Structuralism
and The Raising of Man's Consciousness of Literature with A Specific Reference to Shakespeare's *Romeo and Juliet*

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Abstract

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Structuralism, in short, provides readers with new ways of reading, understanding, analyzing and criticizing literary texts according to their underlying conventions, codes, signs, language, genre and age. Though rooted in linguistics, it grew to include many human sciences including literature. Being objective and impersonal in judgment on the literary or non-literary text, critics such as Genette and Grimas adopt it and new structuralist theories are derived to raise man's consciousness of literature through certain reading protocols. To spot the light on the importance of structuralism in minimizing the difficulties of reading, analyzing or criticising a literary text that some readers may meet, the researcher determines to:

firstly, identify this approach, its origin and the other derived theories; secondly, apply them to some selected texts from Shakespeare's *Romeo and Juliet* to help in recognizing what is read and how to read it reaching the expected understanding. The conclusions positively confirm the role of structuralism in clarifying the literary text and raising the reader's appreciation.

ملخص البحث

دورنظرية العلاقات البنيوية في زيادة فهم القارئ للأدب مع أشارة خاصة الى مسرحية روميو و جولييت لشكسبير

تسهم نظرية العلاقات البنيوية في رفد الأدب بطرق جديدة لقراءة النصوص الأدبية وفهمها وتحليلها ونقدها بناءً على طبيعة العلاقات التي تربط بين المكونات التي تدخل في بناء النص كالأصطلاحات والدلالات والرموز ذات المعنى الجمعي واللغة ونوع الأدب وزمن الكتابة. وعلى الرغم من أمتداد جذور هذه النظرية الى علم اللغة الا انها شملت جميع العلوم الأسانية بما فيها الأدب.ولقد تبناها نقادا امثال جينيت وجريماس لموضوعيتها وحياديـة حكمها على النص سواء كان أدبيا أم غيرأدبي فأشتقا نظريات نقدية بنيوية جديدة تهدف الى زيادة فهم القارئ للأدب عن طريق أتباع اصول خاصة في القراءة. ولما كان قراءة النص الأدبي وفهمه وتحليله ونقده أمر يصعب أحيانا على بعض القراء في هذا المجال، عمدت الباحثة الى تسليط الضوء على أهمية هذه النظرية في تذليل الصعاب من خلال: أولاً ، التعريف بهذه النظرية وأصلها والنظريات المشتقة منها وذلك للأهمية ؛ ثانيا، تطبيق هذه النظريات على نصوص مختارة من أحدى مسرحيات شكسبير: روميو وجولييت لمساعدة القارئ على التعرف على طبيعة مايقرءه والطريقة المثلى لقراءته وصولا للفهم المطلوب. ولقد توصلت الباحثة الى نتائج تؤيد الدورالأيجابي لنظرية العلاقات البنيوية في توضيح النص الأدبي وقراءته وتسهيل فهمه من قبل القارئ.

<u>Structuralism</u>

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Structuralism is a modern intellectual movement that analyses cultural

phenomena according to certain principles derived from linguistic. It emphasizes the systematic interrelationships among the elements of any human activity, abstract codes, and conventions governing the social production of meanings.[1]

The movement appeared in academia in France in the second half of 20th century (in the late 1960s and early 1970s) as a reaction to "'modernist' alienation and despair"[2] and grew to become one of the most popular approaches in academic fields concerned with analysis of language, culture and society. It has been applied to different studying fields and sciences including social anthropology, linguistics, literary criticism, psychoanalysis and sociology, which have also resulted into changing man's thoughts, behaviours, response and realization. The changing did not only contribute in raising man's consciousness through dealing impersonally and objectively with the structure of any text whether literary or non-literary – reading it according to its underlying conventions, codes, signs, language, genre and age and understanding its deep structure

and hidden meaning - but also in understanding the structure of his mind.

European structuralists made a significant transformation with their new theoris such as Claude Lévi Strauss' structural anthropology, Roland Barthes with his structural mythology, Michel Foucault with the history of ideas and Jacques Laucan with the psychoanalysis theory. They didn't only build models of psychological or social reality but they also made a distinction between what may be called surface structure (consciousness) and deep structure (unconscious) as a means of understanding.[3]

Claude Lévi Strauss, among others, applied the structural theory to the anthropological and semiotic analysis of cultural phenomena in general. According to him, structuralism produces and reproduces meanings within a culture through various practices, phenomena, themes and activities which serve as systems of signification. He studied hundreds of myths and activities as diverse as food preparation and serving rituals, religious rites, games, literary and non-literary texts, and other forms of entertainment looking for the deep meaning-structure of cultures.

However, structuralism is heavily influenced by the pioneering work of Ferdinand de Saussure. His approach to structural linguistics is actually an early form of quantification

and focuses on examining how the elements of language are related to each other (synchronically/vertically) when they are at the same point of time and (diachronically/horizontally) when they are separated by time. [4] He has also argued that linguistic signs compose of two parts: The first one is the (signifier) the sound pattern of a word, either in a mental projection or in actual and physical realization as part of a speech act. The second one is the (signified) the concept, or the idea which holds the meaning of the word. [5]

In literature, structuralism represented an approach of analyzing the narrative material by examining the underlying invariant structure, which based on the linguistic sign system of Ferdinand de Saussure. Structuralists claim that there must be a structure in every text, which explains why it is easier for experienced readers than for non-experienced readers to interpret a text. They presumed that everything that is written seems to be governed by specific rules. For example, a literary critic applying a structural literary theory might say that the authors of *West Side Story* did not write anything "really" new, because their work has the same structure as Shakespeare's *Romeo and Juliet.* Structural literary criticism argues that the value of a literary text can lie only in new structures rather than in the specifics of character development and voice in which

that structure is expressed. As structuralism enables the reading of texts, it also enables the reading of cultures through semiotics. [6] The study of semiotics and of codes opens up the literary study to the cultural study, and expands the resources of the critics in discussing the meaning of the texts.

Gerard Genette and Greimas are two of the important and famous literary structuralists. Each one of them came up with his own structural theory that would be applicable to the literary text and analyze the texts to show the deep structure and the hidden meaning of it. This for sure would raise humans' realization and make them understand the deep structure of the text. And this is exactly the aim of this research. So, as an example on structural reading on literature, the researcher: firstly, will shed the light on each of Genette's and Greimas' theories; then applying them to Shakespeare's *Romeo and Juliet* aiming by that at leading the readers to a new way of reading the literary text in order to raise their consciousness of what they read.

Starting with Genette's theory, Structuralism is "a study of the cultural construction or identification of meaning according to the relations of signs that constitute the meaning-spectrum of the culture."[7] If the reader and the text are both of the same

cultural construction, then the meaningfulness of texts becomes more apparent, as they share meaning-constructs. This deep structure of the text and the culture will make humans understand their mind structure , make them rethink in what they know, realize things that they don't know about and raise their consciousness as well.

Genette's theory focuses on five main important concepts: order, duration,
frequency, mode and voice; they are primarily used to look at the syntax of narratives rather than to perform an interpretation of them. [8] As an example on structuralist reading on literature, we are going to apply Genette's five concepts on several scenes from Shakespeare's play Romeo and Juliet:

Recalling the order of events in *Romeo and Juliet's* story, we have one order of events or i.e., one main plot – the story of the lovers. [9] The order of the events is designed to achieve tragic romance effects. Romeo goes to the feast in order to see Rosaline (event A), his intrusion leads to his meeting with Juliet and falling in love (event B), getting married (event C), the enmity of Tybalt and killing him to revenge Mercutio's death event D), running away (event E), finally their tragic death (event F), and the end of the conflict between the two families

(event G). More specifically, the next diagram shows us in more details, the events order and the events timeline in Shakespeare's *Romeo and Juliet*:

Events Order	Acts	Day	Time	Events
1	Act 1	Sunday	Morning	Romeo lovesick for Rosaline
2	Act 1	Sunday	Afternoon	A street fight between the Montague and Capulet factions
3	Act 1	Sunday	Evening	The Capulets make ready for their masked ball (masque) The Montague faction gatecrash the ball - Romeo is disguised by a mask. Romeo sees beautiful Juliet - it is love at first sight.
4	Act 2	Sunday	Night	Romeo and Juliet meet and learn they belong to the opposing families of Montague and Capulet. Despite the conflicting loyalties to their families they swear their love for each other and decide to marry
5	Act 2	Monday	Morning	Plans are made for the wedding
6	Act 2	Monday	Early Afternoon	Romeo Montague and Juliet Capulet are married by Friar Laurence The Nurse helps Romeo with plans to provide ropes to

				enable Romeo to climb into Juliet's bedchamber as her husband later that night...
7	Act 3	Monday	Late Afternoon	Benvolio and Mercutio (Montague faction) meet Tybalt (Capulet faction). Mercutio is killed by Tybalt
8	Act 3	Monday	Early Evening	Romeo revenges the death of Mercutio and kills Tybalt.
9	Act 3	Monday	Night	Prince of Verona banishes Romeo from Verona. Unaware of the wedding Capulet arranges for Juliet to marry Paris on Thursday
10	Act 3	Tuesday	Dawn	Having spent the night together the lovers, Romeo and Juliet, part
11	Act 4	Tuesday	Morning	Juliet refuses her father's wishes to marry Paris and decides she will commit suicide rather than betray Romeo
12	Act 4	Tuesday	Afternoon	Friar Laurence advises Juliet to pretend to take poison and fake her death, allowing her to escape to Romeo. Knowing she will escape Juliet "agrees" to marry Paris. Her delighted father brings the wedding forward to Wednesday

13	Act 4	Tuesday	Night	Juliet takes the fake potion
14	Act 4	Wednesday	Morning	The Nurse discovers the "dead" Juliet. The Capulet family learn that their daughter Juliet is dead. The wedding preparations are changed to those of a funeral.
15	Act 5	Wednesday	------------	Romeo learns of Juliet's death - devastated he plans to return to Verona to see the dead body of Juliet - he plans to commit suicide
16	Act 5	Thursday	Evening	Romeo looks at Juliet in her coffin. Paris sees him, they fight and Paris is killed. Romeo then takes the poison - just as Juliet awakes. Romeo dies and then Juliet stabs herself to death.
17	Act 5	Thursday	Evening	The tragic love story ends as the Montague and Capulet families end their feud

The order of events, therefore, illustrates not only actions and characters but also themes like love, hatred, enmity, friendship, revenge, sacrifice, punishment and reconciliation.

Duration, on the other hand, confines the order of events with certain period of time. In *Romeo and Juliet* , Shakespeare has confined events to a period of less than five days. This makes

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the duration or the separation between an event and its narration so short. Following Genette's theory, we can say that *Romeo and Juliet* has a short narrative time. By this short duration, Shakespeare gives speed and excitement to the story, especially when we know that he allows the two lovers only one night to be together (unlike the original French story in Arthur Brooke's long poem *The Tragical History of Romeo and Juliet*- over nine months), and so this theory increases the audiences' sympathy for their love story and the harshness of their fate.

Detecting Genette's third concept of frequency in *Romeo and Juliet,* we can identify several repetitions. One of them is the repetition of the quarrel scenes, firstly between the servants of the Capulet family and the servants of the Montagues. The quarrel develops into a fight between Benvolio, Romeo's cousin and Tayblat, Juliet's cousin then between Capulet and Montague themselves. The fight ends by the ruler's interfere (1.1.45-70). Secondly, between Mercutio, Romeo's best friend and Tyblat. The quarrel develops into a fight and ends by the death of Mercutio then by the death of Tyblat on Romeo's hand as a revenge for Mercutio who has fought on his behalf (3.1. 34-127).Thirdly, the last fighting scene, between Paris, Juliet's suitor and Romeo, her "love, lord, …husband and friend "as she

used to call him.(3.5.20) Romeo kills Paris and at his request, Romeo lays him beside Juliet's tomb (5.3. 70-86).

While the first quarrel emphasizes the enmity between the two families presented in the prologue as "two foes", the second quarrel raises the conflict to its climax predicting the tragic calamity of the two" star-crossed lovers" as introduced in the prologue. [1] Moreover, they ßerve themes like revenge, friendship, selflessness and sacrifice. The third quarrel emphasises the theme of love which is the main theme of the play. So we can say that repeating the quarrel scene for three times in the beginning, in the middle and in the end of the play has served in heightening the rhythm of tense and rage throughout the play whenever it calms down by the romantic scenes.

By giving eight reasons to quarrel and repeating the word quarrel itself for nine times by Mercutio in his ironic speech with Benvolio before starting the quarrel, Shakespeare aims at revealing Mercutio's highly quarrelsome character , his wit, rough common sense, impatience and willingness to fight at the least reason and raising by that his audience's expectations :

Mercutio Nay, and there were two such, we should have none
  Shortly, for one would kill the other. Thou? Why,
Thou wilt <u>quarrel</u> with a man that hath a hair more or
 A hair less in his beard than thou hast. Thou wilt <u>quarrel</u>
 With a man for cracking nuts, having no other reason but
 Because thou hast hazel eyes. What eye but such an eye
 Would spy out such a <u>quarrel</u>? Thy head is full of <u>quarrels</u>
 As an egg is full with meat, and yet thy head hath been
 Beaten as addle as an egg for <u>quarrelling</u>. Thou hast
 <u>Quarrelled</u> with a man for coughing in the street because
 He hath wakened thy dog that hath lain sleep in the sun.
 Didst thou not fall out with a tailor for wearing his new
 Doublet before Easter? [And <u>quarrelling</u>] With another
    For trying his new shoes with old ribbon? And yet
    Thou wilt tutor me from <u>quarrelling!</u> ((3.1. 15-29).

Shakespeare's repetition of the tomb vision and death dream, on the other hand, has no doubt contributed in foreshadowing the coming ill events and their predicted fatal end in the prologue. These visions come to be true both tragically and ironically. After the death of Benvolio, Juliet realizes the dangerous situation in which Romeo is involved and asks him to runaway. The tomb vision she has seen on their farewell predicts the worst to come:

Juliet O God, I have an ill-divining soul!

        Methinks I see thee, now thou art so low,

        As one dead in the bottom of a tomb;

        Either my eyesight fails, or thou look'st pale.

        And trust me, love, in my eyes so do you.

        Dry sorrow drinks our blood. Adieu, adieu.

        (3.5. 53-58)

The vision of death is repeated again. Juliet aroused by the thoughts of death and night before her wedding's day. She has seen her cousin Tybalt's ghost dragging Romeo in the tomb. The vision encourages her to take the sleeping drug and follow Frair Lawrance's plan to escape and join Romeo. By this repetition, we can say that Shakespeare aims at arousing both Juliet's and his audience's doubts, anxiety, hesitation, desire of life, fear of death and free will of choice:

Juliet O look! Methinks I see my cousin's ghost,
    Seeking out Romeo that did spit his body
    Upon a rapier's point. Stay, Tybalt, stay!
    Romeo, I come! This do I drink to thee.
    (4.3. 55-58)

With the third repetition of Romeo's death dreams and cheerful thoughts, Shakespeare brings the events ironically to its painful climax:

    Romeo I dreamt my lady came and found me dead-
    Strange dream, that gives a dead man leave to think! –
    And breathed such life with kisses in my lips
    That I revived and was an emperor.
    Ah me! How sweet is love itself possessed,
    When but love's shadows are so rich in joy!
    (5.1. 5-11)

Romeo's dreams "presage some joyful news at hand;" (5.2.2) ironically turns out to be news of Juliet's death. The irony continues to the last scene when their recurring dreams of the tombs and the kisses come true and they are willingly united by death.

According to Genette's fourth and fifth concepts, the mode of *Romeo and Juliet* can be defined as a " narrative" telling the story of two lovers. The voice of the narrative is intra-diegetic (inside text) while the narrator's statue is a hetero- diegetic because the chorus in the opening scenes of the first two acts is the narrator of the story and not one of the characters. It can also be considered as a homo-diegetic, if we considered Benvolio in (3.1.147-70) or Friar Lawrence in (5.3.229-69) as narrators from time to time. [1]   [1]

As for Greimas, he came up with two structural theories: the Semiotic Square and the six actants.   The Semiotic Square is a way of classifying concepts which are relevant to a given opposition of concepts. He has called them the binary oppositions such as feminine-masculine, beautiful-ugly. [1] The Six Actants , in its turn, allow us to break an action down into six facets looking for a meaningful-power structure: (1)the subject, (2)the object, (3)the sender, (4)the receiver, (5) the helper and (6) the opponent. [1] He believed that beneath all the narrative stories exists a common structure. Semiotic Square and the Six Actants are not only shared by all narrative stories and literary text, but also by social phenomena.

In this case, the six actants of the love narrative in Skespeare's *Romeo and Juliet* will consequently follow the previous order of Grimas: (1) the subject/ Romeo, (2) the object/ Juliet, (3) the sender/fate (4) the receiver/the two lovers, (5)the helper/love, marriage, the nurse, the Frair, the poison/sleeping potion and Juliet's courage, finally (6) the opponent / the two disputed families of the Capulets and of the Montagues, Juliet's cousin Tybalt and her suitor Paris. Tracing these actants through out the play and analyzing their acts and reacts will provide us with a meaningful structure to the play.

Greimas's Semiotic Square, on the other hand, will provide us with different examples on structural literary reading to Shakespeare's *Romeo and Juliet* and another way of analyzing as well. Consider the following and try to look out for the binary oppositions:

> **Juliet** wilt thou be gone? It is not yet near day;
>> It was the nightingale, and not the lark,
>> That pierc'd the fearful hollow of thine ear;
>> Nightly she sings on yond pomegranate tree.
>> Believe me, love, it was the nightingale.
> **Romeo** it was the lark, the herald of the morn,

No nightingale. Look, love what envious streaks

Do lace the severing clouds in yonder east;
Night's candles are burnt out, and jocund day
Stand tiptoe on the misty mountain tops.
I must be gone and live or stay and die.
(3.5.20-30)

Female	Juliet	question	stays	night	garden	nightingale	sleeping	death	hollow
Male	Romeo	answer	goes	day	mountain tops	lark	waking	life	candles

This example shows us how images of masculinity and femininity can be generated through a series of binary oppositions in a literary text. Such oppositions tend to retreat to transparency in reading or watching the play. The gendered character of the echoes and parallels is consequently quite surprising when the text is submitted to this kind of analysis. Paired signifiers are seen by structural theorists as part of the deep or hidden structure of texts, shaping the preferred reading. Since, no one would realize these oppositions without using structural reading through his dealing with a text; it means that

structuralism has helped us here to see the deep structure of the text. Such linkages seem to become aligned in some texts and codes so that additional vertical relationships (such as *male/ mind*, *female /body*) acquire apparent links of their own. Kaja Silverman noted that, "cultural code is a conceptual system which is organized around key oppositions and equations, in which a term like 'woman' is defined in opposition to a term like 'man', and in which each term is aligned with a cluster of symbolic attributes"[1]   4

   If binary opposition applies to characters, then the nurse and the Friar are opposing forces, and so are Romeo and Juliet. The nurse should represent the base, earthly emotions while the Friar should represent the higher intellectual and spiritual aspects of man. Shakespeare reveals flaws in each character, so in that way they are equal and opposite, but we would argue that Romeo is harder on the Friar, and for that Shakespeare wants to reveal him to be something like a hypocrite, for though he says Romeo should go "Wisely, and slow", he has already consented to perform the marriage ceremony, knowing full well that Romeo's love has literally happened overnight.[1]   5

   Shakespeare may have used binary opposition to expose the flaws in thinking that thoughts can be unproblematically opposed. Or, he may have used it to expose the flaws in (or

complexity of) his characters. Consider the following, the Friar argues that grace and rude will operate as binary opposites:

Friar Lawrence Two such opposed kings encamp them still
                In man as well as herbs,--grace and rude will;
                And where the worser is predominant,
                Full soon the canker death eats up that plant.
                (2.2.27-30)

Sometimes, the dichotomy turns to be a false one:

Friar Lawrence Virtue itself turns vice, being misapplied;
                And vice sometimes by action dignified.
                (2.2.21-2)

The character of Mercutio vs. the character of Benvolio presents another set of binary opposition. Both are equal in being Romeo's loyal friends. Yet, they are different. Mercutio is witty, impatient, quarrelsome and has no understanding of love. Benvolio, by contrast is quiet, cautious, and peace-loving. Symbolically, Mercutio represents passion/mood, rebellion, and revenge while Benvolio represents reason, peace and reconciliation. Right from the opening scene of the play we can see Benvolio as a peace –maker. He interferes to stop the quarrel between the servants of the Capulets and the

Montagues.(1.1.56-58)   He asks Mercutio to "retire" (3.1.1) before his quarrel with Tybalt and gets killed. He asks Tybalt to "reason coldly " or "depart" (3.1.49-50) Being Romeo's cousin and loyal friend, he supports him in his love cause, asks the Montagues to discover the cause of his melancholy.(1.1. 136) When Romeo has killed Tybalt, Benvolio helps him to escape and misleads the officers.(3.1.128)

Mercutio's binary character with his fiery spirit and mockery add to the play its liveliness and its bright light. He makes fun with contemptuous attitude of Romeo and of love. He calls him with number of names "humours! madman! passion! liver!" (2.1.6-7) and describes Cupid, the Greek god of love, as a beggar "Young Abraham Cupid," (2.1.11)and as "the blind bow boy." (2.3.12) In the middle of his rage and willingness to fight ,he jokingly describes Benvolio's head as "an egg is full of meat" (3.1.22) criticizing his cool nature. In his quarrel with Tybalt, he mocks Tybalt's name repeatedly for the "Prince of Cats,"(2.3.18) "rat-catcher"(3.1.72) and "Good King of Cats" (3.1.74) All his bold nature and sense of humour are presented in his dying scene. When Romeo tries to comfort him after he gets wounded, he replies:

Mercutio No, 't is not so deep as a well,

nor so wide as a church door,

but 't is enough, 't will serve .

Ask for me tomorrow and you

shall find me a grave

man."(3.1.92-94)

Though he fights on Romeo's behalf to ward off Tybalt's insult, he ironically curses Romeo and Juliet's families when gets injured: "A plague o' both your houses."(3.1. 102) Unexpectedly, his dying curse comes to be true at the end.

More binary oppositions can be detected among thoughts, cods, themes and characters like Tybalt and Paris comparing to Romeo, the Capulets comparing to the Montigues, the female characters all together or in pairs. Many facts have been revealed so far and more is expected to be revealed.

Finally, we can conclude that applying these structural theories to Shakespeare's *Romeo and Juliet* or to any other text will bring us as readers or analyzers or critics to the same level of consciousness since we are following the same rules. We can objectively realize how strong or weak structure this or that

work has and how artful this or that writer was in producing and reproducing his thoughts and his characters.

Structuralism has provided us with firmer starting-point for reading literature as literature than other approaches. It explains, for instance, why the same sentence can have a different meaning depending on the genre in which it appears. It also explains how the boundaries of the literary can change from age to age. It accommodates and explains different readings of a given text with different reading protocols; one can read a text for its 'literary' qualities or for its sociological or ideological qualities. One can also gain an appreciation of literature as an institution, as a coherent and related set of codes and practices through situated reading – reading in a certain meaning-domain or set of codes. It means that when literature is written, it will be written under these codes. Consequently one can be more open to the challenges and alterations of literary conventions. Once one notes that reading and writing are both coded and based on conventions, s/he can read readings of literature in a disciplined way.

As structuralism is so broad theory with such extensive applications, there will be different ways of doing structural analysis. Genette's and Grimas theories on structural readings of

literature and criticism have provided us with some solid protocols of reading. Applying these theories to our study with the reference to Shakespeare's *Romeo and Juliet* has proved that structuralism contributes in raising our consciousness as (the receiver), our understanding, appreciation and our sense of literature qualities.

End Notes

[1] It also refer to various theories across the humanities, social sciences and economics, of which share the assumption that structural relationship between concept vary, between different cultures, languages and that these relations can be usefully exposed and explored. See Robert Scholes, Structuralism in Literature, (New Haven: Yale University Press, 1974), p. 1.

[2] Ibid.

[3] Ibid.,pp.6-7.

[4] Through Synchrony, Saussure proposed that language as a system of signs be studied as a complete system at any given point in time. Like chess, the important part of language is how pieces

move and the positions of all pieces relative to one another. The shape of each piece is only important in that its potential can be recognized. A synchronic relationship is one where two similar things exist at the same time. Modern American English and British English have a synchronic relationship. Diachrony is the change in the meaning of words over time. For example in the way that 'magic' meant 'good' in youth culture for a period during the 1980s (and, to a lesser extent, beyond).It is thus the study of language in terms of how it visibly changes in usage. It is based in the dictionary meaning of words. A diachronic relationship is where related things exist separated by time. 12th century English and 21st century English have a diachronic relationship. Saussure criticized current linguistics as seeking to understand language changes but not *why* it changed or what underlying factors were really changing, He thus moved the study of language from diachronic to synchronic relationships. see also Gerard Genette, Course in general linguistics, (New York: Philosophical library, 1959), pp. 96-98.

[5]See also Ferdinand de Saussure, Course in General Linguistics, (New York:Philosophical Library, 1959),pp.65-67.

[6] Also called (semiotic studies) or (semiology), is the study of sign processes, or
 signification and communication, signs and symbols, both individually and grouped   into sign systems. It includes the study

of how meaning is constructed and understood. . See Terence Hawkes. Structuralism and Semiotics. (London: Methuen,1977), pp. 123-26.

[7] Gerrard Genette,p. 1.

[8] Genette's theories are: The Order: to study order one should compare the order of events in the narrative with sequence of the same events in the story. For example: say a story is as follows: a murder occurs (event A); then the circumstances of the murder are revealed to a detective (event B), finally the murderer has been caught by the police (event C). The Duration: the separation between an event and its narration means that there is discourse time and narrative time; these are two main elements of duration. For example: (Five years passed) has a lengthy discourse time, "five years but a short narrative time "few seconds". The Frequency is the repetition of an event; an event is not only able to happen but also can be happened again or repeated. For example: (I used to go to the library). The Mode: the function of narrative is not to give an order but in simple way to tell a story or to repeat facts. The Voice: Genette argued that in order to locate the voice of narrative we should define the narrator's statue which depend on two aspects: (a)- From where the narration is? 1. intra- diegetic. (inside text) 2. extra-diegtic. (outside text) (b)- Is the narrator a character in   the story?1. hetero-diegtic. (narrator is not a

character) 2. homo-diegetic. (narrator is a character). See Robert Scholes, p. 157.

[9] See M.H. Abrams, A Glossary of Literary Terms. (New York: Holt, Rinehart and Winston, 1971) ,pp.127-130.

[1] See William Shakespeare, Romeo and Juliet. (London: Penguin, 1994), p. 31.

[1] See Scholes, p. 157.[1]

[1] Also known as (Greimas' rectangle) or (semantic rectangle).It has been put forth by Lithuanian linguist and semiotician Algirdas Julien Greimas, and was derived from Aristotle's logical square or square of opposition. See also, Jonathan Culler, Structuralist Poetics: Structuralism, Linguistic and the   study of literature, (London: Routledge, 2002) ,pp.75-80.

[1] Griemas's Six Actants theory includes: The subject (for example, theprince);The   object (for example, the rescued princess); The sender, who instigates   the action (for example, the king); The receiver, whom get the benefits from the action (for example, the king, the prince, the princess); The helper, who or what helps to accomplish the action (for example, the   magic

sword, the horse, and the prince's courage) and finally the opponent, who want to hinders the action, (for example, the witch, the dragon). Ibid.

[1] Kaja Silverman, The[4] subject of Semiotics, (New York: Oxford University Press, 1983),p.36.

[1] Molly Maureen Mahood[5], Shakespeare's Wordplay, (London: Methuen, 1957),p.56.

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