

**ON MEANING PRODUCTION PROCESS IN
SHORT STORIES: A SEMIOTIC APPROACH TO
HWANG SUNWON'S "CRANES"**

**Kısa Hikayelerde Anlam Üretim Süreci Üzerine: Hwang
Sunwon'un "Turnalar"'ına Göstergibilimsel Bir Yaklaşım**

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Abstract

Semiotics, as a signification approach, makes it possible to unfold meaning formation process of the works of art. Each work has an idiosyncratic semantic universe created by the logical systematization of signs. The situation is also valid in the literary world. The impactful interaction of semiotics and literature forms the multidisciplinary approach titled literary semiotics. Meaning production process in the narratives can also be examined through the approach. However, the unique characteristic of rules and concepts of the literary semiotics prevent the implementers to apply it to the analysis of the texts which requires penetrating and explaining various meaning layers to be able to reveal the semantic organization and meaning production process of the texts. Therefore, in this study, the aim is to make the application process and the concepts of semiotics in the analysis of the literary texts more comprehensible. To do that, one of the famous Korean short story has been chosen. The focus is to reveal the meaning production process of the story within the scope of literary semiotics. In the light of the findings gathered from semiotic analysis of the short story "Cranes", it can be suggested that the story was produced on oppositions of war time. These oppositions can be summarized in the form of leaving homeland/remaining in homeland – life/ death – freedom/captivity, or duty/friendship. Also, the oppositions found out in the end of analysis can be accounted as link between the real life and the text itself.

Keywords: Cranes, Sunwon, literary semiotics, narrative

Öz

Anlamlama yaklaşımı olarak göstergibilim, bir sanat eserindeki anlam oluşumunu ortaya çıkartmayı mümkün kılmaktadır. Her bir eserde, göstergelerin dizgeleşmesi sonucu ortaya çıkmış kendine özgü bir anlam evreni vardır. Bu durum yazınsal eserler içinde geçerlidir. Bununla birlikte, göstergibilim

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ve yazın arasında ki oldukça etkin ilişki, yazınsal göstergebilim adında disiplinler arası bir yaklaşımın da ortaya çıkmasını sağlamıştır. Anlatılardaki anlam üretim süreci de bu yaklaşımla incelenebilir. Ancak, yazınsal göstergebilimin kendine özgü kural, kavram ve özellikleri, ele aldığı anlatının anlamsal düzenlenişini ortaya çıkarmak ve metindeki anlamın üretim süreçlerini farklı anlam katmanlarına inerek açıklamak isteyen uygulayıcıların önünü kesmektedir. Bu yüzden bu çalışmanın amacı yazınsal metinlerin analizinde göstergebilimin uygulanmasını ve bu yönüme ait terminolojinin daha anlaşılır hale getirilmesini sağlamaktır. Bunun sağlamak için çalışmada, popüler bir Kore kısa hikâyesi seçilmiştir. Yazınsal göstergebilim sınırları içinde, hikâyedeki anlam üretim sürecinin aydınlatılması üzerine yoğunlaşmıştır. Hikâyenin incelenmesi sonucu ortaya çıkan bulgular ışığında, hikâyenin savaş zamanına ait zıtlıklar üzerine kurgulandığı söylenebilir. Bu zıtlıklar, memleketini terk etmek/memleketinde kalmak – ölüm/yaşam – özgürlük/tutsaklık – ya da görev/arkadaşlık şeklinde özetlenebilir. Aynı zamanda, hikâyedeki bu mevcut zıtlıklar, hikâye ve gerçek hayat arasında var olan bağlantılar olarak düşünülebilir.

Anahtar Kelimeler: Cranes, Sunwon, yazınsal göstergebilim, anlatı

Introduction

Semiotics as a tool for analysis has expanded its domain in many disciplines. One of the fields on which semiotics attempted to reveal the signification processes is literature. Since 1960s Algirdas Julien Greimas and his friends who constituted Paris School of Semiotics chose literature as an implementation area. The semiotic approach they developed postulates that meaning arises from the oppositions. With this in mind, it can be said that the short story "Cranes" (1953) written by Hwang Sun-Won, one of the prominent writers of Modern Korean Literature, presents an appropriate signification environment for semiotic implementation. Korean language for long years had maintained its presence under the domination of Chinese language until the end of nineteenth century, and between the years of 1910-1945, Japanese colonial occupation had caused a huge body of Korean literary pieces be published in Japanese (McCann, 2000). However, since then it has been possible to flourish for Korean writers who were the actual witnesses of Korean War. One of these Korean writers is Hwang Sunwon (1915–2000) who expanded his literary scope after liberation, contributed many postwar works into Korean literature (Yöngmin, 2003). Hwang Sunwon's short stories "The Old Potter," (1950), "Clowns," (1952), and "Cranes," (1953) "are rough sketches of reality" (Yöngmin, 2003, p. 471). In this study, the domain of semiotic research is "Cranes" one of the well-known short stories of Sunwon. This literary piece is important for the reflection of both Korean recent history and the true affection of people against war. It is also believed in the study that "Cranes" has didactical characteristics to the readers in terms of the oppositions like death-life, leaving hometown-remaining hometown, captivity-freedom or friendship-duty on which the text is constructed by the author as Chong-un and Fulton asserts (1998), who was compelled to move in 1946. Our purpose in this study is to find out true meaning of the text in a more objective way, and thus, gathering semiotic approach and the short story "Crane" will be beneficial both for a more integrative analysis of text and for the prevalence of the method.

Theoretical Frame

Semiotics has a wide range of subjects because of its transdisciplinary feature. It is a systematic approach which can be used for the analysis of all kinds of texts produced in different fields. Literature is one of those fields that can be combined with the study of semiotics which forms the semiotics of literature in the literary world. To be able analyze literary texts to gain reliable and consistent results, semiotics offers a systematic procedure that needs to be followed as Bertrand (2000, p. 29) asserts:

Table 1. Semiotic analysis process

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

Discursive structures	→ Descriptive part → Thematic part
Narrative structures	→ Narrative profile → Actantial profile → Modal profile
Deep structures	→ Basic meaning

The aim is to make a semiotic analysis, and thus, the surface level of text comprising the analysis of discursive and narrative levels comes first, then the deep level analysis is performed. Discursive level is the one where the most important formative elements of the text are created by the author. These elements are actoralization, spatialization and temporalization. So to say, the discursive level analysis must comprise the analysis of these three elements of the narrative. Also, main oppositions can be observed in this level. In the analysis of actoralization, we have found the isotopy of actor -the group of words used in the text to indicate the actors- and illustrated their proportions. Then, the thematic roles of actor in the story are identified. For spatialization, the analysis of place where the story takes place is illustrated. In the analysis of temporalization process, the main focus is on the depiction of the relationship between the discourse and story time in the text. Lastly for discursive level analysis, main oppositions in the story are given for structuring the bridge between discursive, narrative and deep level of text.

In the narrative level analysis, the attempt is to suggest the grammar of narrative. To do this, main transformations of actants of narrative are identified with the aim of indicating the articulation of narrative by utilizing actantial and canonical narrative schemas.

In the deep level, or thematic level, the aim is to reveal differences between the initial and ending stages of the story. Semiotic Square is used to identify this. The differences of the text can be placed on the oppositions because it is the opposition which makes the elementary syntax of the text meaningful. Accordingly, we need to follow the stated steps in the analysis of the story to reach the aim of the study with sound and consistent results.

Analysis of the Story of “Cranes”

In general, narratives have three significant semantic layers such as discursive, narrative, and thematic on which the meaning is constructed to create the semantic universe. This situation is also valid for the short story of Northern Korean writer Hwang Sunwon’s “Cranes”. The story is involved within the pages of 179-183 in the book *A World of Short Stories*. The references to the pages are according to the stated source book. Also, the paragraph numbers of the story are identical to its arrangement in the book. Throughout the analysis, a three-step way of route comprising discursive, narrative, and deep level of meaning is to be followed.

Discursive level analysis involves the analysis of formative elements in a narrative such as actoralization, spatialization and temporalization. As Yücel states (1993), a profound examination of actor-time-space in a narrative has a strong probability for handling the text in a more integrative way with respect to its realization. In the analysis of the short story “Cranes”, these three formative elements are to be examined under the heading of descriptive structures as they have the function of describing the surface level of the text.

The very first step for the analysis of discursive level is the actorialization process in which the aim is to find out the actors and their thematic roles in the story. Then, under the heading of spatialization, the possible settings of the story are to be revealed. Under the heading of temporalization, the use of time in the story is to be analyzed.

For the beginning of analysis of narrative level, a clear-cut segmentation of the text will be done for the purpose of finding out the articulation of narrative. Subsequently, each segment of narrative is to be analyzed using two schemas for semiotic analysis of narrative level. One of these tools of analysis is the actantial narrative schema by means of which the actants of the narrative can be depicted with their actantial roles, and, the second is the canonical narrative schema which helps to illustrate the successive stages of narrative.

For the analysis of deep level, semiotic square is to be utilized. Main function of semiotic square is to serve the reader to find out main oppositions on which the text is structured.

Descriptive Structures

Discursive level is the most concrete level in which the articulation of discourse takes place. Amongst the components forming narrative discourse are actors, time and space which can be examined in the narrative (Günay, 2013). With this purpose, we will have a brief look at *actorialization* process and thematic roles of actors in the text. Then, the time and space in which the discourse was formed will be examined under the headings of *spatialization* and *temporalization*. In the examination of actors, time and space in discourse, we will give the essential isotopies (grouping the words according to a common denominator) which we can interpret to find out dominating themes in text. The isotopies are also essential to observe the *oppositions*, which will be provided after the introduction of the formative components of narrative, on which the text is established.

Actorialization

Instead of the term *character*, semiotics prefers to use the word *actor* because it is more inclusionary in that inanimate entities may have roles in the narrative (Martin & Ringham, 2000). As illustrated in Table 1, other actors are listed as Songsam, Tokjea, the old man who is the owner of chestnuts, Tokjea's father and wife Shorty, Songsam's father and his friends from his detachment who are security guards, and "some people from Seoul who had come to Demilitarized Zone" to hunt cranes. One another actor in the story is Songsam and Tokjea as little boys. Songsam remembers the past memories in which he and Tokjea shared childhood days.

Table 2. Actors and their frequency

Source: Adapted from (Martin & Ringham 2000, p. 150)

Actors	Amount of Repetition Page 179-180	Amount of Repetition Page 181-182-183	Total Amount of Repetition	Ratio
Songsam (Personal pronouns)	2x (p.179) 18x (p.180) 4x (p.179) 26x (p.180)	8x (p.181) 6x (p.182) 5x (p.183) 4x (p.181) 1x (p.183)	74	43%
Tokjea (Personal pronouns)	9x (p.180) 11x (p.180)	10x (p.181) 1x (p.182) 6x (p.183) 17x (p.181)	59	34%

		5x (p.183)		
Old man	1x (p.179) 4x (p.180)	-	5	3%
Tokjea's father	-	3x (p.181)	3	1.8%
Tokjea's wife (Shorty (Personal pronouns)	-	3x (p.181) 1x (p.181)	4	2.4%
Songsam's father	-	3x (p.182)	3	1.8%
Security guards	3x (p.180)	-	3	1.8%
People from Seoul	-	2x (p.182)	2	1.2%
Boys (Songsam & Tokjea)	3x (p.180)	7x (p.182) 9x (p.183)	19 172	11 %

Table 1 involves the list of total number of actors, their frequency of repetition in the story, and the descriptive words of actors that function as the isotopies the actors that are essential proof to depict any roles of them whether primary or secondary. Songsam and Tokjea –the two major actors- are the most frequently-referred ones. The total repetition amount of them is 77%, when we add the repetition amount of their childhood states the number increases to 88%, which gives us a strong clue that is the story is around Songsam and Tokjea.

The story starts with Songsam's coming back as a security guard to the village in which he grew up. He is a chain smoker and keeps smoking until he decides not to do while escorting Tokjea. He is determined and able to make the other security guards persuade that he is the one to escort Tokjea with a sole utterance "I will take the guy myself" (p. 180). Songsam is abusive and prejudiced to Tokjea. He cannot stop thinking that bastard Tokjea is a killer until he is convinced that he has remained unchanged since he left the village. Also, he is disloyal to his family because "Songsam fled alone" (p. 182) leaving his farm work, old parents and his wife and children behind. However, he has undergone a transformation, his attitudes to Tokjea have changed as he remembers his childhood days. Lastly, he set Tokjea free as they did for the crane when there were children.

Tokjea is a young farmer "captured while hiding in his own house" (p. 180) by security guards. He is "bound tightly with rope" (p. 180) on the grounds that he is the vice-chairman of the Communist Farmers' Alliance. His only purpose is to look after his old, sick father. He is brave and honest, not afraid of being killed. He is accused of killing people by Songsam but he defends himself saying that he is a hard worker which is the only reason for being the vice-chairman of Communist Farmers' Alliance. Tilling the ground is the best thing Tokjea can do for living with his father, his wife Shorty and their child due this fall.

Other actors are obscure; they are not involved directly to the narrative but contribute a great deal to decision of Songsam about releasing Tokjea, which means saving him from death. For instance, Tokjea's wife, Shorty, "a fat little girl who knew the breadth of the earth but not the height of the sky" (p. 181) is Songsam' and Tokjea's mutual friend. They used to hate her, and "they were always teasing and laughing at her" (p.181). However,

she is the one from Songsam's and Tokjea's common background. Tokjea's father is an old and sick dirt farmer who had grown old with his only child by his side. His back has already been bent, and his face has dark age spots. He is needy for Tokjea's help to live. Songsam's father is not introduced completely, but we can understand from the passage that he is also a farmer bound to his farm but not as poor as Tokjea's father as the narrator states "fortunately then as now, his family was wealthy" (p.182). Security guards are also obscure; they only let Songsam know about Tokjea's situation and accept Songsam's wish to escort Tokjea.

The other actors are the two boys, Songsam and Tokjea, who grew up together. We only know about them from Songsam's memories. They used to steal chestnuts from old man's trees. Songsam remembers that Tokjea was helpful to him and used to share his own chestnuts when Songsam slid down the tree. They once set a snare and caught a crane as they were twelve years old. They had a crane anymore, and they used to go to see it almost every day. However, when one day some people from Seoul came to village with special permission to hunt cranes, "the two boys raced off to the field" (p. 183) without the fear of being caught or scolded, with the only purpose of saving their crane. They are as children sensitive and have a strong bond with the crane; they never want the crane die. After saving it, they "could not take their eyes off the spot in the blue sky where the cranes had disappeared" (p. 183). The two boys, Songsam and Tokjea, act an important role as to change Songsam's mind. They are from Songsam's memories of his childhood which he shared with Tokjea, also, the old man, some people from Seoul and Tokjea's wife Shorty are involved in these remembering of Songsam.

Table 3. Thematic roles of the actors

Source: Self-prepared

Actors	Thematic Roles
Songsam	Young security guard, abusive, disloyal to his family, chain smoker, decisive, nervous.
Tokjea	Caught in his house hiding, bound tightly with rope, loyal to his family, the son of a dirt farmer, a poor young farmer, vice-chairman of Communist Farmers' Alliance, honest, a hardworking farmer, married to Shorty, trustworthy.
Old man	Always shouting to two boys, chasing them to prevent stealing chestnuts.
Shorty	Tokjea's wife, a fat little girl, prig, always teased and laughed by Tokjea and Songsam
Tokjea's father	A poor dirt farmer, old, sick, his back was bent, a widower grown old with his son.
Songsam's father	A farmer loyal to his farm, healthy.
Security guards	Catching Tokjea in his house, accompanied Tokjea from Ch'ont'ae.
Some people from Seoul	Coming to village with a special permission to hunt cranes, having guns and shooting two boys' crane.
Two boys (Songsam and Tokjea)	Twelve year-old children growing up together, stealing chestnuts from old man's trees, setting snares to catch crane, sensitive to their crane.

Table 3 illustrates the thematic roles of actors of the story "Cranes". The term *thematic role* indicates the realization of actors as real characters in life, which contributes the sense of reality in narrative (Uçan, 2015a- Martin & Ringham, 2000).

Spatialization:

As stated, under the heading of spatialization, one of the most important components of narrative which is the use of space or setting in the story is to be examined. A narrative can be a narrative only if there are actors in a specific time and in a specific place (Yücel, 1993). For the examination of space in the story “Cranes”, we can find out changing spaces from beginning to end of the story.

The Village: The first space which the story initiates with is the village. It takes place in the opening segment of story. “The village just north of the thirty-eighth parallel was quite beneath the clear, lofty autumn sky” (p. 179). The protagonist of the story, Songsam, is introduced in this place where everything starts. Songsam and Tokjea grew up in this village. All of their childhood days were spent here. Their mutual friends Shorty, old man with wen used to be in the village too. After two years of separation, Songsam is back to the village and tries to see young people but he can’t. He only sees the fleeing children from Songsam and defines the situation with these words; “everyone’s face was masked with fear” (p.179).

The House (Public Peace Office): This is the second place in the story. The house was being used as the Public Peace Office, where Songsam found someone bound tightly with rope, Tokjea. The other security guards such as Songsam are also there and Songsam learned the Tokjea’s situation here. Songsam decides to escort Tokjea in the house and they set out.

The Mountain Ridge Road: After proceeding some distance, they arrive at mountain ridge road. Hereby, Songsam remembers his childhood days again. They used to come to this place with Tokjea to cut fodder before moving. This is the third space change in the story, and an essential one in that the climax of the story takes place here. Songsam interrogated Tokjea in this place, and the answers he got from Tokjea initiates an inner transformation on his decision to release Tokjea.

Demilitarized Zone: After going down the far side of the ridge, Songsam and Tokjea arrived at thirth-eighth parallel which is called the demilitarized zone. Songsam saw the cranes there and was back to the past again, remembers their crane they caught with Tokjea. This is the place where Songsam as a security guard released Tokjea who was the vice-chairman of Communist Farmers’ Alliance.

Temporalization:

In the story, third person, extra diegetic the narration is prevalent because the narrator is not an actor in the story. At the same time, the narrator is omniscient. He has access to all feelings of actors in the story as in the statements such as “Songsam felt an inexplicable urge” (p. 181) or “Tokjea’s face went white. The words you will have to be shot flashed out in his mind” (p. 183). We also learn background of the story through the narration of memories of Songsam.

Three different tenses are used in the story: Simple Past, Past Perfect and Simple Present tenses. When we have a brief look at the proportion of tenses in text, we can see simple past is the mostly-used one in narrative. By narrator, we are generally kept at a distance at the times of narrating flow of events. However, Simple Present is consciously used by the narrator during two dialogues between Songsam and Tokjea. We feel very close to them, and we are approached by the narrator to the climax of event. We can see this during the interrogation of Tokjea by Songsam and, at the end of the story, when Songsam releases Tokjea. This strongly contributes to sense of reality. Past Perfect Tense is used in the story at times that narration of the memories of Songsam gets started. As a

narrative motif, it is used by the author to arouse interest in the story. We learn the background of actors in the story through short flashbacks to past in which Past Perfect Tense is used.

Other than tense use in the story, the temporalization process can be analyzed in very different ways (Kalelioğlu, 2018). The use of time can sometimes be problematic for readers or interpreters as they get face to face with two types of time in a narrative (Günay, 2013). One of them is discourse time which is equal to time essential for the narration of events. The other is the story time which is the narrated time in a story or novel. As Günay (2018) asserts, while the story time in a narrative can cover two days, for story time this can last for one page. One of the ways for the analysis of time in the story is to make comparison between the discourse time and the story time in a narrative (Fludernik, 2009). By this way, discrepancies between the discourse time and story can be depicted. The relations between two kinds of time in a narrative can be in the way of summary (accelerated narration), pause (stopped narration), slow down (stretching of discourse time), isochrony (the equivalence of discourse and story time), and lastly ellipsis (much accelerated form of discourse time).

For discourse time, it can be said that the short story "Cranes" was written in a total of 5 pages covering 1822 words in the resource book. Narrated time in the story, in other words, the story time covers one day of trip of Songsam and Tokjea. The exact date of the trip is not clearly given in the text. However, by picking the clues from the narrator, we can get an approximate time. For instance, the story starts with the statement "The village just north of the thirty-eighth parallel was quiet beneath the clear, lofty autumn sky" (p.179); this gives us an idea about the month, September, November or October. In the second clue, it is possible to see that the exact year of Songsam's returning to his village and setting off a trip with Tokjea is 1943, "[H]e had often come to the ridge with Tokjae to cut fodder before Songsam moved to the area around Ch'ont'ae, south of the thirty-eighth parallel, two years before the Liberation in 1945" (p.181). This means that in the year of 1943 possibly in September, November, or October, Songsam and Tokjea's one day trip was narrated in the story. It is also possible to find out discrepancies between the discourse time and story time in the narrative by comparing them in proportional values. To do this, we can reveal how much of discourse time is spent for the narration of events in the story. As the story "Cranes" is not the same form of a lengthy novel, but a four- page story, using the number of words in the comparison is essential. As stated, the total number of words spent for narration of whole story is 1822, and this amount represents 100% of discourse time. However, apart from the narration of Songsam's and Tokjea's trip, there are other narrations of past memories of both characters within the story. All those narrated past events have been inserted within the stages of ongoing trip. Their proportion to the ongoing action of Songsam and Tokjea can be depicted as follows:

Table 4. Temporal correlation between discourse and story time in the narrated events

Source: Self-prepared

Narrated Events	Amount of Words	Page number	Period of time covered	Correlation to total discourse time
Songsam and Tokjea's Trip to Ch'ongdan	1312	179-184	One day time	72%
Stealing chestnuts as kids	112	180	When they were kids	6.1%

Songsam's escape from village	81	182	June, 1943	4.4%
Introduction of Tokjea's father	35	181	Seven years before the instant	2%
Songsam and Tokjea's saving the crane	281	183-183	When they were kids	15.4%

Table 4 illustrates the proportional distribution of the narrated events in total discourse time of the story. By taking the above comparison of discourse time of narrated events in the story, it will be possible to see the discrepancies in temporalization. For instance, it can be seen in the above table that 72% of discourse time has been spent on the narration of what has happened during Songsam and Tokjea's trip. However, this part, as seen in Table 3., covers all four pages in the source book. This means that the other narrated events such as Songsam and Tokjea's stealing chestnuts or saving their crane from outsiders are sprinkled into the main action of Songsam and Tokjea's ongoing trip. At the same time, the narration of other events during the main one can be regarded as pauses during narration main action. Also, it is possible to see isochrony, summary or slowdown in the main action. For instance, the starting descriptive statement of the story is clearly a slowdown in the narrative.

"The village just north of the thirty-eighth parallel was quiet beneath the clear, lofty autumn sky. A white gourd lay where it had tumbled, leaning against another on the dirt-floored space between the rooms of an abandoned house" (p.179).

That Songsam's interrogating Tokjea with a gun in his hand, and their other dialogues can be given as other instances for isochrony in narrative. As isochrony is the equivalence of discourse and story time in narrative, the scene of dialogues between Songsam and Tokjea in the text can be said to take equal discourse time to story time as depicted in the story. Summary (accelerated narration) as another type relation between discourse and story time may also be seen in the story especially when Songsam and Tokjea reach the mountain ridge road. After they left the village, the only thing narrated until then is their leaving the village and Songsam's thinking to give cigarette to Tokjea.

Oppositions:

Hereby, the aim is to find out the main oppositions observed within the text itself. It should be kept in mind that semiotics postulates meaning arises from oppositions (Martin & Ringham, 2000, Uçan, 2015). At the same time, the oppositions may sometimes be the links between the surface level and deep-abstract level of a narrative. We can observe dominant oppositions in three categories:

Table 5: Oppositions

Source: Self-prepared

Remaining in the village	vs	Leaving the village
-Everyone's face was masked with fear (p. 179) -The village few signs of the conflict that had just ended (p. 179) -This was the first young man he had seen in the village (p. 180)		-“Anyway, don't you think it looks suspicious that you stayed behind and didn't flee?” (p. 182) -“So all the men between seventeen and forty were forced to head north” (p. 182) -Songsam had fled past June” (p. 182) -“One night he had secretly spoke to his father about escaping” (p. 182)

Captivity	vs	Freedom
-"He found someone bound tightly with rope" (p. 180) -The guard answered that the prisoner had been the vice-chairman of Communist Farmers' Alliance" (p. 180) -They had secretly set a snare and caught a crane (182) -They even bound its wings with straw rope (p. 182)		-"They took the snare off the crane's legs and loosened the straw rope from its wings" (183) -But the crane could hardly walk, because it had been tied up for so long". (183) -"Songsam untied Tokjea's bonds and took the cord" (p. 183) -"He started crawling through the weeds" (p. 183)
Death	vs	Life
-"You 'll have to be shot anyway, so go ahead and tell the truth" (p. 181) -"They said if there was an invasion from south, every last man who was a man would be captured and killed" (p. 182) -"At any moment a bulled would come from wherever Songsam had crawled" (p. 183) -"They had only one thought: their crane must not die" (p. 183)		-"Above two cranes were soaring, their vast wings spread against the high, blue autumn sky. (p. 183) -"The autumn sky was hot on his forehead. What a perfect day this would be for harvesting, he thought" (p. 182) -"Only then did Tokjea realized what was happening. He started crawling through the weeds" (p. 183)

Table 5 illustrates the oppositions which have been traced by the statements from the story. No matter how distinct they seem, they, in the story "Cranes", involve each other. For instance, according to what Tokjea in the story says, one can make assumption that remaining in the village means to be caught by enemy soldiers or perhaps death. On the other hand, for someone between the ages of seventeen and forty escaping from the village is equal to freedom which means life.

Narrative structures

Narrative level is more abstract than discursive one. The actors in discursive level change into actants for which the acts they perform are important to be defined. In narrative level analysis, the identification of actants originates from the need to examine form of content. As Rifat states (2011), in order for a narrative to be composed, basic and sub transformations should be defined and analyzed in terms of actantial distribution.

The most significant aspect of the narrative is the analysis of the acts, functions and relations of actants which contribute to the formation of meaning at the narrative level. Before moving to the analysis of the actants, first the narrative schema, its components (actants), and functions of those components should be explained to make the subject matter more comprehensible. Figure 1 is the actantial schema which was developed by Algirdas Julien Greimas by elaborating Vladimir Propp's seven sphere of action

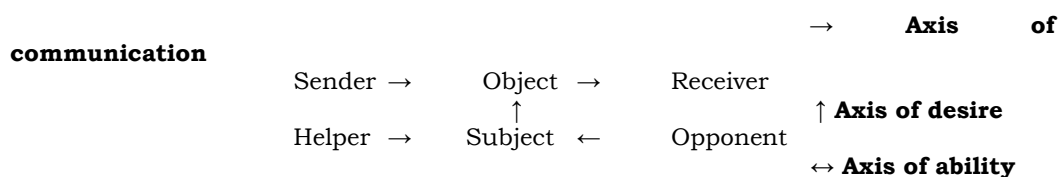


Figure 1. Actantial narrative schema

Source: (Yücel, 2015, p. 147)

The term *actant* was coined by L. Tesniere as remarking "all kind of things involving in the action reflected by the act" (Vardar, 2007, p. 98). One important point to consider is that both human actors and inanimate entities in discursive level can have roles in

actantial narrative schema since the act they perform is essential for them to be illustrated in narrative programme. Another important thing is that an actor in discursive level can act in more than one role in actantial schema, for example, a man to marry the princess may be both *sender* and *subject* of the narrative.

Subject/object:

This is the most common opposition as a subject cannot be thought without an object. Subject and object take place in axis of desire. A subject initiates a quest in order to reach his/her goal which is the object in narrative. Object may both be concrete such as gold, money or a girl to be married and abstract like knowledge or love.

Helper/opponent:

The subject of the quest may have helpers in order to reach the object. On the other side, he/she may have opponents to hinder the quest. The opponent varies in all narratives, and if the opponent is anti-subject, this means that he/she has his/her own quest against the subject. For a person who prepares for an exam, the books needed and the person's own diligence and tenacity may be helper. However, a problem like sleeplessness may be the opponents preventing the subject become successful.

Sender/receiver:

The sender is the actant directing the subject to his/her object. In other words, with the manipulation of sender, the subject aims at reaching the object or transmitting the object to the receiver. It is very common that both the sender and the receiver can be concrete or abstract, human or inanimate.

The next is the canonical narrative schema which illustrates the stages of quest in narrative. In a narrative as any roles of actants can be depicted in actantial narrative schema, the stages are to be shown from the beginning to the end. On the contract-manipulation stage, the sender directs the subject to the object can be seen. Next, the subject should gain necessary abilities or tools to achieve the goal; this is the competence stage. Subsequently, at performance stage the subject can succeed or fail reaching his/her object. This may be because of insufficient competence or interference of anti-subject or opponent. Whether or not the subject is successful or not is learnt by a declarative statement in the end of the quest, which is the stage of sanction. The developmental stages with in the story of "Crane" can be seen below:

Table 6: Segmentation of the story within the scope of Greimas's narrative schema

Source: Adapted from (Kalelioğlu, 2018, p. 150- Günay, 2018, p. 208)

1	2	3	4
Contract	Competence	Performance	Sanction
Initial stage	Developmental stage		Completion stage
1. Songsam is a security guard to struggle with communism. (NP-01) 2. Songsam wants to escort his childhood friend Tokjea to Ch'ongdan city.	3. On the way, Songsam starts interrogating Tokjea. By threatening him with the gun, Songsam takes the answers from Tokjea (Np-03). 4. After learning the truth of Tokjea, Songsam questions himself, and he agrees with Tokjea on the matter of remaining in the village. (NP-04) 5. They reach demilitarized zone on the 38 th parallel, and Songsam remembers the		6. After releasing Tokjea, they together run through weeds to catch a crane. Tokjea is free anymore. Songsam does not take his friend to prison. Friendship wins against thought differences and duty.

(NP-02)	childhood memory with Tokjea. They as kids together saved their crane from the hunter after which Songsam releases his friend Tokjea (NP-05).	NP-02 fails.
Cognitive dimension	Performative dimension	Cognitive dimension

In this table, we can see the stages of the main narrative programme. As it is for the actantial narrative schema, the canonical narrative schema may be implemented to depict the phases of both the macro-basic narrative programmes and micro-sub narrative ones. For instance, at the contract stage, it can be seen that the Songsam is a security guard who is back to his village for the purpose of struggling with communism. He sees that his friend was caught up by the other security guards for being the vice chairman of Communist Farmers Alliance. Songsam decides to be the one escorting him to Ch'ongdan. On the way, Songsam wants to learn the truths about Tokjea's life, and he wants to make Tokjea speak by force. The answers he gets and the childhood memories he recalls are necessary competencies for doing or not doing his task in the quest. At performance stage, we can see that Songsam releases Tokjea at 38th parallel demilitarized zone. This outcome of the quest is declared within the last statement of the story, sanction stage, "Above, two cranes were soaring, their vast wings spread against the high, blue autumn sky" (p.183).

According to Table 6, there are six narrative programmes which are going to be analyzed in six different actantial schemata. We aim to reveal the actants, their acts and functions in the narrative to contribute the formation of the semantic universe of the story.

Narrative Programme 01 (NP-01): Songsam's Arrival to Village and Public Peace Office (179-180):

The 1st part starts with the description sentence in the first paragraph "The village just north of thirty-eighth parallel was quiet beneath the clear, lofty autumn sky" (p. 179) and, continues till the end of the last sentence of the thirteenth paragraph "They left the village" (p. 180).

This is the opening part of the story, and we can get the necessary information on dominant space which is "the village just north of thirty-eight parallel" in the story. This introduction segment is preparative for macro narrative program of story. Hereby, the protagonist in story, "an old man Songsam" (subject 1 = S1), is introduced. He comes back to "the village showing little signs of war" and walks around there but "it did not seem Songsam to be the same village where he had grown up". Everyone tries to keep distance with (S1) with the fear on their faces. (S1) remembers old days when he sees the chestnut trees which he used to climb. These trees belonged to "the old man with a wen" who used to shout at children, "are you kids climbing my chestnut tree again?". As we understand, the old man was angry with not only a mere child but also two or more children climbing his trees, which gives us the clue that (S1) as a child was not alone climbing tree. We can understand that one of kids climbing is (S1) and the others are unknown.

The second part starts with the statement "when he reached the house that was being used temporarily as the Public Office, he found someone there bound tightly with rope" (p.180) and finishes with "They left the village" (p.180). After (S1) comes to the village, there is a change in space and a new actant participates in narrative. S1 arrives at a house "used temporarily as Public Peace Office" (p. 180) and sees "someone there bound tightly with rope" (p.180). S1 realizes he is "none other than his boyhood friend Tokjea"

(p.180). (S1) asks the situation about Tokjea (subject 2 = S2) to the security guard accompanying (S2) from Ch'ont'ae. He is "the vice-chairman of Communist Farmers' Alliance and captured while hiding in his own house here in the village". Hereby, there is clearness in the position of (S1). It can be inferred that he is in the village in which he was born as a security guard, and he sees his childhood friend as tightly bound to the chair because of being the Vice Chairman of Communist Farmers Alliance. It is possible to depict the position of (S1) as in the following schema:

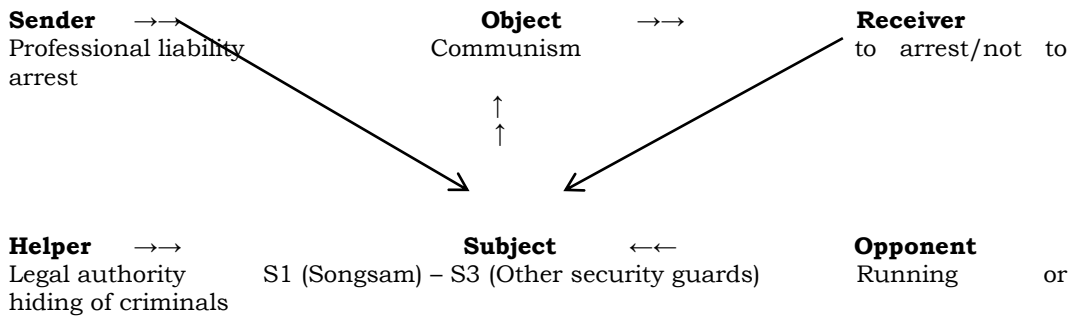


Figure 2: Actantial schema of the (NP-01)

Source: (Yücel, 2015, p. 147)

Figure 2 can be interpreted to understand (S1)'s and (S3)'s positions and the reason for them to be in Public Peace Office. S1 is a security guard like other ones (Subject3=S3) at the office to struggle with communism. Their professional liability acts as sender to direct them to their object. (S1)'s and (S3) are taken as one subject of the same narrative programme because their object is to struggle with communism. In this programme their official authority are the helper for them, and the running of hiding of possible communist criminal is their opponent.

Accordingly, (S2) has been caught up by S3 hiding in his house, which can be counted as the both proof and realization of above actantial schema of (S1)'s and (S3)'s duty. An important issue to be indicated is that transformation of (S2). He was caught by (S3), and his freedom was taken from him, which means his position has changed. We can illustrate it in semiotic terms as follows;

Np:[S1 (security guards) → (S2 (Tokjea) U Ov (freedom))]

The security guard take Tokjea's freedom

Np: Narrative program

S1: Subject of doing

S2: Subject of state

Ov: object of value

[]: Utterance of doing

(): Utterance of state

→: Function of doing or transformation

∩: Conjunction / **U**: Disjunction

It is essential to point out the reason that while security guards have been marked as Subject 3 in narrative analysis, they have are depicted as Subject 1 (S1) in semiotic illustration of Tokjea's (S2) arrestment. This just because of an elaboration in the arrangement of depiction of transformations of actants. As Yücel asserts (2015), subject of doing and subject of state can sometimes be the same in a transformation. Accordingly, it is essential to state that it is just for illustrating the roles of actants as subject of doing and state in a transformation to use S1 and S2.

Narrative Programme 02 (NP-02) Songsam Tokjea Set off (p.180):

S1 learns the position of (S2) which is that he is going to be escorted to Ch'ongdan by one of the security guards. This makes (S1) think for a while. After lighting a cigarette, (S1) says "I will take the guy myself" (p.180), which shows the start of macro narrative program in the story. This utterance indicates the desire of (S1) to take (S2) to Ch'ongdan, and it can be depicted as in the following actantial schema:

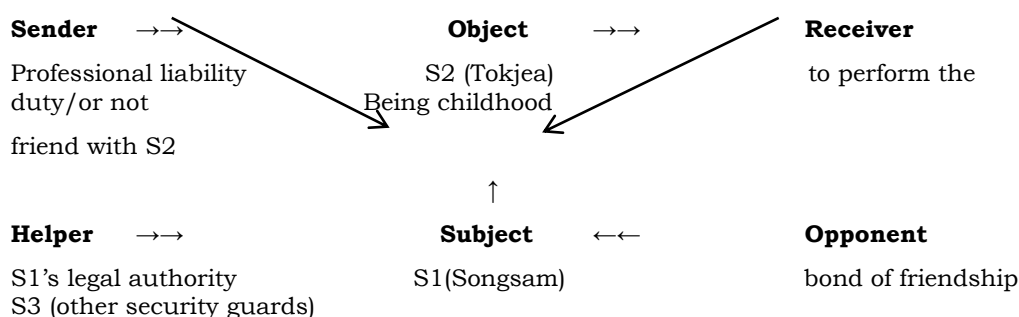


Figure 3: Actantial schema of the (NP-02)

Source: (Yücel, 2015, p. 147)

Figure 3 has been formed with the aim of illustrating actantial distribution in macro narrative programme of (S1). In the programme, the sender is both professional liability of S1 and his being childhood friend with (S2). However, that S1 knows (S2) from his childhood days is the reason that makes him wonder what the situation is truly about (S2). S1 wants to escort (S2) and the contract is established between the sender and the subject, which can be seen in the statement of "[T]hey left the village" (p.180). In the initiation of narrative programme, S1 has more than one helper one of which is his legal authority and the other is confirmation of (S3) for (S1) to escort (S2) to Ch'ongdan. The opponent of S1 is his bond of friendship with (S2). To see whether narrative programme of (S1) to escort (S2) to Ch'ongdan results in success or fail, we should go on the analysis of other narrative programmes in the story.

NP-03: Interrogating the Old Friend (p. 180-181-182):

In this part of the story, what is remarkable is the (S1)'s remembering the past memories with (S2). This time, we as readers learn that (S2) was the other kid climbing chestnut trees of old man with (S1), and he motivated (S1) by giving him some of his chestnuts. That S1 remembers the memory makes him stop smoking near (S2) with the idea of (S2) may wish to smoke either. They reach the mountain ridge road together, and (S1) starts asking questions to (S2) like "how many people have you killed" (p.182), "Well? Answer me. What kind of mission were you hiding out to do?" (p. 181). (S2) does not respond to

these questions and (S1) by using the gun in his belt threatens (S2) to kill. This narrative program can be depicted as follows:

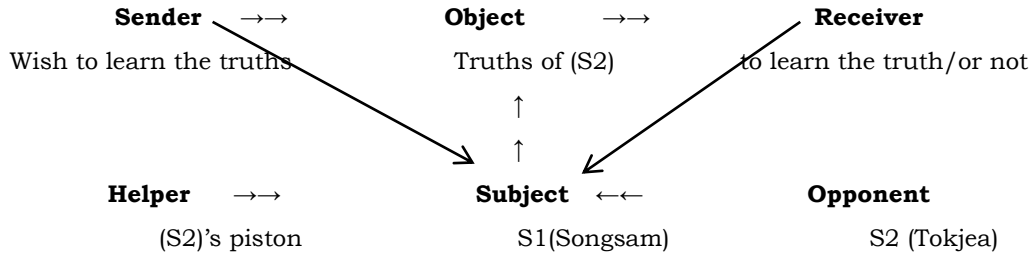


Figure 4: Actantial schema of the (NP-03)

Source: (Yücel, 2015, p. 147)

It can be said that (S1) is successful in the end of the narrative program as he achieved to make (S2) speak. The sender in the program is (S1)'s desire to learn the truth about (S2) and he has achieved learning the underlying reasons of (S2) to stay in the village, which is the object. (S1)'s piston acts as helper in the quest by which he threatens (S2). Against (S1)'s questions (S2) remains silent, and this is the opponent. However, S1 learns that (S2) thought to leave but his father is sick and he cannot walk, which makes (S2) to stay in the village. Also, (S1) learns that just for being a hardworking farmer (S2) became the vice chairman of Communist Farmers Alliance. (S2) is married to Shorty who is a mutual friend of (S1) and (S2) from childhood, and (S2) waits for a baby. (S1) takes what he wants at the end of the program, or we can say (S2) gave the necessary information to (S1), and it can be depicted in semiotic terms as follows;

Np: [S1 (Tokjea) → (S2 (Songsam) ∩ Ov (information))]
Tokjea gave the information that Songsam wished to learn

NP-04: Self-Questioning of Songsam (p. 182):

In this part of narrative, the transformation of (S1) is revealed after taking the answers from (S2). This is a very short segment in which the escape story of (S1) from village is narrated. It starts with "Songsam himself had fled the past June" (p.182) in case there was an invasion from south, which also gives the exact time of his escape, "past June". (S1) remembers that he abandoned his family and his old parents with the fear of being killed. By fleeing from the village, (S1)'s life and living space changed. This affects only (S1) himself, because he is the one escaping south of 38th parallel alone. By fleeing (S1) fell apart from his family. (S1)'s father did not accept leaving his home behind because he was a farmer just like (S2)'s father. On this point, what (S1) remembers just shows the confirmation of (S2)'s reasons, which results into self-questioning of (S1). This can be show as follows:

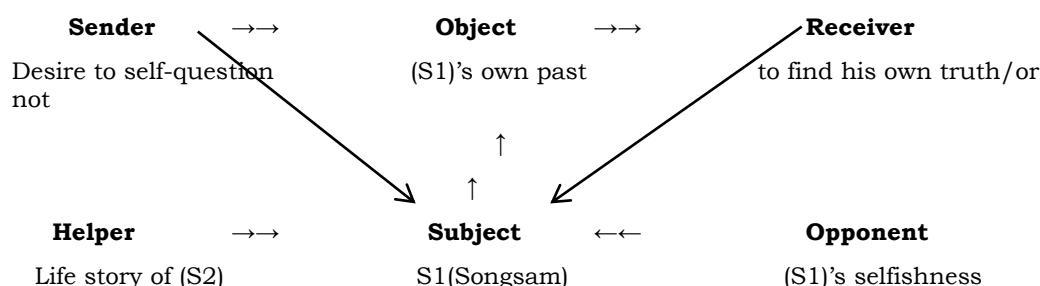


Figure 5: Actantial schema of the (NP-04)

Source: (Yücel, 2015, p. 147)

This narrative program indicates validity of the reasons of (S2)'s remaining in the village. Because (S1) remembers his father stayed in the village as he is a farmer too. On the other side, this heart searching has made (S1) to find his own truth. This transformation can be shown as follows;

Np: [S1 (Songsam) → (S2 (Songsam) ∩ Ov (his own truth))]

NP-05: Cranes of the Two Kids (p. 182-183):

This part starts with the first statement "After they had gone down the far side of the ridge, Songsam hesitated" (p.182) and continues till the end of the action "The boys could not take their eyes off the spot in the blue sky where the cranes had disappeared" (p.183).

In this part the story, another narrative program is released, and the macro narrative program gets close to end. (S1) and (S2) are at the far side of the ridge, and (S1) sees cranes. He thinks that they are "people wearing white clothes" (p. 182). The territory is "the so-called Demilitarized Zone at the thirty-eighth parallel" (p.182). Nobody lives here but it is seen that (S1) knows the background of zone, and only cranes are there. Right after this utterance of state, "the cranes remained as before" (p. 182), there starts the narrating of one other memory from childhood days of (S1) and (S2) related to setting a snare and catching a crane, and then, saving the crane. As in the narration of two kids stealing chestnuts, they together succeeded catching a crane in this part. It was their crane now, and they bound with rope for it not to run. Every day, they came and played with it.

However, one day some people from Seoul came to the village to hunt cranes with special permission. "When they heard this, (S1) and (S2) raced to the field" (p.183), and without fear of being caught. "They had only one thought: their crane must not die" (p.183).

However, after several unsuccessful trials, the crane could achieve to fly with the help of (S1) and (S2). Although the people from Seoul tried to shoot it, they could not get the crane. Hereby, it gained its freedom again. (S1) and (S2) were happy and "[T]hey could not take their eyes off the spot in the sky where cranes had disappeared" (p.183). This narrative program is the last point in (S1) transformation. (S1) who has understood his own truth and believed what (S2) has told about remaining in the village as being farmer has seen the value of friendship. This can be shown as follows:

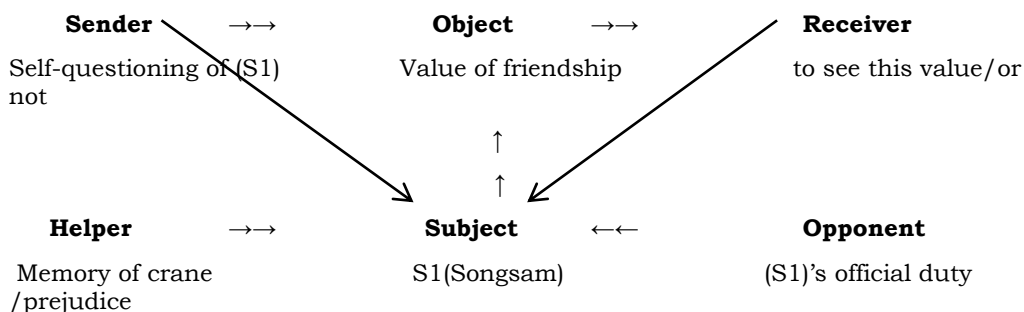


Figure 6: Actantial schema of the (NP-05)

Source: (Yücel, 2015, p. 147)

It can be said that S1 as subject in this narrative program has become successful. Because the remembering of the childhood memory as helper makes him gain his object which is to understand the value of friendship. (S1)'s official duty and his prejudice were opponents against him. However, S1 by releasing (S2) has shown that winner is the friendship at the end of the story. This last transformation of S1 can be shown in semiotic terms as follows;

Np: [S1 (Memory of crane) → (S2 (Songsam) ∩ Ov (value of friendship))]

NP-06: Victory of Friendship (p.183):

Right after the narration of anecdote of (S1) and (S2) as two kids, we are back in our macro narrative program. (S1) suddenly says “let’s go catch a crane” (p.183) to (S2). (S2) is bewildered, and he cannot see what is happening. He thinks he will be shot. However, (S1) unties (S2)'s bond and takes the cord, which means S1 releases (S2). This indicates our macro narrative program concluded unsuccessfully since (S1) gave up his mission to escort the convict to Ch’ongdan. (S1) starts to crawl and shouts (S2) “what do you mean standing there like an idiot! Go drive some cranes this way!” (p.183). (S1) and (S2) turn back their childhood days, and they both start to crawl to catch crane through the weeds. They are both free as cranes. (S1) releases (S2) as they did for their crane in the past. Their crane was bound tightly as (S2) was all the way. The crane would be shot by strangers as (S2) would be killed since he is vice-chairman of Communist Farmers’ Alliance. The state can clearly be defined as (S1) releases (S2), and it can be illustrated as follows:

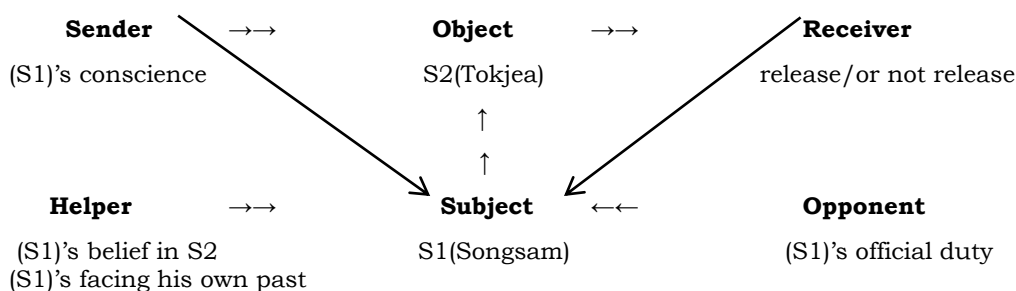


Figure 7: Actantial schema of the (NP-06)

Source: (Yücel, 2015, p. 147)

Figure 7 can be interpreted as (S1)'s conscience as sender has directed (S1) to release (S2). In the narrative program that S1's believes what S2 has told on the way after which (S1) has come face to face with his own truth act as helper. However, official duty of (S1) is his opponent. In the end (S1) releases (S2), and this transformation can be shown as follows:

Np: [S1 (Songsam) → S2 (Tokjea) ∩ Ov (freedom)]

(S1) gave (S2) his freedom.

The narrative programs of (S1)'s interrogating (S2), (S1)'s remembering that his father did not flee with him as he did not want to abandon his farm like (S2) and (S2)'s father, and lastly, the memory of how they saved their childhood pet crane makes S1 think positively to release his friend. To be more explicit in identifying this transformation of (S1), we can trace stages respectively. Firstly, narrative program of (S1)'s interrogating (S2) after which the persuasive information given by (S2) to (S1) has started changing some thought in S1's mind. The second is the narrative program in which (S1)'s memory of fleeing from village without his father as he is also a farmer who cannot leave his farm is narrated. (S1) is persuaded now and believes that his childhood friend is innocent. Thirdly, when they are at 38th parallel, the initiated narrative program is the one which is about the mutual memory of (S1) and (S2) saving their crane. The narrative program also indicates the resemblance between the states of crane and (S2). It is the last stage in (S1)'s transformation. In the last segment of the story, we can better see why all these memories are narrated. What has been revealed from the beginning of story is the notion of "friendship", which is the last factor preventing S1 to take S2 to death. He saved his friend as they did for crane when they were young. We can illustrate transformations of (S1) and (S2) as follows:

Np: [S1 (friendship) → S2 (Songsam) U Ov (taking Tokjea to Ch'ongdan)]

Childhood memories –their friendship- prevented (S1) to take (S2) to Ch'ongdan.

It is also possible to illustrate the overall differences between the beginning and ending of the story by tracing the outcomes of narrative programmes.

Table 7: Summary of the determined narrative programmes of "Cranes"

Source: Self-prepared

<i>Narrative Programmes</i>	<i>Sender</i>	<i>Subject</i>	<i>Result</i>
1. NP-01	Professional liability	Songsam and Other security guards	Positive
2. NP-02	Being childhood friend with Tokjea and professional liability	Songsam	Negative
3. NP-03	Wish to learn truths	Songsam	Positive
4. NP-04	Desire to self-question	Songsam	Positive
5. NP-05	Self-questioning of Songsam	Songsam	Positive
6. NP-06	Songsam's conscience	Songsam	Positive

Table 7 illustrates that narrative programme 2 fails; the third, fourth, fifth, and sixth narrative programmes finish with success. Songsam after setting out with Tokjea, learns the truth, questions himself, remembers childhood memory with Tokjea and then releases his friend Tokjea.

Deep-Abstract Level

After an elaborate examination of meaning within discursive and narrative levels, the next is to find the main oppositions on which the text is constructed, which is the elementary structure of meaning. These oppositions are the basic values of text, and the examination of oppositions in discursive level and the main transformations identified in narrative level may help us plan semiotic square. In the short story, “Cranes”, the oppositions can be reduced to death-life / captivity-freedom or remaining in the village / moving from the village. According to these opposite concepts we can illustrate relations of contrariety (opposition), contradiction and implication. As Yücel states (2015), the semiotics square may sometimes be found too abstract and frightful by people researching on semiotics. However, semiotics postulates that meaning is constructed on oppositions, and these oppositions can be the differences between both the initiation and the end of the story, or differences on changing states of characters in narrative, which are transformations. More than one semiotic square can be used to illustrate any transformations. In the story “Cranes”, basic oppositions can be depicted in one semiotic square as they comprise each other. They can be shown as follows:

Semiotic Square 01 (SSQ-01):

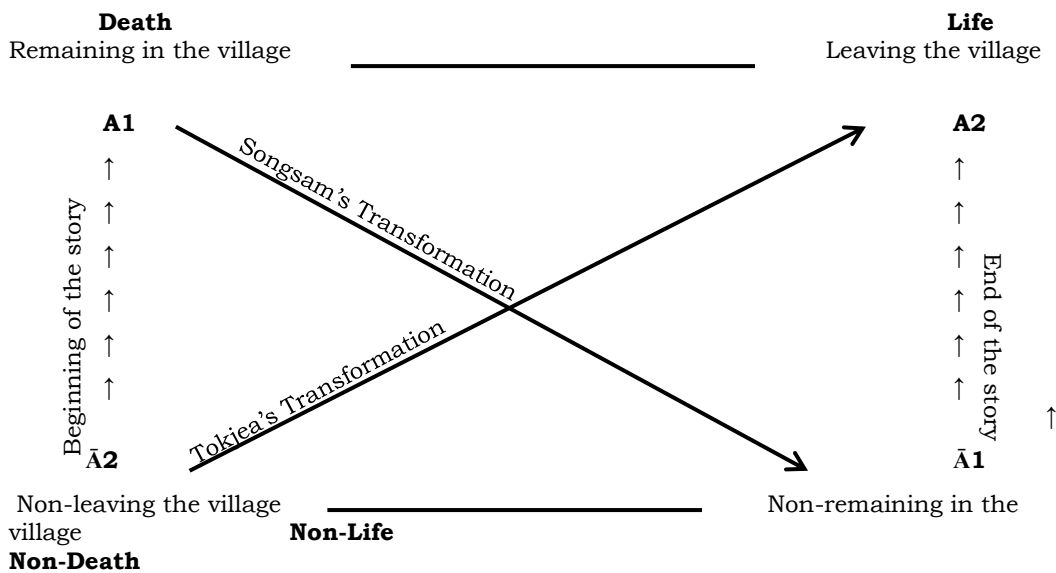


Figure 8. Semiotic Square of transformations in the story

Source: Adapted from (Rifat, 2014, Uçan, 2015a, 2015b, Yücel, 2015)

We can evaluate the above semiotic square as indicating the differences between the initial stage and end of the story. We can also observe the main transformations in narrative program. For instance:

A2: That is the initial position for Tokjea. He was captive at the beginning as he was found hiding in his house. He was accused of being the vice-chairman of Communist farmers' Alliance, and he was to be taken to Ch'ongdan city, possibly to the prison in which he might remain for a long time.

A2: Tokjea's position has changed with transformative action of Songsam. He has his own freedom at the end of the story because Songsam has set him free. This means freedom and life for Tokjea.

A1: This is the initial position of Songsam. He was at the village with the risks of being captured and killed as he is one of the young men between the ages of 17 and 40. Because of this he left the village by abandoning his family behind.

Ā1: This shows the transformation of Songsam. By leaving the village, he got rid of being captive and being killed. This means non-death or non-captivity for him.

In the above semiotic square, we can trace all kinds of transformation from beginning to the end of the story. It is also possible to read the story reversely. As can be seen, there are three kinds of relationship depicted in the semiotic square. These are the relations of opposition, contradiction, and implication. Between both **A1** to **A2** and **Ā1** to **Ā2** there is an oppositional relation. Between the lines of **A1** to **Ā1** and **A2** to **Ā2** there is a relationship of contradiction. Lastly, the relationship of implication can be seen between the lines of **A1** to **Ā2** and **A2** to **Ā1**. By involving all kinds relations in a narrative Semiotics square cannot only depict the underlying oppositions on which the text is constructed but also the actorial transformations taking place on surface of narrative in discursive and narrative level.

As stated, more than one semiotic square can be used for indicating differences between the initiation and end of the story. Keeping this in mind, it is also possible to illustrate oppositions with respect to Songsam's achieving or failing his duty of escorting Tokjea to prison.

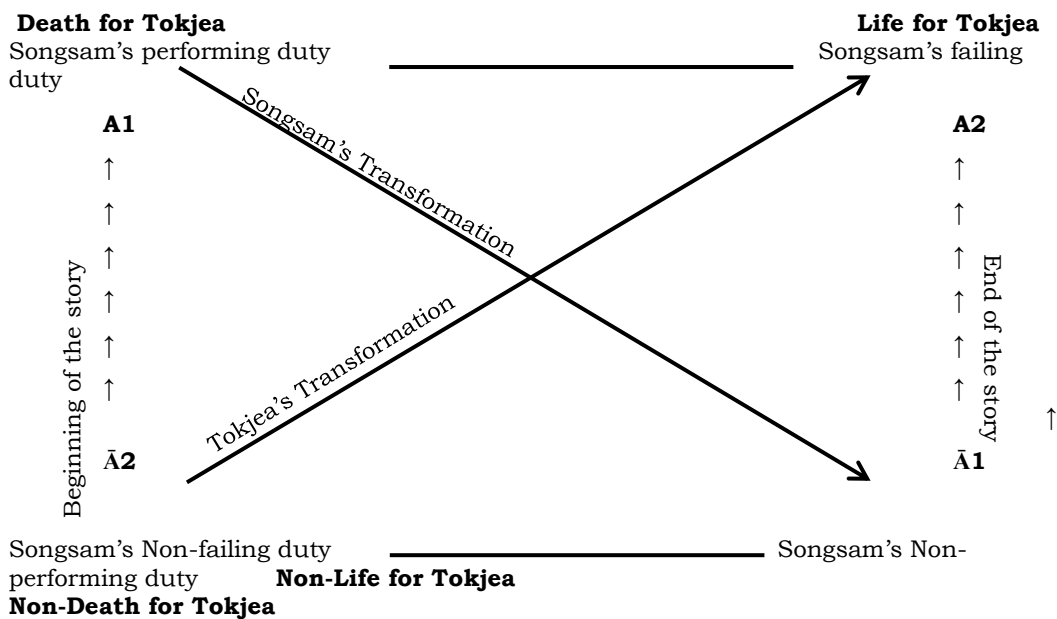


Figure 9. Semiotic Square of transformations in the story

Source: Adapted from (Rifat, 2014, Uçan, 2015a, 2015b, Yücel, 2015)

We can perceive the story in terms of Songsam's commitment to his duty on the one side and his friendship with Tokjea on the other side. Needless to say, it is possible under the umbrella oppositions of death – life as Songsam's being able to perform his duty is equal to Tokjea's death.

A1 depicts initial position of Songsam at the beginning of the story. However, as seen on point **A1**, he does not perform his duty, and he decides releasing his friend Tokjea, which means life for Tokjea at the end of the story. On the other side, Tokjea is on **A2** point at the beginning, and Songsam takes him to the prison without failing seems Non-life for Tokjea, which may be captivity or death. However, at the end of the story Songsam decides to release him; he chooses friendship against his duty. **A2** point depicts that Songsam fails duty but it means life for his friend Tokjea.

Conclusion

The story "Cranes" by Hwang Sunwon which was written in 1953 is one of the best-depicting short stories of postwar works. What makes "Cranes" a touching story is that it carries the unmerciful reality of war time such as migration, poverty or death. The aim of making analysis of such a story which seems clear and easy to understand is to indicate semantic layers comprising three levels. This attempt can be seen as an attempt to prove the semantic universe of the story is actually complicated. A semiotician may both wish to analyze a literary piece and depict the production process of the same piece. The semiotic analysis of text should be initiated from surface level to deep level. On the other side, the attempt of depicting the production process takes first place in deep level where the main oppositions on which the text is constructed through the surface level. In the light of the findings gathered in the semiotic analysis of story it can be suggested that the story was produced on oppositions of war time. These oppositions can be summarized in the form of leaving homeland/remaining in homeland – life/ death – freedom/captivity, or duty/friendship. Also, the oppositions found out in the end of analysis can be accounted as link between the real life and the text itself. Semiotics as a tool for the analysis is flexible (Martin&Ringham, 2000). A semiotician may wish to reduce of some areas of analysis, and for instance, may focus more on discursive level than narrative level. In this study, we have tried to be as inclusionary as possible in order to show the implementation of the method in each side of the story with the hope for the prevalence of semiotic approach.

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