

A Semiotic Analysis Of Howard Fast's Spartacus

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DEDICATED
TO MY PARENTS



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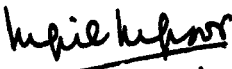
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C E R T I F I C A T E

This dissertation entitled A SEMIOTIC ANALYSIS OF HOWARD FAST'S SPARTACUS, submitted by Kishore Kumar Arya, Centre of Linguistics and English, School of Languages, Jawaharlal Nehru University, New Delhi, for the award of the degree of Master of Philosophy, is an original work and has not been submitted so far, in part or full, for any other degree or diploma of any University. This may be placed before the examiners for evaluation for the award of the degree of Master of Philosophy.

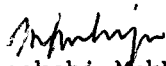

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CONTENTS

| CHAPTER | TITLE | PAGE NO. |
|---------|--|----------|
| I. | INTRODUCTION | 1-44 |
| II. | THE SYNTAGMATICS | 45-136 |
| III. | THE PARADIGMATICS : SEMIOTIC PATTERNS | 137-189 |
| IV | THE PRAGMATICS | 190-207 |
| | CONCLUDING REMARKS | 208-211 |

CHAPTER 1
INTRODUCTION

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INTRODUCTION

I. 1 THE AUTHOR

Howard Melvin Fast (1914-) " is a prolific American writer of novels, short stories, plays and essays" ¹ says Marcus Klein. Jerome Stern of Florida State University describes him as an "American author, who is best known for the vivid story telling, strong characterisation, and unusual points of view in his historical fiction" ² (my emphasis). He made his debut in the literary career with the publication of his maiden novel Two valleys in 1933 at the age of eighteen and has maintained a brisk pace of uninterrupted production till date. He has written in virtually every genre ----- novels, plays, poems, film-scripts, critical essays and short stories ----- and in a number of subgenres of fiction, like science fiction, spy thrillers, moral allegories, historical and contemporary novels and social satire. His works are translated into more than 82 languages world over. Frank Campenni maintains.

¹ Lexicón Universal Encyclopedia, vol.8, (NY: Lexicon Publications Inc., 1984), p. 33.

² Jerome Stern, The Encyclop dia Americana, International Edition Vol. II (Danbury, Connecticut: Grolier Inc.), P. 42.

His strongest fictional gifts are a talent for swift, interesting narrative, the vivid portrayal of scenes of action, especially of violence, and an uncluttered style only occasionally marred by sentimental lapses. Although he became identified in the 1940's as a publicist for the Communist Party line, his novels reveal an intensely emotional and religious nature which eventually clashed with his left-wing allegiances. His ideals reflect a curious compound of slum-culture: Courage, Jewish concern for social justice, self-taught history, cold-war, Stalinism and in his later years, Zen Buddhism. His entire literary career embodies his deepest beliefs: that life has moral significance, that the writer must be socially committed, that literature should take sides.³ (emphasis added)

Fast disdains to conceal his inclinations and interests. C.L. Barnhart holds that " he has been an outspoken supporter of various causes endorsed by the American Communist Party, and has long been a writer much esteemed by members of this group".⁴ These causes vary from labour problems, trade union movements, national freedom movements, international peace, solidarity amongst the toiling masses to woman's liberation. His popularity is mass based, not only amongst the select elite intelligentsia. C.L. Barnhart believes that "..... his books., which are, for the most part, historical fiction aimed at a mass market. Several of them, including some which were selected by book clubs, have been best sellers which reached a general audience comprised, in large part, of people who were

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Frank Campenni, "Howard Fast" in Vinson, J(ed.) Contemporary Novelists, (NY:McMillar, 1982), P. 207.

4

C. L. Barnhart, ed; New Century Cyclopaedia of Names Vol II (NY: Appleton-Century Crofts), P. 1520.

5

anything but sympathizers with communism." His popularity is widely acclaimed and acknowledged on this side of the Atlantic as well. His several novels have been translated into many regional Indian languages. Famous Hindi writer Amrit Roy has translated his Spartacus as Ādividrohī and My Glorious Brothers as Samargātha. Famous playwright Badal Sarkar has transformed the novel Spartacus into a play and it is an instant success on the stage earning an endless audience and applause. A film was also made in 1960 based on the story of Spartacus which was universally successful, fully tapping the potentials of this polysemous medium.

Fast's success and popularity can partly be explained in the words of Malcolm Bradbury : "Fast can write sentimentally and splashily ; but a sophistication not only political but historical, invigorates his work"⁶

His every writing has a purpose to change the society for its better.

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C. L. Barnhart, op. cit., P. 1520.

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M. Bradbury, The Penguin Companion to American Literature (NY:McGraw Hill, 1971), P. 90.

Fast himself comments :

From the very beginning of my career as a writer, my outlook has been teleological. Since my first work was published at the age of eighteen -- my philosophical position was naturally uncertain and in formation. Yet the seeds were there, and by the end of my first decade as a writer, I had clearly shaped my point of view. In the light of this both my historical and modern novels (excepting the entertainments I have written under the name of Cunningham) were conceived as parables and executed as narratives of pace and, hopefully, excitement. I discovered that I had a gift for narrative in the story, but rather to have it serve my own purpose -- a purpose which I attempted in a transcendental sense.

In other words, I was -- and am -- intrigued by the apparent lunacy of man's experience on earth, but at the same time never accepted a pessimistic conclusion or a mechanical explanation. Thereby, my books were either examinations of moments or parables of my own view of history. As a deeply religious person who has always believed that human life is a meaningful part of a meaningful and incredibly wonderful universe. I found myself at every stage in my career a bit out of step with the current literary movement or fashion. I suppose that this could not have been otherwise, and I think I have been the most astounded of any at the vast audiences my work has reached.

Since I also believe that a person's philosophical point of view has little meaning if it is not matched by being and action, I found myself willingly wed to an endless series of unpopular causes, experiences which I feel enriched my writing as much as they depleted other aspect of my life. I might add that the more I have developed the parable as a form of literature, the more convinced I become that truth is better indicated than specified (emphasis added).7.

Thus, Howard Fast with Walt Whitman and Mark Twain belongs to the same humanist tradition engendered by the founders of the American state like Tom Paine, Jefferson and Abraham Lincoln. Fast is gifted with a profound and deep sense of history that transcends all spatiotemporal divisions, though unreal but of heuristic value. For him, history is an endless story of struggle for justice ^{and} freedom and their unhindered expression. And Spartacus provides such a window where one can have a glimpse of this struggle.

I. 2.

A SURVEY OF THEMES

Fast's writing mostly historical, tends to deal with revolutionary situations. First of all fast tried his hand on two youthful blood-and-thunder romances Two Valleys(1933) and Strange Yesterday (1934). He then switched over to a series of class conscious historical novel of the American revolution. The loyalty of the common soldier is celebrated in Conceived in Liberty(1939). The Unvanquished(1942) praises George Washington as a national hero; and Citizen Tom Paine(1943) glorifies America's first professional revolutionary Tom Paine.

He then championed the forlorn anonymous heroes of other races : A sparse but moving account of the heroic flight in 1878 of the Cheyenne Indians to their Powder River home in Wyoming is vividly presented in The Last Frontier (1941). In the Reconstruction era, a series of amazing social experiments were done through black Southern legislatures. This is vividly shown in Freedom Road(1944). It was one of the best sellers of the popular novel of the day and stylistically, superb in presentation of scenes of violent conflict with a melodramatic and tendentious tinge.

The American(1946) shows the rise and fall of Illinois Governor John Peter Altgeld, who was politically defeated

because of his pardoning of three anarchists convicted of bomb-throwing in Haymarket Square in 1886. Clarkton (1947) portrays the life of proletariat strikers of the Massachusetts textile mills.

In ^{the} year 1948 he returned to the historical novel. And during this period he produced his one of the best series of romantic historical epics, some of them filmed, which includes My Glorious Brothers (1948), set in pre-Christian Israel to present a stirring account of the Maccabees and the thirty year Jewish resistance to Greek-Syrian tyranny; Spartacus (1952) set in Rome portraying the slave revolt against Rome in 71 BC. It will not be impertinent to note here that Spartacus was privately published in 1952 by a London publisher (The Bodley Head) under very trying circumstances after the author was blacklisted in the U.S.A. for communist activities and had spent three months in federal prison for contempt of congress. Fast in 'Authors Note to the American Edition' of Spartacus admits this by saying that "Its publication was made possible by hundreds of people who believed in the book and bought it in advance of publication, so that the money would be forthcoming to pay for its printing"^B. The last hours of the doomed Italian anarchists are

^B Howard Fast, Spartacus, (London : The Bodley Head, 1952), P. 7. All references in this study are made to this edition of the novel.

recounted sentimentally in The Passion of Sacco and Vanzetti (1953); Silas Timberman (1954) depicted an academic victim of a Mccarthyite witchhunt; and The Story of Lola Gregg (1956) described the FBI persuit and capture of a heroic Communist labour leader.

1957 came as a turning point in the author's life when he publicly quit the Communist Party after the Hungarian Revolution and then described his disenchantment and disillusionment with the Communist Party, though not with the radical left, in The Naked God (1957). It is an apotheosis of his tortured apostasy. He soon revisited the realm of Jewish history and produced. Moses, Prince of Egypt (1958); Agrippa's Daughter (1964); and Torquemada (1966).

He returned, with a more mature vision, thrice more to theme of American revolution in April Morning (1961); The Crossing (1972); and The Hessian (1972); he continued to re-examine earlier themes in other historical novels: The Winston Affair (1959) deals with the court-martial of an American murderer, homosexual and antisemite who nevertheless deserves and wins justice in a military court; while Power (1962) shows the corruption by power by a John L. Lewis type of

labour leader; Agrippa's Daughter (1964) rejects the "justwar" theory of My Glorious Brothers (1948) in favour of Rabbi Hillel's pacifism.

He has ^{to} criticized American institutions and values with superb wit and humour in a series of science-fiction stories and popular entertainments in the manner of Graham Greene. His science-fiction is popular as the Zen-Stories. He wrote "entertainments" under the pseudonym E V Cunningham, most built around the female title characters. About this Fast comments himself : "They are also my own small contribution to that wonderful cause of women's liberation. They are suspense and mystery stories, they are also parables in their own way". Recently, a new Cunningham thriller series was portraying the heroic deeds of Masao Masutom a Japanese-American detective of the Beverly Hills Police Department and a Zen Budhist.

This is followed by a very popular best seller series of immigrant-saga spread over four large novels: The Immigrants (1977), Second Generation (1978), The Establishment (1979) and The Legacy (1981). In these novels he traces the Italian, Dan Lavette and his family while newly arrived Italians, Jews,

Oriental, and other ethnic groups are shown pitched against the entrenched wealth and traditional prejudice of old-line Americans. The series begins with the San Francisco earthquake of 1906 and encompasses the twentieth century American history and recent world events. Once again, here he is at the top of his admirable narrative form.

His latest novels are Max (1982) -- showing the struggle of a boy Max of the New York street from the age of twelve to gain name and fame, wealth and power in the dreamland of Hollywood; The Outsider (1984) - showing small - town America through the eyes of a young and idealist rabbi David Hartman struggling to belong, through the vicissitudes of national turmoil spanning McCarthyism, the Civil rights movement and the agony of Vietnam. The Immigrant's Daughter (1985) and The Dinner Party (1986) are also the stories of an individual's fight for self expression and fullest development in a multiracial society.

His latest writings are two plays The Novelist (1985) and Citizen Tom Paline (1986; novel in 1943).

Thus, Fast has written in order to give voice to all those men who are exploited, and devoid of their voice and honour. He is against any form of exploitation. The author transcends in his writing the limits of time and space in expressing his solidarity with all the brave heroes who struggle against exploitation, injustice and inequality. One such, hero is Spartacus. He is a slave struggling for freedom. The author has honoured even a slave by writing a novel in his name. This is a radical departure from the literary tradition wherein only the kings and queens are deemed fit to be the protagonists. The subject matter of this study is the same Spartacus.

1.3. OBJECTIVES

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This is an attempt to analyse the human condition in a number of crises in the narrative of Spartacus. The disequilibrium is caused by slave/master, oppressed/oppressor, exploited/exploiter set up. This story is an important conceptual discourse of all freedom-loving and freedom-seeking cultures. It deals with many issues of slavery and the right of freedom and its expression. It moves along with the development of individual psychic crises of Spartacus coupled with social crises in all concrete existential situations. The author appreciates the noble values of freedom and despises the decaying values of slavery by efficiently incorporating the concrete psycho-social crises and situations into the narrative structure in order to convey his abstract generalisations and conceptual orientations.

The two diametrically antagonistic value-systems of slavery and freedom meet and interact in a number of situations where the question of freedom, self-dignity, honour, duty and revenge and their relevance to the individual as well as to the society are raised where the natural desire to be free confronts the existential assertions.

Freedom is like a fire inside Spartacus, his wife Varinia and their son Spartacus. This fire never gets extinguished nor will it, though the generations and sexes change and this fire remains till this date to show the glorious path of freedom. This study is an attempt to get kindled by this flame and rekindle others by interpreting this narrative semiotically. It is worthwhile to quote the dedication author cites in the very beginning of the novel :

This book is for my daughter, Rachel, and for my son, Jonathan. It is a story of brave men and women who lived long ago, and whose names have been forgotten. The heroes of this story cherished freedom and human dignity, and lived nobly and well. I wrote it so that who read it, my children and others, may take strength for our own troubled future and that they may struggle against oppression and wrong so that the dream of Spartacus may come to be in our own time.

I wish sincerely that "the dream of Spartacus" may come to be in my own life time as it is not different from my own dream, and I, on my part, resolve to tread onto this end so that my bretheren in South Africa, Namibia, and Palestine can taste the forbidden fruit of freedom. And within the four-corners of the political boundaries named India, this study has a direct relevance to its cultural and academic slavery -

an offshoot of the economic slavery despite India attained political freedom on the 15th Aug 1947 after hundreds of years of foreign subjugation, exploitation and slavery. The flame of freedom makes the shadows of slavery visible and conspicuous that are to be busted in time.

This is a discourse of extreme polarities wherein the reader moves from slavery to freedom, from darkness to light, from death to life, from self-loathing to self-dignity, from lust to love and from dehumanising factors to humanising factors. There are dehumanising factors which make Spartacus a slave out of a man. There are humanising constituents (for example, Varinia's love, his comrades' love) which attempt to bring Spartacus back to human level from the non-human level in order to remove imbalance and tension.

The cultural discourse of the narrative tries to resolve some of these problematics which are the perennial themes of our tradition. But the discourse of the narrative is neither a thesis, nor a statement of facts. It decomposes the constituents within the context of a constituted whole. In other words, it wraps up other predicaments as it tries to unfold certain mysteries. In the end, it manifests itself as

another riddle to be solved with the help of other similar creative texts.

The narrative is highly dynamic and logically sequenced. All episodes and events move with extreme pace and rapidly leading ultimately to their logical conclusion. This will become clear after reading the text whose summary is placed at the end of this chapter.

I. 4

METHOD OF ANALYSIS

The written text as a whole is treated as a mega-ensemble constituted of ensembles, sub-ensembles and micro-ensembles structured in a well-planned hierarchy. The text, as a stratified system in which meaning only exists contextually, is governed by sets of similarities and oppositions, parallelisms and inversions] Differences and parallelisms in the text are themselves relative terms, and can only be perceived in relation to one another. All these will be taken up in due course of semiotic analysis of the text.

I.4.I. THE SYNTAGMATICS.

First of all units of significance will be identified and named after deliberate and careful slow readings of the text several times. Each unit of signification corresponds to one level of hierachy -ensemble, sub-ensemble or micro-ensemble.

The minimum unit of significance shall be an "idea" (Cartesian and Port Royal tradition). An idea or an image is realized in a proposition. Some propositions are kernel or

the "propositions -in-comprehension", and others are proposition_gin-extension" that are partial and complementary to the earlier.

The process of signification is carried on by means of the processes of abstraction and con_ntraction. A "concrete" significance emerges out of an assemblage of a large number of abstracted semantic features. That is why the smallest unit of significance, the so-called signifier, is an "ensemble", which alone corresponds to an "idea" or an image of significance.

Then "the avenues of meaning" will be located via semiosis.

Rolan Barthes says:

Textual analysis does not attempt to describe the structure of a work; it is not a matter of recording a structure, but rather of producing a mobile structuration of the text (a structuration which shifts from reader to reader down through History), of staying within the signifying volume of the work, within its signifying process. Textual analysis does not seek to know by what the text is determined. (collected as the final term of causality), but rather how the text explodes and scatters. Hence we shall take a narrative text, and shall read it, as slowly as will be necessary, stopping as after as we must (deliberation is a crucial dimension of our work), trying to locate and to classify without rigour not all the meanings of the

text (which would be impossible, for the text is open ad infinitum: no reader, no subject, no science can exhaust the text) but the forms, the codes which make meanings possible. We shall locate the avenues of meaning. Our goal is not to find the meaning, nor even a meaning of the text, and our work is not related to a literary criticism of the hermeneutic type (which attempts to interpret the text according to the truth it regards as hidden within it), as is for instance Marxist or psychoanalytic criticism. Our goal is ultimately to conceive, to imagine, to experience the plurality of the text, the open-endedness of its signifying process".¹⁰.

The literary work continually enriches and transforms mere dictionary meaning, generating new significances, by the clash and condensation of its various 'levels'. And since any two words whatsoever, may be juxtaposed on the basis of some equivalent feature, this possibility is more or less unlimited. Each word in the text is linked by a whole set of formal structures to several other words, and its meaning is thus 'overdetermined', always the result of several different determinants acting together. An individual word may relate to another word through assonance, to another through syntactical equivalence, to yet another through morphological parallelism and so on.

Each sign, thus, participates in several different paradigmatic patterns or systems simultaneously, and this complexity is greatly compounded by the syntagmatic chains of association the 'lateral' rather than the 'vertical' structures, in which signs are placed.

Harris Roy comments:

Any literary work deserves to be read in the way it was intended to be read, that is to say as a consecutive text which unfolds 'syntagmatically' to use the appropriate Saussurean term. Hence the chapter by chapter analysis is presented here.¹¹

The syntagmatic analysis shows us the constituting process of the narrative because discourse is not an affair of one sequence following the other. A number of strands are presented in the beginning which find their interrelationships and integration with the other strands much later, thus, bypassing the sequential order. A narrative discourse per se is a steady weaving of a network of signification unlike Propp's actantial model or Greimasian model. It presents a synchronic view. The next step will be to look for the paradigmatic relations with the help of processes of anaphora and cataphora.

1.4.2 THE PARADIGMATICS : SEMIOTIC PATTERNS

Then in the paradigmatics, a series of semiotic conceptualisations in a crisscross of the strands of significance are looked for and are presented out of the narrative discourse in order to present an overall view of the unity of the discourse. It demonstrates the way various interlinking strands were perceived in the context of the discourse as a single comprehensive unit of significance. It shows the interlinkages of the manifest forms and the immanent forms, and how they inflect the context of the discourse in a symbiotic union of syntagmatic progressions and paradigmatic interventions. In short, the paradigmatics provides us semiological patterns and thematic configurations. It presents a diachronic view.

1.4.3. THE PRAGMATICS

At last, the pragmatics of the discourse is discussed wherein the relation of signs to their users and interpreters, who live and function in concrete socio-cultural situations, is dealt with. All abstract ideas or 'intellectual signs' must account for themselves in terms of concrete experience, action and usage. In this pragmatics reciprocal relationship

is established between the abstract and the concrete. The former is explained by making reference to the latter and vice versa.

Thus, this attempted semiotic analysis follows the following given procedures in that order :

1. The Syntagmatics
2. The Paradigmatics.
3. The Pragmatics.



This is my maiden attempt towards semiotic analysis of a major text. And "when we analyse literature we are speaking of literature; when we evaluate it we are speaking of ourselves". So I will try to minimize speaking of myself throughout this attempted simiotic analysis. The summary of the text follows in the next section.

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I. 5 SUMMARY

I.5.1 THE FIRST SEQUENCE

Rome was in trouble and turmoil from 74 B.C. to 71 B.C. and the Appian Highway connecting the two cities of Rome and Capua remained closed for the civilians. It was opened for the public by middle of March, 71 B.C. In the middle of May, a young patrician Caius Crassus along with his sister Helena and her friend Claudia commence their journey for Capua. They want to stay there for a week. The Appian Highway is dotted with the hanging and decaying crucified bodies of the slaves.

On their way to Capua the three travellers meet many people and exchange their ideas with them about the slavery and recently concluded Servile War. First of all, they meet a guide Flavius who shows them the first crucified body of Fairtrax, the Gaul. He also says that Spartacus' body was never found for he was cut to pieces at the war. A sausage maker Servius discloses to them that he "managed to buy a quarter of a million pounds" of slaves' meat "to be turned into sausage" and he earned profits. Then they meet Shabaal, a Syrian amber trader who criticizes the effrontery of Spartacus and appreciates the Roman system. They are also given a warm reception by the captain of the Third Legion

Brutas who reveals the fact that he crucified some eight hundred slaves out of the total six thousand slaves.

They decide to stay for the night at the Villa Salaria owned by Antonius Caius who is a maternal uncle of Caius and Helena. He is a very rich patrician owning a large latifundia managed by "an almost unlimited supply of slave labour", they are received by their uncle Antonius Caius and aunt Julia. Gracchus, the senator, Crassus, the general and Cicero, the young philosopher are already there as their guests and they also welcome the three travellers. The Villa Salaria is haunted by the spectre of Spartacus and the hosts and guests talk nothing but about Spartacus and his wars.

The author employs here the "flashback" technique successfully in the narrative. The degeneracy, decay, corruption and exploitation in Rome of antiquity is depicted through the behaviour and discussion of the patrician gathering at the Villa Salaria. They all discuss the nightmarish Servile War with a patrician bias. Cicero, in particular, discusses at length the merits of the slavery system for the Roman system. The text unfolds itself by and by through the titbits of reminiscences and recollections on and of memory.

The general sodomizes Caius. Caius recalls his first visit to Capua four years before along with his homosexual friend where he saw Spartacus at the lanista's school. The general tells Caius that he also knew the lanista. On Caius' request the general narrates him how the lanista visited his camp and this constitutes the second sequence of the narrative. It is a logical product of the first sequence related by anaphora.

I. 5.2

THE SECOND SEQUENCE

The general tells Caius that the lanista visits him on his request on a rainy day at a base camp at Cis-Alpine Gaul. The purpose is to "know" more about Spartacus from the lanista who made him a gladiator. The lanista tells him that Spartacus is a Thracian gentle and humble slave. He is bought from the inhospitable Nubian gold mines and brought to Capua by the lanista's agents. Spartacus is a koruu - three generations of slaves, and one of the toughest and hardest.

Slaves are kept naked at Nubia which pinches Spartacus. The tragic inhuman, existential conditions of his slave bretheren appal him most. Mere vegetative survival is the

summum bonum for the slaves. Spartacus learns to conserve his energy to survive so that he can be free in future to set the things right for his bretheren. He is honoured by all his fellow slaves and they call him their father in a tribal sense of the word. He assures them that they will become free someday. The cruel overseers at the Nubian gold mines do not like his being addressed as the father and decide to kill him. But he is bought by the lanista's agents before the sadistic overseers could kill him. Thus he is brought to Capua.

At Capua Spartacus becomes a gladiator from a miner. Death is a constant companion of the slaves. Their gladiatorial deaths bring ignominy and indignity to their class but they earn profits for the lanista and his class. Gannicus - another Thracian slave also comes to Capua with Spartacus. The lanista then demands a woman to sleep with and discloses how he plays a dirty joke by forcibly making the pair of Spartacus with Varinia for both do not want to have sex. This Varinia later becomes popular as Spartacus' wife. She is nineteen years old German virgin blonde at the time when she is pushed forcibly into the cell of Spartacus to be tamed by him because the lanista could not rape her due to her wild protests.

The lanista overturns accidentally the goblet of wine on the table and stares at the red stain as if to foresee his future in that. And he becomes silent. The maker and the destroyer of Spartacus remain sitting face to face the whole night at the camp.

Caius begins to doze and hears part of the story recalled and retold by the general. Both are haunted by the thoughts of Spartacus and his wars. The general does not get sleep and wonders about Caius' hatred for Spartacus. On the other hand, Caius is lost in his memories recalling his first visit to Capua four years before with his homosexual friend Bracus to see the best gladiators' fighting.

Now Caius recalls all that he saw four years before the outbreak of the Servile War at Capua. This constitutes the third sequence of the narrative as a logical extension of the second one.

I. 5.3

THE THIRD SEQUENCE

Caius, sleeping with the general, recalls that he with his wealthy friend Bracus visits Capua. They go to the

lanista's famous school to see gladiators' fighting. They buy two pairs for fighting till death. They along with the lanista visit the gymnasium where the gladiators practise their traditional weapons. For a moment, Caius feels a sense of pity for such splendid and vital lives should serve for butchery only. Draba, the giant African; David, the Jew and Polemus and Spartacus, both Thracians are chosen for the fight. The lanista tells them that Spartacus will show a good fight despite his broken nosed sheepish pacific looks.

Spartacus sleeps well the night before the fight and this carelessness impresses Varinia most. The lanista wants to see Spartacus killed for he does not like him. Therefore, he pairs him oddly against the giant Draba.

Next day the morning is set for the fighting. Draba gets up and becomes very sad. He is in a pensive mood and recalls his good old days of freedom, his wife and children. He does not want to kill his friend Spartacus. The four "condemned" gladiators lie on the rubbing tables after taking bath to get a massage. They take a light breakfast. They are paired as Draba versus Spartacus and Polemus versus David. Gannicus kisses Spartacus and earns thirty lashes as a penalty.

The lanista personally attends the Roman customers. They inspect David and ask him to be naked. In the mean time Spartacus, Polemus and Draba wait for David to return. Devoid of honour, love or glory, the condemned gladiators sink in the pool of shame. This part of the narrative is most moving and touchy. Draba suddenly communicates his decision that he will not kill his friend Spartacus for the pleasure of the Romans. The guards stop them to talk. David returns full of hatred, shame and sorrow.

Polemus and David go naked towards the arena after listening the trumpet. The fight begins. The two are reduced to two fighting bloody hounds. After a prolonged fight Polemus succumbs to his injuries and his head is smashed with a hammer into pulp and his corpse is driven away by tying his leg with a donkey's tail. David is allowed to return alive for the masters become happy with his "good show" at the bloody game.

Draba again reaffirms his decision not to fight Spartacus.

Caius after the years could not recall clearly the two pairs. He vaguely recalls the second odd pair of the giant

Draba and the shorter Spartacus. The two enter the arena. Draba suddenly goes mad and rushes towards the grand stand where the Romans are to watch the game. He becomes fury personified and kills any one who tries to stop him. Four spears pierce through his body, and he halts at last but bangs with his fork the rim of the box where the Romans shivered out of fear and there he breathes his last. In the mean time Spartacus remains motionless after throwing his knife on the ground for any movement on his part would have caused his death. Thus he survives.

After four years Caius recalls Spartacus while sleeping with the general at the Villa Salaria. The third sequence ends by raising several unanswered questions which find their solution in the following sequences of the narrative providing the desired coherency and consistency of the text.

I. 5.4

THE FORTH SEQUENCE

The guests and hosts at the Villa Salaria are obsessed with Spartacus and his revolt. Cicero is no exception. He is busy in writing a monograph on the Servile wars in the late

night. Helena comes to see him. He describes to her the origin and causes of the slavery and the servile wars and their effects on the Roman society. Cicero makes love to Helena. She notices hatred and cruelty writ large on his face even at the time of love-making. She sleeps afterwards.

Helena dreams that the lanista is defending himself in Rome's court. There the Greek bookkeeper approaches² him with a bare knife in her presence. Then Spartacus appears and nods at Helena. She takes the knife from the book keeper and cuts the lanista's throat. The book keeper and the lanista disappear. She is alone with Spartacus. She opens her arms to embrace him but he spits full in her face and goes off. She follows him in vain to find herself deserted in a vast boundless pool of sand.

Helena is disturbed not so much by Spartacus as such but she is afraid of a slave with sword rising against his masters. She represents the collective fear of her class. On the other hand Spartacus' dream of freedom is expression of his class's collective dream. The plot of Spartacus is not hated^h by him alone, it is an end product of those forces which produce Spartacus and reduce him to a sub-animal existence. Thus the Saga of Spartacus begins.

Spartacus is sleeping whereas Varinia is awake listening his moans and sleep-talk. When she is unable to bear his moans, she wakes him up and reassures him with her love by caressing and kissing to relieve him of the pains of the nightmare. She wants to know about his moans but he asks her what she will do in case she is departed from him. She says that she will die. Spartacus makes her to promise never to commit suicide. She promises so and he falls asleep fast again.

Next morning they wake up and find impatience, hatred and silence all over the school. Draba's dead body is crucified centrally. Varinia is singled out as "the whore of the great warrior" and is driven to the kitchen with extra whip lashes peeling her skin off. Angry lanista lashes all from top to bottom and lectures them to be obedient. He curses Draba as an ungrateful dog and picks up another black man whom the soldiers killed immediately with a premediated purpose to intimidate all gladiators to subjugation and discipline. He expects then a trouble free future unable to fathom the silent volcanos rumbling within the hearts of the gladiators. Neither he nor the Senate could dig up the causes of the Revolt.

Spartacus, Crixus and Gannicus join the ground for the morning drill. Crixus - an incorrigible galley slave and a survivor of the unsuccessful Sicilian Slave Revolt, tells Spartacus about the past slave rebellions and their glorious legendary heroes. These unsung heroes are better than Achilles, Hector and Odysseus, the wise. Spartacus admires the obscure heroes of his class - Enumors, Athenion, Salvius, Undart and Ben Goash.

Spartacus resolves not to fight as a gladiator. All slaves march to the mess hall and take their breakfast. He "speaks" to his bretheren and Gannicus, Crixus, David and Phraxus secure the door while he speaks. The guards stop him to speak but the enraged slaves kill them. He commands them to fight against Rome unitedly.

The gladiators' first attack the fifty four relaxing soldiers killing them all. This is the first victory. Then they attack a nearby garrison armoury and succeed in getting thirty tridents. They want to shelter on a nearby hill but for the reinforcements. They fight the reinforcements and push them back twice. They fight like an organised army now. They make all house and field slaves free who join them and their number

keeps on swelling. The slaves are very happy and jubilant intoxicated by the wine of freedom. They resolve their simple constitution based on the ^{princi-}ple of equality and common property. By dark, they marched twenty miles and rest beside a stream. They all praise for Spartacus who is their Prometheus. They all become one embodied in Spartacus.

The Senate is being informed in the meantime about the slave uprising.

Thus this sequence delineates the origin of the Servile War whose future course is described in the fifth sequence.

I. 5.5

THE FIFTH SEQUENCE

This sequence describes the reminiscences of the senator Gracchus. He recalls that they remained sitting like a stone when the express news of Capua rising reached the Senate. All senators turn white with fear then. He requests them to maintain poise and decoum and not to get panicky.

The senators visit his house that evening and want to send three thousand soldiers immediately to crush the revolt but he does not agree. They then debate on the kind and number of soldiers to be sent to Capua.

At the Villa Salaria, Gracchus is restless and sleepless while recalling all these events of the Servile War. In the morning he goes to the terrace and is joined by others. They discuss Art and Claudia asks about two monuments erected by Spartacus on Mount Vesuvius. The general replies in detail. Gracchus shows a casual interest in Variania and wants to know about her appearance and looks from the general. The general fails to say anything because all that is known about Spartacus is gossip except the fact of his death. Looking at the frightened audience, he again recalls how the senators agree to send the six City Cohorts to crush the revolt.

The City Cohorts are inferior to the tough legions in their fighting capacity. The six cohorts march with much fanfare under Varinius Glabrus' command. His choice as a commander is political rather than military. Rome comes to know about Spartacus through his first dispatch and eighty slaves are crucified in Rome to terrorise the slaves. For next six days, no dispatch comes from the commander of the City - Cohorts causing much speculation and fear in the city of Rome. At last the news of Cohort's defeat reaches Rome and the city plunges into fear.

The session of the senate is summoned and Gracchus himself is made the senator inquisitor to enquire the lone survivor sent to ^{the} Roman senate by Spartacus as his legate. The soldier tells the Senate that the slaves attacked and killed all but himself while they were asleep without raising fortifications.

Gracchus recalls vividly the words of the soldier through which Spartacus sprang to life to the Romans. The soldier conveys "the message of Spartacus" to the Senate which is later expunged from the records. The message of Spartacus is to smash Rome and the senators turn stony listening this.

Julia is sick of Spartacus by now and wants to change the topic of the discussion. But the obsessed Villa Salaria is again haunted by the spectre of Spartacus.

The general reveals that the total number of rebel slaves never exceeded forty five thousand and they did not get the mass support for which they were defeated at last. Gracchus and Julia ponder over their empty tragedies in their lives. The general tells them a story about Varinia's bravery which is rejected by the audience. Claudia wants to know

whether Varinia is still alive. The general dismisses this question as to be immaterial. The senator stalks off at this point and all wonder what is eating the old man. Helena questions the general about Varinia and he also becomes angry. Antonius Caius is unable to understand the cause of rift between the senator and the general. He is willing to "offer" his wife to them if this is the cause of rift. He goes out to search for the senator who is sitting in the conservatory moodily and alone. He makes a prophecy, "some day the world will prove too small for Crassus and myself."

Thus, this sequence unfolds many mysteries of the early sequence and wraps the other to be unfolded in the following sequential progression of the narrative.

I. 5.6 THE SIXTH SEQUENCE

This antepenultimate sequence describes the journey of the travellers with the general to Capua.

Cicero and Gracchus leave the Villa Salaria for Rome but the rest of the guests agree to stay there for one day more. Next day the general, Helena, Claudia and Caius start for Capua. The general is invited to Capua at a public reception

in his honour to celebrate the "final" crushing of the Servile Revolt. The last lone survivor gladiator David who braved the ordeal of munera sine missione is to be crucified symbolically ending the Revolt.

They arrive in Capua that is full of gala mood. The general and his guests are given warm welcome and after the banquet, Helena desires to see the lanista's school. Claudia goes back to take rest and Caius is snorting in the litter. Only Helena and the general go to the lanista's school. The general rapes Helena on being provoked and then sends her home. He stays there all alone.

Next morning David is crucified in the presence of the general. The general himself is tired of a society full of hatred, violence and death. He is satisfied that a great circle is completed by the death of David. He recalls the blunder of Pilico Mummius whose three legions fled in most shameful manner on being suddenly attacked by Spartacus. Mummius succeeds in killing Crixus - a close friend of Spartacus. But at last the two Roman commanders Mummius and Servius are captured and put on a trial by Spartacus. He awards them death sentence. They are ordered to fight like

gladiators. David opposes Spartacus on the manner of death of the captive commanders. The general recalls if this Jew is the same David, then there is "ironic justice concerned". And he goes his home to sleep.

In the meantime the dying David regains consciousness, and with it pain also returns. He is the last slave out of the six thousand to die on the cross. He cries but none could follow it. It is a terrible cry of pain and agony, saying, "Spartacus, Spartacus, why did we fail?" Perhaps all slave cried similarly before their deaths. All slaves have four times in their lives : 1. the time of not knowing and loving. 2. the time of knowing and hating. 3. the time of hope and 4. the time of despair. This is time of despair and dying David glances over the beautiful scenery of Capua Valley which reminds him of his native Galilean Valley. He notices an old unknown woman weeping for him. He is dying fast and he sees the general who has returned . Their eyes meet. The gladiator sighs that "the last thing he sees is the richest man in the world". He recognizes the general and recalls his first encounter with him when Spartacus said goodbye to the pregnant Varinia. Spartacus regretted only one thing that he would never see his "child". But the gladiator has no regrets

because "there was no defeat" and he tries to speak this to the general. The general goes near his cross after seeing his lip movements. But David dies before he could "speak". The general and the old woman go home and the crowd also disappears after his death. The general drinks too much out of despair and self-hatred and then sleeps.

Next day the general takes the three travellers to his perfume factory. They see the hard, cold and bitter faces of the workers. The workers appear strange because they are neither Romans nor slaves. The general says that it is cheaper to keep workers than the slaves. Caius raises the doubt what would happen if these workers also revolt like the slaves. The general denies such possibility. But Caius remains afraid and haunted by the stern, cold and strange looking faces of the workers.

Thus, this antepenultimate sequence logically leads to the penultimate wherein the journey of Cicero and Gracchus to Rome is described.

I. 5.7

The Seventh sequence

On their way to Rome Gracchus narrates a mother-son's

story to Cicero whose motivation Cicero fails to understand. He disputes over its merits. Gracchus never confuses politics with morality. He goes on to tell him his secrets of politics that how he manages the statecraft despite corruption, poverty, exploitation and antagonistic class relations. Near the city Gracchus meets the guide and asks him to visit his house at night. In the meantime Cicero remains busy to fathom the motivation behind Gracchus' story of mother and son. They part ^{after} reaching the city.

The senator finds himself miserably alone and pines for Varinia's company. The guide comes and takes dinner with him. The senator asks him to get Varinia---- living or dead at any cost without assigning him any reason. The guide goes and returns with the news that she is with the general. The general's men refuse to sell Varinia to the senator.

The senator himself approaches the general at the public bath, but he not only refuses, he insults him also. The senator is willing to offer an impressive price of two millions for her but the general refuses.

The general, on the other hand, pleads before Varinia for favour of her love but he fails to get it since she could love none but Spartacus alone. The general criticizes Spartacus and she defends his actions bravely. Frustrated general at last asks her to get out.

The senator is also restless without the slave girl Varinia. He requests the guide again to get her and offers two million to him for the job.

Varinia dreams that the angry Roman senators are questioning her about the "stain" of milk on her breast. Spartacus also appears. He assures her that the senators are more afraid than her. The two walk out of the Senate and roam on the Roman streets like two lovers. Varinia wants to take him to the general's house where she is a captive, Spartacus becomes afraid and asks her about the "stain" of milk. When she says that it is due to their child, he says that he has no child and goes off. She wakes up and finds darkness all around. The guide succeeds in smuggling Varinia out of the general's house. He brings her to senator's house and goes out to make other necessary arrangements.

The senator becomes very happy to see her and they take their dinner. He experiences a strange feeling of contentment and happiness. He complains about the silly and corrupt Roman ways of life. Rome is his mother and he is her son. He asks her why she did not marry the general. She hates him as he is the killer of her husband. She expresses her desire "I want to be free.-----I want to see my son grow up in

freedom" . He fails to understand and appreciate her desire for freedom though he respects it and will help her to this end. She tells him about the dream of Spartacus to make a world where there will be no slaves and no masters; She notices some streaks of similarities between Gracchus and Spartacus. He is happy to have one night of "gratitude". They talk and talk the whole night.

At dawn the guide returns with charitos. Varinia kisses the senator and invites him to come along with herself. He refuses to leave Rome since it is his mother. They bid good bye to each other. The guide and Varinia with her young son go away and away from Rome.

Gracchus becomes very depressed and feels terribly alone. He sets all his slaves free by signing certificates of manusmission. The general is very angry and knocks the senator's door. Listening the incessant knocking the senator commits suicide by plunging the sword in his body. When the general enters the house, he finds the dead body of the senator sprawled on the floor with his face "fixed in a grimace or a grin".

Angry general returns his house full of hatred for the dead senator. He finds there Caius who begins to stroke his breast. The general knocks him down and whips him with lashes. Caius cries and cries but the general does not stop beating him unless his slaves held him back Caius stumbles out of the house and cries like a little boy from the pain.

I. 5.8 The eighth sequence

Flavius, Varinia and her child finally reach a lovely valley near the Alps after a long journey. Flavius bids good bye to her and goes off wishing her a very happy life.

She finds a shelter with a simple Gaulish peasant who is a widower. He is like Spartacus she lives with him and produces crops and reproduced seven children. Her son Spartacus grows up and learns about his father Spatacus. Young Spartacus becomes mature and she dies.

After her death the peasants are harassed by the over taxation which keeps on increasing. One year the peasants fail to pay the taxes due to drought. The Roman army comes and and takes the peasants as prisoners and auctions them as slaves.

All farmers do not accept this torture and humiliation meekly. Young Spartacus rises to the occasion and leads the farmers against this exploitation. He with all his brothers and sisters and his farmers take refuge on a nearby hill and wages a guerrilla warfare against the Roman army. Sometimes they defeat the Roman army, at others, the army defeats them. And the struggle against exploitation goes on.

"With this kind of a life, the son of Spartacus lived and died---died in struggle and violence as his father had. The tales he told his own sons were less clear, less factual. Tales became legends and legends became symbols, but the war of the oppressed against those who oppressed them went on. It was a flame which burned high and low but never went out--and the name of Spartacus did not perish. It was not a question of descent through blood, but descent through common struggle.

A time would come when Rome would be torn down - not by the slaves alone, but by slaves and serfs and peasants and by free barbarians who joined with them.

And so long as men labored, and other men took and used the fruit of those who labored, the name of Spartacus would be remembered, whispered sometimes and shouted loud and clear at other times." (P. 368)

CHAPTER II
THE SYNTAGMATICS

Chapter II

114 THE FIRST SEQUENCE

In this section, the syntagmatic structuration of the discourse is delineated. The semiotics of these ensembles and subensembles will be taken up in the next section.

The first sequence is divided into ten major units of signification or ensembles : 1, 2, 3 upto 10.

The first ensemble describes the Appian Highway from Rome to Capua. It is a very important 'infix'.

This ensemble has been further subdivided into three sub - ensembles 1a, 1b, and 1c.

Sub - ensemble, 1a, represents the closure of this Appian Highway for the last four years from 74 BC to 71 BC. This sub-ensemble has three micro-ensembles as well. 1 am, describing that the Highway was opened in the middle of March, 71 B.C. The Roman roads are the representative of stability, 1 an, and this stability was destabilized for the last four years by the serious " disturbances ". And this is a very crucial " infix ".

Sub - ensemble, 1b, represents the Appian Highway as the " symbolic of this disturbance " (F. 11).

Capua is visited by the tourists for perfume, 1c.

The second ensemble depicts the three young Roman citizens' journey from Rome to Capua. This ensemble is further sub - divided into four sub - ensembles, a, b, c and d.

Subensemble, 2a, shows that the Appian Highway was opened in the middle of March, the journey was only safely planned and executed by the middle of May micro - ensemble 2am.

Subensemble, 2b, reinforces 1b, because the Road was tokened with punishment. Subensemble, 2c, describes the qualities of Caius, Helena and Claudia which can be further sub - divided into three micro ensembles, 2 cm, 2 cn, 2 co, describing the features and qualities of Caius, Helena and Claudia respectively.

A very important proposition-in-comprehension is the subensemble, 2d, where by the " first crucifix " few miles

off Rome is encountered by the three travellers. The first micro ensemble of this sub ensemble, 2 dm, shows the meeting of the travellers with a fat, filthy self-styled guide. This is a very important infix. The reader has to wait for the name of this strange man till the penultimate seventh sequence, where he is introduced as Flavius Marcus, ensembles, 101a and 105.

Micro-ensemble, 2dn, the guide tells them that the first crucifix is that of Fairtrax - a slave and lieutenant of Spartacus. Micro-ensemble, 2 do, depicts the first cross as " a token of a token " (P. 16). Microensemble, 2 dp, the guide describes that in all there are six thousands four hundred and seventy two slaves on the cross along the entire length of the Appian Highway. And these many crucified slaves are " that much timber " (P. 16). The last words of the first slave crucified were, "I will return and I will be millions " (P. 19.) which the guide could not understand, 2 dq.

Ensemble, 3, shows their meeting en route with a sausage maker Gaius Marcus Senvius. Sub-ensemble, 3a, of this presents the three as taking their meal at a motel on the Appian way. The sausage maker joins the three travellers, 3

am. They are discussing the plot of the latest play in Rome,
3 an. In micro-ensemble, 3a0, Caius calls the play and its
performance as not satisfying, for the "real drama" of
violence and action, one must go for the fight of the pairs.

Subensemble, 2b, reveals the grotesque shocking fact
that the sausage-maker bought a million pounds of slaves' meat
to be turned into sausage after they were crucified. Listening
this, Claudia exclaims, "by a waste of so much fresh meat",
micro-ensemble, 3 bm. The sausage maker is not "disturbed"
but he does not like "waste", 3 bn; and nothing shocks
Helena, 3 bo.

In the sub-ensemble, 3c, Senvius, the sausage-maker
quoted Cicero, calling slaves as "worth-less tools", (P.25)
The fourth ensemble describes their meeting en route with a
Syrian trader Muzel Shabaal that afternoon.

In the subensemble, 4a, the trader is all praises for the
Roman virtues and values of industria, disciplinia,
frugalitas, and clementia.

He criticizes and condemns " the effrontery of Spartacus" (P. 28) for which Rome had rightly destroyed Spartacus, sub ensemble, 4b.

For the Syrian trader, Rome is equal to "order" and Spartacus was a human incarnate of "disorder" (P. 28), sub-ensemble, 4c.

And the crucifixes along the Appian Highway, according to the Syrian trader, are most instructive, 4d.

The ensemble, 5, shows the meeting of the three travellers, en route, with the Captain of the Third Legion, Sellus Quintas Brutus.

Subensemble, 5a, is a proposition - in - extention wherein Caius describes the soldiers as " loud-mouthed, filthy lot" (P. 29). Further micro ensembles, 5 am and 5 an, compare soldiers as killers and weapons respectively.

Subensemble, 5b, informs us that out of the six thousand crucifixes, eight hundred are the deed of the Third Legion alone.

Sub-ensemble, 5c, a single soldier Sextus is described as "the singular smell of a trade, a force, a machine" (P. 32).

Claudia passionately touches and feels the robust thighs of the soldier, 5d.

The next important ensemble, 6, describes the stay of the three young travellers at the Villa Salaria with the host Antonius Caius and his wife Julia and other important guests, Cicero, the philosopher, Gracchus, the politician-senator, and Crassus, the general.

In the sub-ensemble, 6a, the exotic Villa Salaria is described in detail. In the micro-ensemble, 6 am, the wealth and splendour of the Villa Salaria is described by which the three youngsters are most impressed. Caius traces the evolution of this splendour.

The next micro-ensemble, 6 an, is a proposition-in-extension describing the squalor of the slaves, its origin and evolution. This is an 'infix' also.

Sub_ensemble, 6b, informs how the growth of the latifundia - slave plantations after the brutal destruction of peasantry, took place.

Mutual silent, unexpressed dislike of Caius, the Young man and Antonius Caius the former's uncle and host towards each other is the subject-matter of sub ensemble, 6c. Antonius Caius wants to see in his nephew Caius an ideal Roman youth which he is simply not, 6 cm, and the young Caius is a 'good for-nothing fellow'.

Sub-ensemble, 6d, shows that the three travellers are welcomed and introduced by Antonius Caius, his wife Julia (hosts) and their young daughters to Lentulus Gracchus, the politician-senator, Marcus Licinius Crassus, the general and Marcus Tullius Cicero, the philosopher who had arrived earlier than the three young guests.

Micro-ensemble, 6 dm, shows that Claudia is impressed by Caius' uncle and is seduced by him, though Caius, the young man finds her "cold", at least, towards him.

Micro_ensemble, 6 dn, Julia, the hostess, tries to cajole and seduce her nephew Caius, the young man.

The most important ensemble of the first sequence of the narrative is the seventh one wherein the dinner and discussion at Villa Salaria sheds much light on the prognosis of the narrative.

In sub-ensemble, 7a, the host Antonius presents his ideas on slaves. "They have no respect for anything which belongs to their master - except themselves" (P. 50) Hence he rules them ruthlessly and, "I don't whip my slaves." When there is trouble, I kill one. That exacts obedience, but it does not break their Spirit". He thinks that a slave is cheaper than a horse and tells so to her paramour Claudia, cataphorically related to sub-ensembles, 8a.

Cicero's view on slavery are described in detail in sub-ensemble 7b. He says that slaves " are always with us, and we are the unique product of slaves and slavery " (p. 50). He digs up the causes of the origin of slavery, slave-plantations and its economic value for the Roman economy " "The slave is the instrumental vocale "(P. 54). This makes the subject matter of sub ensemble, 7b.

Sub ensemble, 7c, shows that Gracchus does not agree with Cicero's many views, particularly " that the slaves are

what makes us Roman " (P. 51). Also he does not agree to Cicero's idea that " if you use horses, the slaves will ruin them." (P. 52)

In sub-ensemble, 7d, Crassus is puzzled by Cicero and he wonders, "Did we produce Spartacus" (P. 52) And Crassus and Cicero are poles apart in their life and thoughts. Crassus says "that hell produced Spartacus" (P. 52)

Thus, in this ensemble, 7, with its four constitutive sub-ensembles, more or less the same attitude of hatred, indignity and cruelty prevails among the four patricians despite their differing background, status and occupation.

The next ensemble, 8, shows the affair between the host Antonius Caius and Claudia - his guest and niece's friend. In sub-ensemble, 8a, he speaks that " a slave is cheaper than a horse " anaphorically related to sub ensemble 7a.

In 8b, Antonius Caius arranges a sex scene by a stallion to stud a mare from his stable for the sexual edification of Claudia as a prelude to their own sexual gratifications. The fact remains disturbing that her wife is sex-hungry, micro-ensemble, 6 dn, and sub-ensemble, 9a and

9b, and tries to hook her nephew, may be referred to here both anaphorically and cataphorically.

The ensemble, 9, throws light on the kind of relations between Julia and her nephew Caius.

Sub-ensemble, 9a, Caius refuses to oblige her sexually and he after turning down the offer, goes to his homosexual friend, the general, instead, 9b.

Ensemble, 10, is devoted to the relationship homosexually established between the general and the young fop Caius.

In sub-ensemble, 10c, the general enquires Caius about the reaction to "the tokens of punishment". Caius replies that more or less he remained indifferent, though he hates Spartacus most, and he could not reason out his hatred against Spartacus.

The General quotes Cicero's view calling the slaves as instrumentum vocale sub_ensemble, 10b, and 10 bm.

The sub ensemble, 10c, the general acknowledged the importance of Spartacus saying about him, " I salute him " although he also hates and destroyed Spartacus.

The general expresses his lecherous, desire for both the slave girls and masseurs, 10d.

The general is an "active" homosexual and Caius a passive one. Caius sleeps with the general later that night to have a relieving session of homosex and feels "satiated like a cat". This is sub_ensemble, 10e, which can be juxtaposed to 6 dn and 9a and 9b, ensembles, where he refuses the invitation of his aunt Jullia for heterosexual relations.

The sub ensemble, 10f, is the penultimate one of the first sequence logically transporting the reader into the third sequence of the narrative. The general expresses his desire to know about Caius' first visit to Capua four years before with his friend to see a gladiatorial flight. And whatever Caius narrates in reply to this desire forms the corpus of the third sequence of the narrative.

Before Caius replies to the questions of, 10f, he first

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wants to know petulantly like a young boy from the general when he saw the lanista and what did he knew about Spartacus, thereby forming the subject-matter of sub-ensemble, 10g. The reply of the general makes the second sequence a logical conclusion of the first syntamatically.

II.2

THE SECOND SEQUENCE

The ensemble, 11, is a "flashback" account told by the general to the young man Caius about the lanista Lentulus Batiatus who trained Spartacus as a gladiator at his school at Capua.

The general recalls that four years back, "the slaves had torn our legions to shreds, and to all effects and purposes, they ruled Italy". (P.61) This is in sub-ensembles 11a and 11b.

Sub-ensemble, 11c, describes the action taken by the general to rescue Italy by defeating and destroying Spartacus and his militia as per the orders of the Roman Senate.

11d, at Cis-Alpine Gaul the general encamps with his troops before launching a full-fledged assault on his enemy Spartacus. But before attacking the enemy he wants to know "the nature of his enemy". And for that there could be no better person than the trainer Lentulus Batiatus of Capua who trained Spartacus to be a gladiator. So the general summons the lanista to report at his camp at Cis-Alpine Gaul, 11 dm.

The next ensemble, 12, describes the tedious and

tiresome long journey on horse by the lanista Batiatus from Capua to Cis-Alpine Gaul camp on a rainy day to see the general.

Sub-ensemble, 12a, the lanista is feeling bad for the army is in full power, and he could not help but follows its general's order .

Micro-ensemble, 12 am, shows that the lanista has uncomplimentary thoughts criticizing the facade of the Roman justice and Roman equality in the Republic of Rome while travelling towards the camp.

He is stopped and interrogated by the guards on the way, 12 an, adding to his bad feeling on a rainy day.

12 ao, but the Lanista is full of buoyancy by observing the Roman army's mighty presence at inhabitable terrains as a mark of extension of the imperial power of the "Roman civilization".

Micro-ensemble, 12 ap, describes in detail, the disciplined lay out of the encampment city of the Roman army.

12 aq, a young Army officer welcomes the lanista and escorts him upto the general.

12 ar, the lanista feels very hungry and first of all, demands food without following any manners.

Sub-ensemble, 12b, shows how the general welcomes his guest of the day, the lanista.

12c, the lanista repeats his demand for food again (earlier, 12 ar) and the general accepts to.

The next ensemble, 13, is important showing the inherent contempt of the general for the lanista and his institution, depicting the equality of the citizens of the Republic of Rome to be a farce.

Sub-ensemble, 13a, traces the growth of the institution of the lanista and its popularity throughout Rome.

13b, the fight of gladiatorial pairs is eagerly seen by both patrician and plebian idlers transgressing the class distinctions.

The ensemble, 14, presents the precautionary steps taken by the general before attacking Spartacus. He does not want to repeat the folly of his predecessors of underestimating Spartacus. That's why he wants to be acquainted with " the nature of (his) enemy" (P.69).

The general motivates the lanista to give a detailed account of Spartacus so that he could know him and use his "knowledge" in smashing Spartacus by proper strategy. Else, Spartacus would rule Italy, the general is apprehensive, sub ensemble, 14a.

Ensemble, 15, the lanista makes an important prophecy, "There will be no Rome - there will only be Spartacus" (p.70).

The lanista and the general, both are trainers of men to fight unto death, ensemble, 16.

Sub-ensemble, 16a, the gladiators had destroyed the Roman army, therefore, the general summoned the lanista to know, in detail, about Spartacus who made him a gladiator out of a slave. The lanista feels himself an important worthy man by being of some use to the general, 16b.

Ensemble, 17, is full of information about Spartacus being provided by the lanista to the general that Spartacus is a gentle, desperate man, 17a and 17b. In micro-ensemble, 17bm, the lanista traces the evolution of gladiator from bustuarii for which special kind of men are required. Subensemble, 17c, such men are found in the mines.

Subensemble, 17d, Spartacus is a Thracian Koruu - a grandson of a slave which are preferred by the Egyptian gold operators, 17c. Spartacus is bought in Thebes, 17f. The lanista feels inferiority and loneliness, 17g, and demands a woman for the night, 17h.

The next ensemble, 18, describes the Nubian Desert's gold mines worse than the Christian hell "where death is the absolute signature", 18a, where special type of men are required, 18b, and Spartacus is brought there, 18c, and his personal features are described from micro-ensemble, 18cm to 18 cw.

The knowledge of the slaves is very limited and whatever little they know is "the geography of slaves" in their own jargon like the mines of Spain, North Africa and Gaul etc. This we find is subensemble, 18d.

The subensemble, 18e, proves the point that even God is helpless at such places and Spartacus ponders over the "forces" which shaped them into "something other than humankind", 18 f.

The only language overseers know to speak with the slaves is "whiplashes", 18g, and if this is juxtaposed with the knowledge of the slaves, 18d, then the conceptual opposition of the oppressor/oppressed is derived. Subensembles, from 18h to 18l, enumerate the various psycho-physical traits of the oppressed.

Ensemble, 19, wherein the slaves work inside the mines to get gold for their masters at the cost of their lives, and only inside the mines, they are without chain, 19a.

Spartacus resolves to adapt to the unfavourable environment for survival ensemble, 20. He has a good knowledge of his slave community, 20a, and the survival of himself and his community is without reason or logic although it forms a complex pattern, 20b, and finally Spartacus resolves to survive, 20c, the details of which are given in micor-ensemble, 20cm to 20 co. This ensemble, is an "infix" which

is to be juxtaposed later with ensembles, 45 and 46d, where he will release this conserved energy of survival to fight against the oppression and exploitation of the Roman system. This provides a conceptual opposition between "the will to live"/" the will to die".

Ensemble, 21, is an important one, for this restores the dignity of a slave as a man who is always whipped, abused and kicked. The indignity of such dehumanising factors gets countered by the dignity of being called "father" by the fellow Thracian slaves, thereby, making him their tribal chief. This provides a conceptual opposition of indignity/dignity which will be taken up in the next section. Sub-ensemble, 21a, describes the memory and longing of the beautiful and lovely valley of Thrace by the Thracian slaves, for which now tears are a 'mere' waste, 21 am. Spartacus assures them that they will not be lost since they know their origins and belonging to Thrace where they were free men once upon a time. This memory of "ancient freedom" will keep the slaves hopeful, and he chants a folk-song from Thrace in Attica language raptly listened by the slaves, 21c. Later, while going to bed Spartacus explores his own good childhood memories, 21d. He was a part of nature, free and joyful, 21dm,

and the old teacher taught him that in ancient times men were equal, no slaves and no masters, and such time will come again, 21 dn and 21do.

Sub-ensemble, 21e, Spartacus is wise in the ways of slavery and this with micro-ensemble, 21emn, is mere extension of ensemble, 20, and thus anaphorically related.

Overseers are watched very minutely by Spartacus for they sway and hold the power of life and death over him, 20 fm. And all are bad masters, only some are less bad, 21 fn.

Sub ensemble, 21g, Spartacus is very sad at their sub-animal status, not to speak of sub-human conditions, and it is anaphorically related to sub-ensemble, 8a, where a slave is cheaper than a horse.

Sub- ensemble, 21h, the overseers enquire about the "father" of the Thracians and when they come to know that it is Spartacus, they take a special hatred against him and warn him. This is cataphorically related to sub-ensemble, 32g and 34d, where he is to earn his future master's hatred and death.

The routine of slaves at the mine from the sun-rise to the sun-set and an eternity-like day's hard work gets mention in the sub ensemble, 21i, and micro-ensembles, from, 21im to 21 iq.

A young eighteen year old slave miner collapses in severe pain and has a last wish to be kissed by Spartacus on the lips before he dies, 21j, but Spartacus does not weep, 21jm, because, tears are a waste, 21am, as already mentioned.

While listening to these ordeals and odysseys of Spartacus, the general Crassus compares him in his mind's eyes with Aeschylus' "Pro-metheus" ensemble, 22, and is more inclined to solve the riddle of a slave in chains rising to break his chains forever, 22a.

The lanista informs the general that Spartacus did not escape from the Nubian Desert's mines since it is impossible. Only death allows the escape from there. Instead, the lanista bought him from the overseers, ensemble, 23, for the overseers wanted to dispose him off due to sub-ensemble, 21h.

The lanista was unconsciously feeling proud that "his"

trained gladiator "holds Rome", ensemble, 24, and that he destroyed the three-fourth of the Roman armed power, 24a.

The lanista describes how he bought and brought Spartacus and then trained him as a gladiator at Capua, ensemble, 25.

A slave does not fight because he has no hope of freedom nor any illusion, but when the gladiator gets a weapon and fights, he cherishes such an illusion of freedom and fights as if the victory will write his freedom, 25a.

Only the toughened, hardened seasoned desperate men are fit for being made gladiator, sub-ensemble, 25b.

One more Thracian Gannicus was bought from Nubia along with Spartacus, 25 c.

The general makes occasional flattery clandestinely in order to elicit maximum information out of the drunk lanista, the trainer of Spartacus, 25d. The lanista demands a woman for he felt the need and loneliness, 25e.

The general enquires about the wife of Spartacus - Varinia and the lanista replies that he also bought Varinia - a German slave girl, nineteen years old then. But he had played a dirty joke by pushing Varinia into Spartacus cell for neither wanted a partner of the opposite sex, 25f and 25fm, 25 fn and 25 fo.

The lanista spills wine on the table and sees his future in this red stain of wine, 25g. This is, again, an infix.

Thus, the man who trained Spartacus -- Batiatus is sitting face to face with the man who would destroy Spartacus, 25h.

This entire story from ensembles, 11 to 25, is told by the general who recalls his meeting with the lanista four years ago and now narrating to his homosexual young partner Caius, lying abed with him, and dozing while he narrates, ensemble, 26.

Homosexuality is a 'normal' pastime for the generation of Caius, 26a, and Caius hates, above all, Spartacus without any logic, 26b, and while listening to the general's account

of Spartacus being retold to him he gets lost himself in his memories when four years back he along with his friend went to Capua to see the lanista's school and the fight of pairs, 26c.

Ensemble, 27, the "flashback narration by the general resulted in a similar chain-reaction in which he recalls, lying with the general, his own visit to Capua four years ago, where, perhaps, he saw Spartacus in the arena. This constitutes a very plausible and logical link with the next sequence, thereby providing the required coherency and cohesiveness of a text.

THE THIRD SEQUENCE

The following is a proposition - in - comprehension and very important to unfold the narrative's structure anaphorically.

Ensemble, 28, shows Crassus and Bracus' visit to the lanista's school at Capua. Sub-ensemble, 28a, deals with the minute setting of Lentulus Batiatus' office where he sits with his accountant. The popularity of the fighting pairs gets a place in sub-ensemble, 28b, that is a proposition - in - extension, and so is sub-ensemble, 28c, showing the growth of his business. 28d, sub-ensemble, describes lanista's office and its decorum.

Ensemble, 29, is about these two Roman young customer's buying two gladiators lives at a cost of 25,000 denarii for their private entertainment.

Sub-ensemble, 29a, revolves around the arguments by lanista against fight till death, but the Roman young men are blood thirsty and they do not budge. Hence two Thracian gladiator pairs to fight till death were bought by an agreement, according to sub-ensemble, 29b,. In sub-ensemble, 29c, Caius admires unto himself the frankness and cool

sophistication of his dominant friend Bracus, particularly for his open demand for nakedness of the gladiator pairs during the fight at the private show in the arena.

Ensemble, 30, both Caius and Bracus inspect the arena in the morning to see and choose the pairs themselves. Sub-ensemble, 30a, shows exercise yard and gladiators busy doing their routine daily exercises. This is a proposition-in-extension. Sub-ensemble, 30b, describes three types of fighters in vogue those days, the Thracians, the retiarii and the murmillones. It is another proposition-in-extension. An important proposition-in-comprehension is sub-ensemble, 30c, where Caius' temporary sense of pity is aroused for the splendid well-built gladiators' lives made for butchery. David, the Jew; Draba, the African; Polemus and Spartacus, the Thracians, are picked up and singled out for fight as per sub-ensemble, 30d,. In 30e, the pairing of David versus Polemus and Spartacus v/s Draba, the African is done.

The lanista's purpose for picking up Spartacus and pairing him un-equally against the giant African, Draba is to see Spartacus get killed since he had developed a dislike for this silent, desperate slave, constitutes ensemble, 31.

Sub-ensemble, 31a, is constituted by Bracus' objection to that unequal pairing which is set aside by the lanista. Caius then sees Spartacus, for the first time attentively constitutes sub-ensemble, 31b. In sub-ensemble, 31c, Caius, lying in a bed at the Villa Salaria with the great general after four years that morning recalls Spartacus, though he had forgotten names by then except the arena's gory scenes of violence and bloodshed.

Varinia and Spartacus' love for each other constitutes the next ensemble, 32, a very important proposition-in-comprehension. Sub-ensemble, 32a, is constituted by the fact that Varinia was bought by the lanista at 500 denarii from Rome as a slave girl. In sub-ensemble, 32b, the lanista wanted to take her modesty but fails because of her brave protests. The lanista sends her into Spartacus' cell to be tamed by him, 32c, they fall in love with each other is presented in sub-ensemble, 32d, the night before impending death next morning, she loves him very much recalling her first night with Spartacus and he reciprocates is the subject-matter of sub-ensemble, 32e. In 32f, Spartacus impresses Varinia by his sound and complete sleep while death knocks the door step since he is to fight with a sica only against the

African giant Draba with a net and trident. Spartacus is selected for death placing him against Draba by the lanista who has developed a hatred against eccentric Spartacus who is loved by all slave gladiators. This constitutes sub-ensemble, 32g, sub-ensemble, from 32a to 32g, are all proposition-in-extension.

In the next ensemble, 33, Draba's agony and anguish are described in order to execute the task of killing his most beloved and valued comrade Spartacus.

"I greet thee, day of death" is a proposition-in-extension wherein Draba foresees his own death, and the cataphoric reference is implicit in sub-ensemble, 33a,. Another proposition-in-extension, 33b, tells about the good old days of Draba, his sweet home, wife and children who are now but a memory of shadowy past.

In sub-ensemble, 33c, Draba gets ready with aching bones and heart to the task of killing his most beloved friend. His heart bleeds when he utters "Gladiator, make no friends of gladiators" 6d.

Ensemble, 34, contains the details of the four being ready for the gladiatorial fight. Sub-ensemble, 34a, states their various activities like taking bath, massage and breakfast. Spartacus feels for the first time the feeling of a trapped animal under masseur's fingers. This is constituted in sub-ensemble, 34b. Sub-ensemble, 34c, is constituted by underlining of the fact by Spartacus that thoughts without being angry is a prerequisite for slave's existence. Sub-ensemble, 34d, explains why Spartacus was oddly paired unfavourably against the giant African Draba to be killed by the latter. The lanista disliked Spartacus for he called the German blonde Varinia his wife and he himself refused to be an animal. He held his head high and upright, unusual for a slave. So he is considered dangerous and the lanista wants to eliminate him profitably by earning through his death 25,000 denarii. By his deeds Spartacus earns death and through his death the lanista earns money. Sub-ensemble, 34c, constitutes the earning of thirty lashes by Gannicus for showing his love to Spartacus. To love and befriend *are* forbidden for a gladiator, hence the lashing.

In the next important ensemble, 35, Batiatus, the lanista recalls in order to guess possible causes of the revolt. This

is a proposition-in-comprehension and an "infix".

The first two paragraphs give a detailed account how the lanista amassed wealth; sub-ensemble, 35a . Then he guesses the possible causes of the revolt in sub-ensemble, 35b, an "infix", Batiatus had a very high sense of business ethics, 35c. The next three paragraphs are devoted to the boasting of the wealth by the three Roman fops, Caius, Bracus and Lucius, 35d. The Jew David is "seen" naked before he goes into the arena by all on the special request of Lucius' wife, 35e.

The ensemble, 36, contains the changes in styles and moods of the audience of the gladiatorial wars after the Roman conquest of Africa, Thrace and Judea.

The important ensemble, an "infix" also, 37, the blackman Draba's resolve not to kill Spartacus and willing to sacrifice his own life to save Spartacus, whom he loves most on the planet is dscribed.

Folemus is killed at the hands of the Jew, David, in the first round of the fight of pairs. His death is very brutal and inhuman, ensemble, 38.

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An important, ensemble, 39, is the fury of the blackman. Draba when his turn is expected to fight against Spartacus - whom he loves most, goes mad and rushes like a tornado towards the grandstand, where the two perfumed homosexuals of Rome - Caius and Bracus, and their friend couple Lucius and his wife are sitting to kill them instead. But the Roman guards and soldiers kill him before he could kill the "civilized Romans" who had bought their flesh and blood for their gratification.

And the third sequence ends here with this sub-ensemble, with a lot of tension generated, which is to be resolved in the following sequences.

Ensemble, 40, the Villa Salaria, where the mightiest persons of Rome had gathered, is obsessed with the ^h thoughts of Spartacus and his life and, is related cataphorically to ensemble, 64 and 79.

Cicero also ponders over the slave uprising and its consequent defeat and thinks that the Roman law is both just and merciless in rejecting Spartacus, 40a. However, the slave uprising is an earth shaking event, sub-ensemble, 40b, and the sixthousand slaves crucified bodies hanging on the crosses along the Appian way work as stimuli to even the most insensitive heart.

Cicero is no exception to the above, and he also diverts his attention to know the origin and causes of the servile rebellion and the phenomenon of slavery, ensemble, 41. In subensemble, 41a, Cicero is concerned with his self-success only. Micro-ensembles, 41am and 41an, tell us that he is just thirty-two years old and got quick quantum jumps to rise in his field, 41ao.

Ensemble, 42, Helena goes into Cicero's bed-room when her brother was abed with the general enjoying homosex. Cicero likes Helena for she acts as an "ego-feeder" to him,

42a. He tells her that his interest in history is not to trace the chronology but in the phenomenon and process; sub-ensemble, 42b. Helena wonders that no two persons ever approached her similarly, 42c. Cicero maintains "we are a just people, invoking the necessity of justice" (P.142) subensemble, 42d. There was no glory in the servile war, 42e, and for most of the world Spartacus was a mystery, 42f. Official records put him as a Thracian mercenary and highwayman, micro-ensemble, 42fm, and the Lanista informs Crassus that he was bought and brought from the overseers of the Nubian gold mines, 42fn, and this micor-ensemble is related anaphorically to ensemble, 23. The reader is told in advance that the Lanista is to be murdered by his own servant, 42fo.

Subensemble, 42g, Helena hates Spartacus without knowing him because her brother hates him. Subensemble, 42h, Spartacus could not be dismissed as merely an ordinary slave. His transformation and metamorphosis from a slave to Spartacus puzzles Cicero and other Romans.

Subensemble, 42i, the slave uprising is of great consequence which has its roots from the Carthaginian Slave

Revolt, 42im; The Laurium (Greece) Slave Revolt, 42in; the Scilian Slave Revolt, 42io, and the revolt led by Selvius, 42ip, related cataphorically to 44 dp.

Cicero views that a silent, shameful, never-ending war between free man and slaves is going on everywhere, subensemble, 42j.

Later, Cicero makes love to Helena, 42k, and "he saw the power of his loins joined with that power which had crushed Spartacus, and would crush him again and again". (P.145), micro-ensemble, 42 km. Cicero's face becomes "full of hatred and cruelty", 42 kn, and she submits herself to him with a sense of "fear and self-loathing", microensemble, 42ko. Ensemble, 43, Helena dreams a dream that night that Batiatus is being questioned and later she enters into his bedchamber to see the Greek bookkeeper approach with bare knife towards the lanista. Suddenly Spartacus appears on the bookkeeper's side and he nods Helena to pick up knife and she cuts the lanista's throat. The Greek and the lanista disappear, but she is left alone with Spartacus, "but when she opened her arms to him, he spat full in her face" (P.146), 43a.

Cicero probes all the possible causes of the beginning of the revolt, and first of all examines the night before the revolt when Spartacus and Varinia are in their cell, sub ensemble - 44a. Spartacus had a nightmare and he cries in his sleep, thereupon, Varinia strokes him and wakes him up, 44am and 44an. Varinia's German tribes had a belief that to love is to overcome fear, 44ao, and they love each other, so none is afraid of anything. Varinia loves Spartacus for his singularity of simplicity, plainness and purity, 44ap. Spartacus after waking up makes her to give him a word that she will never commit suicide when he dies, 44 aq.

Then Cicero examines the morning of the revolt, 44b....., That morning the lanista is very angry because the last days happenings had incurred him heavy financial loss and a bad name; 44 bm. He is especially afraid of the pair of Spartacus and Varinia, 44bn, for their eccentric behaviour and the respect they commanded from their fellow slaves, which is related, anaphorically to sub_ensemble, 21h.

All slaves and servants are lashed from top to bottom that morning, 44 bo, and Varinia is specially sigⁿled out as the whore of the great warrior, 44bp. The morning exercises

commence: and Gannicus and Crixus are on the either side of Spartacus doing exercises and talking to each other all the while, 44 bq, and all the gladiators are unhappy and sad over the death of Draba, the giant African who had refused to be a gladiator defying his master's order, 44 br. Spartacus resolves to act in time, 44 bs. Draba's dead body is crucified at the prominent place of the School and crucifixion is the passion of the Romans. This hurts Spartacus most for he is a close friend, and, that is why, he refuses to fight against him in the arena, and gets killed for defiance, 44bu. Crixus, the Gaul remarks on his friendship with gladiator as "that's your curse" (P.152), 44bv. The lanista comes and lectures the gladiators about how much he cares for their good food, health and also for these recreation by supplying women slaves to them and warns them not to follow what Draba had done; 44bw. The lanista picks up another blackman and the soldiers kill him in the presence of all the exercising gladiators and crucify him beside Draba's cross to intimidate the other gladiators to submission and to check indiscipline and defiance, 44 bx. Crixus, following the words he said already, (44bv), again says "gladiator, make no friends of gladiators" (P.152), 44by, but Gannicus and Spartacus took vows of friendship, 44bz.

Cicero later recalls the Lanista's testimony before the Senatorial Board of Inquiry, 44c. The Lanista had informed the Board that he had always hired slave agents who watched the slaves' all activities by mixing with them and thus provided him with all the intelligence reports, 44 cm, and therefore, he saw no conspiracy, 44 cn, nor signs of protest, 44 co, nor foreign funds to the rebels, 44 cp.

Then Cicero examines the relationship between Crixus, the Gaul and Spartacus in order to trace the cause of the revolt, 44d. Crixus is an escapee of the Sicilian Slave Revolt where he was caught and condemned to death, 44 dm. But he had the qualities of desperateness and cheapness at the market as an incorrigible galley slave, which attracted the Lanista's agents and he is bought at a cheaper rate, 44dn and 44do. Crixus is a participant in the Sicilian Slave Revolt and he knows a lot about such other revolts and slave heroes and he tells this to his attentive listener of the next cell - Spartacus, 44 dp. Crixus' stories inculcated in Spartacus' simple mind a sense of universal bondage among all the slaves transcending all the limits of space and time; 44 dq.

By now Spartacus had made up his mind to fight against

the Roman System, ensemble, 45; directly stimulated by another blackman's death, 45a, and when the soldiers went out to eat, 45b, he makes his resolve public, "I will fight no more gladiators" (P.157), subensemble, 45c. The gladiators "marched" to the mess hall, 45d, and they see the Lanista and his bookkeeper going to the market, 45dm, and later the two survive because of this only 45dn, and later the bookkeeper is to cut the Lanista's throat. But that day, they missed the wrath of the gladiator's revolt by their absence from the school.

The gladiators in the mess-hall gathered to take their morning meal that day, 46, and what exactly happened there will remain obscure, for the history is written by the masters of the slaves "who owned slaves and feared slaves and hated slaves" (P.158); 46a.

Slaves are eating inside the mess-hall 46b, and the soldiers outside at a distance of hundred yards, 46c. Spartacus knows the importance of the time and resolves to do or die, 46d; and he addresses the gladiators, 46e; and they kill the guards who wanted to stop Spartacus from speaking 46 em. Crixus -the experienced slave of the Sicilian slave

revolution knows that they would die, 46f, even then he is with Spartacus to fight against Rome. The ever silent and cold Jew David, for the first time feels warmth in his body after a long time, 46g.

Subensemble, 46h, Spartacus declares, "Now I stand here a free man" (P.161) and "we must be comrades now, 46i, and Varinia has a special occasion for happiness for the great happenings are being led by "her man" - Spartacus, 46j.

Ensemble, 47, Spartacus, for the first time attacks the soldiers eating outside in order to attain his goal of breaking the chains of bondage. Here the narrative moves very dynamically generating a lot of tension. The heavily armed Roman Soldiers, 47a, fighting bare-handed slaves, 47b, and the slave-women killing the soldiers with rocks, 47c, and they rejoice their first victory, 47d.

Spartacus becomes the commander of the slaves, ensemble, 48, and they learn to use their tools as weapons against Rome, 48a, and the women slaves takes rocks as weapons, 48b.

They, then, attack the local garrison's armoury and loot

some weapons, ensemble, 49.

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Ensemble, 50, the two hundred soldiers of Capua come marching towards the slaves as reinforcements to kill the slaves, and seeing this, the slaves think that there is no sanctuary for the slaves because the world is made that way, 50a, and then they resolve, " we will fight the soldiers (P.168) 50b.

Ensemble, 51, is an extension of the sub-ensemble, 46a. Long afterwards, Spartacus reflected who will record the slaves' glorious victories.

The Capuan soldiers fled twice after losing the battle, 52, and the local commander informs the Senate by sending an express mail about the outbreak of the Revolt, 52a.

Ensemble, 53, the Revolt stirred the whole city of Capua, Rome and later the whole world. When the Lanista Batiatus returns he tells with excitement the story to the citizens of Capua, and such stories are told and retold by the masters at the cost of the "truth".

Ensemble, 54, is a very important one for the conceptual understanding of the discourse wherein we find the reversal, the total inversion of the maxim, "gladiator, make no friends of gladiators" and a logical extension of the sub ensemble, 46i.

Ensemble, 55, poses a big question before the rebels "whither to?". Especially when "everywhere, it is master and slave" (P.173) and nowhere men are equal as men.

The next ensemble, 56, is of great semiotic charge where the slaves resolve not to flee and hide, but to stay and struggle for making a world based on equality among all men. So they resolve to end the Roman way of the things and affairs to be replaced by their way based on equality and dignity of all men.

Ensemble, 57, again, is, heavily surcharged semiotically where the slaves form their simple laws and constitution verbally honouring the principles of equality of all men, and one-man-one-women relationship. Juxtaposed to the complex codified Roman law, they expose the "word-mess" of their constitution and its violation, and hollowness of the "Roman way".

Ensemble, 58, a large landowner Marius Acanus is chased and killed when he smarted to herd off his slaves safely inside the walls of Capua city.

The rebels shelter and encamp twenty miles off Capua, ensemble, 59, and "all of them drunk with the same wine of freedom" (P.176), 59a, and are "united first in their bondage and now in their freedom" (P.177), 59b, and thus the Saga of Spartacus is born, 59c. And they plan the destruction of Rome, 59d, because "he had to destroy Rome". (P.178).

Ensemble, 60, describes Spartacus' dream of making a new world after destroying Rome and the whole world which belongs to Rome. "We will build a new life where all men will live in peace and brotherhood and love, no slaves, and no slave masters, no gladiators and no arenas, but a time like the old times, like the golden age. We will build new cities of brotherhood, and there will be no walls around them". (P.178). This is the dream of Spartacus dreamed under a starry clear Italian night laying his head in Varina's lap, ensemble, 61, And this dream is later recalled by Varinia and has a cataphoric relation to ensemble, 138, where she tells the Senator Gracchus about the dream.

In this sequence, Lentulus Gracchus gives some particulars of his stay at the Villa Salaria and some of his memories.

Gracchus never mixed politics with morality, ensemble, 62. He is the son of a cobbler, 62a, rose to the senator's post, 62b, and he never trusts women, 62c, and he is symbol of Roman substance and virtue, 62d and speaks always the easy language of the plebs, 62e.

He arrived at the Villa Salaria for he was invited by its owner, ensemble, 63. He is sleepless that night and comes out of his room to find Julia there, 63a. Julia suddenly asks questions about Varinia, 63b. Gracchus resents the fact that all the people at the Villa Salaria are obsessed with Spartacus, 63c, of which Julia is also tired as this ensemble, is catephorically, related to ensemble, 79.

Julia is envious of Varinia, 63d, and Gracchus admits that politics is a lie and history is the recording of a lie, 63e.

The only truth about Spartacus is death and rest all is a fabrication, 63f. Gracchus goes out of the way to advise Julia to pick some good slave as a stud and reduce her sexual tension/frustration, 63g, Disgusted and angry Julia goes off from there, 63h.

Gracchus has a better sense of history than Cicero, 64. He probes the plight of Julia and finds its reason in its decaying moral values, 64a. Spartacus haunts them because what he was they are not and vice-versa, 64b.

Gracchus foresees a dark future awaiting Rome, 64c and this may be related, anaphorically to 25g, where the lanista foresees his future as finally expressed in 42 fo. Gracchus perhaps had a premonition of his future as, finally expressed, alter in ensemble, 153. And his personal "bad future" is not separate from Rome. He returned to his room but sleep evades his eyes to get his sleep, 46d, and lying abed and awake he wishes to share his bed with Varinia and her love, 64e. This when juxtaposed to, 62c, shows a great psychic change and turmoil in his psyche.

Sub-ensemble, 64f, the villa is filled with Spartacus and thereby, showing that Rome is filled with his presence since the villa is the best representative of the Roman society.

Ensemble, 65, Gracchus, recalls after four years, sitting at the Villa Salaria, how the senate reacted to the first news of the outbreak of the slave rebellion. He recalls that the first reaction among the senators was that of fear, 65a, and this was too much denigrating for Rome's majesty hence Gracchus walked out in disgust, 65b. Gracchus, though wealthy, never owned a villa : contrary to the fashion then. He had no value for woman whatsoever in his life, 65d, and this is, contrary to, his wish for sharing the love of Varinia, anaphorically, placed at 64e. "A moral measure" made him sick at heart, 65e. The senators, later, went to his house 65f. They decided to dispatch six city cohorts to smash the rebellion, 65g. There was incredible fear of the slave revolt among the senators, he recalls, 65h, and he sleeps to wake up early next day and goes to the terrace to eat, 65i.

Ensemble, 66, the gulf between the rich and the poor widened in Rome day by day.

All types of people gathered at the Villa Salaria -- representing Rome truly, and others also joined him at the terrace, 67 and 67a.

They discuss art ^{and} talk about the destruction of the monuments of Spartacus, ensemble, 68, and the two great monuments at Mt. Vesuvius, made by Spartacus, 68a. Their minute detail are described in microensemble, 68 am and 68 an. But they had to be destroyed by the general on Gracchus' order.

Gracchus asks with a feigned casual manner, "what did the culpture of Varinia look like" (P. 198). ensemble, 69. Grassus replies the features of Varinia based on his memories of the destroyed monuments and Batiatus' account.

Crassus' telling the audience "no one ever came as close to destroying Rome as Spartacus did" (P. 199) constitutes ensemble, 70.

Ensemble, 71, Rome not only destroyed Spartacus and his monuments, but is also trying to wipe out his memory.

Ensemble, 72, the general was opposed to the view of equality among men and held the view "some must rule and some must serve" (P. 199).

Ensemble, 73, Gracchus recalls the Senate's decision to send six city cohorts to Capua to crush the rebel. City cohorts' unsuitability and resultant defeat with their causes are described in the sub-ensemble 73a to 73c. Till then none knew Spartacus' name, 73d and Gracchus vividly recalls the grand march of the six city cohorts sitting at the Villa Salaria's terrace four years after, 73e.

Ensemble, 74, Gracchus recalls that the Senate heard Spartacus name for the first time through Varinias' report from Capua.

The report mentioned the names of Spartacus and Crixus as the rebel leaders, 74a, two plantation owners were reported killed by the slaves, 74b, the senate accepted the report and eighty mine slaves were crucified immediately to intimidate city slaves to submission, 74c. And after that there was no news for the next six days from Capua, 74d. The seventh day a

brief report mentioned the city cohorts defeat at the hands of the slaves.

Ensemble, 75, Gracchus recalls that the news of the slave victory caused fear all over the city.

Ensemble, 76, Gracchus recalls that the senate was called to the session immediately and the public was waiting tensely outside. He was the Senator inquaesitor to ask questions to the lone survivor soldier of the city cohorts.

The soldier was holding the legate and returned it to Gracchus, 76a. Gracchus recalls with clarity every word evoked a clearer picture in the mind as to what had happened to the city cohorts, 76b.

The soldier told the senate that from the very begin^{ing}_{ing} the soldiers and commanders were unhappy, 76c and the soldiers murdered three men slaves and raped a fourth woman-slave en masse to death 76d. The cohorts were camping at the night without fortifications and slept, 76e. The chief commander Varinius Glabrus wanted fortifications raised, 76 em, but the

regional commanders did not since they were not so afraid " of a handful of slaves " 76 en. Varinius had his tent at the centre, 76 eo.

Sub-ensemble, 76f, Gracchus continues to recall sitting on the terrace of the Villa Salaria how the soldier had testified, before the senate with the trembling feet, the Spartacan attack on them. Microensemble, 76 fm, to 76 fs, describes in detail the surprise attack in the night by the slaves on the sleeping soldiers and killing all of them except him, took their arms and belongings making him a prisoner. Gladiators came in the morning and interrogated him, 76 ft.

Sub-ensemble, 76g, Gracchus vividly recalls that the senate and the whole world heard Spartacus' name from the lip of a lone surviving soldier. The senate was afraid, 76 gm, and the soldier described the feature matching David, Spartacus and Crixus and Gannicus.

76h, Gracchus recalls what the soldier told him. Spartacus took the legate and asked what it was. Why they killed and raped the slaves the last day?, 76 hm. He returned

the legate and made the soldier his legate. This is a very important semiotically surcharged sub-ensemble, where-in the symbolic seizure of power from Roman Senate to slaves is described. And Spartacus ordered the soldier to convey his message to the Roman senate, 76 ha.

Ensemble, 77, Gracchus recalls " the message of Spartacus" -- a sort of his manifesto word by word, delivered to the senate by the soldier. The soldier was Spartacus' legate, 77a. The senate heard the voice of the "instrumentum vocale" and trembled, 77b. Micro-ensemble, 77 bm to 77 bt, denounce the rotten Roman system and the total rejection of this system by the slaves. Sub-ensemble, 77c, the slaves are determined to finish the rotten Roman system and a prophetic warning that they are soon to attack the Roman city and will punish the exploiters, 77d. The senate heard the "voice of the tools" and trembled.

Ensemble, 78, the Senate was very much afraid, Gracchus recalls here at the Villa Salaria's terrace, by the soldiers testimony and "the voice of the tools". It expunged "the voice

of the tools" from its records 78a. Gracchus thinks their general Crassus to be a little fool but Spartacus was a great general who valiantly fought the mightiest Roman power with a handful of supporters and scarce weapons 78b.

Even four years later, the Spartacan spectre haunts the senator sitting on the Villa Salaria's terrace sub-ensemble, 78c.

Listening and listening nothing but the talk of Spartacus is nauseating for and she objects to it, 79.

Gracchus makes a statement that Spartacus is contemptible because he is dead and "Rome is great because Rome exists" (P. 225) subensemble, 79a. Cicero informs that "there were five great battles Spartacus won" and he was a brilliant general, 79b.

Sub -ensemble, 79c Gracchus thinks both of himself and Julia as "pathetic" and "rediculous" and their lives as empty tragedy, 79 cm. Both of them are in love of ghosts because they never learned how to love or be loved by human beings, 79cn. This ensemble, is of great significance and is used here as an "infix".

Then Crassus , the general tells a story to Julia about Varinia -- a story of love, war and politics, 79d.

The general supports Cicero that five best Roman armies were destroyed by the slaves, 79 dm. Slaves were only handful never exceeding forty-five thousand in any case, though the propaganda machinery of the government falsely numbered three hundred thousand. But this handful was made of the best, the wildest and the most desperate type of men, 79 dn.

Micro-ensemble, 79 do, Crassus had a good stock of "stories" about Spartacus from his officers, soldiers and the lanista, Batiatus. The general says that after the defeat of the city cohorts, the second legion was sent under Publius' command , 79 dp. He had nothing but only contempt against Spartacus, 79 dq. Whereas Crassus always respects Spartacus though he never saw him, 79 dr. This legion was also defeated by Spartacus, 79 ds, and some of the retreating soldiers lost their path and blundered into a camp in the jungle manned by the children and the slave women. The soldiers out of sheer hatred started killing the women and children indiscriminately, 79 dt. Then, a band of woman soldiers led by

Varinia stormed onto the soldiers like a fury, with torn clothes and naked and defeated the Romans, 79 du. Claudia asks whether Varinia is still alive, 79 dv.

Sub ensemble, 79e, Gracchus rejects the story and stalked off leaving them behind.

79f, Cicero wonders what's wrong with the old man since he never behaved indecently being a politician.

Crassus, suddenly, is full of anger too, 79g and Antonius Caius goes out after Gracchus wondering whether the two old men -- Gracchus and Crassus-- are competing each other for his wife Julia or something else. If all this is for his wife, he will be very happy to "present" her to both of them, 79h.

Antonius Caius found Gracchus sitting moodily outside in the conservatory and Gracchus made a prophecy. "Some day the world will prove too small for Crassus and myself" (P. 234) sub-ensemble, 79i, ^{is} used here as an "infix".
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Ensemble, 80, Cicero and Gracchus went to Rome from the Villa Salaria and their talk en route constitutes the penultimate and seventh sequence of the narrative.

The next morning the general, Craccus, the young man, Caius, Helena and Claudia also left the Villa Salaria for Capua, constituting the next ensemble, 81. This forms the ante-penultimate sixth sequence of the narrative.

These two ensembles, 80 and 81, when juxtaposed, give more signification that the two parties leave the same place on two different days for two opposite destinations, the party of ensemble, 80, going north to Rome and the party of, 81 st, ensemble, going south to Capua witness the crucifixion of the last of the gladiators. Ensemble, 80, contains the seed of the destruction of two most powerful men of Rome, one physically and the other physically at Rome.

Sub-ensemble, 81a, the general is invited to Capua for a public reception in his honour for the victory over the slaves and to witness the last gladiator breath his last on a cross.

81 am, constitutes a special signification for Capua is known for "the final crushing of the servile revolt-- in the place where the revolt itself had arisen" (p. 235)

81 an, one hundred gladiators were made captive and eliminated through a chain of the fights of pairs till the last one's survival, the same being called "munera sign missione!!

"The dance of death was almost endless" (P. 236) micro-ensemble, 81 ao. The last surviving gladiators will be crucified symbolically before the gates of Capua, 81 ap.

Sub-ensemble, 81b, by making occasional required halts on the way finally the four reached Capua.

81c, Capua is in a gala mood to wipe the last stain of the Servile War that day.

81d, the general is given the warmest reception and the three guests of his also, share the reception. Micro-ensemble, 38 dm, a game is especially shown in honour of the

distinguished guest of the day in Capua is the rape of the Roman virgin maids by the slaves which continued for more than one hour.

The next ensemble, 82, is constituted by the arrival of the general at the Appian Gate where the crucifixion of the last gladiator takes place, accompanied by his guests.

Sub-ensemble, 82a, the general's life and the death of Spartacus intertwine at the Appian Gate.

The first crucifix and the most symbolic of all tokens of punishment is being removed to make room for the last symbolic crucifixion of the Spartacus' comrade, 82b.

82c, Claudia goes back home leaving the drunk Caius, the general and Helena behind. The general and Helena visits the grandstand of the ruined arena of the lanista's school, 82d.

Helena spit full in the general's face calling him a swine when the general praised her that she was " a very lovely and intelligent young lady " (P. 242) subensemble, 82e.

This ensemble is the reversal of the sub ensemble, 43a, where Helena dreams that Spartacus spits full in her face. Here, the object of hatred is replaced by the general -- the arch enemy of Spartacus.

The general, then, got enraged, aroused and raped Helena there in the arena's grandstand itself 82f, giving the significance to the place where the cruelty and violence was writ large before the revolt.

After the sex act, the general says, "the real thing is different" which Helena could not understand and wonders whether she was not "real". The general indirectly says that she is not the "real thing" and says that it is a "woman". And Helena further wonders "what woman?", 82g.

Instead of answering Helena, the general detailed two guard for her escort to her house and herded her off, 82h.

The general remains there all alone in the night, 82i.

Ensemble, 83, the general talks with the night duty Captain and greets his son in the morning on the Captain's request. The Captain's son Marius Lichtus asks the general where his golden breastplate is. The general says that he has forgotten it at his house, 83a, thereupon, the boy replies "when I have one, I will never take it off" (P. 245), 83b. The general becomes very happy by this reply and thought, "So Rome lives and the glory and traditions of Rome will live forever", 83c.

Ensemble, 84, shows the beginning of crucifixion with the drums and fifes. Six soldiers escort the condemned gladiator to the grand cross.

The general watches the hawklike face, full of hate, of the gladiator 84a. It is a fitting juxtaposition of the general and the last of the servile army, 84b. This last man is David, the Jew, 84c, a right hand of Spartacus who fought in the munera well, 84 cm, and he was victorious in the munera "as if his victory would be signed with freedom" (P. 247), 84 cn.

This micro-ensemble, 84 cn, is related anaphorically to sub-ensemble, 25a, wherein the psychology of the slaves and gladiators is based on a creation of illusion of freedom in them.

Sub-ensemble, 84d, the general says if the last gladiator is David, "then there is ironic justice after all" and the general talks with him in vain and could not elicit any response. The Jew never spoke, not even with his comrades, 84e, and he was hanged and nailed onto the cross, 84f..... while the general is busy watching the crucifixion, the officer wants to know the meaning of "ironic justice", 84g.

The general is tired of bloodshed and "a society where life rested on death" (P. 251), 84h.

And the general recalls the meaning of "ironic justice" himself, ensemble, 85.

Pilico Mummius became the commander of the three legions to destroy Spartacus, 85a. He blundered and fell prey to the enemy's trap and his legion fled in the wake of slave's

attack, 85b. Every tenth man out of the five thousand men of the legion were crucified for cowardice, 85c. Marcus Servius was another regional commander who killed Crixus, the Gaul -- a right hand of Spartacus, 85d. 85e, shows that both Mummius and Servius were full of hatred towards the slaves. And ^{out of} this sub-ensemble, when seen with 7a, 7b, 7c, 7d, 21h, 26b, 32g, 42g and 79 dq, a pattern emerges with a signification indicating hatred and contempt of the masters towards the slaves.

Later, both Mummius and Servius were defeated, captured and tried at the Slave Tribunal, 85f. The general recalls that the Jew had argued for or against (he was not sure in recalling after four years) the manner of the death of the pair of Mummius and Servius awarded by Spartacus, head of the Slave Tribunal, 85g.

Mummius and Servius died as a gladiatorial pair stripped naked, given a knife and put into a makeshift arena to fight each other unto death as per the Slave Tribunal's order, 85h.

The general recalls himself the signification of the words "the ironic justice" but did not tell the shameful meaning behind these words to his officer, 85i. And Crassus then goes to his Villa to sleep, 85j.

Ensemble, 86, the general's sense of justice and sense of revenge are blunted, that is why, he remains unmoved like most of the Romans at the gladiator's death.

Ensemble, 87, when juxtaposed to the preceding, 86, shows that the slave on the cross had questions of justice in his mind. David also had the memory of the incidents referred to by the general in sub-ensemble from 85b to 85h.

Sub ensemble, 87b, "when power comes to those who were oppressed, they would use it just as their oppressor had". David is opposed to this dictum.

87c, when Spartacus had sentenced the two imprisoned Roman commanders -- Mummius and Servius to die as a gladiatorial pair, Spartacus asked David, "Am I right or am I wrong?".

87d, David recalls that he had replied then, "what is right for them (the Romans) is never right for us", and he argued against the shameful manner of the gladiatorial death awarded to the Roman commanders on a principled basis and refuting the dictum of sub-ensemble, 87b.

87e, David recalls that the manner of death in Spartacus' order was against their goals "to wipeout even the memory of the fighting of pairs from the face of the earth " "related anaphorically to ensemble, 60, Spartacus' dream.

87f, Spartacus had then replied, David recalls hanging on a cross, that they would wipe out indeed the memory of gladiatorship but let these two Roman commanders die a gladiatorial death making them feel what disgrace, dishonour and shame the Romans had placed on the gladiators' shoulders.

Ensemble, 88, while Crassus sees David crucified "a great circle was completed" (P. 254) and ^{he} goes home to sleep but could not.

Ensemble, 89, the gladiator is convulsing between unconsciousness and consciousness alternately.

Sub ensemble, 89a, pain is the gladiator's whole world, and as an escape from it, he recalls his childhood days at the beautiful valley at the foothills of Galilee, 89b. Sub-ensemble, 89c, David knows that wherever the Romans went, they went with the cross, 89 cm, the plantation system, 89 cn, the fighting of pairs, 89 co, the enormous contempt for human life in bondage, 89 cp and the enormous drive to squeeze gold from the blood and sweat of mankind, 89 eg.

Sub - ensemble, 89d, David thinks of a curious contradiction in the role of a gladiator that the slave is marked for death and yet at one and the same time, he is the survivor on the bloody field of battle.

89e, David sees the crowd eager to see his behaviour at the time of death.

Sub-ensemble, 89f, is heavily charged semiotically. David breaks his silence which even the mightiest general could

not break of (of sub ensemble, 84d) David cries : "Spartacus, Spartacus, why did we fail?" But the crowd could not understand this cry as usual indicating a wide gulf between the two worlds.

Ensemble, 90, David is a summation of the six thousand others crucified after "Spartacus went down into the dust of history" (P. 257). All the other slaves' pain was and is his own pain and vice versa.

Ensemble, 91, is of maximum semiotic density. David's life is no different from the pattern of the six thousand crucified slaves or the other slaves died in the battle. All slaves had four phases in their lives as David recalls the ones of his own life.

91a, The time of not knowing and loving is the first phase of a slaves life. David recalls his beautiful home, sweet house when he was a young, free, healthy and assured child. He was a believer in god then.

91b, The time of knowing and hating is the second phase of his life, David recalls hanging on a cross at the Appian

Gate. He learns to hate the exploiters -- the tax collectors, the priests, etc. etc. He is aware of the gulf between the rich and the poor. His faith in god is shaken by now, since He only responds to the prayers of the rich. His father was crucified since he did not pay the taxes and participated in a rebel under the leadership of Judas, the Maccabee. His brothers died, he somehow survived. Then, a number of masters changed, places changed, the time changed, but his fate remained unchanged. When bought by the lanista and brought to Capua's gladiator school, he got a rejuvenating company of wonderful Spartacus, and they revolted to change their similar fate.

91c. The Time of Hope came in David's life when he befriended Spartacus learning how to love his fellow beings. When he was chosen to kill Spartacus in the arena for the gratification of the two perfumed homosexual Roman fops, he revolted. Spartacus gave them hope and they struggled to bring "the golden age" back to get human freedom and dignity.

He is happy to see that he has to bear the indignity and shame of crucifixion, and not Spartacus. He recalls their last battle, the death of Crixus, the Gaul.

Ten hours passed hanging on the cross and he was dying "a death in lonely indignity and pain" except for an old slave woman who said to the general, "Spartacus never died. Spartacus lives" and offered her love to the dying Jew.

91d. The Time of Despair when they realized that "their cause was lost" and they were losing the battle against the mighty power of Rome. "Death had won over life" (P. 292) and "now there is only death in the World". Ensemble, 92, the gladiator recalls this last phase and with sad, longing eyes sees the full beautiful scenery of Capua, then remembering his own beautiful valley of Galilee and notices the old woman crying for him. And he saw the general -- "the last thing he sees is the richest man in the world"

And before dying David wants to say to the general that "there was no defeat", (P. 295) but could not, and died. This constitutes ensemble, 93, and is related anaphorically to micro ensemble, 2 dq.

Ensemble, 94, the general's mood is upset after watching the crucifixion of the last gladiator.

Sub-ensemble, 94a, that night Crassus dines alone, overdrinks, full of despair and self-hatred, and then slept.

The next morning, the general goes to Helena's uncle's house and invites them to see his perfume factory for Capua was famous for gladiators and perfume, sub-ensemble, 94b.

Subensemble, 94c, Claudia remarks "a rather strange combination" about Capua's fame for gladiator and perfume.

94d, they accept the general's invitation and visit his factory, and see the strange poor factory workers with "bitter faces", 94e, the general divulged the secret that keeping and maintaining workers is easier and less bothersome than having slaves, 94f, and Caius raises the doubt if the workers had also revolted like the slaves, did 94g.

Sub - ensemble, 94h, workers revolt is beyond the general's imagination and reasoned that the workers are free men, not slaves. Hence, they will not revolt.

Sub - ensemble, 94i, the general observes "there is no bond between these men (workers) and slaves" (P. 303), but Caius is full of uneasiness while leaving the factory as the bitter faces and looks of workers haunted him, though he did not understand the reason of his fears, 94j.

With this note of fear and despair this antepenultimate sequence ends.

This sequence is the penultimate one and describes the journey of Gracchus and Cicero to Rome and the later developments at Rome.

Ensemble, 95, Gracchus and Cicero go to north to Rome after leaving the Villa Salaria as opposed to ensemble, 81, wherein Caius, Helena and Claudia go with the general to Capua, South of the Villa Salaria.

Ensemble, 96, Gracchus narrates a moral tale to Cicero where in a son kills his own mother to get her heart as a gift to his beloved, beautiful but a wicked girl. And when the son tumbles, the mother's heart asks him with sympathy, "Did you get hurt my son?" This tale puzzles Cicero, for he could not understand its relevance. It is an "infix".

Ensemble, 97, Gracchus calls the politician "a faker" and teaches Cicero that the simple meaning of politics is to create an illusion in the minds of the unsuspecting poor that they enjoy the rights on a parity with the rich and all are equal in the Republic of Rome.

Ensemble, 99, Cicero is intolerant and opposed to even the concept of equality as such. Cicero argues that it is against the "Gods or Nature's order". Some are born to rule, others to be ruled. And the society is, in and will remain full of inequality. But how the unequal elements live together is an illogical puzzle to Cicero and asks Gracchus "to explain what holds this illogical puzzle together" (P. 310) This ensemble shows its anaphoric relationship with sub ensemble, 7a, 7b, 7c, 7d, and especially to ensemble, 72, wherein more or less similar views on inequality/equality are expressed.

Ensemble, 100, is the reply Gracchus gives to the question raised by Cicero in the preceding ensemble, 99. Gracchus says that as a politician it is his duty to hold the illogical puzzle together and for this he rationalizes the irrational and convinces the Roman public and cheats them without their knowledge of this subtle "fakery". This is a very important ensemble, giving the conceptual opposition of inequality/equality. This gives the insight to see that not only the slaves, but even the free citizens of Rome are cursed by inequality and its resultant and concomitant injustice and sufferings.

Ensemble, 101, informs the arrival of the two men near the first great cross few miles off the city-walls of Rome, whose anaphoric reference can be had in sub ensemble, 2d.

101a, while Cicero waited, Gracchus goes to see "the guide" who is already referred in the micro-ensemble, 2 dm; and asks him to do a job for him.

101b, Cicero reminds Gracchus of his "mother-son story", mentioned here in the ensemble, , 96, while he returns after seeing his friend "the guide". But Gracchus didn't remember by then why did he tell the tale although it must had had some purpose.

Ensemble, 10 $\frac{1}{c}$, Gracchus asks Cicero "was he ever in love?" to which he replies in negation. This is again an "infix" here showing the direction of the events to follow in future.

Ensemble, 102, they part after reaching the city and Gracchus goes to his house, and remains there in darkness all alone thinking about a Roman proverb that the darkness is only

for those who are in love or those who are to die. This is again an "infix".

Ensemble, 103, Gracchus compares himself with Odyseus in his hatred towards women and reasoned the cause of this hatred. He used to boast that no women concerned him since women were sub human beings for him.

Ensemble, 104, explodes the narrative with the news that Gracchus thinks of one woman that is "not less than a human being" but "he had yet to find her".

Ensemble, 105, informs for the first time that the name of the guide is Flavius Marcus; though the guide is previously mentioned without a name since micro-ensemble, 2 dm, and through sub-ensemble, 101a, thereby maintaining the tension of curiosity required by a coherent and cohesive text of a narrative. Flavius sips the wine, takes his dinner and discusses the business whose mention is in sub-ensemble, 101a. Flavius is an old friend of Gracchus and he himself is a petty-politician though unsuccessful.

Ensemble, 106, Gracchus comes straight to the business

and tells Flavius to find "a woman" for him, a slave woman-- Varinia whose whereabouts are unknown. He gives him the description of Varinia's physical features, and three weeks time to bring him Varinia alive or some concrete proof of her death in case she was no more. This ensemble, resolves and relieves much of the tension generated in ensemble, 79e, 79f, 79g, 101c, and 104.

Ensemble, 107, Flavius^v is puzzled why the old man Gracchus is so desperate for a slave woman and why he needs only her badly when any woman of the world he could easily have. But Gracchus does not reply. And this silence generates tension.

Ensemble, 108, Flavius after sometime brought the news, that Varinia is in Crassus' home under his possession and the general himself is in love with her, so there is no question of getting her from there -- the home of the mightiest general and richest man.

Ensemble, 110, Gracchus warns Flavius to keep his mouth shut else he would kill him.

Ensemble, 111, Now Varinia is a bone of contention between the senator and the general -- the two most powerful men of Rome. Gracchus goes to the bath next day to talk to Crassus about Varinia and offers him even two million denarii to get her but the general bluntly refuses and insults him instead.

Ensemble, 112, Crassus tries to win Varinia's heart by all tricks and temptations and wants to make her "his queen", but Varinia rejects him, saying that he was inferior to Spartacus who was as pure as a child, simple, plain slave. And he is simply not what Spartacus was so no question of loving the general.

Ensemble, 113, the general criticizes Spartacus and Varinia defends him and his causes.

Sub ensemble, 113a, Varinia says, "we didn't set the world on fire. All we wanted was our freedom. All we wanted was to live in peace. I don't know how to talk the way you do. I'm not educated. I can't even talk your language too well. I get confused when you talk to me. I wasn't confused when I was

with Spartacus. I know what we wanted. We wantd to be free. Then the general accuses Spartacus as a mere destructionist.

The general justifies inequality among men as God gifted, anaphorically related to ensemble, 99 and 72 and sub-ensemble, 7a, 7b, 7c and 7d.

Sub-ensemble, 113b, but Varinia questions, "And why must some be slaves and some free?" (P. 337) Thereby giving the signification that a frail captive slave woman questions the mightiest Roman general and even "the God" who ordained inequality.

Sub-ensemble, 113c, the general tries to convince her that Spartacus was wrong and so was his effrontery to destroy Rome. He said, "Rome is eternal. The Roman way is the best way," and asked her not to weep for Spartacus, gone and died, 113d.

Ensemble, 114, there is no history of the Servile war and Spartacus only destroyed. And the world remembers only those who build. This way the general pleaded with Varinia to win her love.

Ensemble, 115, Varinia refutes what the general said about Spartacus, in ensemble, 114, and says "Spartacus built hope" and is related to ensemble, 91c.

Ensemble, 116, Crassus says that, that hope was false and "the strong will rule the weak".

Ensemble, 117, Crassus had fought the living Spartacus, and is now fighting the dead Spartacus to win, this time, his wife Varinia's heart and love.

Ensemble, 118, Varinia says, "among slaves a man and a woman are equal".

Spartacus was not a giant, but an ordinary, good, gentleman full of love, says Varinia to the general. The legend describes him to be a giant, Ensemble, 119.

Ensemble, 120, she admits, "the slaves did bad things but they always wanted to be better". This shows their high goals and ambitions to be achieved by any means.

Ensemble, 121, Spartacus taught us that "all the bad things men do, they do because they are afraid". This Varinia tells the general that, "men could change and become fine and beautiful, if only they lived in brotherhood and shared all they had among them". And all the slaves became so. "They were not just muderers and butchers".

Listening to such a big lecture, the general looses his feigned poise and temper, and said her to get out, ensemble, 122.

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 Ensemble, 123, Gracchus calls Flavius again and tells him that he is his only confidential man and also tells him how he was insulted by the general when he wanted to buy Varinia even at a colossal price of two million denarii.

Ensemble, 124, Flavius repeats agains the geustion why did he want Varinia.

Ensemble, 125, finally Gracchus replied, "I love her", loosing all his stately dignity of a senator with red, watery eyes.



Subensemble, 125a, Gracchus tells " I never knew a woman who was a human being" and " now I want to go crawling on my knees to this woman", sub-ensemble, 125b, "I want her to look at me just once and tell me that I mean something to her", 125c. The last sub-ensemble, is an "infix".

Ensemble, 126, Flavius warns Gracchus of the serious consequences by taking Varinia out of the general's house, offending him and risking his own life by inviting the general's wrath on him.

Ensemble, 127, Flavius argues that this much risk was infructuous since Varinia hates the general because he destroyed her husband, and she will destroy Gracchus also since he was the senator who ordered Spartacus' destruction which was executed only by Crassus.

Ensemble, 128, Flavius and Gracchus plan her freedom, and to send her to far off Cis-Alpine Gaul from Rome.

Ensemble, 129, Gracchus wants Varinia's love, nay honour, nay "gratitude only" -- " one night of gratitude only"; that is all he wants from her.

Ensemble, 130, Flavius collects money from Gracchus and goes off to get Varinia at any cost. But he knows the general's might and avenging attitude, so again warns the senator, then "God help you".

Ensemble, 131, Varinia dreams a dream. She is facing a Senatorial enquiry, 131a, and being asked to bear witness against Spartacus, 131b, and the senators ask many questions and she tries to answer but she can not though she tries to speak, 131c.

Sub-ensemble, 131d, one of the senators rises and asks "what's that" pointing towards her exudating breasts causing stain on her dress and she replies, that "it is milk".

The senators get terribly angry and Varinia also feels frightened, 131e, and her fear disappears when she remembers Spartacus and he appears beside her in his normal dress, 131f, 131g. She recalls in her dream that Spartacus' very stance brings forth "ease and certainty" in her as well as in others.

131h, when she complains that the senators make her afraid, Spartacus replies, "they are more afraid", and she looks at them to verify it and finds it surprisingly right.

131i, then the two walk out of the senate hand-in-hand onto the Rome's street as two eternal lovers and Spartacus desires to go elsewhere and live together.

131j, when Varinia proposes Crassus' house where she is living, Spartacus stares in her face, "Searching her eyes" and asks about "the stain" on her breast.

When Varinia tells him that it is the milk she feeds her baby, he gets afraid, and goes off saying "I have no child".

131k, when Spartacus goes off her dream ends, and she wakes up to find" nothing but the darkness around her".

Ensemble, 132, Flavius manages to bring Varinia with her child to Gracchus' house in absence of the general and leaving them there ^{he} goes quickly off out to make other arrangements.

Ensemble, 133, the baby is put into a crib under the care of a slave nurse, and Gracchus and Varinia take dinner together and talk all the while.

Ensemble, 134, Gracchus feels for the first time in his life a feeling of contentment and talks presently about the Roman food. 134a, Varinia looks with blank expression on her face, then Gracchus realizes the cultural gap and its extent between the two societies.

Sub-ensemble, 134b, Gracchus criticizes his own society in most uncomplimentary terms that the Romans talk about food or hunger, though they never experience it, talk about thirst though they never feel so, they talk of love, but never love, and seek substitutes for the original want. To top it all, the Romans never talk about how empty their lives are. This can be corroborated by merely referring to ensemble; 5d, 6dn, 6cn, 8b, 9b, 10d, 13b, 17bm, 17h, 25e, 26a, 35d; 63g, 64a, 79c, 79cm, 79cn.

Ensemble, 135, when Gracchus asks her why does she reject Crassus when she can rule the world like a queen, and

what does she want now. She replies, " I want to be free. I want to go away from Rome and never see Rome again as long as I live. I want to see my son grow up in freedom."

Ensemble, 136, Gracchus could not appreciate the value of freedom and says, "Free for what?" Free to starve, to be homeless free to labour in the fields the way a peasant does.?" But Varinia will have freedom.

Ensemble, 137, Gracchus admits that he loves Rome ⁺ too much and Varinia and Spartacus hate it too much.

Ensemble, 138, Gracchus learns about Spartacus' dream from Varinia. His dream was to destroy Rome and "wanted a world where there were no slaves and no masters only people living together in peace and brotherhood" (P. 352).

Ensemble, 139, Varinia finds some points of convergence and overlapping in the patterns of thinking of Gracchus and Spartacus, but sometimes only.

Ensemble, 140, Gracchus asks the name of her son, and she replies that she has named her son also Spartacus.

Ensemble, 141, Gracchus is puzzled seeing her resoluteness and unshakable faith in Spartacus and she tells him, "Spartacus was pure and gentle because he set his face against evil" implying that he, too, can become so by fighting against evil and, then, be lovable to her.

Ensemble, 142, Gracchus whines the vanity and ephemerality of the "pointless" human life and compares himself with Spartacus and wonders whether Spartacus was smart. Then Varinia laughs and laughs, then weeps and describes Spartacus' features.

Ensemble, 143, Gracchus holding her hand "never felt so close to a woman, so trusting of a woman" (P. 354) as he felt then.

Ensemble, 144, Gracchus gets more than what he wanted from her -- only "one night of gratitude" and this was a great cause to his solace and happiness.

Ensemble, 145, Gracchus requests her to sit with him the whole night and allow him to hold her hand and he wants her to talk, drinking and eating.

Ensemble, 146, Varinia thanks him and wants to laugh since she is very happy now.

Ensemble, 147, Flavius returns with the chariots before the dawn and finds Gracchus Sprawled in a chair and Varinia feeding her child.

Ensemble, 148, Varinia stands up, caresses Gracchus' arms, and kisses his face and thanks him a lot for his kind help and also "invites" him to come along with her where she would "try to be good" (P. 356) to him.

Ensemble, 149, Gracchus politely refuses saying, "Rome is my mother. My mother is a whore, but with you she is only woman I ever loved."

Ensemble, 150, Varinia says "goodbye" to Gracchus and Rome and goes along with her child into the chairiot driven by Flavius.

Ensemble, 151, Gracchus reflects on his own life in his loneliness and on his rise from a shoemaker's son to the senator. Sub-ensemble, 151a, he is full of contentment, that much he never felt so before.

Sub-ensemble, 151b, Gracchus had long back understood the warning thunder of the honest Romans who bravely spoke and fought against the injustice of expropriating the peasant for setting up the great slave plantations.

sub-ensemble, 151c, Gracchus acknowledged also the justice of their cause, but he did not join the supporters of that cause because that was "a doomed cause", and he wanted to rise in the politics.

Sub-ensemble, 151e, rather he had slain the just and principled Romans speaking of the "ancient freedoms", and feels that the phrase "ancient freedom" is a misnomer as there is nothing like ancient, present and future freedom, but freedom is one continuous endless flame sub-ensemble, 151f. And then he thinks of Spartacus' dream and considers an it improbable realization, 151g.

Ensemble, 152, Gracchus sets free all his slaves by giving them certificates of manumission and money, and asks then all to go.

Ensemble, 153, Gracchus is all alone and hears the knock of angry Crassus on his door, and he commits suicide by plunging the sword in his breast.

Ensemble, 154, when fuming Crassus, the general breaks open the door, and enters, he finds the dead politician's face fixed in "a grimace or a grin" (P. 360).

Ensemble, 155, disgusted and angry Crassus returns to his own house only to find Caius -- the young homosexual waiting for him, and the latter starts stroking the general's breast unaware of the tragic and sad developments. The general knocks him down and starts lashing him with a whip in a frenzy of anger and hatred.

Ensemble, 156, Caius sereams and screams only to be saved by the slaves, and somehow he stumbles out of the general's house, crying all the while like a baby.

Here, the penultimate seventh sequence ends to lead logically to the last one.

By now, most of the tensions are resolved and the narrative moves all through in a coherent and cohesive way leading to its cybernetically determined logical conclusion. The only unanswered question is the final fate of Varinia and her son. The last sequence of the narrative tells us that Varinia finds freedom.

Ensemble, 157, Flavius with the best of credentials signed by Gracchus himself manages to reach ultimately the foothills and the valley of the Alps, and drops Varinia with her son.

Ensemble, 158, Flavius parts from Varinia, gives her a thousand sesterces, and bids "good bye" and advising her to get settled in some near-by village.

Ensemble, 159, Varinia is happy for she is "alive and free" and so is her child. She is content and looks upon the future with "hope and anticipation".

Ensemble, 160, she gets settled in nearby village of plain Gaulish peasant people and stays with a plain peasant man who had some similarity with Spartacus because the only language he knows is that of "endless toil only".

Ensemble, 161, the peasant is a widower with a son, and she gives birth to seven more children out of the peasant.

Ensemble, 162, the young Spartacus grows up with other children of hers and she tells them the Saga of Spartacus.

Ensemble, 163, her husband also used to listen from her the Saga of Spartacus with a sense of envy and wonder.

Ensemble, 164, she no longer mourns Spartacus which is anaphorically related to sub-ensemble, 11d, where the general tells her, "Don't weep for Spartacus", and then she weeps but now she doesn't, perhaps time had healed her wounds and the life with Spartacus was a dream now.

Ensemble, 165, while the young Spartacus was only twenty years old, she had a fever and died soon and without any pain. Her husband and children wept for her and laid her "to rest in the earth" (P.367).

Ensemble, 166, on one dry summer, the crops of the village are ruined by drought and famine.

Ensemble, 167, the Roman soldiers herded out those who didn't pay taxes that summer, chained them and marketed and sold them in Rome.

Ensemble, 168, but all didn't accept this cruelty of nature and the Roman system. The young Spartacus with his five brothers and three sisters takes refuge in the nearby forests and mountains.

Ensemble, 169, thus they are made refugees and survive on acorns and nuts, and little games.

Ensemble, 170, but one day when they see a great villa being constructed on "the land which had once been theirs" (P. 368), they come down and burn this villa and go uphill with the booty.

Ensemble, 171, the soldiers chase them into the forest and a goose chase ensues. They are joined by peasants and mountain tribes, and escaped slaves to fight against the soldiers.

Ensemble, 172, this is a war of the dispossessed against the dispossessors, and sometimes the one wins and the other loses and vice versa, and this continues through generations.

Ensemble, 173, with this kind of struggle, son of Spartacus lived and died.

Ensemble, 174, the young Spartacus told the Saga of Spartacus to his sons, thereby tales became legends and legends became symbols.

Ensemble, 175, the war of the oppressed against the oppressors is continued unabatedly and thus Spartacus' cause and his relevance and his name remains transcending all the spatiotemporal limits. Thus, Spartacus lives as a symbol.

Ensemble, 176, and the inheritance of the glorious traditions of this war is not by a descent through blood, but a descent through common struggle. So Spartacus' name is imperishable.

Ensemble, 177, a time will come when Rome will be torn by all the oppressed. This is a prophecy, a prediction at the end of the narrative.

Ensemble, 178, "and so long as men laboured, and other men took and used the fruit of those who laboured the name of Spartacus would be remembered, whispered sometimes and shouted aloud and clear at other times" (P. 368). The narrative ends with this note.

Thus the syntagmatic progression follows the dictates of the unity of the whole of the discourse fully satisfying the equations of coherency and cohesiveness. Several signifying strands are interwoven simultaneously like a mosaic carpet. Some ensembles refer to what will follow and others to what will not follow. And the syntagematic progression follows the two simultaneous processes of conjunction and disjunction.

This discourse is full of infixes and predictions. Infixes are ensembles, integrated in the Syntagmatic progression only as "flash - forwards" whereas 'prediction' is a semiotic device to superimpose the semantic layer of

comprehension on the multilinear progression of the narrative discourse and the function of prediction in a narrative is to allow the "whole" and the "parts" run in a parallel stream. And significantly the narrative ends with a prophetic prediction.

Sometimes the signifying fields are transparent, at others, translucent and yet at others seemingly opaque and require a corresponding degree of rigorous semeiosis to establish the signification constituted by a structure of relations among the elements (signs) and not by the elements (sign) themselves. This ultimately results in projecting a number of semiological patterns which will be taken up in the section of the semiotic analysis under the heading of paradigmatic analysis.

CHAPTER III

THE PARADIGMATICS: SEMIOTIC PATTERNS

CHAPTER III

PARADIGMATICS

III. 1. THE FIRST THEMATIC CONFIGURATION : THE SLAVE AND THE FREE MAN

The whole discourse is woven around the conceptual opposition of the "free man" versus the "slave" at the concrete level leading ultimately to conceptual opposition between freedom: slavery. Almost every page or line either indicates or specifies something to generate this semiological contour either at immanent level or at the manifest level. The two worlds of the slave and free man are constantly at war, sometimes silent, at others loud, and this war between the two antagonistic worlds is endless.

The freeman considers a slave to be of either sub-human or non-human or sub-animal category and treats him accordingly with cruelty and hatred. On the other hand, the slave has no respect for his master, and hates him. The slaves toil in the house and out in the fields, but the fruit of their labour is forbidden to them because the Roman system is made that way. And the freeman is a parasite at its best or a cannibalistic vermin at its worst. When the slaves raise a voice against

injustice, cruelty, inequality and inhuman treatment, the masters speak promptly the language of whiplashes or swords. And when a handful of slaves rise against such tyranny and torture, the other slaves remain away from the "rebels" and the rebellion is always crushed with a heavy hand for want of the required mass participation of the slaves.

In the very first sequence's first sub-ensemble, 1a, it is evident that ^{the} life line between Rome and Capua -- the Appian Highway is closed for the last four years due to some "disturbance", sub-ensemble, 1 ao. This road is "symbolic of this disturbance", 1b, indicating the tension, the violence and the instability of the Roman society. In sub-ensemble, 2b, the road is tokened with "tokens of punishment" and the three patrician young travellers encounter such "a token of a token", 2 do, the first cross, off the city walls of Rome, with hanging carcass of Fairtrax, the Gaul, 2 dn. The guide informs them that there are such six thousand four hundred and seventy two (6472) tokens of punishment along the Appian way. Caius, the young Roman shrugs and says, "that much timber", 2 dp. Slavery is a jungle which provides timber as the fuel to keep the mammoth Roman system running. The guide

did not understand the last words of the first crucified slave Fairtrax, "I will return and I will be millions", 2 dq, of course, to smash Rome based on slavery system. Claudia has the same contempt for the slaves, typical of a Roman citizen, when she expresses her concern for "a waste of so much fresh meat", 3 bm. For the sausagemaker Senvius, who used even this meat profitably to prepare sausage, the slaves are mere "tools" and that too, "worthless". A Syrian trader equates Rome with order, and Spartacus with disorder, and takes sides with Rome criticizing "the effrontery of Spartacus", sub ensemble, 4b, and thinks appreciatively of the "most instructive crucifixes", 4d.

The crosses are "instructive" for they are supposed to teach a lesson of perpetual subjugation, subservience and slavery to the living masses of slaves of Rome. The masters "instruct" the slaves not to raise their voice against them even though the former take their honour and life. But Spartacus refuses to follow this "instruction" and brings forth "disorder" in such an "ordered" Roman society. The trader does not like Spartacus' effrontery nor did Spartacus like Rome's "instructions" and "teachings" and their two

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worlds clash at every stage wherever and whenever they meet.

The hatred, contempt and cruelty on the part of the free men towards the slaves know no bounds. The gentry gathered at the Villa Salaria in its exotic setting which itself is the product of colossal slave labour, differ in their social, cultural background, in their socio-political achievements and political statuses they agree on a single converging point that the slaves are un-trustworthy, contemptible and sub human, sub-ensembles, 7a, 7b, 7c and 7d. For Antonius Caius a slave is cheaper than a horse, 8a, whereas the general describes him as "instrumentum vocale" ("the tool with a voice") quoting the brain of Rome, Cicero. The captain of the Third Legion proudly claims his share of eight hundred crucifixions out of the six thousand, 5b. So whenever the slaves rise against their masters, the free men throttle their voice, time and again, and the unending war goes on, neither party willing to accept defeat easily.

Spartacus is out and out a simple man, turned into a slave by the Roman system with no complex thoughts, 18 cw, for thinking is a luxury to be afforded by the affluent ones. He

The only freedom the slaves enjoy is their access to their memory where they relish their beautiful valleys and houses, 21a, and Spartacus assures them that they are "not lost", and remembers and reminds "how they come there", 21b. Slavery snatches their beautiful valleys, the soil where they are born, and now they pine for returning to these distant places where everything was beautiful and pleasant. Spartacus remembers his childhood and the teachings of an old teacher who taught him to write and read. The teacher taught him, "there were no slaves then, and that time will come again", micro-ensemble, 21d. And he telescopes time to bring "that time" sooner and nearer by leading the slave revolt, to end slavery and to get freedom.

The general Crassus who is ordered to crush the slave rebellion is puzzled by the riddle of Spartacus, 22a, as is Cicero, 42h, to see an ordinary crawling slave standing proudly erect against the mighty Roman power. That is Spartacus and the general compares him significantly with Aeschylus' Prometheus, ensemble, 22, who was not only the bringer of fire, stolen from the gods' heaven and civilization to men but their preserver, Zeus -- the the enraged god had

intended to destroy them and create a new race, but Prometheus prevented this and gave men not only the means of survival but all the arts and sciences. Spartacus also gives the same fire, means of dignified survival and struggle, and knowledge to his men in order to attain freedom by destroying slavery. He becomes "wise in the ways of slavery", 21e, and teaches other also, for the survival is a precondition to attain the final goal of freedom. When Spartacus worked in the mines of Nubian Desert to mint gold for his masters, he learned how to adapt quickly for the survival, and ensemble, 20, presents this significantly. But this survival is negated in a way in the significant sub-ensemble, 46c, where Spartacus resolves to die to refute slavery and gain freedom, and declares, "Now I stand here a freeman ", sub ensemble, 46h.

The second sequence describes the arrival of Spartacus at gladiatorial school at Capua owned by the lanista Batiatus. Batiatus, subtly and shrewdly exploits the knowledge of slave and gladiators psychology, 25a. Thus, the Roman system changes Spartacus from a "free born child" to a "koruu" and then to a miner and finally ^{gladiator} gladiator. And the lanista knows that all slaves want nothing but freedom. So he gives a knife or other

weapon in the hands of the fighting pairs to create an illusion in their pressurised minds that they will gain freedom and they show a good fighting with the hope of freedom based on this illusion. Even the last of the gladiators David, the Jew fights so well in an elimination fight of fifty pairs called munera sine missione as if his victory will be honoured by freedom, significant ensemble, 84 cn, mentioned in the sixth sequence. And a good show in the arena brings good profits to the lanista whereas it earn death for the gladiator.

This further always increases the inequality and reinforces and sustains the institution of slavery at the cost of freedom.

In the third sequence, a day before the slave revolt, when the masseur's soft fingers are deftly running over the width and length of the body of Spartacus as a prelude to send him in the arena to fight against the giant African Draba, which is a shrewd plot to eliminate Spartacus profitably by the owner of the school, Batiatus: significant ensemble, 31: Spartacus could not help feeling himself as a "trapped animal"

in spite of the physical pleasure under masseur's soft fingers, sub ensemble 34b. Spartacus breaks this "trap" of slavery in the significant ensemble, 45. These significant ensembles show a precedence of psychic needs over the physical needs and comforts and confirm the concept that freedom is an extension of psyche, not of mere physique. Thus the imagery of "trapped animal" leads to its opposite "free animal" and "trapped man" versus "free man" by a cognitive process of association. This sequence shows how the gladiators come out of this "trap" one by one to abolish their sub-human, nay sub-animal conditions, 21g. Draba resolves to disobey his master and asserts his "free will" by deciding not to kill his friend Spartacus, significant ensemble, 37. Draba's "free will" again functions on two planes with two different types of manifestations. One is latent and the other is manifest. In the former, Draba asserts his "freewill" by making Spartacus his friend even though he knows that friendship is forbidden for the gladiators in the "rule books" of the lanista's and it is very difficult and painful to kill one's own friend himself. Significant ensemble, 33d, mentions that "gladiator, make no friends of gladiators" proving this signification explicitly. He is "not free" in the school to befriend other

gladiators, but he "becomes" free by befriending Spartacus, psychically at least. On the other hand, he becomes furious and asserts his "free will" by brute physical force and storms towards the grandstand of the arena where the wealthy homosexuals and "whores of Rome" want to see the "drama of death" because their own lives are aimless. He rushes to kill the patrician spectators but the spears thrown by the soldiers stop him, ensemble, 39. Even then he touches the fence and shakes it like straw. And this sets the pace of the rebellion and Draba is the first martyr who lays his life for freedom. The "trapped animal" tries to break the trap and wants to kill the men who trapped him--the "trappers". Thus, the fight between the "trapped" versus "trappers" ensues in the next sequences and the discourse presents the main thematic configuration of "freedom" versus "slavery". And the spectators, a party to "trappers", were trembling like leaves in the wind.

In the fourth sequence, four years after the revolution, Cicero -- the brain of Rome, thinks of the causes and origin of the slave revolt, ensemble, 41. His interest is not in the chronology or the names, but in the process and phenomenon,

ensemble, 42b. He distinguishes justice from morality in order to understand the phenomenon of slavery and slave revolt. He wants to understand the process whereby Varinia asserts before the senator, "I want to be free", ensemble, 135, despite the fact that general is the mightiest and richest person of the world eager to marry and make her queen; the process whereby Spartacus starts feeling himself as a "trapped animal", the phenomenon when Draba refuses to be a killer of his friend, and tries to kill those who wanted to see the death of his friend.

Cicero recalls the events and reconstruct them to understand slavery which is just though immoral, according to his views. And it is "just" from the point of view of the Roman system. From the antagonistic Spartacan point of view, it is both "unjust" and "immoral" and Spartacus makes a tryst with destiny to have a world "the slave way" by smashing the Roman way significant ensemble, 54. Thus, the conceptual opposition is derived between the Roman way -- which denies freedom and dignity to the slaves and the slave way -- which seeks the human freedom and dignity. And this ideological "silent, shameful, endless war between "free man" and "slaves" is going on everywhere, ensemble, 42j. This war does not stop even when

the last of the captive rebel gladiators is crucified at Capua in the presence of the general who destroyed Spartacus and defeated the rebels, ensemble, 84b.

And the rebellion starts from the point when Spartacus, resolves to fight against the Roman system, nourishing and nourished by slavery, significant ensemble, 45, and with his declaration, "I will fight no more gladiators" ensemble, 45c, and from the gymnasium to the mess hall, the gladiators "marched" not crawled, nor walked, not even ran but "marched". They stood as a single united force of freedom against the forces of slavery, 45 dm. His free will asserts and infects other slaves and they become freemen, 46h, and all are happy and jubilant, for they -- drink the "wine of freedom" for the first time in their lives after struggling under the leadership of Spartacus, sub ensemble, 59a. Later Spartacus is defeated and killed, but ultimately leads to the attainment of freedom by his wife and son, ensemble, 146 and the slaves are made "free" by the senator Gracchus before committing suicide, ensemble, 152.

The unacceptability of the Roman system to Spartacus is expressed in the significant ensemble, 43, where in a dream

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rather than escaping from it. And Spartacus accepts this call of history and decides, "We will fight the (Roman) soldiers", ensemble, 50b, to make a world free of evils of the slavery system of the Roman way, to make the world of their (slave) way, ensemble, 56.

In the fifth sequence, the slaves have defeated the city -- Cohorts, the legions and "the best" Roman forces five times in great battles. Spartacus sends as his legate the Roman soldier -- the lone surviving soldier out of thousands of the Roman soldiers, not killed for this purpose-- and orders him to convey the "voice of the tools", 77b, that the slaves will finish this rotten Roman system, 77c. Here again the conceptual opposition of freedom versus slavery is too evident to mention.

In the antepenultimate sequence, the slaves are shown defeated and the right hand man of Spartacus, David, the Jew is to be crucified symbolically at the same place where the revolution had started marking symbolically the end of the revolt at Capua. The general is invited for a public reception and watches the crucifixion of the last gladiator 84b, whose

last word₅- "there was no defeat", ensemble, 93, were not heard by the general reminding us of the petty guide who could not understand the last word of the first slave crucified, "I will return and I will be millions" 2 dq.

But this history of struggle is carried forward when Caius raises his doubt after seeing the workers of the general's perfume factory in poor condition like that of the slaves, what if the workers also revolt, 94g, and the general arrogantly dismisses his doubt forgetting the words of the first and the last gladiators/slaves crucified and says , "There is no bond between these men and slaves", 94i. So in this sequence also the main conceptual opposition is freedom : slavery, owner : worker, the master : the slave.

In the seventh sequence, the senator admits of the injustice and exploitation of the free (?) poor Roman plebians by the rich patricians. And such an inequality is not causing any unstability and diruption in the Roman society is like an "illogical puzzle" to Cicero's mind, ensemble, 99. But Gracchus says that as a politician who is a "faker", he creates an illusion in the minds of the common Roman citizen that he

is free and equal to any other Roman and the secret of the politics is that they believe in the illusion, significant ensemble, 100. Those Romans who had fought for the freedom and equality of all men and women on the terms of "ancient freedom" were killed by him because he knew they won't win a 'doomed cause' and he clinged to the winning party and rose to the post of senator, 151e.

But after seeing Varinia's boundless happiness on being free from slavery, ensemble, 146, he thinks that the phrase "ancient freedoms" is a misnomer for freedom is attributable neither to ancient nor present nor future times. Freedom is like a flame which flickers and shines in all human hearts at all places and times, though at times it is shrouded by the clouds and becomes apparently invisible, 151f.

And when he himself gets kindled by this flame, he frees Varinia and all his slaves, significant ensemble, 152, and commits suicide.

In the last sequence Varinia is alive, free and happy in a village away from Rome and after her natural death, the

young Spartacus wages a war against the Roman system that dispossessed the poor peasants who could not pay the taxes due to drought and famine. And the second cycle of the struggle between slavery versus freedom takes the form of the dispossessed versus the dispossessor, significant ensemble, 172.

And the last ensemble, 178, makes a prophetic prediction that whenever the freedom to enjoy the fruits of labour will be denied to the labourer and taken away by others, a war will go on between the "exploited" and "exploiters" as was the case between the slaves versus the freeman.

III. 2. THE SECOND THEMATIC CONFIGURATION SPARTACUS : ROME

Rome is the force which sustains Capua and whatever Spartacus becomes from an ordinary slave, it is all due to Rome. The Roman economy is dependent on the supply of the slave labour and a huge army, a "force", a "machine" smacking of a "trade" in human lives, is there to see the unhindered smooth supply of the slave labour, ensemble, 5c. The presence of this army in the inhabitable terrains elates the Lanista who himself is critical of the facade of Roman justice, equality and democracy, 12 am. He sees this army as an extension of the "Roman civilization", 12 ao.

The Romans have nothing but pure contempt, hatred and whiplashes for the slaves. They hate slaves as being "timber", 2 dp, "meat", 3b, "cheaper than horse", 8a, "worthless tools", 3c, which is evident from the first sequence. In the second sequence, Caius expresses his hatred of Spartacus, 26b, the Lanista hates Spartacus, 32g, in the third sequence, Helena hates Spartacus, 42g, in the fourth sequence, Publius is full of contempt for Spartacus, in the fifth sequence, ensemble, 79 dq, Mummius and Servius are full of hatred for Spartacus in the sixth sequence, 85e and the generalized Roman hatred

towards the slaves is evident in the ensembles, 7a, 7b, 7c and 7d. They have become callous, insensitive and inhuman so far as their behaviour towards slaves is concerned. The sausage maker Senvius is not disturbed at all by seeing the six thousand crucifixes, but simply he does not like the "waste" of that much fresh meat, 3 bn, which he would have used for making sausage and earning good profit. Nor Helena is shocked, 3ba. And so is the blunted sense of justice in the mind of the general, ensemble, 86.

Cicero claims for the Romans, "We are just people, invoking the necessity of justice", sub-ensemble, 42d, and that Roman law is "just" and "merciless", sub-ensemble, 40a. And this Rome is great simply because it exists and the man who wanted to smash it -- Spartacus is contemptible because he is dead; subensemble, 79a. Spartacus had nearly destroyed it, but could not completely finish this rotten system as he desired, subensemble, , 77c. But he could succeed in building hope, ensemble, 115, and communicated the "voice of the tools" to the deaf ears of Roman senate perpetuating a system based on slavery, sub-ensemble, 77b.

Spartacus is not merely a person, but the name of a force that Rome itself produced for its own destruction. Spartacus is an antithesis of Rome and Rome is an apotheosis of all that was rotten, evil and reactionary. What Spartacus, is, Rome is simply not that, and vice versa, significant ensemble, 64.

Rome has sunk into maximum abyss of degeneracy and decadence. Claudia's feeling of the soldiers thighs, 5d; Caius, the young man, a good-for-nothing fellow, 6 cn; Julia's attempt to seduce her nephew Caius, 6 dn; enactment of sex act between a stallion and mare for Claudia's sexual gratification and seduction by the host Anotius Caius, 8b; Julia's second attempt to seduce her nephew, 9b; the general's desire for the bath slave girls, 10d, etc, etc. are only the tip of the iceberg of corrupt Roman life as depicted in the first sequence. In the second sequence, idlers enjoying the game of gladiatorial killings, 13b ; the lanista's demand for any woman , 17h; his repetition for the woman, 25e ; homosexuality a normal thing for the generation of Caius , 26a, etc are some indices of the Roman immorality . The growth of the business of gladiator schools and the lanista's prosperity , 28b, demand

for the naked gladiator pairs , 29b, silly talk of the wealthy idles, 35d , and Roman lady's wish to see David naked, 35e, gets a mention in the third sequence . Cicero's face becomes full of "hate and cruelty " while he is making love to Helena ,42kn, in the fourth sequence and this points grave disease of the Roman psyche. In the sixth sequence, Gracchus 'advice to Julia to pick up a slave as a stud and reduce her sexual tension/frustration, the Romans make Roman women whores, 77bo; they raise their children as cattle, 77bq, and Antonius Caius' willingness to present his wife to the gen^eral and the senator, 79h, etc show some serious abberations in the moral structure of the Roman system.

The Romans themselves are also critical of such a corrupt system. The lanista criticizes this system's farce of justice, equality in ensemble, 12 am , whereas Gracchus blasts it in most critical and uncomplimentary terms before a slave woman Varinia , sub ensemble , 134b, about the hollowness, emptiness and the tragic vanity of the Roman way of life. To Cicero, Rome is an " illogical puzzle " ensemble, 99. Gracchus as a politician dupes the public by creating and making the poor Romans believe unquestionably in an illusion of

freedom, equality, justice and dignity of all men and women and he manages somehow to hold this "illogical puzzle together", significant ensemble, 100. The general believes that Rome is eternal and the Roman way is the best way, sub-ensemble, 113c. Gracchus loves Rome, despite all its faults, ensemble, 137, but Spartacus hates and criticizes and wants to destroy it, subensemble, 77d. Spartacus is diagonally opposed to the Roman way tooth and nail and fights it till his death.

The Roman system is infamous among the slaves and peasantry because wherever the Romans go, they go with the cross, the slave plantation system, the fighting of gladiators, the contempt for the slaves, the drive to squeeze gold from the blood and sweat of mankind, subensemble, 89c

In such a society, tension and violence are a must and their glimpse is given in the very first significant ensemble of the first sequence.

Spartacus takes up arms to smash such rotten Roman system and the Saga of spartacus comes into being , 59c. He dreams to make a new world full of human brotherhood, peace, love and equality among all men and women, 60c. With the help of only a handful of slaves, 79dn , without mass participation of all the slaves, Spartacus wins five great battles by defeating Rome, 79b , and succeeds in almost destroying Rome , ensemble, 70 because the world is tired of the Roman system , ensemble , 77.

Rome defeats Spartacus at last and it not only destroys his body , but also the monuments, 71 , and even his message to the senate, 78a, but after all he succeeds in building "hope" significant ensemble, 115, and even the last gladiator's last words are "There was no defeat", significant ensemble ,93, and the last words of the first gladiator are, "I will return and I will be millions", 2dq. Even the senator Gracchus could not help seeing a bad future awaiting Rome, 64c, and a time will come when Rome will be torn by all the oppressed, significant ensemble ,177 , as if to fulfill Spartacus' unfulfilled wish to attack the eternal city and punish the exploiters , 77d , and to translate the dream of

Spartacus into reality by making a new world , significant ensemble ,60.

Even after the rebellion failed, Spartacus is done to death, his spectre haunts every Roman mind. The same fear which gripped during his rebellion the whole of Rome, for example . , the express message of Capuan commander, 52a ,the senators behaviour in Rome after receiving the message , ensembles, 65 , 65d, 65h, and the whole senate trembled while the soldier conveyed the message of Spartacus , ensembles, 76gm and 78. The lanista said to the general, "there will be no Rome , only Spartacus ", significant ensemble , 15, and "Spartacus holds Rome ", ensemble, 24, while the genral was planning to attack Spartacus to rescue Rome from his grips.

Even after four years, the Villa Salaria and the Roman minds are obsessed with Spartacus, significant ensembles, 40, 63c, 64f and ultimately Julia cries complaining openly of this obsession of her guests, significant ensemble, 79.

This fear and obsession is not imaginary because for four long years spartacus rocks Rome and destroys its five

best armies with the help of a mere handful slaves. But how much a man can do? In lack of mass participation, he could not destroy Rome completely. Varinia defends her husbands' cause when the general describes him as a destroyer and as such will be forgotten since history records only builders, ensemble 114. She describes him as "the builder of hope" among the slaves, ensemble 115. The general fought not only the "living Spartacus", but is now fighting the "dead Spartacus" ensemble, 117. And the prediction of Gracchus that "someday the world will prove too small for Crassus and myself proves to be true ensemble, 79h, when the two mightiest and richest men of Rome virtually beg before Varina for her love and sympathy, ensembles, 109, 111, 112, and 125. But they could not win over her will to be free, and finally she gains freedom, ensemble, 159. Thus they are defeated by the "dead Spartacus".

At the time when Capua celebrates the end of the slave rebellion, the seeds of another rebellion are seen by Caius in the "bitter", "strange", faces of the workers, while visiting the general's perfume factory 94f, 94g, 94h and 94i, this time a possible workers' revolt. This revolt can not be ruled out

as the general does, 94g and 94h, as we see the young son of Spartacus, crusading a guerilla warfare for the dispossessed Gaulish peasants with the help of the escape slaves, tribal people of the Alps against the dispossessor Romans and Roman soldiers, ensemble 166 to 172.

Thus, this semilogical configuration presents Rome as a force of the oppressors, the exploiters, the "trappers", the dispossers and the "freeman" against the "slave" and Spartacus represents a force of the oppresseds, the exploiteds, the 'trapped', the 'dispossesseds', and the slaves who are against slavery and want freedom. And such "Spartacus" will remain so long such "Rome" is there, ensemble, 175 & 178 and "Rome" will be destroyed someday, 177 by "Spartacus".

III. 3. THE THIRD THEMATIC CONFIGURATION : DEATH : LIFE

Death, disturbance, violence and hatred are writ large everywhere in the discourse. The tone of death is set up by mention of "disturbance", 1 ao, and the first crucifix, 2d, and six thousand such crucifixes to follow, 2 dp. One wonders why this large scale dragon dance of death is going on in Rome. Soldiers are mere killers, 5 am, and a soldier smacks of a trade, a force, a machine of death, 5c. In the first sequence, the captain of the third Legion claims that eight hundred crucifixions are his deeds out of the six thousand crosses, sub ensemble, 5b.

The answer is provided in the second sequence: the slaves destroyed the Roman forces, sub-ensemble, 11a, and a great circle is completed by David's death, ensemble, 88, in the sixth sequence. "The dance of death was everywhere", ensemble, 81 ao.

Spartacus is in the Nubian Desert's gold mines "where death is the absolute signature", sub ensemble, 18a, where even God is helpless so far as the slaves are concerned, 18e. Spartacus has a quicker adaptability for survival significant ensemble, 20, 20a, 20b and 20c which he is willing to put at

stake later, ensemble, 46d. In the desert, where water is life, he does not weep even on the death of his fellow miners for "tears are a waste", 21 am; and Spartacus is wise in the ways of slavery, 21e, and so he lives and survives the onslaughts of both the nature and nature.

The lanista buys and brings Spartacus from the overseers of the gold mines of Nubia, significant ensemble, 23, where they hate Spartacus for he is called "father" by other slaves, 21h, and the overseers conspired to liquidate him, but the lanista does everything in a profitable manner. Death is everywhere for a slave, but even out of this death, the lanista builds a fortune. He pays money for the most desperate, the wildest slaves to the overseers and brings them to Capua, there he trains such slaves as gladiators. Gladiator and death are close friends. There the Roman idlers enjoy seeing the gladiatorial pairs fight for their entertainment. There at the Nubian mines, the masters get gold, here, the lanista gets gold, but a slave in either case earns death only for his "services".

The lanista trains the gladiators in the art of killing and so does the general to his soldiers. Both are the trainers of death.

The only "life" that the slaves or gladiators that they can claim to possess is their memory of good things. Rest all is death for them. Spartacus chants an old folk-song for his bretheren, 21c, 21b and he glorifies and remembers their origins and birth places in the beautiful valleys of Thrace, 21a. Spartacus remembers his own childhood and recalls the good nature, 21d and 21 dm, and the teaching of an old man which goad his conscience to make a world free of slaves where all men will be equal, 21 dn.

Caius and Bracus buy the four lives to see two pairs' fight to death at 25,000 denarii, 29; David, Draba, Polemus and Spartacus. They are "consigned" to death by pairing, 30d. Polemus and David; and Draba and Spartacus are paired, 30e. Draba is giant African too heavy for Spartacus and he is chosen to kill Spartacus, who is his friend. But Draba will not do that come what may. He instead plans to kill himself as he says in the morning, "I greet thee, the day of death", sub-

ensemble, 33a. Draba goes to Spartacus and informs him that he cannot and will not kill him, 33c. Spartacus earns death because the lanista developed a special hatred against Spartacus, 32g, because he was called the "father" by other slaves and was respected by all other slaves for his "special qualities".

The first pair fights to entertain the "civilized" Romans and Polemus is killed and David remains alive, ensemble, 38. While Draba sees the brutal killing and smashing of the skull of half-dead Polemus by the soldiers, Draba like a fury storms the arena and rushes towards the grandstand where the buyers of their lives sat and were enjoying their death. He killed the guards, soldiers who tried to stop him, but at last several spears pierced through his back, and he died, while the spectators trembled, 39.

In the third sequence, even the good-for-nothing fellow, young homosexual Roman patrician idler Caius felt pity for "these splendid lives made for butchery" while inspecting the gladiators doing their exercise in the gymnasium, significant ensemble, 30c. And Draba recalls the good old days of

childhood, his sweet home, wife and children, 33b and resolves not to kill his friend Spartacus, 37. Here, a semiological signification emerges in the form of an inversion taking place. Till now, Draba was on the side of "Death", but from now on he is on the side of "Life". His free will's assertion that he will kill no more for the sake of killing, transports him on the side of "Life" even though the forces of "Death" kill him for his disloyalty. The Romans wanted and enjoyed "death" whereas the slaves pined for life on equal terms with human being. But this was denied to them.

In the fourth sequence, even the dead Draba's body is hanged to teach a lesson to others, 44 bt, and the next morning during the exercise in the gymnasium another blackman was killed to intimidate and discipline other gladiators, 44 bx and 45a, and the gladiators were silent though a volcano was rumbling inside their hearts against the Roman forces of 'Death'.

Later in the messhall, Spartacus resolves to do or die (to have life) and declares, "I will fight no more gladiator", significant ensemble, 45c. Thus, he ceases to be a puppet in

the dance of death, and takes sides with "Life", and dreams of a world where all will live in peace and brotherhood, and equality and that will be the world of Life, ensemble, 60.

When Spartacus addresses for the first time, the forces of Death, Roman soldiers try to stop him, but they are silenced to death by the forces of Life, 46em. The slave Crixus knows that they will ^{die} for the forces of Death are much more stronger than the forces of Life, sub-ensemble, 46f. And the slaves -- the forces of Life attack the Roman soldiers -- the forces of Death, sub-ensemble 47 and 47c, and killed the soldiers. And they celebrate the first victory of Life over Death, only to be defeated by Death, thereby completing a great circle, 88. They also killed one large landowner Marius Acams, who smarted to escape with his owned slaves to safer place, significant ensemble, 58.

The rebel slaves lived a full life facing all the hardships of battles and struggles for existence. In their way of life a man and ^a woman are equal, one woman loves one man, but the Romans lived lives full of empty tragedy, ensemble , 79cm, and they could not love with the living

beings , so they loved the ghosts, 77cn. The Romans treated their woman badly like "whores", 82f , and rear their children like "cattle"

In the sixth sequence, eighty nine slaves are crucified on the Roman streets the day the news of city cohorts' defeat reaches the senate, ensemble, 74c. The slaves ^{kill} all the soldiers except one who was left deliberately alive to convey the Spartacus' "message of to^l", ensemble, 76. The cohorts kill three male slaves and mass-rape and murder one female slave on their way to attack, 76d: and Spartacus asks the single surviving soldier to account for the deaths and rape of a slave woman, 76hm. Spatacus hates Romans for they kill for the sake of killing, ensemble, 77bt, whereas Verinia defends Spartacus by saying to the general in the seventh sequence that "the slaves did bad things, but they always wanted to be better ", significant ensemble, 120. The slaves also kill , but they kill the forces of Death for their own lives. In the sixth sequence the general rightly recalls that the Appian Gate is a meeting point, an intertwining point between the general's life and Spartacus' death, 82a . There the general goes to see symbolic crucifixion of the "last" gladiator, who

has survived the shameful ordeal of munera sine missone, 81a, out of the hundred gladiators made captive after Spartacus', death. The Roman crowd is crazy for seeing death, 89e, and David, the Jew is the sum total of the eternal pain and agony of the other six thousand crucifixions, significant ensemble, 90. The slaves embraced death to get life and fought for four years, but got defeated at last.

David too has memory of his childhood sub-ensemble, 89b, just like that of Spartacus, 21d: and Draba, 33b. Then he reflects upon a curious contradiction in the role of a gladiator that the slave is marked for death and yet at the same time, he is the survivor on the bloody field of battle, significant sub-ensemble, 89d. David recalls the four phases of his life, which are representative of all slaves, significant ensemble, 91: such as, 91a, phase of not knowing and loving; 91b, phase of knowing and hating, 91c; phase of hope and 91d, the phase of despair. Now at the far end of his life, David is in the last phase of despair.

In the seventh sequence, Gracchus commits suicide, significant ensemble, 153, for world proved "too small" for him as predicted by himself, 79; and he has fore-seen a bad

future awaiting Rome, 64c: and his killing is the killing of Roman substance and virtue since he was a symbol of these, 62d. Even the dead Gracchus had "grimace" or "grin" writ on his face, ensemble, 155.

In the last sequence the free Varinia dies, 165, so does her son young Spartacus and the cycle of life and death goes on. But there is difference in lives as well as in deaths. The quality of life of a slave woman and Roman woman are poles apart. The latter is a "whore", 77bo; and the former a "cattle" to the Roman eyes, 77bp. But among slaves, the quality of life is different where "a man and a woman are equal," significant ensemble, 118. And Varinia questions "and why some be slaves and some free?", significant sub-ensemble, 113b.

The inequality is a product of the Roman system with its concomitant evils of indignity and shame that are burdened on the heads of the slaves. They resolve at some point in their lives that the quality of life they live is not worth living, and accept and embrace death willingly if life with human dignity is denied to them. Spartacus adapts to all the

hardships of the life, ensemble, 20, and the survival seems, at that point, to be without reason or logic, 20b; but the logic of this survival expresses itself only at the time when Spartacus resolves to fight the Roman system which has brought all the shame and indignity and inequality in their lives, significant ensemble, 45; and Spartacus ceases to be a gladiator -- "the most contemptible of the contemptible", 45c. Spartacus survives all the brutality and indignity committed on his psychosomatic existence because he is helpless upto this point, but from now on, he resolves to throw the Yoke of slavery and resolves to "do" or "die", 46d. As a gladiator or a miner also death looms large on his head always, but that is not his choice, that is beyond his free will, but now he gains the freedom to choose through assertion of his free will, and he will die now not for earning gold or money for his overseer or the lanista, he will die for the betterment of his life, for its dignity and for his bretheren sharing his indignity and shame which are not faults of theirs except that they have tolerated these so long. And he claims, "now I stand here a freeman", 46h. But the soldiers of the Roman system compel him to fight because they want to negate his assertion in 46h, and to remake him a slave out of a freeman. And he decides, "we fill fight the soldiers" 50b, therby, willing to

die in the battle , but not ready to go back to be a slave again. Similar assertion of Draba's free will by resolving not to accept the shame and indignity by killing in the arena his own friend Sartacus to please the lanista's sadism and entertain the "civilized" Roman patricians can be seen in significantly ensemble, 37. Though he is forced and, he submits due to the existential compulsion, to his masters' will to kill or get killed for their sake, but now at this point he asserts his own free will, and gets killed by his choice for death for himself, and he is free from this point, but the Roman system does not allow this freedom and he is neither willing to accept slavery again, so he is martyred for freedom, ensemble, 39.

Spartacus fights for life, but "death had won over life"; 91d, and he dies for his freedom which he valued more than life itself and with the words that "now there is only death in the world", 91d, with a wish that "life" will prevail some day, by killing "death", 177 and for this Spartacus' will be remembered, 178. And till the Spartacus' wish, 177, becomes real and his dream, 60, is translated into reality the generals will continue to be "tired" of bloodshed and "a society where

life rested on death" ensemble, 84h, and "Gracchus" will continue to commit suicide, 153 and "Spartacus" will be born, again and again, to resolve *to* do or die, 46d, at all times and at all places.

III. 4. THE FOURTH THEMATIC CONFIGURATION

EQUALITY : INEQUALITY

The Roman patricians travel in the litters carried by the slaves, biologically both the patricians and the slave are human beings, but culturally, the slaves have been reduced to sub-human rather sub-animal category, ensemble, 21g. And when the slaves rise and fight back to be human beings on par with the free men, they are butchered by a huge mercenary Roman force, and Cicero -- the Roman brain concludes, "there is no glory in the Servile War ", ensemble, 42e, for what glory can there be in slaughtering the unarmed, sub-animal beings of the slaves, and no butcher in history gets a gallantry award.

Spartacus rises against the Roman system based on inequality of all sorts and kinds because the world is tired of the rotten Roman system, 77 bm. And not only the slaves are tired of this system, the Roman general is tired of bloodshed and "a society where life rested on death". And bloodshed cannot stop until equality in all kinds of human relations is restored back, as was in the old "golden age" or as during the times of "ancient freedom", 21 do. All men were equal, but the Romans made master and slave, 77 bn, the Roman women were made "whores" which can be corroborated by comparing the attitude of the senator Gracchus towards women in general, ensembles,

62c, 65d, and 103, the behaviour of the Roman general towards Helena, 82f, and Cicero's face full of hatred and cruelty while loving Helena, 42 hn, and Antonius Caius' willingness to "present" his wife Julia to his two guests-the general and the senator if they want to have his wife, ensemble, 79h. Slave women, ^ewere made cattle, 77 bp, and ^{the}Romans raise their children like cattle and sale them off, 77 bq. ~~The~~Romans made men worse than dogs to fight as gladiators, 77 br. ~~The~~Roman citizen live on dole, 77 bs, and the Romans kill for the sake of killing, 77 bt, and hence the slaves tried to finish the rotten Roman system, 77c and 77d.

Not only the slaves, but the "free" Roman citizens are also sufferers of the inequality. The lanista criticizes the facade of Equality, Freedom and Justice in the Republic of Rome, 12 am, and Cicero's inability to understand how such an inequal and polar entities like the rich and the poor are living under the same umbrella of the Roman society, and calls such an inequal society an illogical puzzle, significant ensemble, 99. Gracchus, the senator explains that he as a politician who is mere "a faker", holds this "illogical puzzle" together cementing the inequal diverse, polar entities

of Roman society by skillfully and subtly creating an illusion of Equality, Freedom and Justice in the minds of Roman public, thereby, he rationalizes the irrational, ensemble, 100. Politics, to Gracchus, is a lie and History, is the recording of a lie, ensemble, 63e. And he is a successful politician, undoubtedly for he rose from a cobbler's son to the highest seat of senator in Rome, 62a and 62b. His lie, his trick succeeds^e him to success by making the Roman public to believe^e in the illusion, andⁱⁿ the irrational as to be the real and rational, and the wonder is that the trick pays him rewards of success and plays a role of cementing the body fabric of^{the} Romans torn by inequality. It is not so that the poor Roman never raised a question like, why must some be rich and some poor as Varinia questions the general, "And why must some be slaves and some free?", ensemble, 113b.

There were some Romans who raised this question who bravely spoke and fought against inequality, injustice being caused by uprooting the peasantry by replacing it with latifundia^A large slave plantations and Gracchus himself acknowledged the justice of their cause, ensemble, 151c, but he backed out since it was a "dommed cause" at that time and

"politics" taught him to be always on the winning side, so he had slain the just and principled Romans speaking of the "ancient freedoms", justice and equality, ensemble, 151d and 151e, nevertheless, he had long back understood the warning thunder of such honest, just, principled Romans, 151b, and had a vision to foresee a bad future awaiting Rome, ensemble, 64c, and had said once, "some day the world will prove too small for Crassus and myself", ensemble, 79i.

Caius says about a soldier in the very first sequence that the soldier is a "loud mouthed, filthy lot" subensemble, 5a, showing the attitude of hatred and ingratitude towards the uprooted peasants^a turned soldiers and poor urban youths joining the mercenary Roman forces in order to survive and by using and sacrificing the services of such soldiers only the Romans could quell the slave rebellion led by Spartacus. And the question arises why Caius is not a "filthy lot" who is a good-for-nothing fellow, 6 cn, and a homosexual idler. The answer is in the inequality and its ramifications. And Caius also knows how his uncle Antonius Caius raised a great magnificent Villa salaria with a great slave plantation - latifundia after destroying and uprooting the peasant ry, significant ensemble, 6b.

Social inequality as an offshoot of economic inequality can be seen in the general's contempt and hatred for the lanista, ensemble, 13, though at a certain level both of them are engaged in the same kind of job, to train men how to fight for killing other men, ensemble, 16. And on the other side, the lanista is obsessed with a profound sense of inferiority, 17g. The gulf between the poor and the rich is increasing ensemble, 66, increasing the inequality to its new heights, and the last thing the last dying gladiator David, the Jew, who is being crucified symbolically as the last rebel gladiator at the same place-Capua where he revolted against the slavery, inequality, injustice and indignity etc, sees before his death is the general Crassus the richest man of the world, ensemble, 92. David can be said to be the poorest man in the sense that even his only possession -- his biological life, has been snatched away from him, and thus the inequality perpetuates.

The same naked inequality Caius observes in the general's perfume factory where the general earns profit by exploiting the workers who are cheaper than the slaves. As a result of it the general earns and maintains the "honour" of being

addressed as the richest man of the world, ensemble, 94e, and Caius becomes afraid of a "workers revolt" like the Servile Revolt, ensemble, 94f and 94i, but the general ignores such a possibility, 94g and 94h.

Another aspect of social inequality is the man and woman relationship among the Romans vis-a-vis the slaves. Varinia's assertion before the general that "among slaves a man and a woman are equal", significant ensemble, 118, and framing of a simple unwritten constitution by Spartacus based on the principles of equality in all forms and manners, ensemble, 57, and the dream of Spartacus, ensemble, 60, are indices of the firm belief of the slaves in the principle of Equality, since the slaves are the worst sufferers^{of} of economic as well as social inequalities.

On the other hand, Cicero is opposed to Equality per se even as a concept ensemble, 99, and so does Crassus, the general, when he says to the august audience of the Villa Salaria -- representing Rome -- "some must rule and some must serve", ensemble, 72. The general again says the same thing to Varinia trying to convince her in believing the divine theory

of inequality, "the strong will rule the weak", significant ensemble, 116. But Varinia challenges it and questions it ideologically, 113b, and Spartacus had tried to refute this inequality through an armed struggle.

Slaves are certainly better so far as their social relations, especially man-woman relations are concerned. They are on an equal footing, 118, and one man and one woman relationship as legitimate wife-husband is allowed, 57, and all will share whatever they would have according to one's need, 57. This is their socio-economic equality. Juxtaposed to it, there is the Roman society, where Jullia envies Varinia for she got a man like Spartacus, 63d, whereas the general and the senator vie each other for the love of a slave woman Varinia, ensemble, 111, only whom they treat as "a real thing", 82g and "not less than a human being, 104, rest of ^{the} Roman women are not the "real thing", not "human" and get hatred, cruelty and contempt from these men, ensembles, 42 kn, 82f, 103 etc. or treated them as "whores", 79h.

Such is the drive for equality among the slaves, that even the general says about Spartacus, "I salute him", ensemble, 10c, and the general respects Spartacus, 79 dr, and

0182

he himself is tired of "a society where life is rested on death" and bloodshed caused by violence and tensions-byproducts of Inequality.

The whole discourse can be viewed as a discourse probing the deeper questions of human dignity, its denial and its expression. Biologically a slave is given life by nature, but culturally he gets nothing except indignity in its various forms by nurture. And this culture of inhuman indignity is nurtured carefully in all relations, at all times and places by the master towards his slave.

In the first sequence, crucified bodies of six thousand slaves are "timber", 2 dp, to some other master, it is "meat" only, 3 bm. The living slave are "worthless tools", 3c, and "cheaper than horse", 8a and instrumentum vocale, 10 bm. And not only that. A slave has to face indignity not only in life, but in death also, the first crucifix, 2d, the last crucifix, 91c, and the six thousand other slaves crucified, are the evidence.

In the second sequence, the slaves of the Nubian gold mines face language of whiplashes -- the only language the overseers know to speak to the slaves, 18g, all slaves are "naked", 18h, "chained", and "the chain is a symbol more than a need", 18i. They are sub animal, 21g. The Lanista plays a

dirty joke by pushing Varinia -- after failing to robe her virginity, to Spartacus, cell to be tamed by him, 32b and 32c. The lanista rapes all the slave women before employing and owning them at his school 32f. In the fifth sequence, a poor slave woman is gang raped to death by the whole legion, and this goes on unstopped in the presence of the officers of the army, 76d.

The overseers do not tolerate Spartacus being honoured by other slaves as being called "Father", 21h and they plan to do away him by selling to the Lanista. The Lanista also develops a hatred and intolerance towards him for the same reason plus Varinia's love -- the only dignity that Spartacus receives, 32g, and is chosen to be "consigned" to death profitably for these reasons, 21 and 32g. Friendship is forbidden in the Lanista's school, "gladiator, make no friends of gladiators", goes the maxim, 33d, and 44 by. When Draba violates this rule, it becomes his "curse", 44 bu and 44 br and he is the first gladiator who refuses to accept the indignity and shame of killing a man whom he loves most, 37, and rather he goes to kill the spectators who inflict such inhuman indignities on the lives of the slaves, 39, and prefers himself to be killed for the sake of his dignity.

Gannicus earned thirty lashes simply because he violated the "rule" by merely kissing his old friend Spartacus, 34e. What indignity David, the Jew, faces when he is inspected naked before the spectators?, 35e. When the pair of David and Polemus is made to fight then Polemus gets very badly wounded, but the guards hammer his skull into a pulp for his inability to fight despite their orders, ensemble, 38. And the "Civilized Romans" enjoy inflicting such indignities on the life and death of a slave.

And that day all slaves are lashed, a common indignity, 44 bo, as already mentioned, 18g. There are no good masters, 21 fn, whip remains the same, only one slave is replaced by another, and masters change, but whip never changes. Varinia is specially singled out as the "whore" of the great warrior Spartacus, 44 bp. Whoring is a virtue of the Romans, 77 bo, never of slaves for they believe in one man - one woman relationship with full equality, unlike the Romans. The gladiators were sore for the Draba's death, 44 br, and they became more angry by another killing of a blackman just to teach the gladiators a lesson of discipline by intimidation.

The Romans have reduced men to worse than dogs to be gladiators, 77 br, and Spartacus refuses to be worse than a dog and consequently accepts the concomitant indignity. A slave is an indignity incarnate. Spartacus was such an incarnation. He revolts, 46d, and leads the insurrection of slaves for having dignity and honour due for a human existence.

Spartacus is killed, but other slaves are made captive and crucified. His wife *Varinia* is told, "Don't weep for Spartacus", 113d, by the general as if it is forbidden in the "Roman Law" for a slave to love someone and weep for the dead. The only dignity Spartacus had was to be called father and respected by other slaves, 21a. His love of *Varinia* was also a dignity -- a restoring and humanising force amid omnipresent dehumanising forces, ensemble, 32 and 32e, 44a. Draba's resolve not to kill his friend Spartacus for the entertainment of others, as a gladiator is insurrection of self dignity against the indignities inflicted on his psyche and body ever since he was made a slave, 37.

The revolution led by Spartacus restored their lost human dignity, for, then after a long time David, the Jew

gladiator felt "strange" and "special warmth" in his frame, 46g. And when Spartacus declares, "now we must be comrades" like "one person", 46i, restores dignity in them and there is reversal of the maxim - "gladiator, make no friends of gladiators" thereby nullifying the ensembles, 33d and 44 by and the accompanied indignity. Another reversal is cited in ensemble, 89 co, when the slave tribunal orders death to the two captive Roman commanders by fighting as pairs just as they used to enjoy the gladiators' deaths in the arena to make them feel what indignity and shame it was to fight naked with a knife for the spectators' pleasure and amusement.

The poor Romans and women are also facing the same indignity like the slaves, but this is clandestine. Julia envies Varinia for she got love from Spartacus, which she could never had from her husband, 63d. The Roman women were treated in an indignified manner, 42 kn, 79h, 82g, 62c, 103 etc. etc. Helena submits herself to men with "fear" and "self loathing", 42 ko. The poor Roman citizens lived on dole, facing the involved indignity in it, 77 bs, and the Romans raised their children like cattle in most indignified manner, 77 bq and they had reduced Roman women to "whores", 77 bo, and slave women to cattle, 77 bp.

In the discourse, this is only Varinia who gets her freedom and dignity back after the servile war, 146 and 159 and even the general and senator beg^{for} her love, 111. And when she is living with her son in a Gaulish village far away from Rome, she enjoys the love, dignity and honour from her family and villagers as a free human being. After her death, the young Spartacus, again rises to fight against indignity unleashed by the Romans, 168, for they could not pay the taxes due to famine and drought 167.

Thus, the fight goes on from generation to generation, from place to place till the full dignity is restored to a man on par with a free human being and will go on untill full dignity to labour is restored, 178.

CHAPTER IV
THE PRAGMATICS

CHAPTER IV

THE PRAGMATICS

This analysis is planned to be carried out at three levels. So far we have tried to approach the text syntagmatically and paradigmatically and now the pragmatics will be considered. Pragmatics is a study of the relation of signs to their users and interpreters, who live and function in concrete socio-cultural situation.

The contemporary context of the text is quite different from the present context of the reader. If the text is not located in its proper context then the very plausibility of the story seems to be questionable to the reader. Therefore, the pragmatics is necessary for a full understanding of the meaning of the text particularly the semantic (thematic) meaning which has to be contextualized for a complete understanding of its signification. Spartacus will be placed in the pragmatic context.

Spartacus is known for his rebellion against the Roman empire. This Spartacus' Revolt took place in the years from 73 B.C. to 71 B.C. The slaves had no liberty and dignity. The

institution of slavery was based on the denial of freedom and equality. There was no possibility for a slave to change his unfortunate conditions. Only death could make a slave free. It is an imperative to look into the historical, the economic and the social conditions of the Roman empire of Spartacus' time.

IV.1 HISTORICAL CONDITIONS :

At the time of Spartacus, that is, in the first century B.C. the Roman empire stretched from the mouth of England to the bank of the river Euphrates, from the Black Sea to the Atlantic coast of Spain. The Mediterranean was the empire's own internal sea. Its population is conventionally estimated at about fifty to sixty millions people in the first century BC, about one fifth or one sixth of the world population at the time. The Roman empire persisted as a single political system for at least six centuries (200 BC - AD 400). For a proper understanding of the Roman slavery as an institution, it is desirable to have an idea about the historico-political conditions prevailing in Rome.

Rome started its career as a city-state with monarchy as its system of government. About 510 B.C. the Romans replaced

the monarchical system by a Republican system. This Republican system also did not last long and a conflict started between two classes patricians (the nobility) and the plebians (the masses), into which the Roman society was divided. As aftermath of this struggle. Rome embarked on an aggressive career and carved out one of the strongest empires whose building process was based on the ever increasing numbers of the mercenaries and the slaves. The text reflects all wars of the times such as the Punic wars, the Carthaginian wars and the internal power struggle, (P. 192). and other theatres of war (P. 326).

Spartacus wages a heroic war against the Roman Empire to get the lost dignity and freedom of the "ancient freedoms" of the golden old days. The slaves rise against the Roman order based on slavery. Spartacus wishes to make a new world that will be full of peace, brotherhood and love having no slaves and masters. And to build a "new" world, the destruction of the "old" is a historical imperative. Though he dies in the battle, he succeeds in building hope among the slaves that they can and will attain freedom. Spartacus was a historical force embodied in a person. This force keeps on changing its anthropomorphic forms and every age has its own Spartacus.

After observing the historical setting of Spartacus of the first century B.C. the economic and social conditions will be reviewed in the following sections.

IV. 2. THE ECONOMIC CONDITIONS

The acquisition of a huge empire in the last two centuries before Christ transformed a large sector of the disadvantage of the poor in general, and the slaves in particular. The influx of imperial profits in the form of booty and taxes changed the city of Rome from a large town to a resplendent city, capital of an empire. By the end of the last century BC, the population of the city of Rome was in the region of one million. Rome was one of the largest pre-industrial cities ever created by men. Most of the labour forces for the construction was available from the slaves. It was here that aristocrats displayed their booty in triumphal processions, spent most of their income and competed with each other in ostentatious luxury. Their private expenditure on building monuments, temples, roads and drains directly and indirectly contributed to the livelihood of several hundred thousand new inhabitants including, 6a and 35d, show a glimpse of the Roman wealth.

The growth in the population of the capital city and indeed in the population of Italy as a whole, implied a transformation of the countryside. The people living in the city of Rome constituted a huge market for the purchase of food produced on Italian farms. Wheat, wine, olive oil, cloth and more specialised produce. To be sure, the city of Rome was fed by partly from the provinces, a tenth of the Sicilian wheat crop, for example, was extracted as tax and was often sent to Rome. Ensemble, 167, presents this fact. The Roman soldiers herded out those villagers of far flung area of Cis_Alpine_Gaul who could not pay taxes due to draught. And the villagers were sold in the Roman markets as slaves to recover taxes. A large part of the food consumed in the city of Rome and in other prosperous towns such as Capua and Puteoli also came from estates newly formed in Italy owned by rich Romans and cultivated by slaves.

The transformation of a subsistence economy which had previously produced only by a small surplus into a market economy which produced and consumed a large surplus was achieved by increasing the productivity of agricultural labour on larger farms. The slave labour - very abundant and cheap, was a crucial factor. Fewer men produced more food. Under -

employed small holders were expelled from their plots and replaced by a smaller number of slaves. The rich bought up their land or took possessions of it by violence. They reorganised small holdings into larger and more profitable farms in order to compete with other nobles, to increase the return on their investment in land and in slaves, and to exploit their slaves more efficiently. Sub-ensemble, 6b, depicts this process. Large land owners changed the pattern of land use. Considerable areas of arable land were turned into pasture, perhaps so that higher value produce such as wool or meat, instead of wheat could be sold in the city of Rome even after the heavy transport costs had been paid. Other land was converted into olive plantations and vineyards, and the value of its produce increased. These improvements were important, but their scope was limited by the size of the available market. Many peasant farms remained intact. After all the urban poor constituted the only mass market, and they probably spent about as much on bread as on wine and olive oil together. This weakness in the aggregate purchasing power of the urban sector of the Italian peasantry from the agrarian revolution which transformed working practices on larger farms using cheap slave labour.

The persistence of the peasantry is important, but so were the changes in the ownership and organisation of estates and the mass emigration of free Italian peasant which made those changes in estate organisation possible. In two generations (80 - 8 B.C), roughly half the peasant families of Roman Italy, over one and a half million people, were forced mostly by state intervention to move from their ancestral farms. They went either to new farms in Italy or oversea, or they migrated of their own accord to the city of Rome and the other Italian towns. The main channel of their mobility was the army. In the fifth sequence of the text the city cohorts are described to be manned by such uprooted peasants and urban unemployed youths living on doles. In a complementary flow many more than two million peasants from the conquered provinces became war captives and then slaves in Italy. Changes such as these affected even those peasants who stayed secure in their ancestral farms. Indeed, the growth of markets, the import of provincial slaves and taxes, the imposition of rent and a general increase in monetisation changed the whole structure of the Roman economy.

The increase in the wealth of the Roman elite and the massive growth of slavery are two aspects of the transformation of the Italian economy. There were about two

(or even three) million slaves in Italy by the end of the first century BC. that is about thirty five to forty per cent of the total estimated population of Italy. The massive import of agricultural slaves into central Italy implied a drastic reorganisation of land holdings. Many small farms were taken over by the rich and amalgamated into larger farms so that slave - gangs could be efficiently supervised and profitably worked.

The extrusion of peasants from their plots increased the pool of under-employed free labours. Why did the rich not make use of free wage-labourers, instead of buying slaves out of the capital ? That is always one of the problem about mass chattel slavery. To make a profit on their investment in slaves, slaves-owners had to keep their slaves at work twice as long as Roman peasants normally needed to work in order to live at the level of minimum subsistence. This implies that Roman agricultural slavery could work economically only if peasant small - holdings were amalgamated into larger units and if crops were mixed so as to provide slaves with full employment and masters with a larger product from slaves labour than was commonly achieved with free labour on small peasant farms. Masters also had to take into account

the risk that their slaves might die, and their investment might be lost, add to that the cost of supervision. The massive replacement of free citizen peasants with conquered slaves was a complex process which is difficult to understand. The economic changes were connected with and affected by political traditions and social values. The following factors and processes have affected the growth of slavery.

1. Continuous war; 2. the influx of booty; 3. its investment in land; 4. the formation of large estates; 5. the impoverishment of peasants; 6. their emigration to towns and the provinces; 7. and the growth of urban markets.

The text is replete with the references to the incessant wars, for example, the Punic wars, the Carthage Conquest etc. The antepenultimate sixth sequence has a mention that wherever the Romans went, they went with the "cross"; the "plantation system"; the "fighting of pairs; the enormous contempt for human life in bondage" and the enormous drive to squeeze gold from the blood and sweat of mankind. And this fact is known to even the dying gladiator David who is crucified as the last survivor rebel. Cicero also describes in detail the merits of slavery system in the first and fourth

sequences. He traces the causes of the Servile war while writing a monograph on history.

Thus the Roman economy generated and sustained the slavery system. There was a vicious circle between the causes and effects of the slavery system. Spartacus tries to break this vicious circle. He wants to make a world based on principles of equality and humanity. The next section deals with the social conditions which compel Spartacus to rebel against the Roman Empire.

IV. 3 THE SOCIAL CONDITIONS

There is no watertight separation between the economic and the social conditions. The overlapping between the two is unavoidable. The economy shapes and determines the society and vice versa. These two aspects the Roman reality of the Spartacus' time are in a dialectical relationship and this dialectics is delineated here.

The conquest of an empire affected the Italian countryside in several important respects. Military campaigns all around the Mediterranean basin forced prolonged military

service on tens of thousands of peasants. Throughout the last two centuries B.C., there were commonly over 100,000 Italians serving in the army, that is, more than the ten percent of the estimated adult male population. Global numbers disguise individual suffering, the points to be noted here are what prolonged military service meant to individual peasant, what its implications were for their families and for the farms off which they lived. Many single family farms could bear the absence of a grown up son, even for several years; military service may even have helped by giving them some alternative employment and pay. But in some families, the conscription of the only adult male or the absence of an only son in the army overseas when his father died meant increasing poverty and debt leading ultimately to the blind alley of slavery. This conscription was engineered by the rich classes to use the services of mercenaries to conquer new territories and to enslave large numbers of the foreigners. Spartacus and other slaves used to wonder on this large number of mercenaries. He finished five such great armies, but could not finish never ending numbers of mercenaries. Spartacus was ultimately killed by such mercenary forces which were perpetuated to keep the slavery intact and ever increasing.

Over time, mass military service must have contributed to the impoverishment of many free Roman small-holders. At least thousands of Roman peasants lost their land. In addition invasions by Carthaginians and Celtic tribes, slave rebellions and civil wars which were repeatedly fought on Italian soil all contributed to the destruction of traditional agricultural holdings. This in turn increased the numbers of slaves. Even so, more Italian peasants might have survived both the demands of military service and the destruction of war but for one other factor: the massive investment by the rich of the profits derived from empire in Italian land. The rich could establish large estates in Italy only by the wholesale eviction of Italian peasant from their farms. This eviction provided the land as well as the uprooted peasants as slaves to the rich estate owners. Typically then estates were cultivated by imported slaves. The displacement of large numbers of free peasant by slaves helped transform the agricultural economy of Italy, ^πad fomented the political conflicts of the late Republic.

The mass eviction of the poor by the rich underlay the political conflicts and civil wars in the Roman Republic. For example, the possession of public land (ager publicus) and its

redistribution to the poor became a major political issue and exacerbated the tensions between the rich and the poor. This public land in Italy had been kept apart out of land sequestered by the Roman from conquered tribes or rebellious allies, ostensibly for the collective benefit. It constituted a significant but minor part of all Roman land, being by modern estimates well less than a fifth of all Roman land in the mid-third century B.C., and hardly more than that in the second century BC (such estimates are inevitably crude); but its maldistribution became a political cause célèbre. The public land was concentrated in the hands of the rich; the laws which prohibited large holdings of public land were ignored; and the rents which should have been paid to the state were by senatorial inertia left uncollected.

A narrative history of the Republic would be punctuated by conflicts over this land, by land laws and by land distributions, which were more often proposed than effected. In 133 B.C; for example, a young aristocrat and revolutionary founded a tribune of the people and proposed the redistribution of the public land illegally held by the rich.

He was assassinated by his opponents in the senate, but the land commission which he had founded succeeded in

distributing some land to the poor citizens. Gracchus acknowledges such killings of principled Romans when he pensively reflects on his own life and his political career from a shoe-maker's son to the senator in the penultimate sequence of the narrative (P. 357). The trouble was that in spite of legal safeguards the new settlers were as likely to be evicted as the old, the same sources were still at work. Again in the first century BC, citizen soldiers who had military power and the patronage of political generals such as Sulla, Pompey and Julius Caesar, occasionally secured small holdings for themselves at the end of their service. But they usually took over land which was already being cultivated by other small-holders, and in addition, some of them failed to settle down on their lands, which were again bought up by the rich. Thus, the successive redistribution of small-holdings probably did not significantly increase the total number of small-holders, even if it slowed down their demise. The overall tendency was for poor Romans to be squeezed out of any significant share in the profits of conquest so long as they stayed in the Italian countryside.

Land-holdings were the geographical expression of social stratification. In the very first sequence of the text the

three young patrician travellers are impressed by the splendour and wealth of the Villa Salaria. This wealth is a result of the exploitation of the slave labour made available at a very cheap rate at the cost of the peasantry base. Incessant wars engineered by the wealthy Romans in the name of patriotism recruited these uprooted peasant as soldiers whose motive was to conquer new territories and to enslave the foreigners. This decided very "important questions of ownership" (P. 17) Antonius Caius is the owner of a very large latifundia and is so wealthy and powerful that even the general Crassus, the senator Gracchus and the philosopher Cicero are his quests. Each patrician vied with each other to gain more and more wealth by employing cheaper slave labour.

The tension and the violence of the times can be attributed to two different forms of property ownership. The slaves resolve to form a constitution based on the principles of common property and equality whereas the Roman patricians are shown striving to own more and more private property. The forms of their superstructures were also at variance. Karl Kautsky remarks :

Thus there grow up, over the heads of the peasant and artisans, a number of strata of great

exploiters, landed proprietors, and merchants not to mention on usurers . The increase of their wealth is accompanied by an increased need of extending their households, which are still closely bound up with the tilling of the soil The general ambition is therefore in the direction of property in land, since production for home use is still predominant; increased prosperity, a more lavish household can only be based on an increase in farm area. 14

The text provides a glimpse of the lavish household and wealth of the three Roman idler patricians who discuss their high standards of living and compete with each other in showing extravagance. In the third sequence they talk about the optimum number of slaves to maintain household in good shape. The fact that they pay 25,000 denarii to see gladiatorial combat confirms their lavish life styles.

On the other hand, the slaves of all kinds were forced to live in squalor and were subjected to all sorts of inhuman treatment. In the text, on more than one occasion, Spartacus, Crixus, Gannicus and David - the slave rebels show their determination to get freedom and lost dignity. They wanted to make a world their way. The masters were the same everywhere. The same cruel treatment and the same whip were the part of a slave's routine. They were "distinguishable only as

instrumentum vocale; from an animal as instrumentum semivocale
 15
 and from an implement as instrumentum mutum." But the master
 always considers himself as a human being with a divine right
 to govern which Cicero, Gracchus and Crassus etc. assert more
 than once in the discourse. Pain, torture and toil were the
 only possessions of the slaves. On the other hand, the only
 functions in society remaining to the owners of the latifundia
 and to their numerous retinue of parasites was that of
 16
 enjoyment." The master hated a life of joyous labour. They
 were parasites thriving on slaves blood and sweat.

But among the best individuals in the exploiting class there arose also a feeling of shame at the fact that their pleasure was based on the destruction of numerous free peasants, on the maltreatment of thousands of slaves in the mines and the latifundia. Their qualms of conscience also awakened a sense of sympathy with slaves-in peculiar contradiction with the ruthless cruelty with which the lives of the slaves were their regarded - we need only refer in passing to the gladiatorial combats. Finally the sick conscience also aroused an aversion toward the lust for gold, for money, which at that time was already ruling the world.

"We Know" cries Pliny in the Thirty-third Book of his Natural History, "that Spartacus (the leader of a slave uprising) forbade anyone in his camp to have gold or silver in his possession. How far our runaway slaves outshine us in greatness of mind ! The orator Messala writes that the Triumvir Antonius had

15

Karl Marx quoted in Karl Kautsky, op. cit., P. 17.

16

Karl Kautsky, op. cit., P. 25.

made use of golden vessels for his lowest bodily needs Antonius, who so degraded gold, making it the lowest thing in nature, would have deserved to be declared an out-law. But only a Spartacus could have outlawed him.17.

Thus the two antagonistic worlds of slaves and masters are at constant confrontation in every respect. The masters enjoy the gladiators deaths, the slaves abhor it. The masters are immoral, corrupt and lecherous whereas the slaves are moral, honest and "pure". The slaves are naked starving animals. The masters are living luxurious lives by squeezing profits out of slave labour. The slaves have better kind of man - woman relationship whereas the masters are whore mongers only. These polar forces caused schism in the society producing a chain reaction of disequilibrium, inequality, turmoil and violence.

Spartacus is not the first slave to rise against the exploitative unjust rulers. There are numerous unsung heroes in the past who were no less than Prometheus and Odysseus in their concern for their tribe. Spartacus will be remembered for he had nearly destroyed Rome. The five best and mightiest Roman Armies are defeated by a handful of slaves enduring all hardships and sufferings of the battle. He could build hope for freedom in the minds of his slave brethren though he fails

in getting freedom as such for them. Spartacus is not special in being a singular revolutionary leader but he will be remembered always for the intensity his resistance against the Roman system. In this intensity he is indeed singular in rocking Rome for four years. He continues to inspire all freedom loving people all over the world.

CONCLUDING REMARKS

CONCLUDING REMARKS

This is a study of the semiotics of the Spartacus' Revolution. He is a slave who rebels against slavery. Slavery has been a ^egeneral condition in all human history. Slavery is founded on inequality, exploitation and inhumanity. Spartacus fights against all forms of exploitation, inequality and inhumanity. The inequality, exploitation and inhumanity of the slave society of the first century B.C Rome are explained in terms of the diachronic dialectics of man and his material forms ever since the earliest times.

In this study the three different yet related readings of the text---the Syntagmatic, the Paradigmatic and the Pragmatic generate a universe of signification. This study focuses on the complementary function of representation and communication. The former is the first link and primary code whereas the later is a determinant of semiotic contours.

The text is a statement of slavery as a scar on the human civilization. Slavery exists always. It takes different forms such as serfdom, villeinage, peonage, forced labour, unpaid labour, underpaid labour, chattel slavery, domestic slavery etc. It could never be abolished since it disappears from one form only to reappear in another form. This is relevant to the

Indian context where slavery exists in the form of zamindari. Beth Begari and bonded labour on the one hand and on the other hand India's cultural and academic slavery as a legacy of the British Empire's colonial rule for centuries. Human ideas on slavery have been always different but the ideal remains the same that "no one shall be held in slavery: slavery and slave trade shall be prohibited in all its forms", and "no one shall be held in servitude". 18

Spartacus in his heroic rebellion becomes a representative of all revolutionaries. The saga of Spartacus has inspired the revolutionaries. This book has been a trend setter. Subsequently many writers wrote on this theme of slave uprising. Thus the text has both predecessors and successors. Some are listed here: Aurthur Koestler, The gladiator (1939) , Frederick Dounglass , Narrative (1845); W.E.B. Doubois, Souls of Black Folk (1903); Booker T.washington, Up from Slavery (1901); Harriet Beecher Stowe, Uncle Tom's Cabin (1852), Ishamael Reed, Flight To Canada; Lydia Maria Child, Romance Of the Republic, Sherley A. Willians, Dessa Rose (1984).

Spartacus stands for a microcosm representing an urge for changing the social structure of the slave socociety in favour

18 Article 4 of the Universal Declaration of Human Rights of the United Nations.

of freedom and noble human values. He wants to build a society free of all forms of inequality and exploitation. Spartacus stands for a moral and honest kind of relationship between man and woman. He hates whoring and rearing children like cattle. He respects equality in all forms of relationship. He dreams of a new world full of peace, brotherhood and love where all men will be equal and free having no slaves or masters. He is an excellent warrior whom even his arch enemy - the general Crassus salutes. He stands for the forces inimical to inequality and exploitation. "He was against Rome and Rome was against him" (P. 352). He is an embodiment of struggle and sacrifice for his brethren's freedom. He stands for the happiness of his people and the universal bonheur of posterity.

This Spartacus is the protagonist of the text under study.

Literary discourses are units of existentialist significance because the discourses themselves come into existence by a system of psychic transformation from one state of human situation to another. To unravel the fundamental layers of the structures of a given literary discourse, a semiotic analysis is a sine qua non. The emerging patterns of significance lead to ^a better understanding of the discourse.

This is the semiotic analysis in terms of the Syntagmatic, the Paradigmatic and the Pragmatic readings of the text. The semiotic study gives us an inward understanding of Spartacus' character events and times. Other approaches are also equally valid. However it is not too much to claim that the semiotic analysis distinguishes itself by its attention to deliberation and detail.

"All forms of human communication are forms of inequality. Their main function is to delineate concentric circles which include some and exclude others. They divide men into groups, sections, castes, classes, rich, poor, exploiters, exploited. But these are only broad outlines. These divisions are not so sharp and clear. There is an incessant crisscrossing. There are structures within structures." 19

Spartacus is a study of inequality and this study is a literary communication of such inequality. This study reveals the structures and forms of exploitation and inequality and shows how does Spartacus rebel against slavery.

19 H.S.Gill, The Semiotics of Conceptual Structures in PAKHA SANJAM, vol XIV, 1981, p. 124.

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