensory and affective detachment) (Greimas, 2010). Many linguists are of the belief that semio-semantic analysis has entered a novel arena in linguistic studies, which is called phenomenological semiotics. In order to better understand this study domain, the narrative discourse system drawn on literature's semio-semantics is seminally subjected to categorization (Sha'eiri, 2016). The followings are the narrative discourse systems:

Active Narrative Discourse System

In discourse system, it is the change from an initial or disordered state to a secondary or organized state with action being the central core of the action. In this discourse system, inductive and prescriptive actions are envisioned as the subsystems. In the active narrative discourse system, the action seeks creating favorable conditions and acquiring value. Sha'eiri (2016) pointed to three keywords, namely action, value and transformation, for

defining this system so as to be able to better understand the action-based narrative system.

Active-Prescriptive Discourse System (Contrastive Relationship)

It is a system wherein a prescription is made parallel to the actualization of an action. Essentially, the narrative discourse tries to change the abnormal and disorganized situation via its action-oriented indicator. The prescriptive discourse system is also known as a smart discourse system in terms of the recognition

that occurs therein because this system is based on recognition and certain cognition-based information is sent in every verbal communication between the sender and receiver from the source to the destination (Khorasani, 2010, p.55). Moreover, the prescriptive system is comprised of two stages in action-based discourse: ability and implementation of the action. Greimas believes that action is carried out based on signing of a contract (2010, p.122).

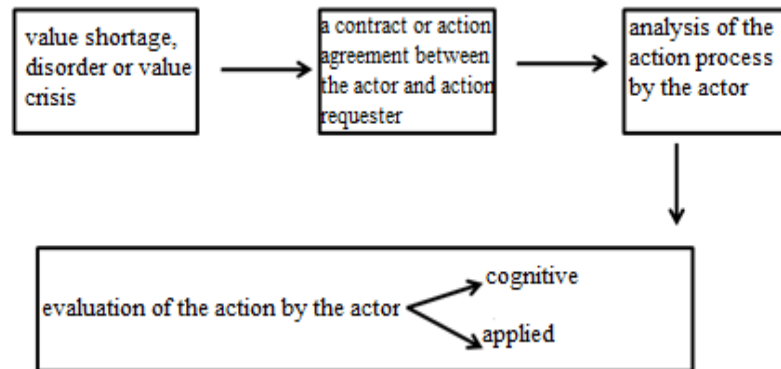


Figure (1): Narrative discourse of active prescription

Inductive or Manipulative Discourse System (Interactive Relationships)

In the prescriptive system, there is a top-down relationship between the actor and action receiver and this is due to the actor's special type of superiority in the narrative discourse; however, this does not always hold true in the discourse system and this

relationship is sometimes transformed into a parallel one following which the opposition between the two actors becomes lesser and paler and it is in this way that they do not engage in contention and opposition against one another and there would be no more an actor and an role-player but two actors.

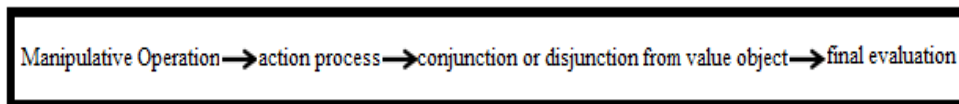


Figure (2): Inductive or manipulative discourse system

In general, there are two systems of active discourse system: prescriptive and manipulative discourse systems. In the prescriptive action, system features top-down dictation of action, while the manipulative system features parallel and horizontal action because the interaction, conversation and negotiation matter more. In this system, there is no superiority in terms of position. This manipulative discourse is more seen in the world of politics, especially in parliamentary and political elections which is more widely applied. The inductive function of the discourse is essentially laid on the foundation of persuasion and interaction.

Stative Discourse System (Adjustment Relationship and Affective Perception)

In stative discourse system, the state can be in line with *reconstruction* or *revitalization* of a lost affective relation or presence in which case a reviving state is encountered. In between, it is in the course of the narrative discourse that the biological relationship is reestablished. In general, stative process is laid on the foundation of the sensory-perceptual relationship between the subject and a world featuring senses. The relationship becomes occasionally so deep that the subject melts into a retrieved and revived world following which a beautiful adjusting relationship is formed. In fact, this relationship is the very phenomenological subject. In this discourse system, subject distances away from its initial conditions very much and

compensates the lapse of its existential meaning and figures out the importance of its presence via proving a second presence.

ANALYZING THE PROCESS OF THE STORY "ONE THOUSAND AND ONE NIGHTS" BASED ON DISCOURSE SYSTEMS

One Thousand and One Nights is the name of a book that was translated for the second time in 1916 during Muhammad Shah Qajar'e Era from Arabic to Persian by Abd Al-Latif Tasavvoji or Tasouji. The author and the exact publication date of the book are not clear. Due to the same reason, some of the researchers realize it as an amalgamation of Indian, Iranian, Arabic, Baghdadi, Egyptian and even sometimes Greek thoughts. Many of the nations have attributed the book to themselves but the fact of the matter is that this valuable book is Iranian and it has been later on translated into Arabic and, afterwards, to other languages by the translators of the different countries. In fact, the book "One Thousand and One Nights", unlike what is imagined by many researchers, has been unknown till the late 19th century in the world. The readers worldwide owe its discovery to the French Antoine Galan who made the Europeans familiar with the book "one thousand and one nights" by translating it. The stories of the book were told every night by a girl named "Shahrzad" to a young king. The king who was also known as Malak and also Shahriyar revenged his wife's betrayal by marrying a girl every night and murdering her in the dawn. Among them, the daughter of the king's minister, Shahrzad, performed an amazing action and

voluntarily requested marriage to the young king. On the first night of marriage, Shahrzad told Shahriyar [sovereign] that she has a sister that can only sleep after hearing a story from her and demanded to bring her sister on the same night to the palace so that she might retell a story to her. Donyazad, Shahrzad's sister, came and Shahrzad began telling the story. Shahriyar who had been bewitched by the story wished to hear the rest of the story on the next night and accordingly postponed killing of Shahrzad to a later time. The storytelling continued every night. Shahrzad started speaking from the first night of her marriage and enticed the young king through her narration processing to keep on hearing the stories. It was due to the nested narrations and story-in-story fables that Malek decided to postpone Shahrzad's murdering who was his new bride. This way, Shahrzad continued this trend to many nights through the magic and enticement of her words and her remarkable storytelling kind. There was a motto in every story for the young king. Her psychotherapeutic work was continued through narration-processing to the extent that no sign of the king's revengeful behavior could be seen in the end of the one thousand and one nights and it was in this way that Shahrzad's and other girls' murdering were dismissed forever and Shahrzad became the eternal lady of the royal court (Ghasemnia and Abyar, 2011). In this section of the study, the active narrative (prescriptive and inductive) and stative discourse systems are investigated based on semio-semantic approach to the story of One Thousand and One Nights.

Active Discourse System

In an investigation of the story-composition trend in One Thousand and One Nights, the preliminary action was taken by the sovereign who became inflicted with a lapse of affective meaning upon hearing the news of his wife's betrayal and began his revengeful action. The severe outcome of such a psychological lapse and pressure was his marriage to a woman every night and his giving up of her to the fully naked sword of his executioners. In the course of time, such a tendency for revenge and murder of the women became a pleasure. There is no doubt that the actor has been afflicted with a sort of quantitative crisis meaning that he performed such an action to make up for the created and unexpected shortcomings. In fact, such a crisis and pain was outside the actor, i.e. the sovereign. Here, the possession of more power against women has become a value for him. Losing of a huge identity, named decency, made him inflicted with an emotional crisis in his own self as well as in his peripheral world. Resultantly, the beginning of the narration-processing in One Thousand and One Nights was based on the active narrative structure; but, this action system gave its place in the continuation of narration-processing course to a stative system based on the emotional and tensional interaction between the two primary actors of the narration. Essentially, the semio-semantic approach differs in the area of discourse because the discourse spaces differ from one another. This space is sometimes physical and sometimes cognitive; it is occasionally active and occasionally emotional; however, a combination of these spaces can be also seen in the course of narration. The following diagram illustrates the morbidity process that has caused severe affective crisis in the sovereign before the initiation of the narration.

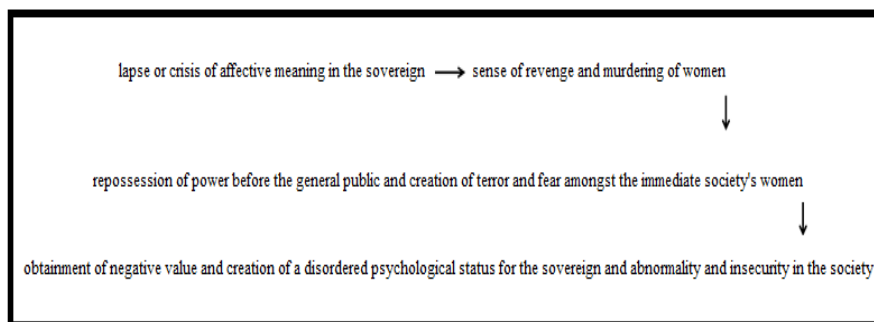


Figure (3): The negative action process of Shahriyar in sovereign with a qualitative value approach

It is with the psychological crisis stemming from the external conditions that the sovereign is inflicted with a sort of morbid action; knowing this issue, Shahrzad stepped into the royal court. Although Shahrzad knew that her life would be in danger, she could create value in case of controlling the conditions and harnessing the confronted crisis. Such a creation of value can also incorporate quantitative as well as qualitative properties. It is seen in the course of the narration-processing that the sovereign's disordered conditions did not solely jeopardize the lives of the women in that realm but, as stated in many of the books, the sovereign has stopped ruling the country and became an incompetent and inadequate king. Shahrzad's position as a primary actor who was endeavoring to change the crisis-stricken situation via storytelling, is also one of the most horrible and most beautiful literary positions in the world's literature. She essentially narrated for her life as well as for evading death and this is very vital because if the narration-processor can narrate her position in such a way that it can save her, it would be one of the most fascinating positions in the world. When we are faced with death, we will fight with all our strength; we fight to stay alive. Such a narrative and verbal war that has been commenced by this woman is very admirable because it is in the first place for her own

life and existence with the saving of that man's life (Malak's) being in the second degree of such an action's reflection. The final result of it would be saving the other women in her land. In the end, she entered the action arena and took advantage of the prescriptive discourse system in the continuation of the narration-processing course.

Active-Prescriptive Discourse System

In the beginning of One Thousand and One Nights' stories, the change in the young and chivalrous king to a revengeful and sick person makes it necessary for another actor to attend the story for changing the critical situation for both the king and his peripheral society. The presence of a well-educated, knowledgeable and clever woman could bring about changes in the sick attitudes of the king towards the women but how this could be done. The thing that is seen in the introductory narration in One Thousand and One Nights signified the psychological crisis in the sovereign as a result of an external disordered and devastating situation caused by a disloyal woman. In order to enter the area of discourse and narration-processing, the pre-narration should be also existent and this makes it necessary for the narration and narration-processing to be also existent. Here, based on the prescriptive

discourse system, the discourse of the aforesaid story was faced with a role-player who was in a superior situation and could compel the sovereign to the performance of certain other actions; her superior stance was not due to her rank as a royal court's attendant or being the daughter of a minister rather it was due to her being a narration-processor having knowledge and being

aware of the narration processing. She sought coercing the king to the hearing of these wise and informative narrations and this happened while the sovereign was the country's first rank hence having an incomparable power and superior stance in contrast to Shahrzad.

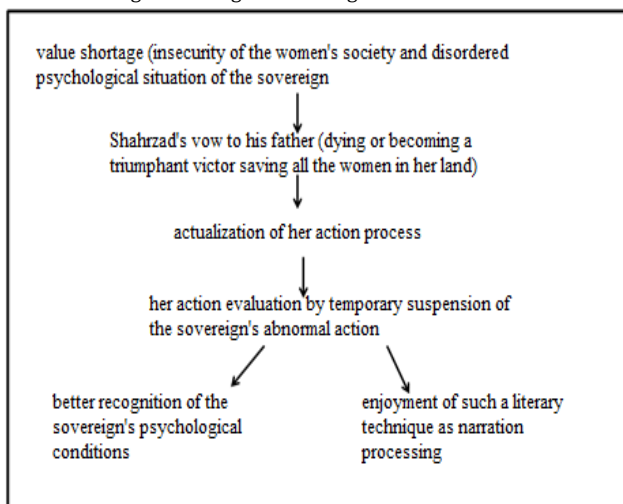


Figure (4): Active-prescriptive narrative system in the story of one thousand and one nights

In this stage of the sovereign's lapse of affective meaning, another role-player came to assist Shahrzad and helped her to accomplish her goal; she was Shahrzad's sister, Donyazad. After that, Shahrzad insisted on becoming the sovereign's wife when speaking to her father who has been the minister of the sovereign but her father disagreed; eventually, he submitted to his daughter's wish. In this section of the One Thousand and One Nights' stories, it can be asserted that the reader is faced with a prescriptive discourse and, in fact, Shahrzad engaged in a directly contrastive discourse with the king. In prescriptive action, the role-player should be sure of the result of his or her action and then take measures in line with performing it. It appears that

Shahrzad has become sure for she spoke to her father as stated in the following words: "help me get married to the king. I will be either killed or stay alive and repel calamity from the people's daughters". Her father disagreed and said: "it is not wise to place yourself in such a danger and it is against the sage rule, for I am afraid that you will have the same fate that the peasant's wife had". Then, she retold the story of the peasant's wife to Shahrzad. Shahrzad and her father, as well, have mixed discourse with narration and a discourse leakage occurred here. Shahrzad sought reward and wanted to create a huge value via making a promise to her father.

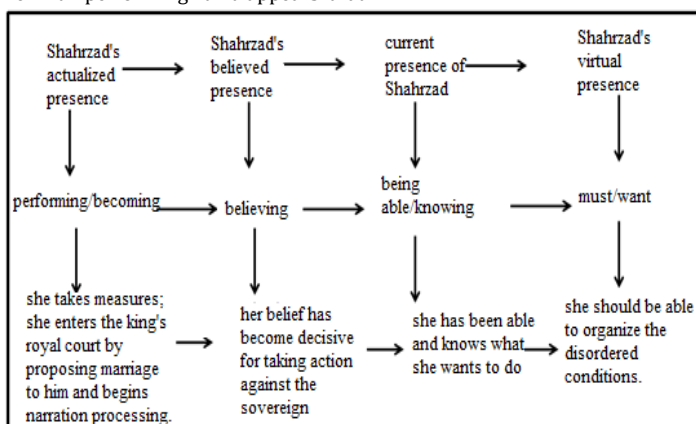


Figure (5): Stages of Shahrzad's active presence in the course of an action process and the relationship with the descriptive or effective deeds

Shahrzad has found herself in possession of the required power for performing the action and entering the arena. The method of her presence in this arena is accompanied by influential actions in the narrative discourse of "want and must". Wanting originated from inside her and the must stemmed from the external fatalism which was the very abnormal action by the king. In the course of narration processing, Shahrzad was a real actor who displayed an

actualized presence. Action evaluation is the last stage of the action process in Shahrzad's narrative discourse. She began this stage by better recognition of the sovereign and finding solutions for fighting with him but, of course, within the format of a womanly trick through taking advantage of the narration-processing technique. As the narrator of these narrations till the last night of the one thousand and one nights, Shahrzad preserved

her role and this was also a trait of the actors in the action system. In modern narration-processing, the role may get out of its predetermined and previously guaranteed conditions and no control might be occasionally seen over the narration. While One Thousand and One Nights, as a classical work, might be reflective of stability of these roles in the narration. This is the active narration system's pattern which has been used based on Greimas's narrative theory in the narration-processing of One Thousand and One Nights as depicted in the above figure.

Active-Inductive or Manipulative System

This equal situation comes about with the advance of One Thousand and One Nights' stories. Shahrzad voluntarily stepped into the royal court and began storytelling and story-composition with too much consciousness on the first night; but, it is very difficult and possibly impossible to require the sovereign keep on listening to the stories. She devised a strategy and acted in the following way: "after the minister goes away, Shahrzad starts conversing with her little sister, Donyazad, and, upon going to the king's royal court, she wants the sovereign to demand her sister's presence so that she might retell her last story to her sister for such a reason that she used to retell stories to her sister at nights until she fell asleep". She had learnt such a way of storytelling from her father who was a very insightful and knowledgeable man. In One Thousand and One Nights, the following words have been

stated regarding the whereabouts of Shahrzad before going to the king's royal court: "but, Shahrzad demanded the presence of her younger sister, Donyazad and told her that 'upon going to the king, I would ask him to demand your presence. When you came to me, you would have to ask me to retell a story to you and this might possibly save me from perishing'".

These two sisters that are actually the primary actors of this story made the necessary preparations. The minister prepared his daughter at night to take her with him to the palace. In the onset of the visit, Shahrzad started crying and said: "O' king, I have a younger sister who has always been my assistant and sympathizer; I would like you to demand her presence so that I might say my last farewell to her". The king accepted and ordered Donyazad's presence. Shahrzad came out of her bed and sat beside her sister. Donyazad said: "I am in pain with sleeplessness. Would you please retell me a story that can soothe my sleeplessness pain?". Shahrzad asked permission from the king to retell a story to her sister. It seemed that the king could not also sleep and had also become inclined towards hearing the story and he allowed Shahrzad to do so. As a result, Shahrzad retold her first narration named "the story of the merchant and the witch" on the first night and this was the very active inductive or manipulative discourse that of course, occurred indirectly.

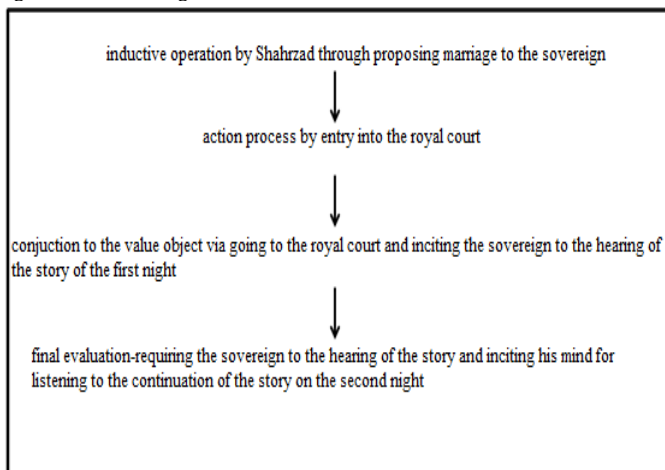


Figure (6): Diagram of the inductive or manipulative discourse system in the story of One Thousand and One Nights

In the inductive narration system, various mechanisms can be used like encouragement, incitement, temptation, provocation, enticement and even threatening and intimidation each of which having its own unique action function because building trust is one of the most important goals of this type of action system and such a creation of trust also depends on the conditions like time and place if the induction by the actor is to come out successful. Shahrzad's induction is a very influential action having a lot of effect on the sovereign and the assisting actor, Donyazad, as well, has played an accentuated role in this issue via crying and pleading and soliciting. In this stage of narration, it was seen that the contrastive relationship was gradually transformed into an interactive relationship but the sovereign did not complain at this moment and listened to the second narration which was the story of an old man and a roebuck as an indirect and secondary addressee or narration audience. In the end of the night, Shahrzad finished her story and Donyazad said: "O' sister, what a nice story". Shahrzad answered: "if the king does not kill me, I will retell a story better than this tomorrow night".

This last sentence by Shahrzad was an inductive discourse that tempted the sovereign to give her a respite for another night and

not to kill her for listening to the continuation of the story and, of course, Donyazad heightened this luring induction in the sovereign by stating "what a beautiful story" to the extent that the sovereign said: "I do not kill her to listen to the rest of the story". The final evaluation of the inductive operation by Shahrzad and her sister can be considered as a successful inductive active discourse. Up to here, a narrative discourse was followed in the narration processing of One Thousand and One Night with the successful performance of the inducing actor because Shahrzad, as the inductive actor, spent all her vigor for accomplishing her first goal, i.e. temporary suspension and cessation of Shahriyar's abnormal action and laid the conditions based on the principle of interaction between her own self and the sovereign. Although the sovereign did not express anything indicating this interaction in an apparent and clear manner, it is seen that he issued an order for the continuation of the story on the second night. Shahrzad kept on narrating on the second night and this announced the good news of a second life for Shahrzad and the other women in her land. The revengeful action of the young king on the early nights of Shahrzad's narration-processing underwent suspension and hesitation. He waited every night to hear the rest of the stories which were per se nested in the other stories because, in this

process, the sovereign was presented with a new narration every night with the characters not being fixed and dull; in the meanwhile, there was created a chance for Shahrzad's reinvigoration and taking a breath during the stops and disjunctions in the fundamental stories by Shahrzad so that she could assess and evaluate the spirit and reaction of the sovereign, as well. In fact, she has been constantly controlling the sovereign and the extant conditions by figuring out how far and to what place should be the story taken; she repeatedly investigated the extent to which the narrations had to be retold in line with creating favorable conditions. Such stops and suspensions along with the disjunctions have been very much important to her and it seems that such examinations have been carried out by her so that the storytelling processing might not come boring to the sovereign and be within his patience and tolerance because the sovereign is per se living morbid conditions that are very dangerous and it has to have also been taken into account that he is not an ordinary person. Consequently, these disjunctions have also been needed by Shahrzad herself in being able to control the conditions and keeping pace with and accompanying the sovereign. This is reflective of an interaction between the two but it does not feature an external and objective appearance; although, it is seen in practice. The inductive or manipulative discourse system is also called a smart and cognitive discourse system because the thoughts and mindsets can change the beliefs and give rise to the new ones. The termination of this discourse system is also in evaluation stage. In this part of the One Thousand and One Nights, it seems that Shahrzad is satisfied with the trends of the sovereign's induction for keeping on listening to the stories and also with the suspension of his morbid action because he is found having achieved the intended objective, i.e. convincing the sovereign for temporary cessation of his annoying action so the conjunction to the object has successfully happened for Shahrzad; the sovereign stopped killing girls and women and a disjunction from the value object also occurred for him and a conjunction with another value object happened for Shahrzad. The author is of the belief that this is the very intended result expected from the inductive or manipulative discourse which is also seen in the narration processing trends of One Thousand and One Nights indicating the presence of a second discourse system therein.

Stative Discourse System

From the semio-semantic perspective, the stative system is not accompanied by a special action and it is not viewed also as an active and function-oriented presence rather the stative presence is a passive one. In this system, the stative character, contrary to the actor, did not enter the action domain and performed no actions. S/he only underwent a change of state. In the course of the narration processing in One Thousand and One Nights, the sovereign was indeed a stative character who succeeded in getting out of a closed and dark morbid world and joining the external space and the presence of another character, Shahrzad herein, and eventually the other persons of his society and land. He has been distant for years from the external world which was defined as a real world with its specific social interactions and human relations and he managed to join it with these narrations and without war and a special challenge and sensed his presence as a stative character. On the other hand, the sovereign knew that the external realities that have indeed caused change in his stative presence were once the cause of his transformation into a revengeful actor and, now, in the side of Shahrzad who has retold advising and informative narrations to him, he has become a wise and recovered stative character. Language and speaking are envisaged as the primary factors of such a change. The language of narration has played its most beautiful role via making the external and internal worlds intersect as two different spaces featuring their own specific presences. Based on this system, the sovereign is found with a multilayer multilevel state in this story:

1. He has once again established a positive communication and relationship with the outside world.
2. The sovereign is aware of his different presence in contrast to an abnormal past.
3. He gradually conjoins his presence to the presence of another person, to wit Shahrzad who is his narrator and savoir.
4. He has become well-aware of his presence and his emotions.
5. The sovereign foregrounds his presence as a king in his realm in country-administrating affairs and serving of justice and forgives Shahrzad and the other women and showcases their acquittal and freedom by exhibiting his emotions.
6. Now, the sovereign has a more highlighted presence in the discourse via asking narrations from Shahrzad and this is considered as a conscious stative characteristic in the discourse system.

Under stative conditions, a stative character like the sovereign has not planned beforehand and suddenly entered the events in which he has played no part. He gradually noticed his presence in the situation Shahrzad has created. The stative character may face or exhibit various reactions. The sovereign, as well, exhibited such reactions after being transformed from his stative character. Some stative characters fear, shout and/or become amazed out of the intensity of happiness or sadness and stop moving. The sovereign is accompanied by a feeling full of regret and remorse. He spoke of this feeling on the 146th and 148th nights as well as the last night of these stories. It was a feeling of regret and piety and re-virtuousness that have been enlivened in him and, of course, he also experienced love again. The sovereign acquired the experience of living this time at the side of a well-educated woman. Such a living experience was totally different from his prior experience; resultantly, he had a more insightful presence than the past in regard of his own self and his peripheral world. When it is stated that this is a stative system, it means that the stative character is confronted in an instant with a sensory and emotional status that makes him or her experience a second stative character like that in his or her birth time. The sovereign has experienced this moment and this second stative character. Disregarding the long period of the narration processing, he reached a second state, to wit becoming just, aware, lover, father, husband and fair ... and, all these states he has acquired in the course of the narration's time. Upon achieving these states, the sovereign denied his prior status and practically reached a privative status. The deprivation of the abnormal and devastative situation and reaching a conscious presence and novel perceptions were amongst the existent conditions. On the 148th night, the discourse leakage occurred repeatedly in the narration because the presence in the stative system relies on attentions and establishment to and of sensory-perceptual relationships with things and the sovereign once again sang the song of his own presence in the world and became intensively compliant with his peripheral world and completed his reconstruction. The sovereign once again returned to piety and not only stopped killing the women but he also found oneself regretting and remorseful. Words like piety and regret in his words are reflective of the properties of a beautiful adaptation to the universe and his periphery. The stative system can be considered as phenomenal or aesthetic.

On the other hand, it is based on this saying by the sovereign that Shahrzad, as well, ensured that she is in a safe zone and no danger is any more threatening her and the other women; but, she kept on asking the king for permission for retelling stories until the last night. The narrations that each had an advice and motto created a beautiful discourse on 148th night and the discourse leakage was recrystallized in the narration. In fact, the sovereign was lost in the

twists and turns of the narration and he also found his world overturn and then he found all of them restored to their prior status and this was the very aesthetic aspect of a story. This dimension has been strongly manifested in the course of the stories' narrations and it has also exerted a large deal of effect on the sovereign but he would have surely not acted like this if he was to be cured in any other areas than storytelling because the aesthetic aspect can be solely expressed and manifested in the literary and narrative domain. It is evidently seen in the end of One Thousand and One Nights' narration as to how the stories revitalize the affective and perceptual senses again and render more purposeful the presence in the universe for continuing the life. In the end, Shahrzad told the sovereign: "I would like you to forgive me and not to kill me". The king said: "I swear to the God that I had forgiven you even before and I would keep you immune from any harm". He also told it to his minister (Shahrzad's father) that: "may the Eminent God forgive you for forcing your chaste daughter to my marriage and preventing me from killing the people's daughters; but, I found her chaste and pure and the Mighty God has endowed me three children from her". In the end of the stories in One Thousand and One Nights, the readers are faced with an affective scene indicating an efficient discourse system in the course of narration processing. From the 148th night till the end of the narration processing and the last of the one thousand and one nights, the psychological and mental effects of the narration can be directly seen in the course of this route so one can state that Shahrzad has been able to perfectly influence this sick man and it has to be also confirmed that narration processing in One Thousand and One Nights is in consistency with the indicators of Greimas's discourse system.

CONCLUSION

In the investigation of the narration-processing trends in the stories of One Thousand and One Nights based on a descriptive-analytical method and with Greimas's semio-semantic approach, it was shown that the trends of the narration processing by the first narrator, i.e. Shahrzad, is of a very great importance in creating the discourse conditions for her own self and the sovereign because the discourse leakage is found having occurred in the narration in the course of the stories' advance; this eventually led to a change in the prince and the realm's disordered statuses to organized and normal statuses in such a way that the sovereign's relationship with the world of existence was improved and it was following such a relationship improvement that he stopped his morbid actions and finally felt regret. Although Shahrzad might have possibly thought that she cannot make such a huge progress via retelling such stories, she was so sure of her brave action in proposing cessation and suspension of such a morbid action to the sovereign that she willfully stepped on this dangerous path and caused the compensation of the meaning lapse and revitalization and rehabilitation of the sovereign's internal crisis as the ultimate goal in the discourse and she was also found a victorious narrator in the final stage of the narration process. Such a value creation transcends beyond the ethical values and it can be also envisioned as a meta-value, i.e. human perfection.

The dominant discourse in the narration processing course of One Thousand and One Nights is of an inductive-manipulative narrative discourse signifying that the mankind has made a lot of efforts in the course of his life to take advantage of the inductive-manipulative discourse system for advancing his goals because the use of prescriptive discourse system blocks the way to the mankind's accomplishment of his goals in the modern world and it may even cause the creation of dispute and challenge conditions. The inductive discourse system that is of different types prepares better conditions for creating communication and interaction and would be resolving for the perceptual-affective discourse systems. The authors of the present article have come to the

conclusion that this system is more useful and more efficient for accomplishing the individual as well as the social goals in the society level. Recognition of one another for better interaction is amongst the applied factors in the area of semiotics and semantics. From the perspective of Greimas, the temporal object becomes meaningful when it falls in the interactive relationship circle and also when conversations and negotiations happen between the actors. The conjunction or disjunction to and from the object is not per se valuable unless it becomes valuable and meaningful under special conditions and with the actors' intervention.

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