Republic of Iraq
Ministry of Higher Education and Scientific Research
University of Kerbala
College of Education for Human Sciences
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The Concept of Contradiction in Hawthorne's *The Scarlet Letter*: A Critical Discourse Analysis Study

A Thesis

Submitted to the Council of the College of Education for Human Sciences/ University of Kerbala in Partial Fulfillment of the Requirements for the Master Degree in English Language and Linguistics

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Ph.D. in Linguistics

2024 A.D.   **1445 A.H**

□

" يَا أَيُّهَا الَّذِينَ آمَنُوا لِمَ تَقُولُونَ مَا لَا تَفْعَلُونَ◯ كَبُرَ مَقْتًا عِندَ اللَّهِ أَن تَقُولُوا مَا لَا تَفْعَلُونَ "

(سورة الصف: 2-3)

In the name of Allah, Most Compassionate, Most Merciful

"You who believe, why do you say things and then do not do them? It is most hateful to God that you say things and then do not do them"

(Abdel Haleem, 2004, p. 370)

Supervisor's Declaration

I hereby certify that the thesis entitled **The Concept of Contradiction in Hawthorne's** *The Scarlet Letter*: **A Critical Discourse Analysis Study**, written by **Ayat Saad Abd Abdulameer**, has been prepared under my supervision at the University of Kerbala in partial fulfilment of the requirements for the Master degree in English Language and Linguistics
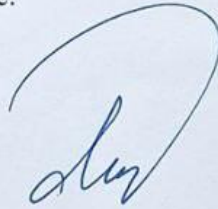
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Date: 9 / 7 / 2024

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Examining Committee's Certificate

We hereby certify that we have read the thesis entitled **The Concept of Contradiction in Hawthorne's** *The Scarlet Letter*: **A Critical Discourse Analysis Study** written by **Ayat Saad Abdulameer** and as Examining Committee, examined the student in its contents, and that, in our opinion; it is adequate as a thesis for the Master degree in English Language and Linguistics.

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Dedication

To my family with sincere love.

Acknowledgments

Abstract

The current study is a Critical Discourse Analysis (CDA) of the concept of contradiction in *The Scarlet Letter*. Hence, contradiction is "a statement or fact that is opposite to or different from another." (Oxford Dictionary, 2010, p.173) By examining contradiction, this study aims to analyze how the novel reflects the dominant social power and ideological structures of Puritan society. Thus, the current study attempts to bridge this gap by identifying the concept of contradiction and its function in the selected data.

This study intends to answer the following questions: (1) How overwording is used to create the concept of contradiction in *The Scarlet Letter?* (2) What are the most/least frequent transitivity processes that are utilized to reflect the concept of contradiction in *The Scarlet Letter?* (3) What are the types of speech acts employed to expose the social and power relation by using contradiction in the selected novel? (4) How does the writer ideologically challenge the reader's assumptions by using contradiction in the novel? and finally, (5) What are the types of discursive and semiotic structures in *The Scarlet Letter* that echo the contradiction in the data under scrutiny?

The researcher uses an eclectic model incorporating Hymes' (1974) S.P.E.A.K.I.N.G, Fairclough's (2015) three-dimensional model, Halliday and Matthiessen (2014) transitivity, Searle's (1979) speech acts, and van Djke's (2006) discursive and semiotic structures to investigate the concept of contradiction in *The Scarlet Letter.*

Based on the findings, the study concludes that overwording is used in the novel to explicate contradiction via linguistic features such as repeated phrases, sentences, and ideas, period-specific vocabularies. Moreover, material is the most dominant transitivity process, and behavioral is the least one for revealing the contradiction in the novel. Furthermore, the different speech acts are used in the novel to reveal social and power relations that exist in the puritan society through contradiction. For instance, characters frequently utilize

representative speech acts to express ideas, convey strong emotions, and emphasize societal expectations that influence their actions. Lastly, the writer provides the readers with a critical perspective on the Puritan society by utilizing contradiction ideologically. For example, *The Scarlet Letter* transforms from a sign of shame into a symbol of courage Finally, the different discursive and semiotic structures, such as irony, Us-Them categorization, and metaphor, are used in the novel to reflect contradiction in *The Scarlet Letter*.

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Table of Abbreviations

Abbreviated Forms	Full Forms
CDA	Critical Discourse Analysis
CDS	Critical Discourse Studies
MR	Members resources
S. P. E. A. K. I. N. G.	Setting and Scene, Participants, End, Act sequence, Key, Instrumentalities, Norms of interaction, and Genre

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Chapter One: Introduction

1.0. Preliminary Remarks

This introductory chapter addresses the problem of the study by establishing several research questions to be answered. In addition, it introduces the aims, procedure, significance, limits of the study, and definition of terms.

1.1. Background

Nathaniel Hawthorne, one of the most famous American authors, wrote one of the most well-known novels, *The Scarlet Letter*. This novel was written in the middle of the 19th century in 1850. It includes 24 chapters comprising 232 pages.

The Scarlet Letter is a classic novel that addresses the themes of guilt, sin, and salvation. Hester Prynne is a character in the novel who is sentenced to wear a scarlet letter "A" on her chest for committing adultery. Throughout the novel, Hawthorne discusses topics including personal power, gender roles and identity, social values, and the effects of one person's decisions. (Hawthorne,1988, pp. IX-IXV)

Furthermore, this novel depicts the story of a romance in Puritan society. It talks about how people socialize in Puritan society and Puritan existence. *The scarlet letter* is a symbol in the novel. *The Scarlet Letter* is shaped like an "A" wherein Adultery is implied. Additionally, the letter "A" represents the sin of the person who broke a Puritan rule. Hence, sin is a prominent theme in *The Scarlet Letter*.

Besides, this novel is centered on a Puritan community that punishes its members for breaking puritanism's norms. Hester Prynne, who immigrated to New England, served as the inspiration for this tale. Hester Prynne was a pretty and intelligent woman who had suffered social injustice. Her sin was being in love with Arthur Dimmesdale, a priest from New

England. Pearl, a child with a brilliant character, resulted from their crime. Hester Prynne had a husband called Roger Chillingworth, who remained in America for his duty for two years.

1.2. Statement of the Problem

The concept of contradiction is defined in different ways. Significantly, according to the Oxford Dictionary (2010, p.173), contradiction is "a statement or fact that is opposite to or different from another." For instance:

(1) "It may seem marvellous that this woman should still call that place her home, where, and where only, she must needs be the type of shame." (Hawthorne,1988, p.71)

However, Gold et al. (2019, p.1) state that contradiction is "a symmetrical relation between two texts that cannot be true at the same time," as in

(2) "We have as yet hardly spoken of the infant that little creature, whose innocent life had sprung….out of the rank luxuriance of a guilty passion" (Hawthorne,1988, p.79)

Besides, novels have long been regarded as a means of expressing and exploring different ideas and ideologies. Also, novels offer a platform for authors to delve into complex societal issues and present their ideologies through characters, plots, and themes. Moreover, novels also serve as a reflection of cultural and societal values, i.e., they can offer insight into the prevailing values and norms of a particular time period or society, leading to the achievement of the aims of analyzing novels critically.

Indeed, applying a Critical Discourse Analysis to novels shows how ideologies are expressed through novels. Hence, van Dijk (1998, p. vii) states that "the complex relations between ideology and discourse are more than a challenge." Thus, Ardiyansyah et. al. (2020) indicate that conducting a Critical Discourse Analysis of a novel is one of the most influential studies used to elicit specific purposes and ideologies from a literary work. Accordingly, the current study attempts to fill the gap by critically investigating the concept of contradiction in *The Scarlet Letter*. Consequently, this study provides answers to the following questions:

1. How overwording is used to create the concept of contradiction in *The Scarlet Letter*?

2. What are the most/least frequent transitivity processes that are utilized to reflect the concept of contradiction in *The Scarlet Letter*?

3.   What are the types of speech acts employed to expose the social and power relation by using contradiction in the selected novel?

4. How does the writer ideologically challenge the reader's assumptions by using contradiction in the novel?

5. What are the types of discursive and semiotic structures in *The Scarlet Letter* that echo the contradiction in the data under scrutiny?

1.3. Aims of the Study

The study aims to achieve the following:

1- Identifying the linguistic features found within overwording to create the concept of contradiction in *The Scarlet Letter*.

2- Examining the most/least frequent transitivity processes that are utilized to reflect the concept of contradiction in *The Scarlet Letter*.

3- Showing the types of speech acts that are employed to expose the social and power relation by using contradiction in the selected novel *The Scarlet Letter.*

4- Analyzing the ideological assumptions that are revealed by the contradictions in *The Scarlet Letter.*

5- Investigating the types of discursive and semiotic structures in *The Scarlet Letter* that echo the contradiction in the data under scrutiny.

1.4. Procedure of the Study

The following procedure is adopted in order to accomplish the aims of the study:

1- Identifying the concept of contradiction.

2- Using an eclectic model for analyzing the selected data.

3- Analyzing the selected data by using qualitative research method in terms of the eclectic model.

4- Discussing the findings of the study, then drawing conclusions and giving suggestions for future studies.

1.5. Significance of the Study

This study is crucial as it helps reveal the underlying power structures in language use and how they influence social interactions, institutions, and bodies of knowledge. In *The Scarlet Letter*, a rigid social norm is portrayed for the society. CDA can reveal how these rules are maintained and how powerful individuals use language to control others.

Moreover, studying Critical Discourse Analysis in *The Scarlet Letter* allows for a deeper understanding of how language is used to construct and shape reality within the novel and in society. By analyzing the various utilized linguistic strategies, researchers can explore how different characters employ language to assert their power and reinforce dominant ideologies.

1.6. Definition of Terms

The current study is based on the terms below:

1- **Contradiction**: is an aspect of meaning comprising two sentences and trying to cancel the meaning of one of them (Gamut, 1991). Then, Gamut (1991, p.53) asserts that "only to utter a contradiction is virtually to contradict oneself." For instance:

(3) "John is coming and Mary is coming. But John is not coming."

2- **Discourse**: according to (Fairclough, 1992, p.46) discourse is "an active relation to reality." It can be described as an interaction with reality. This definition implies that discourse is not a representation of reality but an active involvement in shaping and

constructing it. In essence, discourse should not be viewed as a reflection of reality; rather, as a dynamic instrument that influences and molds it.

3- **Discourse Analysis**: is "the study of language, in the everyday sense in which most people use the term. What most people mean when they say "language" is talk, communication, discourse" (Johnstone & Andrus, 2024, p. 2).

4- **Critical Discourse Analysis**: is "the study of language, power, and ideology." This definition focuses on the components Critical Discourse Analysis aims to examine and comprehend (Schiffrin, 1994, p. 3).

5- **Ideology:** is "the foundation of the social representations shared by a social group. Depending on one's perspective, group membership, or ethics, these group ideas may be valued positively, negatively, or not be valued at all." This concept emphasizes how ideology can influence a group's or society's views, values, and attitudes (van Dijk, 2006, p.729).

6- **Power**: is the ability of one social group to control the thoughts, beliefs, and actions of another social group. It is often exercised through the use of language, which can be used to construct and reinforce dominant ideologies (Fairclough, 2015).

7- **Cultural values**: are "the core principles and ideals upon which an entire community exists and protect and rely upon for existence and harmonious relationship." The notion encompasses customs (traditions and rituals), values (beliefs), and culture (a group's guiding values) (Essien, 2020, p. 371).

8- **Social values**: are "beliefs about appropriate behaviors. They are standard measures that guide people's thoughts, speeches, actions, and also judgments." They are a fundamental component of human society and help people to find a sense of common identity, meaning, and purpose (Gopalakrishnan, 2021, p.95).

1.7. Limits

Specifically, this study examines the concept of contradiction used in Hawthorne's novel *The Scarlet Letter* and the data collected from it. Limiting analysis of this American novel is utilized to explore how Hawthorne uses contradiction to show the strict standards of a specific period of Puritan society.

In addition, analyzing data is restricted to Hymes' (1974) S.P.E.A.K.I.N.G, Fairclough's (2015) three-dimensional model, Halliday and Matthiessen (2014) transitivity, Searle's (1979) speech acts, and van Djke's (2006) discursive and semiotic structures as an eclectic model that investigates the concept of contradiction.

Chapter Two: Literature Review

2.0. Preliminary Remarks

Theoretically, this chapter consists of three subsections. First, the concept of contradiction is examined. Second, Critical Discourse Analysis is explicated. Thirdly, previous studies in relation to the current study are illustrated.

2.1. Contradiction

Contradiction can be defined by Marten and Ringham (2000) as a logical component of the elementary structure of meaning. It is identified as a result of one of the opposing terms being negated and nonexistent. For instance, the term non-life contradicts the term life which implies death with the latter being the opposite term in the semantic category of existence. The relationship can be described as follows in a semiotic square:

Figure 1

A Semiotic Square Shows Contradiction (Marten & Ringham, 2000, p. 45)
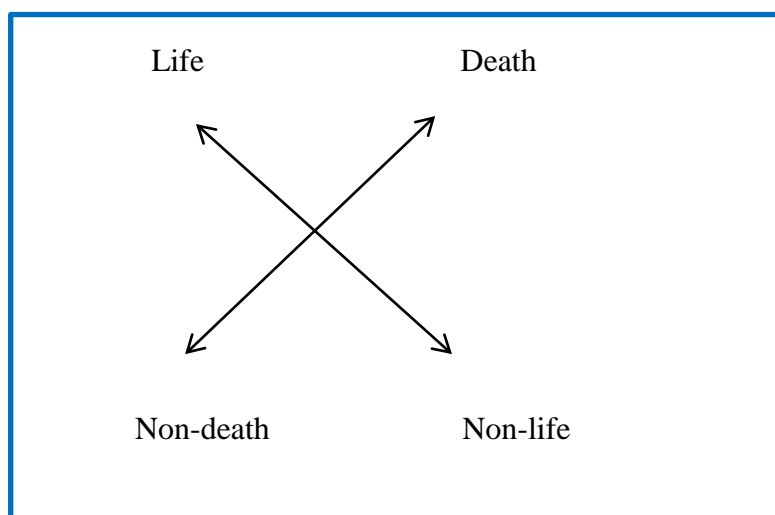
In this figure, the terms life and non-life are in opposition to one another and implicitly or complementarily with death.

Additionally, contradiction is considered when something is merely false under all conditions. As pointed out by Malmkjær (2002, p. 458), contradiction is a relationship that may occur between sentences. For instance:

(4) "Anyone dead is not dead / Anyone alive is not alive."

These sentences are contradictions, necessarily false, logically false, false in all possible worlds, false a priori, i.e., one can quickly determine that they are untrue.

Surprisingly, contradiction refers to falsity not only in meaning but also in structure. Bussmann (2006, p. 250) concludes that contradiction relates to a sentence that is false based on its logical form, i.e., in all classical possible worlds. For instance:

(5) "It's raining and it's not raining."

Furthermore, he adds contradictions are analytically and logically false propositions. To support this, Crystal (2008, p. 111) again maintains that contradiction is a sentence that cannot be true by its form and meaning. For instance:

(6) "This table is more than 10 feet long, but it is less than 10 feet long."

However, some scholars explain the same contradiction meaning, but they utilize different terminologies. As for Crystal (1987) he mentions that negation is a process expressing the denial or contradiction of some or all of the meaning of a sentence. Also, he uses paradox as an apparent contradiction which is a statement that is contradictory which forces the search for a deeper level of meaning. For instance:

(7) "War is peace. Freedom is slavery. Ignorance is strength" (Orwell, 1984, p. 80).

That is, these sentences have a deeper meaning that must be analyzed critically in order to be understood.

Meanwhile, Spears (1998, p. 78) identifies contradiction in terms of idioms. He identifies contradiction as a statement containing a seeming contradiction. Also, he exemplifies the following idiom:

(8) "A straight-talking politician" as a contradiction.

In comparison, Finch (2000) argues that incompatibility is a sense relation that exists between words where the choice of one excludes the other. He exemplified this by stating that it is a contradiction to say this instrument is a piano and a violin since the sense of piano excludes that of violin.

Consequently, Lovinger (2002, p. 228) proposes the concept of metaphoric contradiction. For instance, instead of saying:

(9) "What bad luck I'm having!" A poetically minded person might say

(10) "I am drowning in a sea of trouble."

Again, Lovinger (2002) illustrates that the phrases mentioned above are metaphors, figurative expressions in which one thing is linked to another. In this regard, the sea is frequently used to describe an abstraction, i.e., problems.

Hérber (2005, p. 169) explains contradiction as "a one relation of opposition." In his explanation of structural relations states that contradiction is "one of two kinds of opposition along with contrariety." He adds a relationship between an element and its negative is a contradiction, for instance, rich and not-rich. The following figure shows that:

Figure 2

Diagram of Structural Relation Shows Contradiction (Hérber, 2005, p. 25)
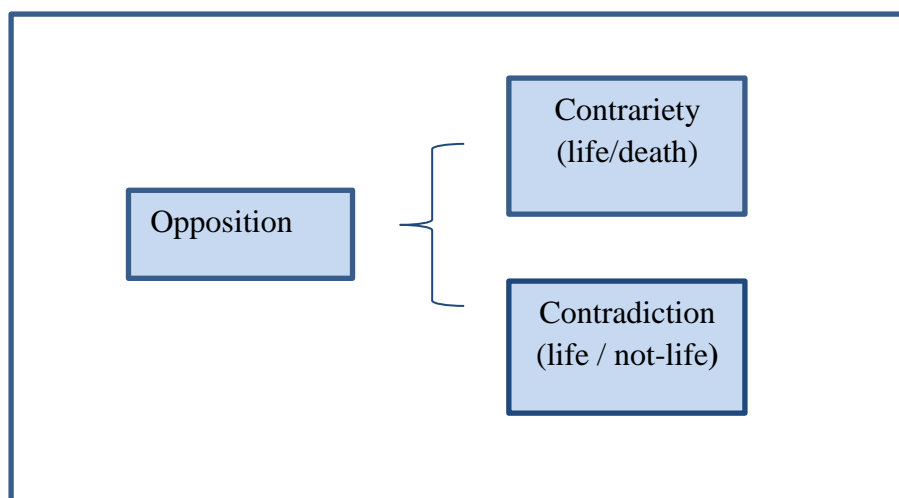
Out of what has been stated previously, the perspective of the current study on contradiction encompasses that contradiction is "a statement or fact that is opposite to or different from another." (Oxford Dictionary, 2010, p.173)

2.2. Critical Discourse Analysis: Definition and Framework

The following explanation covers the most important concepts and the bold outlines of this field.

2.2.1. Discourse

Discourse is the basic component of any work of CDA. Therefore, discourse is language- in- use. However, discourse is defined by many scholars depending on their standpoints. To start with, Harris (1952) points out that discourse and text, these terms are synonymous. Here, Harries is making a conceptual distinction between them. Along with this illustration Halliday and Hassan (1976) confirm that text is a semantic unit, a unit not of form but of meaning. Definitely, the text is not only abstract words used together, but it should have meaning to be more influential. Yet, Stubbs (1983, p.9) distinguishes discourse and text, he states that both terms refer to "Language above the sentence" but "discourse implies length whereas a text may be very short." In other words, text is the physical manifestation of discourse, whereas discourse is a social process of using language and the social context in which text is produced and interpreted.

Specifically, Fairclough (1992) clarifies that discourse refers to extended samples of either spoken or written language. Hence, Fairclough emphasizes the engagement between the speaker, the listener, the reader, and the writer. As well as the methods used in creating and understanding speech and writing in addition to the situational environment in which language is used. He also distinguishes discourse from text by stating that text is one dimension of discourse, meaning that the text is the product: spoken or written.

van Dijk (1997) points out that there are three major dimensions for discourse: language use, the communication of beliefs, and interaction in social situations. So, these dimensions imply how language socially influences interaction and communication.

In comparison, Holmes and Meyerhoff (2003) offer two alternatives for discourse definition: on the linguistic level, it denotes how sentences are combined into larger units whereas on the function level, it is language in context. Here, the difference is between the abstract forms of language and the social situation of language in use.

Likewise, Gee (2005) views Discourses with capital (D) as socially accepted associations among ways of using the language of thinking, valuing, acting, and interacting, in the right places and at the right times with the right objects. Meanwhile, discourse with a small letter (d) means language-in- use or stretches of language. Overall, Gee refers to social Discourses and individual discourse.

Importantly, Mayr (2008) suggests two ways of defining discourse. On the one hand, it is language above the clause wherein the emphasis is on the organization of the linguistic forms. On the other hand, discourse is language in use whereby the emphasis is on the context.

Together all these definitions are important to describe discourse in CDA. Consequently, Hassen (2015) mentions that the values, cultural tenets, and beliefs of the people that define how and why they live the way they do are revealed through discourse. Importantly, the current study based on Fairclough's (1992, p.46) definition which discourse is "an active relation to reality."

2.2.2. Discourse Analysis

Discourse analysis is a method for analyzing any significant semiotic event regardless of whether it is written, spoken, or sign language. Clearly, as shown above, discourse is language-in-use. Therefore, discourse analysis by Brown and Yule (1983) is the analysis of

language in use. For this reason, discourse analysis is not only about the analysis of the linguistic element but also about what is behind these elements themselves and what is to be performed in human lives.

As reveled by Fairclough (1992) the significance of discourse analysis is that discourse is constitutive as it contributes to the production transformation and reproduction of the objects of social life in which discourse has a great influence on individuals and their lives for instance the religious discourse i.e., this type of discourse can manipulate specific actions through language for other purposes.

Knapp and Daly (2002, p.102) maintain that discourse analysis studies "naturally occurring communication." That is, discourse analysis is about any form of speaking or writing in which these forms can be analyzed to extract meaning out of them.

Besides, Gee and Handford (2012) demonstrate that discourse analysis focuses on how the speakers use language in particular contexts and the meanings and behaviors that result from that use. Hence, discourse analysis is the meaning people give to cover other ideologies or purposes since discourse analysis is above the linguistic elements themselves.

Owing to the definition of discourse as the language that is arranged systematically, Seale (2012) mentions that this definition of discourse will help the researchers to analyze how discourse shapes specific ways of speaking and understanding. This means that people make specific choices of utterances to achieve the meanings they want to produce or reproduce in any situation.

Finally, Taylor (2013) states that discourse analysis studies language use as evidence of aspects of society and social life. In other words, discourse analysis is related to important issues in which people deal with each other closely and directly. For this reason, there is a need to analyze different types of discourses in terms of the great impact discourse has on people through language use and context. Significantly, the current study depends on that

Discourse Analysis is "the study of language, in the everyday sense in which most people use the term. What most people mean when they say "language" is talk, communication, discourse" (Johnstone & Andrus, 2024, p. 2).

2.2.3. Critical Discourse Analysis (CDA)

Critical Discourse Analysis is a broad field of study. More importantly, it has provided models and methods for dealing with issues that arise in other disciplines. A small symposium held in Amsterdam in January 1991 marked the beginning of the CDA's development as a network of scholars. Teun van Dijk, Norman Fairclough, Gunther Kress, Theo van Leeuwen, and Ruth Wodak got to spend two days together owing to the University of Amsterdam's support and they had the chance to talk about the theories, and techniques of discourse analysis particularly CDA. (Wodak, 2001). CDA is an interdisciplinary approach that investigates how language, whether spoken, written, or visual, shapes knowledge, ideology, and power.

Indeed, Fairclough (1995) asserts that CDA seeks to make connections between properties of text features of discourse practice and broader sociocultural practice. Therefore, conducting any discourse analysis critically means thinking about whatever people read, hear, and watch. Consequently, Fairclough mentions that no analysis can be interesting without reference to its context because context affects discourse. Moreover, Fairclough states that CDA is an approach suitable for use in the kind of research that aims at social and cultural change as a result of the connection between social practice and language. Additionally, he denotes that CDA is a critical approach to discourse analysis in that it aims to expose through analysis and critical analysis connections between textual characteristics and social processes and relations (ideologies, power relations) which are typically opaque to those who create and interpret those texts and whose effectiveness depends on this opacity.

van Dijk (2001) points out that CDA offers a critical viewpoint on conducting research; it is in a sense discourse analysis with an attitude. It focuses on social issues, mainly the function of language in creating and maintaining abuse or dominance of power. It does so, whenever possible, from a viewpoint consistent with the objectives of dominating groups. It supports their struggle against inequality and takes their experiences and perspectives seriously.

Locke (2004) describes CDA as an act and he characterizes this act as:

- *Analytical*: because it involves doing a thorough investigation to identify one or more underlying principles when examining a specific object in detail and systematically.

- *Discourse*: oriented in the sense that this analysis has focused on how language is used in one sense of the word discourse and how social constructions of meaning such as stories that provide meaning to the world take place in the other sense of the word discourse.

- *Critical*: because the ability to evaluate the social repercussions of the meanings a reader is being positioned or asked to subscribe in the act of reading, as well as the contestation of these meanings is a key outcome of the act of analysis.

Accordingly, Rogers (2004) illustrates that CDA is both theory and method, and researchers who are interested in how language and society interact utilize CDA to depict, interpret, and analyze such relationships. Rogers also asserts that CDA explains why and how discourses work. Thus, Rogers maintains that the task of the analyst is to identify all of the potential relationships between texts ways of representing and ways of being as well as to search for and investigate these relationships and to determine why particular people adopt particular positions concerning situated uses of language.

Likewise, Bhatia et.al. (2008) finds that there are several widely accepted fundamentals of CDA. First, discourse and society, in the perspective of CDA, are mutually

constitutive in the sense that a society is not possible without discourse and discourse cannot exist without social interaction. Second, because it is emancipatory in nature and interested in power relations, CDA often studies particular discursive contexts where inequality and domination are prominent. Even though CDA concentrates on instances of inequality conversely, the analysis does not recognize discursive interaction as necessarily a question of heroes and villains.

Besides, Paltridge (2012) considers the standards and principles that guide texts are frequently out of sight rather than clearly expressed. The goal of CDA techniques is to help expose some of these obscured and frequently out-of-sight beliefs, views, and perspectives. CDA investigates how discourse is utilized in relation to social and cultural concerns including racism, politics, gender, and identity and explores the reasons behind this kind of use as well as its implications. Consequently, Paltridge concludes that the relationship between language use and the social and political contexts in which it takes place is examined in CDA. CDA looks at how texts are formed and affected by problems including gender ethnicity cultural diversity ideology and identity. It also looks at how language both creates and is created by social relationships. This could entail analyzing specific biases and ideological presuppositions that underlie a text linking the text to other texts as well as, to people's experiences and opinions, and identifying underlying ideologies from the linguistic elements of the text.

Importantly, van Dijk (2016, p. 63) makes a comment on the terminology of CDA in which he replaces critical discourse analysis with critical discourse studies (henceforth CDS) he states "I avoid the term CDA because it suggests that it is a method of discourse analysis and not a critical perspective or attitude in the field of discourse studies." He adds CDS scholars and their research "are interested in the discursive (re) production of power abuse and, the resistance against such domination."

To sum up, CDA is an approach to investigating language in use that aims to analyze the relations between the linguistic features and the social relations ideology, injustice, inequality, and power abuse. The current study relies on that Critical Discourse Analysis is "the study of language, power, and ideology." This definition focuses on the components Critical Discourse Analysis aims to examine and comprehend (Schiffrin, 1994, p. 3).

2.2.4. Principles of CDA

In this regard, Fairclough and Wodak (1997) outline a set of CDA principles that serve as the foundation for many of the studies conducted in this field. They include:

- Social and political issues are constructed and reflected in discourse.
- Power relations are negotiated and performed through discourse.
- Discourse both reflects and reproduces social relations.
- Ideologies are produced and reflected in the use of discourse.

These are all further explained as follows:

1- Social and political issues are constructed and reflected in discourse

The first of Fairclough and Wodak's tenets is that discourse, or how people interact with others, constantly evolves to reflect social and political issues. People's perceptions of them are shaped by the discourse around them. For instance, seeing immigration as a threat could lead to hatred and fear, whereas viewing it as an opportunity can result in a more welcoming attitude.

2- Power relations are negotiated and performed through discourse

The second tenet of CDA is that discourse is a medium through which power relations are both negotiated and performed. This can be examined for example by examining who controls conversational interactions that permit someone to talk and how they do it.

3- Discourse both reflects and reproduces social relations

A further principle is that CDA also adheres to that discourse is a significant medium that influences and mirrors how people communicate with one another. By critically analyzing discourse, people can oppose unjust or unequal power systems and increase our awareness of the social links implicit in language use.

4- Ideologies are produced and reflected in the use of discourse

Ideologies are produced and reflected in discourse use which is another important principle of CDA. This encompasses an ideology is a set of ideas that describes what constitutes a society and how the world functions. It includes opinions on social and political matters, values, and assumptions. These ideologies have an impact on people's perceptions of and interactions with the outside world.

Additionally, van Dike (1997) argues that CDA should be multidisciplinary, drawing on a range of disciplines. This indicates that CDA should be founded not only on linguistics but also on sociology philosophy and cultural studies. As a result, CDA can provide a more comprehensive and deeper comprehension of how discourse is utilized to establish and maintain social power relations

Wodak (1996) explains that culture and society are formed through discourse. According to Wodak, discourse not only reflects society and culture but also actively contributes to their formation. The perception of the world can be shaped by the way people communicate and how people act as a result can be significantly affected by this.

2.2.5. Aims of CDA

van Dijk (1995) proposes a useful framework for comprehending the aims of CDA. Hence, these aims emphasize the value of CDA as an instrument for analysis as the following:

- To explain the process in which discourse is used to exercise power.

- To describe the ways in which discourse reinforces social injustices.

- To comprehend how discourse might be utilized for challenging the status quo.

- To produce methods for influencing discourse that promotes societal change.

Consequently, Bloor and Bloor (2007, pp. 2-13) remark that critical discourse analysts are "interested in the way in which language and discourse are used to achieve social goals and, in the part, this use plays in social maintenance and change." They add also that CDA examines "practices and customs in society" both to understand and explain how they function as well as to offer a critique of those practices. They argue that since CDA is a field that is continually evolving new goals may well be set. So, they provide the main objectives of CDA which are:

- The Practical Aims:

1. Examining discourse practices that create or reveal societal issues.

2. Studying how ideologies might become not understandable in language and discovering ways to explain them.

3. Raising awareness about how to apply these goals to instances of injustice prejudice and power abuse.

- The theoretical aims are:

1. Illustrating the importance of language in power-related social relationships.

2. Researching how meaning is produced in context.

3. Examining how authorial stance and speaker/writer purposes affect how discourse is constructed.

Accordingly, Wodak and Meyer (2016, pp. 2-3) maintain that CDS are not primarily concerned with investigating a linguistic unit but "in analyzing understanding and studying social phenomena." So, these phenomena must be complex. Hence, Wodak and Meyer state that: the objects under investigation should not always be related to "negative" events.

Wodak considers that idea "a misunderstanding of the aims and goals of CDS and of the term critical."

2.2.6. The Key Concept of CDA: Power, Ideology, and Dominance

The key concepts of this domain are covered in the explanation that follows.

2.2.6.1. Power

Power is a crucial concept in CDA. The goal of CDA is to comprehend how power relations are enacted and reproduced in discourse. In CDA, power can be interpreted in various ways. Bourdieu (1991) points out that the definition of power is including:

- The ability to impose one's will on others through force or threats.

- The ability to influence the values of people and ideas in a way that serves one's interests.

- The ability to establish reality in such a way that it validates one's own position of power.

Also, Bourdieu (1991) maintains these dimensions of power are interconnected and can be used to strengthen one another. For instance, a government might use its legal power to enact laws that support its ideological goals. These laws themselves can be utilized to justify the government's power.

Basically, power is one of the major and core concepts of CDA. van Dijk (1996, p. 84) argues that accounting for the relationship between discourse and social power is an important task of CDA. He states that such an analysis must describe and clarify how power abuse "is enacted, reproduced or legitimized by the text and talk of dominant groups or institutions." Accordingly, Lukes (2005, p.20) states that power "is exercised when (A) participates in the making of decisions that affect (B)" i.e., this definition established the conventional notion that only individuals in positions of authority can exercise power and has served to clarify the various ways in which power can be used in society.

Moreover, Blommaert (2005) concentrates on how language can provide critical insights into broader aspects of power relations arguing that CDA should be an examination of the effects of power i.e., what power can do to people, groups, and societies, and how this impact occurs. He argues that language may be used to comprehend how power is shared, maintained, and challenged in a particular community. Also, he asserts that language serves as both a reflection of power and a means of achieving it.

For Blackledg and Creese (2012, p. 617) CDA is particularly interested in language and power because it is usually through language that discriminatory practices are carried out and through language that unequal power relations are "constituted and reproduced."

Furthermore, Mazid (2014, pp. 24-5) states that the concept of power and specifically the social power of institutions or groups is important to most of CDA. He defines power in terms of control. Thus, "groups have more or less power if they are able to more or less control the acts and minds of members of other groups." This ability requires a power base that includes privileged access to limited social resources for instance "force money status fame knowledge information culture. or even different forms of public discourse and communication. Hence, power is defined as "the perceived basis of control that a person has over another's behavior."

Significantly, the current study is based on that Power is the ability of one social group to control the thoughts, beliefs, and actions of another social group. (Fairclough, 2015).

2.2.6.2. Ideology

Regarding ideology, it is one of the central concepts in CDA. van Dijk (1995) points out that in the humanities and social sciences, ideological analysis of language and discourse is a common academic and critical activity. These analyses' premise is that language users, whether consciously or unconsciously, express their ideologies through language and

communication. As such, speakers' or authors' ideologies may be revealed through careful reading, understanding, or systematic analysis.

Fairclough (1995, pp.70-71) explains ideology by providing a theoretical question as "what sort of relationships there are between language and ideology" and then, by a methodological one "how such relation shown in analysis." Additionally, Fairclough asserts that issues related to language and ideology should be included in the larger framework of theories and analyses of power in which he highlights that "ideology invests language."

Importantly, Matheson (2005, p. 5) defines ideologies as "fixed patterns of thought" which means that the ideologies of each person are fixed and these ideologies are reproduced through discourses. Consequently, Matheson (2005, p. 7) states that "language speaks us." Thus, human beings express their ideas and beliefs through language. In other words, manipulating any type of discourse with hidden ideas is an ideology.

Moreover, Blommaert (2005, p. 158) defines ideology as "a specific set of symbolic, representations - discourses, terms, arguments, images, stereotypes-serving a specific purpose." These ideologies can be employed by particular individuals for particular purposes; therefore, CDA will identify them and explain the reason behind how they are utilized.

According to Mazid (2014, p. 35) ideology can be interpreted in at least two senses: neutral and critical. In a neutral sense, an ideology "is a set of ideas experience in making sense of the world." In other words, it is a human perception and use of beliefs, values, and ways of thinking and feeling. In its critical sense, ideology is "associated with authoritativeness and manipulation with the international attempt of one party to direct the mind and behavior of another."

Mazid (2014, p. 35) argues that language is important in both senses in which "every instance of language is an ideologeme and every language user is an ideologue." He adds that

Language is an important tool for "not only expressing but also shaping and reshaping ideology which is an abstract representation of reality."

Essentially, the current study is based on Ideology: is "the foundation of the social representations shared by a social group. Depending on one's perspective, group membership, or ethics, these group ideas may be valued positively, negatively, or not be valued at all." (van Dijk, 2006, p.729).

2.2.6.2.1. The Organization of Ideology

van Dijk (2013) assumes that ideologies may be schema-like, or comprise several conventional categories that enable social actors to quickly comprehend, construct, reject, or modify an ideology like many other complicated representations in memory. The Categories of the ideology schema include:

1) Membership criteria: "Who does not belong?"

2) Typical activities: "What do we do?"

3) Overall aims: "What do we want? Why do we do it?"

4) Norms and values: "What is good or bad for us?"

5) Position: "What are the relationships with others?"

6) Resources: "Who has access to our group resources?"

Indeed, these six-category schemas not only organize collective and individual actions but also organize people's minds and ideas. Overall, these categories indicate what it means to be a part of a group and to feel like one group.

2.2.6.3. Dominance

Dominance is another considerable concept of CDA. Dominance for van Dijk (1993, pp. 249-257) is defined as "the exercise of social power by elites, institutions, or groups, that results in social inequality, including political, cultural, class, ethnic, racial and gender inequality." He points out this reproduction process might include various "modes" of

discourse power relations, such as more or less overt or direct support. Among other things, dominance may be enacted, represented, justified, denied, mitigated, or covered up. Critical Discourse Analysts are more specifically interested in what aspects of text, talk, verbal interaction, or communicative events are used in these modes of reproduction. Besides, the ability of a group to control discourse is a measure of its dominance and power. Thus, "more control over more properties of text and context involving more people is thus generally (though not always) associated with more influence and hence with hegemony."

2.2.7. Approaches to CDA

Wodak and Meyer (2016) mention that since 1990 many scholars have taken part in CDA to discuss theories and techniques of discourse analysis. Moreover, the crucial aspect of the various approaches and what combines them is that they share a variety of characteristics. For instance, all approaches are "problem-oriented, interdisciplinary and eclectic."

2.2.7.1. Dialectical- Rational Approach

Fairclough (2001, pp. 122-4) provides a framework for CDA that attempts to take into account the notion that language is a crucial component of the material social process. This version of CDA is built upon the notion that semiosis is an essential component of material social processes. That is "Semiosis includes all forms of meaning making-visual images, body language as well as language." Consequently, Fairclough states Semiosis represents a social process component that is dialectically related to others; for this, it is the "Dialectical-Relational Approach." Relations between elements are dialectical in the notion that they are distinct but not completely separate or discrete. Each "internalizes" the others without being reducible to them, for instance, "social relations, power, institutions, beliefs, and cultural values are in part semiotic they internalize semiosis without being reducible to it."

Certainly, Fairclough (2015, pp. 56-58) defines language as "a form of social practice." Thus, implies it is part of society's social process and socially conditioned process.

As a consequence, this will shape three dimensions (text, interaction, and context). In order to understand language as discourse and social practice one must commit to analyze text's processes of production and interpretation, as well as the relationship between texts, processes, and their social contexts, both the more immediate conditions of the situational context and the more distant conditions of institutional and social structures.

Figure 3

Discourse as Text, Interaction, Context (Fairclough, 2015, p58)

Social Condition of Production

Process of Production

Text

Process of Interpretation

Interaction

Social Condition of Interpretation

Context
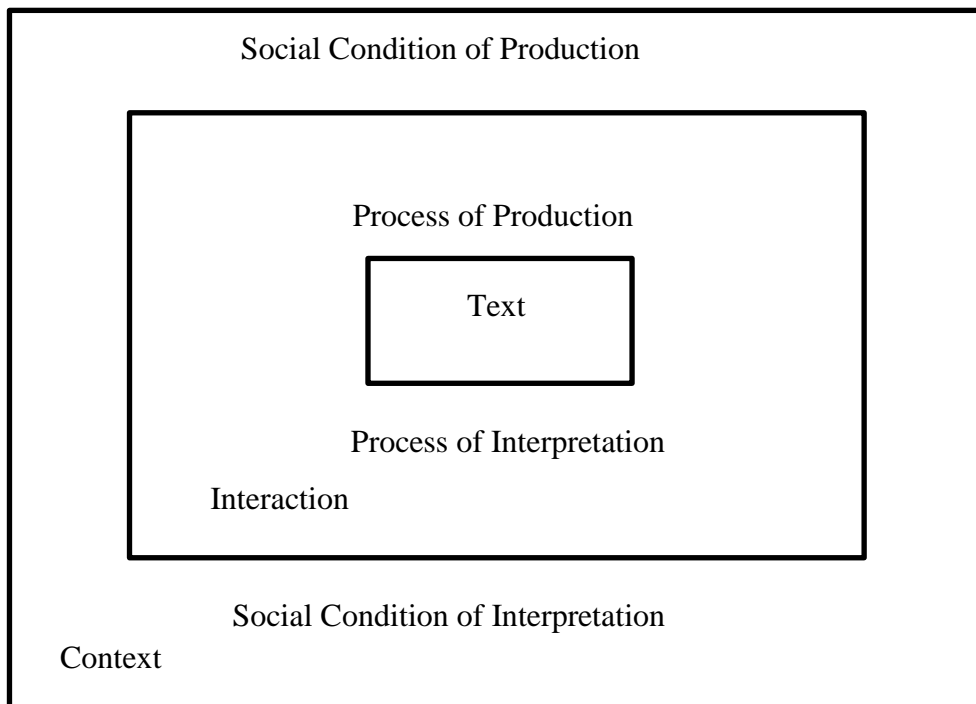
Moreover, Fairclough (2015, pp.58-9) distinguishes three stages of CDA:

- **Description stage**: "concerned with formal properties of the text."

- **Interpretation stage**: "concerned with the relationship between text and interaction."

- **Explanation stage:** "concerned with the relationship between interaction and social context."

What happens at each of these stages is regarded as analysis, but it should be highlighted that the nature of analysis varies as one turns from stage to stage.

Rather, Catalano and Waugh (2020) assert that Fairclough's dialectical-relational approach has three fundamental properties. It is "relational" in the sense that it emphasizes social relations over individual relationships and these relationships are "dialectical" in the sense that they are neither fully exclusive nor distinct from one another. Additionally, it is "transdisciplinary" because analysis must cross "conventional boundaries between disciplines" when examining dialectical relationships among discourse and other objects elements, or moments as well as internal elements.

2.2.7.2. Sociocognitive Approach

van Dijk (2016, p. 64) states that his sociocognitive approach to discourse is characterized by the Discourse-Cognition-Society triangle within the larger context of CDS. A sociocognitive approach contends that these relations are cognitively mediated in contrast to all CDS which examine the relationships between discourse and society. To put it differently, the only way to connect discourse structures and social structures is through the mental representations of language users as social members and an individual. As a result, "social interactions, social environments and social structures" can only affect text and talk through how people interpret such social environments. Correspondingly, discourse is only able to have an impact on "social interaction and social structures through the same cognitive interface as mental models, knowledge, attitudes, and ideologies" (van Dijk 2016, p. 64).

Accordingly, van Dijk (2016) affirms that a more sociological approach focuses on both the macro-level of the general structures and relations of groups and organizations and the micro-level of social members' daily interactions. Thus, van Dijk (2016) points out such high-level societal macrostructures are in fact carried out and reproduced by the daily behaviors and interactions of their members at the fundamental micro-level of the social order. The majority of these local (inter-) actions are conducted through text and speech. The

following table provides an overview of the sociocognitive, approach to the relationship between discourse, cognition, and society.

Table 1

The Organization of the Sociocognitive Approach of Discourse (van Dijk 2016, p71)

Levels of structure	Cognition	Society
Macro	[Socially shared knowledge, attitudes, ideologies, norms, and values]	[Communities, groups, and organizations]
Micro	[Personal mental models of (experiences of) social members]	[interaction/discourse of social members]

van Dijk (2016, p.70) states a more sociological perspective emphasizes both the macro-level of the general structures and relationships of groups and organizations and the micro-level of the daily interactions amongst social members. As an example, much of the news that people read it in the newspaper or watch on television is influenced by how media providers internally organize news production. It also depends on how these establishments interact with the government, political parties, and social groupings.

2.2.7.3. Discourse-Historical Approach

Reisigl and Wodak (2016, p. 24) maintain that by applying the Discourse -Historical Approach one should adhere to the triangulation principle which entails "taking a whole range of empirical observations theories from various disciplines and methods, as well as background information, into account" Consequently, all variations of CDS include the three concepts of critique, ideology, and power. Therefore, clarifying their conceptualization in the discourse-historical approach is crucial.

Critique refers to "the examination assessment and evaluation from a normative perspective of persons, objects, actions, social institutions and so forth." That is, The Discourse-Historical Approach should be open and transparent about the subject of the investigation and the analyst's own viewpoint before theoretically justifying which readings and interpretations of discursive events appear to be more reliable than others. (Reisigl & Wodak (2016, p. 24)

Ideology, in the view of The Discourse-Historical Approach, "is seen as a perspective often one-sided." This means a shared set of beliefs, convictions, opinions, attitudes, values, and evaluations that constitute a worldview and a system among members of a particular social group. Consequently, one of the goals of The Discourse-Historical Approach is to deconstruct the hegemony of specific discourses by trying to interpret the ideologies that serve to demonstrate, sustain, or oppose dominance (Reisigl & Wodak 2016, p. 25).

Power relates to "an asymmetric relationship among social actors who have different social positions or who belong to different social groups." Importantly, language, according to the Discourse-Historical Approach, is not powerful in and of itself; it is a tool for gaining and maintaining power through the use that powerful people make of it. (Reisigl & Wodak 2016, p. 26)

Furthermore, according to this approach, the term discourse refers to:

- It is a set of context-dependent semiotic practices embedded in specific fields of social action.

- It is both socially formed and socially constitutive.

- It is related to a larger topic (Reisigl & Wodak, 2016).

Alternatively, Catalano and Waugh (2020, p.173) state that the Discourse-Historical Approach features "a multi-methodological interdisciplinary approach to empirical data as well as the integration of available background information into the analysis of different

layers of a spoken or written text." Hence, this approach holds that both spoken and written language are instances of social practice and that there is a dialectical relationship, between discursive practices and the contexts in which they are used.

In sum, Fairclough and van Dijk's approaches are followed as the main focus of the current study.

2.3. The Previous Studies

This section compares various previous studies to the current study by listing them in chronological order.

1- Castillo and Jaramillo (2012)

The study is entitled *"Elements of Contrast in Nathaniel Hawthorne's The Scarlet Letter"* This thesis is based on the contrast elements that exist in the various chapters of the novel.

The results of this study reveal that the element of contrast in the novel is: the type of novel whether it is a historical novel or a romance one. Then, contrast in the writing style of the novel such as darkness vs. light / natural vs. supernatural /sun vs. moon/civilization vs. wilderness / public guilt vs. private guilt. Besides, the contrast in the Puritan religion's moral themes. Also, there are contrasts in the female characters. Finally, *The Scarlet Letter* is a novel that explores a variety of topics, including love, religion, and politics. It contains some components that give the narrative realism and inform the reader about a little bit of United States history. Due to the numerous ways that each detail in the novel could be read, it is also a very ambiguous novel. However, everyone gets caught in by the characters of the story, plot, and setting.

2- Helal (2013)

The title of the study is *"Form and Content in Hawthorne's The Scarlet Letter: A Stylistic Study of Dimmesdale's Narrative Sentences."* This paper examines the connection

between the different stylistic features of Dimmesdale's narrative sentences, particularly the use of parenthetical constituents, and the revelation of Dimondale's character. Thus, it looks at the relationship between form (represented by syntactic analysis of sentences) and content (represented by the meaning of particular arrangement of syntactic elements which chosen by the writer from the repertoire of language available to him)

Based on the analysis of this study, Hawthorne successfully manages to structure the narrative sentences of Dimmesdale's character in a way that elicits specific effects on the reader. These effects can be changed or eliminated to achieve other intended results.

3- Bromwich (2017)

This study is entitled *"Still Wearing Scarlet? Discursive Figures of the Unfit Mother as Pervasive Phantoms Active in Governing Mothersthrough Ontario's Child Protection Regime"*. This study explores the discursive construct of the unfit mother in legal documents and cases, administrative decisions, news media, and online text. This social constructivist study uses critical discourse analysis (CDA) to reveal the mother's implicit ideological content in child protection law, as lived or operationalized.

The study concludes that Ontario's child protection choices are influenced by a complex web of social institutions, conflict, and inequities rather than being isolated from their everyday meaning. It highlights problematic attitudes surrounding maternal fitness in that environment. Also, using a critical discourse analysis of both formal and informal sources of governmentality, the unfit mother is viewed as an element of the larger social context. Its construction of the bad mother is a persistent discursive figure still in Canadian motherhood and government policy. It contends that the lack of formal legislation on the concept of the unfit mother perpetuates the power of the figure of the unfit mother as a discursive technology in the government of mothers.

4- Al-Murib (2019)

The study is entitled *"Gossiping in Hawthorne's The Scarlet Letter (1850)"* This study examines gossiping as a complex speech act carried out by multiple individuals. It might include several speech acts and fit into many speech act categories. Thus, this study aims at: investigating the most common speech acts used in order to issue gossiping, figuring out the most common types of presupposition of gossiping, and identifying the functions of gossiping.

The following conclusions of this study are presented: (1) Gossiping is an activity that concerns the affairs of a third party. (2) The speech acts of telling, stating, and criticizing are used to generate gossip. (3) Telling and stating, as pragmatic strategies, are associated with the function of conveying information.

5- Samad et. al (2023)

This study is entitled *"An Exploration of Patriarchal Dominance Through Discourse in Nathaniel Hawthorne's The Scarlet."* This study analyses patriarchal themes in The Scarlet Letter using Fairclough's 3D model. This study attempted to analyze the logical relationship between language and society. It aims to discover the many consequences of language so that one can learn about language and power relationships. The study suggests a strong correlation between discourse, ideology, and character portrayal in social contexts.

The findings of this study indicate that the medium of speech provides many grammatical aspects, lexical contexts, and relational and experiential expressions. The novel's male characters utilize language that reinforces patriarchal norms. Furthermore, at the levels of interpretation and explanation, it is clear that Hester becomes a tool in the hands of male chauvinist culture. Also, in "Scarlet Letter," the protagonist, Hester Prynne, falls victim to a power dominated sector. It has been recognized that patriarchal society are based on multiple standards.

2.4. The Current Study

It is crucial to point out the differences between the current study and the aforementioned previous studies after presenting the former.

First, the concept of contradiction is to be investigated in *The Scarlet Letter* linguistically and critically in the current study for the first time. That is, no previous studies examined the concept of contradiction in this novel before the current study.

Second, the approach of the current study is different completely, yet no previous studies have adopted CDA as its approach except for the third study but it still different in other aspects. Furthermore, the model for the analysis of the concept of contradiction in the current study is also different from other previous studies except for the fifth study in which it tackles Fairclough's model yet it different in other aspects. Hence, the current study analyses the concept of contradiction linguistically and critically.

Third, the current study tackles issues such as power, ideology, and domination through the concept of contradiction in the novel, except for Castillo and Jaramillo's (2012) study in terms the of the notion of the contrasted elements in the novel but still does not tackle power, ideology, and dominance as the current study does.

To conclude, meanwhile, to the best of the researcher's knowledge, the concept of contradiction in terms of CDA has not yet been researched.

Chapter Three: Methodology

3.0. Preliminary Remarks

This chapter introduces and covers the methodology of this study. It encompasses the research design, data collection and selection, and structure of context. Finally, the eclectic the model is established and described.

3.1. Research Design

Basically, the methodology is the theoretical perspective that connects a research problem to a specific method. A qualitative approach to research "aims to understand how individuals make meaning of their social world." The social interaction of people with the world around them establishes this social world (Biber, 2010, p.p. 455-6). While a quantitative approach to research "is a means for testing objective theories by examining the relationship among variables." Those who conduct this type of research make assumptions about "building in protections against bias and being able to replicate the findings." (Creswell 2009, p. 4) The difference between the two is that with quantitative research, "some sort of numerical analysis is carried out," whereas in qualitative research, "the analysis is interpretive rather than statistical" (Mackey & Gass, 2005, p. 2).

The current study utilizes a qualitative research method. This study is represented by investigating the concept of contradiction to discover the hidden ideologies and power relations critically and linguistically in *The Scarlet Letter*. Additionally, the current study utilized numbers and frequencies to support, verify, and generalize the findings of the current study. Thus, Maxwell (2010, p. 476) states "there are legitimate and valuable uses of numbers even in purely qualitative research." Hence, a study is not considered mixed-method research only because it uses quantitative data in conjunction with qualitative data. He adds "numbers

in the sense of simple counts of things (Becker's quasi statistics) are a legitimate and important sort of data for qualitative researchers" (Maxwell 2010, p. 478).

3.2. Data Collection and Selection

A detailed explanation of data collection and selection is provided below.

3.2.1. Procedures

The original novel served as the basis for the data collection process used in the current study. First, the researcher read the novel and then found about (28) texts that served as the data for the present study. Later, based on the below-mentioned specific criteria, she downsized these texts into 23 chapters of the novel. The selected data include texts from the novel *The Scarlet Letter,* in which the concept of contradiction is linguistically and critically examined.

The texts of this American novel took place in 1850 AD, precisely in the mid-nineteenth century. The researcher adopted a copy of the 1988 edition. It was written by the American author Nathaniel Hawthorne. Consequently, the event occurred in Boston.

3.2.2. Criteria

The data used in the current study are purposefully intended. Purposive sampling is defined by Palys (2008, p. 667) as "a series of strategic choices about whom, where, and how one does one's research." That is, the sampling strategy researchers use must coincide with their goals. As a consequence, the following aspects can be utilized to justify this choice:

First, due to the fact that the current study is conducted in English and the novel's characters are American English speakers, *The Scarlet Letter* is thought to be able to meet the researcher's needs to accomplish her task.

Second, the researcher focuses on texts from the novel as a type of discourse. Cook (1989, p. 95) defines discourse as a thing that all people do daily "to orient ourselves towards

the communication in which we are involved." Depending on this, novels are regarded as discourse. Following Cook's opinion, it is evident that the theory of CDA can be used to analyze novels. The novel is selected for these reasons:

    a. To analyze the linguistic features of the texts to reveal the concept of contradiction in the selected novel.

    b. To explain how actual language use affects people. Thus, the influence of power and dominance on people through the discourse of influential persons in the novel is examined.

    c. To reach an interpretation of how speech takes place in society. Hence, studies of various discourse forms like novels become increasingly popular recently. Besides, these studies show that "storytelling not only has different structural categories in different cultures, but also puts specific constraints on who can tell what to who under what circumstances" (van Dijk, 1983, p. 4).

Third, the novel performs a type of narration that makes it suited for CDA, as does the fact that it includes the writer's thoughts in a hidden manner, allowing the reader to recognize them. Genette (1972) asserts that this does not change the reality that a narrative, like any discourse, is always directed to someone and always involves an appeal to the receiver beneath the surface.

Fourth, all the data are selected to analyze and reveal how ideology and power relations are reproduced and challenged through language use.

Fifth, the style of the novel is characterized and written in a way that highlights the concept of contradiction. Hawthorne uses various linguistic devices to draw attention to the contradiction in puritan society. The novel establishes contradiction in a battle between: good vs. evil, feelings vs. mind, speech vs. action, and fate vs. will.

Finally, all these contradictions are linguistically examined to understand how they reflect the power relations and ideologies of puritan society in *The Scarlet Letter*.

Table 2

The Description of Data

Chapter No.	The Titles of Chapters	Contradiction Texts Number
1	THE PRISON DOOR	1
2	THE MARKET PLACE	4
3	THE RECOGNITION	2
4	THE INTERVIEW	1
5	HESTER AT HER NEEDLE	2
6	PEARL	1
7	THE GOVERNOR'S HALL	1
8	THE ELF – CHILD AND THE MINISTER	1
9	THE LEECH	1
10	THE LEECH AND HIS PATIENT	1
11	THE INTERIOR OF A HEART	1
12	THE MINISTER'S VIGIL	1
13	ANOTHER VIEW OF HESTER	1
14	HESTER AND THE PHYSICIAN	1
15	HESTER AND PEARL	1
16	A FOREST WALK	1
17	THE PASTOR AND HIS PARISHIONER	1
18	A FLOOD OF SUNSHINE	1
19	THE CHILD AT THE BROOKSIDE	1
20	THE MINISTER IN A MAZE	1
21	THE NEW ENGLAND HOLIDAY	1
22	THE PROCESSION	1
23	THE REVELATION OF THE SCARLET LETTER	1
	Total	28

The current study adopted 28 texts from the novel, with one text from each chapter for the analysis. Even though some chapters have more than one text, they are still utilized for statistical analysis as results only.

3.3. The Eclectic Model

The researcher employs an eclectic model for the analysis that consists of Hymes' (1974) S.P.E.A.K.I.N.G model, Fairclough's (2015) three-dimensional model, Halliday and

Matthiessen's (2014) transitivity, Searle's (1979) speech acts, and van Dijk's (2006) discursive and semiotic structures.

The analysis of the current study goes into four stages: the contextual analysis, the description stage, the interpretation stage, and the explanation stage. The first stage involves using Hymes' (1974) S.P.E.A.K.I.N.G model to describe the context of the novel. Hymes' S.P.E.A.K.I.N.G model is used as an analytical tool to explain and interpret the communication process within the context of the novel as well as to comprehend the situated and purposive nature of communication within the novel. The second stage is the description in terms of vocabulary and grammar. Vocabulary comprises (overwording) from Fairclough's (2015) model and the analysis of grammar (transitivity) from Halliday and Matthiessen's (2014) model. This entails recognizing the precise words and phrases used, as well as the grammatical structures used in the text. It is critical to look into the individual words and phrases used in the text while analyzing vocabulary. In the third stage, the researcher utilizes Searle's (1979) speech acts as a framework for examining the various ways language can be employed to perform roles of meanings. Finally, the fourth stage is the explanation. In the explanation stage, the researcher uses discursive and semiotic structures from van Dijk (2006). These structures offer a systematic way to analyze the ideological discourse, enabling a thorough comprehension of how language is utilized to express meaning and construct the ideology due to identifying the concept of contradiction in *The Scarlet Letter*.

3.3.1. Contextual Analysis

Context is a crucial concept because it helps in providing meaning and clarity to the message being conveyed. Moreover, context helps in providing the necessary background information that allows the situation to be fully comprehended. Correspondingly, the concept of context involves at minimum the following: "language users' beliefs and assumptions about temporal, spatial, and social settings; and the state of knowledge and attentiveness of

those participating in the social interaction at hand." (Ochs, 1979, p.5) Thus, the first feature of context to be identified is its "dynamic character." Furthermore, context is a sequence of world-states, not just one possible world-state. These states or situations do not remain constant over time but rather change. Hence, a context is "a course of events" especially in terms of the context of the novel (van Dijk, 1977, p. 192).

The researcher utilizes Hymes' (1974) S.P.E.A.K.I.N.G model to explain the context of the data under scrutiny. It serves as a framework for comprehending the communicative context since it thoroughly describes the factors that affect a given speech event and regulate the commutation process. According to Hymes (1974), these factors are denoted by the eight letters: SPEAKING.

The following brief clarifications are provided for these factors:

1. **Setting and Scene**: setting refers to "the time and place of a speech act" and overall, to the physical conditions. In comparison, scene refers to the "psychological setting" of an occasion, such as when the same people in the same environment may redefine their interactions in response to a different type of scene, such as going from a formal to an informal setting or a serious to a festive one (Hymes, 1974, p. 55).

2. **Participants**: refer to any participant, whatever his role in the speech event, i.e., the speaker, the hearer, the addressor, and the addressee (Hymes, 1974)

3. **Ends**: compass both: as outcomes which refer to the expected results of the speech event, and goals which refer to the purpose of the speech event (Hymes, 1974).

4. **Act Sequence**: refers to the message form and content of the speech event (Hymes, 1974).

5. **Key**: describes "the tone, manner, or spirit in which an act is done," i.e., whether it is serious or mock (Hymes, 1974, p. 57).

6. **Instrumentalities**: refer to the means used to transmit any type of speech, i.e. oral, written, etc. (Hymes, 1974).

7. **Norms**: refer to "rules governing speaking" besides "the belief system of a community" through communication between the different participants (Hymes, 1974, pp. 60-1).

8. **Genre**: refers to all "categories such as poem, tale, proverb, curse, lecture, etc." Thus, speech analysis into acts is an analysis of genre instances (Hymes, 1974, pp. 61-2).

3.3.2. The Description Stage

The description components of Fairclough's model of CDA represent a "set of textual features." Consequently, this involves describing the text, context, and discourse structure. The description text involves identifying the linguistic features used in the text, including the lexical choices, the syntactic structures, and the discourse strategies. This stage can reveal the underlying assumptions and ideologies of the text and the participants' power dynamics. Describing context involves looking at the social, political, and cultural circumstances in which the text was produced. This includes examining the purpose of the text, the audience, and the relationship between the participants. Describing the discourse structure involves examining how the text is shaped and organized. This includes examining the structure of the text, how the ideologies are presented, and how the text is linked to other texts. Overall, in the description stage of Fairclough's model, the emphasis is on providing a detailed and objective analysis of the text or discourse being examined to uncover the underlying power dynamics and ideologies that shape it (Fairclough 2015). Fairclough presents two levels under the description stage: vocabulary and grammar. These levels are tackled in the following explanation.

3.3.2.1. Vocabulary

Vocabulary level is essential criteria to consider when trying to uncover the underlying ideology of the text. Obviously, the point here refers to "how ideological differences between texts in their representations of the world are coded in their vocabulary." Thus, by examining the vocabulary used in a text, one can understand the ideological perspective of the discourse producer (Fairclough, 2015, p. 131).

Consequently, in the current study, Fairclough's (2015) framework utilizes for analyzing the vocabulary level of the selected data in terms of the concept of contradiction in *The Scarlet Letter*. Fairclough (2015) presents the vocabulary level as rewording, overwording, categorization, metaphor, and meaning relations (synonymy, hyponymy, antonymy). These dimensions will be elucidated below.

1- **Rewording:** "is an existing, dominant, and naturalized, wording is being systematically replaced by another one in conscious opposition to it." For instance:

(11) "discouraging sick behaviour and encouraging healthy behaviour through the selective granting of rewards" (Fairclough, 2015, p. 131).

2- **Overwording:** is an uncommonly high level of wording, frequently involving numerous words that are almost synonyms. Fairclough notes that overwording "shows preoccupation with some aspect of reality- which may indicate that it is a focus of ideological struggle" (Fairclough, 2015, p.133). For instance:

(12) "This rose-bush…has been kept alive….it had merely survived… it had sprung up..." (Hawthorne,1988, p.44)

3- **Categorization:** is the way in which vocabulary is organized in discourse type. Hence, this classification constitutes "a particular way of dividing up some aspect of reality which is built upon a particular ideological representation of that

reality." Thus, different discourse types may employ classification schemes that differ in the degree to which they express certain features of reality by using more or fewer words. For instance:

(13) "(powers of) concentration, memory, (positive) emotions, mental horizons, thought(-power), imagination" (Fairclough, 2015, p.133).

4- **Metaphor:** is a way of representing one component of experience in terms of another, and it is not limited to the type of speech commonly associated with literary discourse. Thus, "any aspect of experience can be represented in terms of any number of metaphors and for different metaphors have different ideological attachments." For instance: an article about the 1981 "riots" in a Scottish newspaper begins like this:

(14) "As the cancer spread."

"As the riots of rampaging youths spread from the south, even the most optimistic have fears for the future, afraid worse is yet to come. How far can the trouble spread? If it comes to Scotland, where will it strike?" This illustration uses the metaphorical image of social issues as diseases" (Fairclough 2015, pp.136-7).

Concerning meaning relations, Fairclough (2015, pp.133-4) classifies them as follows:

5- **Synonymy:** is "the case where words have the same meaning." For instance:

(15) "Since the *invasion of the Falklands* on April 2, there has been the sound of many voices. Yet at the heart of the matter, it was an *evil* thing, an *injustice, an aggression*" (Fairclough, 2015, p. 133)

6- **Hyponymy:** is "the case where the meaning of one word is, so to speak, included within the meaning of another word." For instance:

(16) *"The meaning of totalitarianism* was included in the meanings of *communism* and *fascism."* (Fairclough, 2015, pp. 133-4)

7- **Antonymy:** refers to "meaning incompatibility - the meaning of one word is incompatible with the meaning of another" For instance:

(17) "The meanings of woman and man" (Fairclough, 2015, p. 134)

The researcher will use overwording only from Fairclough's (2015) vocabulary-level strategies due to their workability while rewording, categorization, metaphor, and meaning relations are not used. The researcher considers van Dijk's (2006) semiotic and discursive structures more relevant since they serve the same purpose and better serve the analysis.

3.3.2.2. Grammar

Fairclough (2015) demonstrates that the grammar level of Fairclough's model focuses on how grammar represents social relations in text. Examining how grammar is used in texts makes it possible to identify how they construct particular meanings.

Fairclough (2015, pp. 137-8) points out that "the experiential aspects of grammar have to do with the ways in which the grammatical forms of a language code happenings or relationships in the world" including the individuals, animals, or objects engaged in those occurrences or relationships, as well as the context and way of occurrence. In Fairclough's model, the analysis of grammar would typically involve examining how linguistic choices, such as sentence structures, verb forms, and word choices, contribute to constructing meaning and power relations within a given discourse. For instance:

(18) "Libya (s) has (v) oil (c)" (Fairclough, 2015, p. 138).

In addition, Fairclough (2015, pp.141-2) mentions the concept of modality as the second feature of the grammar level: "Modality is to do with speaker or writer authority" (Fairclough, 2015, pp141-2).

As a result, Fairclough's (2015) model selects two grammatical features to examine the data under discussion: modality and transitivity. Concerning the analysis, one tool will utilize that presents the grammar level: transitivity, which is concerned with the syntax of

selected data. Concerning the second tool, modality, the researcher finds that it does not serve the analysis of the current study because of the writing style of the selected data, the novel.

3.3.2.2.1. Transitivity

According to Halliday and Matthiessen (2014, p. 23), language is considered as a theory of human experience. Thus, "language is a resource for making meaning, and meaning resides in systemic patterns of choice." Therefore, transitivity is viewed as an essential tool for CDA. Thus, transitivity is a critical concept in systemic functional linguistics, and it provides a useful framework for analyzing the structure and meaning of clauses in language.

Notably, the analyst must delve into the micro-details of a text, parsing it into major and minor clauses. Each clause is then segmented into words for further analysis (Halliday & Matthiessen, 2014).

The analysis of transitivity allows for identifying ideational meaning, including participants, circumstances, and verb processes within a text. This analysis helps uncover the power dynamics and ideologies embedded in the text. In addition, transitivity analysis also sheds light on the interpersonal and textual meaning within a discourse. On the one hand, the interpersonal meaning is examined by analyzing mood and residue. This involves identifying the subject and finite verb as mood components, while the residue encompasses the remaining elements. Textual meaning, on the other hand, is investigated by analyzing the thematic progression of the text. This analysis helps determine the genre of the text, providing further insight into the power dynamics and ideologies present in the text. As a result, transitivity analysis in CDA is essential for comprehending and describing the power structures and ideologies that are ingrained in texts (Halliday & Matthiessen, 2014).

Halliday and Matthiessen (2014, p. 213) categorize six processes generating the structure of transitivity: material, mental, verbal, existential, relational, and behavioural, wherein the verb phrase is used to help identify the process form. Additionally, the

transitivity system offers lexicogrammatical resources "for construing a quantum of change in the flow of events as a figure – as a configuration of elements centered on a process." These processes are:

1- **Material clause:** "construes a quantum of change in the flow of events as taking place through some input of energy." Material process describes physical actions and events. It comprises the actor, goal, and patient. It is of two types with different impacts:

(a) Creative as in:

(19) "Rocks formed" (Intransitive)

(20) "The pressure formed rocks" (Transitive)

(b) Transformative as in:

(21) "The rocks broke into small pieces" (Intransitive)

(22) "The pressure broke the rocks into small pieces" (Transitive) (Halliday & Matthiessen, 2014, pp. 224-44).

2- **Mental clauses**: "construes a quantum of change in the flow of events taking place in our own consciousness." Hence, it refers to "clauses of sensing." The sensor and the phenomenon are participants in the mental process. Mental clauses are of different types:

(a) Emotive: (hate, enjoy like, fancy, dislike, love, adore) as:

 (23) "I hate cockroaches more than rats"

(b) Cognition: (think, believe, suppose, expect, consider, know, understand, realize) as:

(24) "I remember once I went to a film, and ah, I'd just bought this new outfit."

(c) Perception: (perceive, sense, see, hear, feel, taste, smell) as:

(25) "I can feel something on my foot."

(d) Desiderative: (want, wish, desire, intend, plan; decide resolve) as:

(26) "He wants the car" (Halliday & Matthiessen 2014, pp.245-57).

3- **Rational clauses**: These "serve to characterize and to identify" The fundamental characteristics of relational clauses come from the nature of a configuration of being. They are of two types:

(a) Attributive clauses as:

 (27) "Sarah is wise."

(b) Identifying clauses as:

(28) "The leader is Sarah" (Halliday & Mathieson, 2014, pp. 259-65).

4- **Behavioural clauses:** These are physiological and psychological processes that are characteristically human, such as breathing, coughing, smiling, and dreaming. Due to their lack of clearly defined qualities of the six process types, they stand out the least. They require one participant, i.e., the participant who is "behaving" categorized as Behaver, such as:

 (29) "I thought I was dreaming" (Halliday & Matthiessen, 2014, p. 301).

5- **Verbal clauses**: They are clauses of saying; clauses are a valuable resource in many different types of discourse. In addition, the clauses also facilitate the implementation of "the creation of narrative by making it possible to set up dialogic passages." Also, they involve the sayer and the receiver as:

(30) "What did you say? I said it's noisy in here" (Halliday& Matthiessen, 2014, p. 302).

6- **Existence clauses**: "represent that something exists or happens." The theme is simply a characteristic that existence (there), allowing the addressee to be ready for new information, as:

(31) "There was a storm" (Halliday & Matthiessen, 2014, pp. 307-9).

In summary, Halliday and Matthiessen (2014) explain that transitivity is typically analyzed in terms of a configuration of three different types of components:

- A process that extends over time.

- The participants take part in the process.

- Circumstances relating to the process.

Hence, the process is the action or event being described, while the participants are the people or things involved in the action. The circumstances are the additional details that provide context for the action, such as time, place, and manner. The semantic categories of process, participant, and circumstance provide the most comprehensive explanation of how things from people's everyday experience of the world are perceived as linguistic structures. Hence, language reveals how people perceive and communicate their experiences. Process, participant, and circumstance categories offer a framework for understanding this (Halliday & Matthiessen, 2014).

Overall, according to Halliday and Matheson (2014) transitivity concerns how participants are represented in the clause and how they relate to the process or action being described. In other words, transitivity is about how the clause represents who is doing what to whom. By analyzing the transitivity of a text, one can gain insights into the relationships between the participants, the power dynamics at play, and the overall meaning of the text. Notably, the researcher utilizes the process types only.

The following figure summarizes the six processes used to analyze the concept of contradiction expressed by the characters of *The Scarlet Letter.*

Table 3

Process Types, Meanings, and Participants (Halliday & Matthiessen, 2014)

Process Type	Category Meaning	Directly Involved Participants	Obliquely Involved Participants
Material: action, event	doing doing happening	Actor, Goal	Recipient, Client; Scope; Initiator; Attribute
Behavioural	behaving	Behaver	Behaviour
Mental: perception cognition desideration emotion	sensing seeing thinking wanting feeling	Senser, Phenomenon	Inducer
Verbal	saying	Sayer, Target	Receiver; Verbiage
Relational: attribution identification	being attributing identifying	Carrier, Attribute Identified,Identifier; Token, Value	Attributor; Beneficiary Assigner
Existential	existing	Existent	

3.3.3. The Interpretation Stage

In CDA, the interpretation stage involves analyzing and making sense of the text by examining its underlying meanings, ideologies, power relations, and social structures. Fairclough demonstrates that "the stage of interpretation is concerned with participants' processes of text production as well as text interpretation" (Fairclough 2015, p. 155).

This stage aims to uncover the hidden messages and implications embedded within the text, revealing how language shapes and influences people's understanding of reality. During the interpretation stage of CDA, researchers delve into the relationship between text and its interaction with the social context (Fairclough, 2016).

In evidence, Fairclough views the text as a product and resource in the interpretation stage, believing that it has social effects and is shaped by social determinants. Through

interpretation, CDA seeks to go beyond the surface level of the text and explore its deeper implications. This stage involves analyzing and deciphering the contradictions, conflicts, and power dynamics present in the text. Furthermore, it involves uncovering the broader social relations and ideologies perpetuated through language.

By recontextualizing the discourse for critical analysis and considering the specific social context in which it occurs, researchers can gain a comprehensive understanding of how language is used to construct and maintain social realities. The interpretation stage of CDA also acknowledges the role of power and control in shaping discourse. Consequently, according to the members' resources (MR), interpretations are generated by combining what is in the text and what is in the interpreter's mind. Thus, MR is often called "background knowledge." However, the term "knowledge" is unhelpful because so many of these assumptions are ideological (Fairclough 2015, pp. 154-5).

Concerning the current study, the researcher will utilize Searle's (1979) speech acts within this stage for constructing meanings to analyze the concept of contradiction in *The Scarlet Letter*.

3.3.3.1. Speech Acts

Speech acts represent an essential part of human communication that involves conveying information and performing actions via language. The theory of speech acts originated from the work of the philosopher J.L. Austin and was further developed by the linguist John Searle. Austin (1962) introduces that by uttering certain words or phrases, individuals can effectively perform actions or bring about specific outcomes.

As an illustration, Searle (1979) asserts that speech acts enable individuals to accomplish various purposes through their speech. According to Searle's speech act theory, human natural language is not simply a means of transmitting information but also a way of taking action and fulfilling intentions.

Speech acts, as defined by Yule (1996, p.47) are "actions performed via utterances." They are frequently categorized more precisely with labels like apology, complaint, compliment, invitation, promise, or request. Hence, Fairclough (2015) points out that when a part of a text is classified as a speech act, it is said that the producer is making a statement, making a promise, threatening, warning, asking a question, making an order, and so on. A single element can have several speech act values since the producer may work on many things simultaneously. The formal characteristics of a speech act cannot be used alone to assign values; interpreters additionally consider the situational and intertextual context, components of MR, and the textual context of the speech act what comes before and after it in the text.

Searle offers the following five categories of speech acts:

1- **Declarations:** are those kinds of speech acts that "change the world via their utterance." To perform a declaration effectively, the speaker must have a specific institutional position in a given situation. Thus, the speaker uses words to affect and change the world (Yule, 1996, p.53). For instance:

(32) "I bequeath all my property to my beloved fiancée" (Justová, 2006, p. 16).

2- **Representatives:** are those kinds of speech acts that "state what the speaker believes to be the case or not." The speaker represents the world as they understand it via statements of fact, assertions, conclusions, and descriptions. Using a representative, the speaker fits the world of belief into the words (Yule, 1996, p.53). For instance:

(33) "The name of the British queen is Elizabeth" (Justová, 2006, p. 16).

3- **Expressives:** are those kinds of speech acts that "state what the speaker feels." They can express pleasure, pain, likes, dislikes, joy, or sorrow and can be triggered by the speaker's or listener's actions, but they are always about the speaker's experience. A

speaker who uses an expressive speech act fits words into the world of feeling (Yule, 1996, p.53). For instance:

(34) "Thank you for your kind offer" (Justová, 2006, p. 16).

4- **Directives:** are those kinds of speech acts that "speakers use to get someone else to do something." They convey the speaker's intentions via commands, orders, and requests made positively or negatively. A directive speech act is an attempt by the speaker through the hearer to make the world fit the words (Yule, 1996, p.54). For instance:

(35) "Would you make me a cup of tea?" (Justová, 2006, p. 16).

5- **Commissives**: are those kinds of speech acts that "speakers use to commit themselves to some future action." They convey the speaker's intentions. They can be accomplished by the speaker alone or by the speaker as a group member. They are promises, threats, refusals, and pledges. By using a commissive speech act, the speaker attempts to make the world conform to the words via the speaker (Yule, 1996, p.53). For instance:

(36) "I promise to come at eight and cook a nice dinner for you" (Justová, 2006, p. 16).

3.3.4. The Explanation Stage

The explanation stage provides a deeper comprehension of the text and uncovers the speakers' hidden ideologies, power relations, and intentions. According to Fairclough (2015), language is not just a neutral communication tool but also plays a crucial role in exercising power. With this understanding, Fairclough argues that discourse has the ability to produce, maintain, and change social relations of power.

Fairclough's model of CDA is based on the assumption that power and language are closely connected. This stage emphasizes the importance of analyzing discourse in a systematic way to uncover how power is wielded through language. However, when MR components are used as interpretive techniques in creating and interpreting texts, they are

essentially reproduced. Reproduction is typically an unplanned and unconscious side-effect of production and interpretation for participants. Reproduction serves as a bridge between the stages of interpretation and explanation because, while the former focuses on how MR is used in discourse processing, the latter is more concerned with how MR are socially constituted and change, including how they are reproduced in discourse practice. However, the three stages of the analysis model are considered as the production of discourse, whereas the fourth stage, i.e., the explanation stage, is considered the reproduction of discourse (Fairclough 2015).

As a result, the explanation stage involves finding and interpreting the ideological implications of the text. This is accomplished by looking at the language use of the text, symbols, and other semiotic elements that are employed to create and support specific ideologies. Hence, the outcome of this stage will be the ideology.

3.3.4.1. Ideology

Ideologies and power are imposed by "those who control the means of production" (van Dijk, 2006, pp. 728-9). Thus, they can affect others' minds and actions. Ideologies and power are introduced by individuals or groups who seek to influence the beliefs and acts of others. Essentially, power and ideology are two vital concepts in CDA. CDA is a method of analyzing language and discourse to uncover the underlying power dynamics and ideologies that shape and influence how people communicate. Power and ideology are often intertwined, and CDA seeks to uncover how power and ideology are used to shape discourse and influence how people think and act (van Dijk, 2006).

Power and ideology look at how language is used to construct and maintain social hierarchies, privilege certain groups over others, and control the flow of information. Power and ideology also examine how language is used to support certain beliefs and values while marginalizing or excluding others. By uncovering these power dynamics and ideologies,

CDA can better understand how language shapes our thoughts and actions (Fairclough, 2015).

In conclusion, to analyze how ideologies are constructed in the current study, it is essential first to understand what ideology means. Ideology refers to a set of beliefs, values, and ideas that shape how individuals and societies view the world and their place in it. Furthermore, analyzing the construction of ideology can also reveal how power dynamics are at play in the novel. Therefore, analyzing how ideologies and power relations are constructed in the current study will lead to the findings of the concept of contradiction in *The Scarlet Letter.*

3.3.4.2. Discursive and Semiotic Structures

They are categories in van Dijk's CDS; he (2016, p. 65) argues that "part of such a discursive-semiotic analysis is the study of the implied and implicated meanings." Thus, analyzing these structures involves examining implicit meanings that are not explicitly stated but are conveyed through language and other semiotic systems. These devices are used to interpret the discourse contextually. Discursive and semiotic structures refer to how language and symbols are used to communicate meaning. Discursive structures are the means by which language is used to create meaning, while semiotic structures are the ways in which symbols are used to communicate meaning. van Dijk maintains that these structures can be used to convey ideology. Hence, certain words or phrases can be used to create a particular image of a group of people. This image can then be used to justify discrimination or oppression.

Moreover, van Dijk (2006) observes that these devices are considered categories of ideological discourse analysis. The main point of the analysis of discursive and semiotic structures in van Dijk's CDA is to demonstrate the role of ideology in CDA. CDA is an interdisciplinary approach that examines the relationship between language, power, and social inequality. In this analysis, the focus is on the work of van Dijk; the analysis explores

how discursive and semiotic structures, such as language, images, and symbols, are used to convey and reinforce ideological messages. It highlights how these structures are not neutral but, instead, shaped by social, political, and cultural contexts. By examining the ways in which language and other forms of communication are employed, the analysis aims to uncover the underlying ideologies that influence and shape discourse. Through a critical examination of van Dijk's work, the analysis seeks to shed light on the ways in which ideologies are embedded in language and communication. It explores how power relations are reproduced and maintained through discursive and semiotic practices. Understanding these structures makes it possible to identify and challenge dominant ideologies, promoting social justice and equality. Overall, the primary point of the analysis is to emphasize the significance of ideology in shaping discourse and to provide insights into how CDA can be used as a tool for uncovering and challenging these ideologies.

Below are some fragments from a debate about asylum seekers in the British House of Commons on March 5, 1997, which are listed as examples. Mrs. Gorman, the Conservative Party representative for Billericay at the time, started the argument. She criticized the perceived costs of asylum seekers, which she claimed were being borne by the ratepayers of the poor old England. Jeremy Corbyn of the Labour Party was one of her opponents. Consequently, van Dijk (2006, pp.735-9) expresses the following types of categories of ideological discourse analysis.

1- Actor Description

Actor description is an essential component of van Dijk's ideological discourse analysis. It refers to the way individuals or groups are portrayed and represented in discourse. It involves examining how certain actors are described, what attributes or characteristics are attributed to them, and how these descriptions contribute to the construction of social identities and power dynamics. Moreover, ideologies influence how actors are described in

discourse. Typically, the description of (in-group members) who are neutral or positive and (out-group members) who are negative. Similarly, people will reduce negative descriptions of members of their own group while emphasizing the negative characteristics attributed to others. By analyzing the language used to describe actors, researchers can uncover implicit biases, stereotypes, and unequal power relations that may be present in the discourse. For instance: Mrs. Gorman's description of a Romanian asylum claimant is as follows:

(37) "In one case, a man from Romania, who came over here on a coach tour for a football match (. . .) decided that he did not want to go back, declared himself an asylum seeker and is still here 4 years later. He has never done a stroke of work in his life (Gorman)" (p. 735)

2- Authority

Authority is a way of analyzing how authority is invoked in discourse and how this can be used to convey ideological messages. Many speakers use the fallacy of citing authorities to support their case, commonly organizations or individuals who are higher than the fray of party politics or widely recognized experts or moral leaders. Furthermore, authority refers to how power and legitimacy are constructed and maintained through discourse. This includes examining how specific sources of information or knowledge are privileged over others and how these sources are used to justify particular actions or decisions. For instance, Mr. Corbyn is insinuating that Mrs. Gorman should be knowledgeable about the facts in these reports by asking her if she has read the findings from Amnesty International or Helsinki Watch.

(38) "Mr Corbyn ironically asks Mrs Gorman whether she has not read the reports of Amnesty or Helsinki Watch" (p. 735)

3- Burden (Tobos)

The idea of burden describes how certain persons or groups are portrayed as being accountable for or burdened by specific social problems or challenges. Arguments are

frequently based on a variety of topoi, or standard arguments, which represent the facts taken for granted, as self-evident and as sufficient justification to accept the conclusion. By analyzing how the burden is constructed in discourse, van Dijk's approach aims to uncover the underlying ideological assumptions and power relations that shape social and political discourse (van Dijk, 2006, p. 735). For instance, the idea that asylum seekers are a financial "burden" on "us" is one of the fundamental pillars of anti-immigration speech:

(39) "It is wrong that ratepayers in the London area should bear an undue proportion of the burden of expenditure that those people are causing (Gorman)" (p.735)

4- Categorization

Categorization is the process of classifying or categorizing social groups or persons in discourse based on various social, cultural, or ideological criteria. Speakers tend to categorize people, particularly when others (such as immigrants, refugees, etc.) are involved. This can help to reveal how certain groups or individuals are marginalized or excluded from social and political processes and how dominant groups or individuals maintain their power and privilege through discourse. For instance, identifying genuine political refugees from "bogus" asylum seekers when categorizing asylum seekers:

(40) "Those people, many of whom could reasonably be called economic migrants and some of whom are just benefit seekers on holiday, to remain in Britain (Gorman)" (p. 735.)

5- Comparison

Comparison is a way of analyzing how people, things, or ideas are compared in discourse and how this can be used to convey ideological assumptions. One can gain insights into how ideology is reproduced and challenged in society by paying attention to this notion. Comparisons occur when speakers contrast in-groups and out-groups in discussions about

minorities. In the following example, Mr Corbyn makes use of an argumentative comparison with the Second World War to draw attention to the plight of asylum seekers:

(41) "Many soldiers who were tortured during the Second World War found it difficult to talk about their experiences for years. That is no different from the position of people who have been tortured in Iran, Iraq, West Africa, or anywhere else (Corbyn)" (p.735)

6- Consensus

Consensus signifies how specific values or ideals are portrayed as broadly accepted or uncontested within a specific discourse community. This can help to reveal how particular ideas or values are privileged over others and how dominant groups or individuals use consensus to maintain their power and influence within a discourse community. Using consensus can be seen as a way of legitimizing these ideas or values. By presenting them as universally accepted, the speaker or writer can create the impression that they are the only legitimate way of thinking about a particular issue. It is a prominent political strategy when a country is in danger, like when an outside attack is about to occur. For instance, immigration is frequently perceived as a threat, and Mrs. Gorman contends that since the current immigration law is the result of consensus, it should not be changed.

(42) "The Government, with cross-party backing, decided to do something about the matter (Gorman)" (p. 736)

7- Counterfactuals

The notion of counterfactuals stands for claims or hypotheses that describe events or situations that did not happen actually but may happen under different conditions. Analyzing counterfactuals assists in comprehending how speakers and authors provide hypothetical scenarios to promote their ideological viewpoints. It aims to reveal how language is used to reproduce and reinforce dominant ideologies and power structures. Besides, it is a persuasive, argumentative technique similar to the request for empathy. For instance, The Labour

opposition frequently asks the conservatives in this discussion, (What would happen if...,) which is a common counterfactual statement. They suggest that the conservatives try to imagine what it would be like to be an asylum seeker.

(43) "If that happened in another country under a regime of which we   disapproved, the British Government would say that it was a terrible indictment on the human rights record of that regime that prisoners were forced to undertake a hunger strike to draw attention to their situation (Corbyn)" (p. 736)

8- Disclaimers

It is a well-known ideologically based strategy combining positive self-presentation and negative other-presentation. Disclaimers refer to a discursive strategy in which the speaker presents something positive and then rejects it with a particular term, such as "but". This strategy is used to legitimize one's own position while delegitimizing the position of others. In van Dijk's CDA, disclaimers are analyzed to understand how speakers use language to construct and reinforce their own ideological positions while undermining the positions of others. Disclaimers are seen as a power strategy of self-legitimation and other-de-legitimation and are analyzed in the context of broader discourse structures and power relations. For instance, positive aspects of the disclaimer can be classified as apparent. For instance: apparent denials, concessions, and empathy.

(44) "[Apparent Empathy] I understand that many people want to come to Britain to work, but there is a procedure whereby people can legitimately become part of our community (Gorman)" (p. 736)

9- Euphemism

Euphemism is a semantic strategy known as mitigation. Avoiding the formation of negative impressions and opinions falls under the broader umbrella of the strategy of positive self-presentation. Euphemisms are words or phrases used instead of words or phrases

considered unpleasant, offensive, or prohibited. Euphemism analysis aims to grasp how speakers employ language to communicate their ideological viewpoints while avoiding direct confrontation or criticism. Euphemisms are seen as a power strategy of indirectness and obfuscation and are analyzed in the context of broader discourse structures and power relations. For instance, the use of the word "discourage" by Ms. Gorman denotes that she softens the actions of the conservative administration by discussing the government's tough immigration laws.

(45) "to discourage the growing number of people from abroad" (p. 736)

10- Evidentiality

It occurs when speakers provide evidence or proof of their knowledge or opinions, making their claims or points of view more believable. References to authorities or institutions may accomplish this. Evidentiality refers to the linguistic marking of the source of information or knowledge, such as whether it is based on direct observation, inference, hearsay, or authority. Evidentiality analysis could be employed to evaluate how speakers utilize language to support and validate their claims while refuting those of others. For example, politicians might use evidential markers to suggest that their claims are based on reliable sources of information while dismissing the claims of their opponents as unfounded or biased. For instance, evidence, in the following example, is a crucial tool to portray neutrality, dependability, and credibility, especially in immigration arguments where critics of immigrants may come across as biased.

(46) "The people who I met told me, chapter and verse, of how they had been treated by the regime in Iran (Corbyn)" (p. 736)

11- Example/Illustration

Giving specific examples to illustrate or make a speaker's argument more believable is an effective strategy in argumentation. These examples are typically presented) in the form

of vignettes or short stories. Concrete stories are typically easier to remember than abstract arguments and because they have a deeper emotional impact, they are more persuasive in an argument. Examples and illustrations provide concrete instances or cases that support or exemplify the ideological perspectives being conveyed in discourse. Examples and illustrations serve as evidence or proof for the claims made by speakers or writers. They play a crucial role in shaping the interpretation and understanding of the discourse. To sum up, providing specific instances or cases makes the claims more tangible and persuasive. For instance, each side of the political spectrum will have its own set of tales to tell.

(47) "The Daily Mail today reports the case of a woman from Russia who has managed to stay in Britain for 5 years. According to the magistrates court yesterday, she has cost the British taxpayer £40,000. She was arrested, of course, for stealing (Gorman)" (p. 737)

12- Generalization

Generalization is the process of developing broad assertions or conclusions based on particular facts or circumstances. An analysis of generalization could reveal how speakers use language to apply their experiences or opinions to larger social groups or categories. Speakers can employ it in racist discourse since it is widely used to express prejudices against immigrant groups in general. In the same vein, for instance, conservative speakers may generalize their disapproval of asylum seekers.

(48) "Such things go on and they get up the noses of all constituents (Gorman)" (p. 737)

13- Hyperbole

Exaggerated language or statements that are not meant to be taken literally are referred to as hyperbole. Hyperbole could be analyzed as a way of understanding how speakers use language to create emotional impact or to exaggerate their claims. The use of

hyperbole could reflect the speaker's attempt to manipulate or influence the audience's emotions or beliefs. Nevertheless, it can also be used more strategically to achieve specific goals. It is a semantic rhetorical device used to enhance meaning. As part of the general strategy of positive self-presentation and negative other-presentation, people can expect any claimed wrong actions or properties of others to be presented in a hyperbolic sense. For instance, she noted that Mrs. Gorman referenced the arrival of numerous asylum seekers in her own words.

(49) "...opening the floodgates..." (p. 737)

14- Implication

The language used in discourse can have implications beyond its literal meaning. For example, certain words or phrases may carry connotations or associations that contribute to the construction of ideologies. van Dijk's approach involves analyzing the underlying meanings and assumptions conveyed through language use. This can include examining the implications of particular words or phrases. Speakers do not need to express everything they understand or hold. In fact, a significant part of the discourse is still implicit, and recipients may infer this implicit information from shared attitudes or knowledge, which they then incorporate into their mental models of the event or action reflected in the discourse. For instance, Ms. Gorman argues that individuals from these nations cannot be legitimate asylum seekers since democratic countries do not subject their citizens to repression.

(50) "Many refugees come from countries in Eastern Europe who have recently been liberated" (p. 737)

15- Irony

It is a figure of speech in which words are used in a way that suggests the opposite of their literal meaning. In van Dijk's approach, irony is seen as a form of indirect communication that involves saying one thing while meaning another. It is often used to

express humor, surprise, or sarcasm. It can be used to challenge dominant ideologies and power structures or to reinforce them. van Dijk's analysis of irony involves examining how it is used in discourse and the implications of its use. For example, he examines how irony can be used to challenge dominant ideologies by exposing their contradictions and inconsistencies. He also examines how irony can reinforce dominant ideologies by presenting them in a humorous or lighthearted way. For instance, when accusations are not made directly which may violate face constraints, they may be more effective.

(51) "Too many asylum seekers enter the country initially as family visitors, tourists, students, and business people, and then suddenly discover that they want to remain as asylum seekers (Shaw)" (p. 737)

16- Lexicalization

Lexicalization refers to the process of creating and using words and phrases that reflect and reinforce particular ideologies. This can include the creation of new words or the redefinition of existing words to reflect particular meanings and values. It is used to convey underlying concepts and opinions through the use of particular lexical items and to emphasize the use of words to convey meaning. It focuses on using words to create an atmosphere, evoke emotions, and communicate ideas. van Dijk's analysis of lexicalization involves examining how words and phrases are used in discourse to construct and reinforce ideologies. For instance, people might encounter terms that are typical of the British tabloid press in this debate.

(52) "Economic immigrants, bogus asylum seekers, or benefits scroungers" (pp. 737-738)

17- Metaphor

A technique used to comprehend and convey one notion or domain in terms of another. Metaphors can frame and structure discourse, shaping how ideas are understood and

interpreted. It is a semantic-rhetorical figure and a powerful tool that can evoke emotions and convey complex meanings concisely and effectively. van Dijk scrutinizes the metaphors employed to describe social groups, events, and phenomena and how these metaphors contribute to constructing and reinforcing ideologies. By analyzing the use of metaphor in discourse, van Dijk can gain insights into how ideologies are constructed and maintained through language. Metaphor plays a significant role in shaping perceptions, framing issues, and influencing the interpretation of discourse, making it an important focus of analysis in ideological discourse analysis. For instance, metaphors, like a flood, describe refugees and their arrival, signifying the impending danger of immigration.

(53) "Such changes would open the floodgates again" (p. 738)

18- National Self-Glorification

The act of glorifying one's own as superior or exceptional country in comparison to other countries is known as national self-glorification. This can involve using language and discourse to emphasize the nation's achievements, values, and cultural heritage while downplaying or ignoring its flaws and shortcomings. National self-glorification can be used to reinforce national pride and identity and justify national policies and actions. Positive self-presentation can be implemented frequently through different kinds of national self-glorification: positive references to or praise for one's own country, its values, history, and conventions. By analyzing the use of national self-glorification in discourse, Van Dijk's analysis can gain insights into how national identities and ideologies are constructed and maintained through language. National self-glorification is a common rhetorical strategy used in discourse, making it an essential focus in ideological discourse analysis. For instance, not all countries engage in the same nationalist rhetoric. It is openly practiced in the USA, is rather typical in France, and is not unusual in Germany. Such self-glorification is less overt in the Netherlands and the UK. However, take a look at the following typical example:

(54) "Britain has always honored the Geneva convention, and has given sanctuary to people with a well-founded fear of persecution in the country from which they are fleeing and whose first safe country landing is in the United Kingdom (Wardle)" (p. 738)

19- Negative Other-Presentation

The expression "negative other-presentation" depicts how particular social groups or people are portrayed unfavorably and negatively, often through stereotypes, prejudices, or discriminatory language. This can involve using language and discourse to marginalize, stigmatize, or dehumanize these groups or individuals, reinforcing existing power imbalances and social hierarchies. People are divided into (in-groups) and (out-groups), and even good and bad out-groups, but these categories are not value-free; instead, they are based on ideologies that apply certain norms and values. Since negative other-presentation is a frequent rhetorical device in conversation, ideological discourse analysis needs to devote particular attention to it. For instance, throughout this discussion, Mrs. Gorman compares those seeking refuge to those seeking benefits or fake immigrants.

 (5) "benefit seekers or bogus immigrants" (p. 738)

20- Norm Expression

The meaning of "norm expression" describes how language and discourse are used to convey and reinforce social norms and values. This can include the use of language to promote certain behaviors or attitudes as desirable or acceptable or to stigmatize or marginalize those who do not conform to these norms or through the use of more subtle linguistic devices, such as the use of certain words or phrases, or the way in which events are described. van Dijk's analysis of norm expression involves examining how it is used in discourse, as well as the implications of its use. He looks at the language and discourse used to construct and reinforce social norms and values and how these constructions contribute to the maintenance of social power relations. It is used in anti-racist discourse, which frequently

makes explicit normative statements about what "we" (in parliament, in the UK, and Europe, etc.) should or should not do, which is very normative. It disapproves of racism, discrimination, prejudice, and anti-immigration policies. For instance:

(56) "We should have a different attitude towards asylum seekers (Corbyn)" (p. 738)

21- Number Game

Using numbers and statistics in discourse can contribute to constructing and reinforcing ideologies by providing a sense of objectivity and authority. Analyzing how numerical data is presented, interpreted, and framed within discourse can provide insights into how ideologies are constructed and maintained. Many arguments aim to increase credibility through actions that emphasize objectivity. Numbers and statistics are the primary tools used in people's culture to demonstrate objectivity convincingly, and they frequently appear in press news reports. Numerical data can be used to support arguments, justify policies, and shape public opinion. The presentation, interpretation, and framing of numerical data within discourse can influence how people perceive and understand social issues, as well as the actions and policies that are deemed appropriate. By analyzing the role of numerical data and statistics in discourse, van Dijk's approach allows for insights into how ideologies are constructed and maintained through quantitative information. For instance, numbers are typically provided when immigrants arrive, including in parliament. The same holds true for immigrant costs.

(57) "It would open the floodgates again, and presumably the £200 million a year cost that was estimated when the legislation was introduced (Gorman, C)" (p. 738)

22- Polarization, Us–Them Categorization

The categorical division of people into in-groups (us) and out-groups (them) expresses polarized cognitions. This suggests that rather than being heavily influenced by models of particular events and people, talk and text are also heavily influenced by

underlying social representations (attitudes, ideologies) of groups. This phenomenon is characterized by the tendency for individuals to develop favorable attitudes towards members of their own group (the in-group) and hostile attitudes towards members of other groups (the out-group). For instance, that is, by ascribed traits of 'us' and 'them' that are semantically opposites of each other. Here is an example from the debate.

(58) "It is true that, in many cases, they have made careful provision for themselves in their old age, have a small additional pension as well as their old-age pension and pay all their rent and their bills and ask for nothing from the state. They are proud and happy to do so. Such people should not be exploited by people who are exploiting the system (Gorman, C)" (p. 738)

Furthermore, van Dijk states that lots of research has revealed that the following general strategies of what can be called the ideological square are frequently used in ideological discourse:

- Emphasize our good Properties / Actions.

- Emphasize their bad Properties / Actions.

- Mitigate our bad Properties / Actions.

- Mitigate their good Properties / Actions (van Dike, 1998, p. 33).

23- Populism

Populism is a political ideology that emphasizes the interests and concerns of ordinary people, often in opposition to the perceived interests of elites or established power structures. Populism is perceived as a discursive and semiotic structure because it involves using specific linguistic and visual strategies to construct and convey this ideology. Populism is a primary general strategy with numerous variations and constituent moves. The fundamental tactic is to assert that "the people" (or "everyone") oppose increased, e.g., immigration, which is also a well-known fallacy in argumentation. The role of populism is to provide a

framework for analyzing how different ideologies are constructed and conveyed through language and other semiotic systems and to gain a deeper understanding of how these ideologies shape our political beliefs and actions. For instance, in this debate, the populism strategy is explicitly paired with the topos of financial burden: ordinary individuals (taxpayers) must pay for refugees, for example,

(59) "It is wrong that ratepayers in the London area should bear an undue proportion of the burden of expenditure that those people are causing (Gorman)" (pp. 738-9)

24- Positive Self-Presentation

In a situation where people or groups express themselves positively, they are said to be practicing positive self-presentation, often by emphasizing their strengths, achievements, and positive qualities. Whether or not combined with out-group denigration, group talk is frequently characterized by another overall strategy, namely in-group favoritism or positive self-presentation. The role of Positive Self-Presentation is to examine how this strategy is used to construct and convey ideologies, particularly in the context of power relations. For example, individuals or groups in positions of power may use Positive Self-Presentation to legitimize their authority and maintain their position, while those without power may use it to gain support or challenge existing power structures. In the context of immigration, such positive self-presentation will frequently focus on one's own tolerance, hospitality, absence of bias, empathy, support for human rights, or adherence to the law or international agreements. For instance:

(60) "I entirely support the policy of the Government to help genuine asylum seekers, but . . . (Gorman, C)" (p. 739)

25- Presupposition

Presupposition is an important concept that plays a role in understanding how ideologies are constructed and conveyed through language. Presupposition refers to the

implicit assumptions or beliefs taken for granted or assumed to be true in a given discourse. The role of presupposition is to examine how these underlying assumptions shape how information is presented and interpreted and how they contribute to constructing and reinforcing ideologies. By scrutinizing presuppositions in discourse, ideological discourse analysis aims to uncover the hidden or implicit ideological biases that may influence how information is framed and understood. Discourses are similar to the proverbial icebergs; most of their meanings are implied by general sociocultural knowledge and presupposed to be known. When the truth of a proposition is not at all established, presuppositions are frequently used strategically to assume it. For instance:

(61) "I wonder whether the Hon. Gentleman will tell the House what mandate he has from the British people to share their citizenship with foreigners? (Gill)" (p. 739)

26- Vagueness

Vagueness is the use of unclear or insufficient language that can be interpreted in several different ways or lacks specificity or clarity. Most speakers may use vague expressions or expressions that refer to ambiguous sets or do not have clear referents. Vague quantifiers (few, a lot), adverbs (very), nouns (thing), and adjectives (low, high), among other expressions, may be typical in such discourse. Vagueness can be conveyed through various linguistic and visual strategies, such as using general or abstract terms, avoiding specific details or examples, or using euphemisms or other indirect language. The role of vagueness in ideological discourse analysis is to examine how this strategy is used to obscure or manipulate information, particularly in the context of power relations. For instance, the word "Goodness" in:

(62) "Goodness knows how much it costs for the legal aid that those people invoke to keep challenging the decision that they are not bona fide asylum seekers (Gorman, C)" (p. 739)

27- Victimization, Together with Dramatization and Polarization

This strategy involves portraying oneself or one's group as victims of an unjust or oppressive system and using dramatic and polarizing language to mobilize support and delegitimize opposing viewpoints or groups. Van Dijk argues that these discursive and semiotic structures can be used to manipulate people's beliefs and attitudes. By constructing a group of people as victims, dramatizing an issue, and polarizing the world, speakers can create a sense of injustice and urgency that can be used to mobilize people to support a particular cause. The binary us-them pair of in-groups and out-groups serves as the central organizing principle for discourse ethnic relations. For instance, in order to emphasize the "bad" nature of immigrants, some people may tell horrible tales about poor natives:

(63) "Many of those people live in old-style housing association Peabody flats. They are on modest incomes. Many of them are elderly, managing on their state pension and perhaps also a little pension from their work. They pay their full rent and for all their own expenses. Now they are going to be asked to pay £35 to able bodied males who have come over here on a prolonged holiday and now claim that the British taxpayer should support them" (p. 739)

To sum up, van Dijk's ideological discourse analysis approach seeks to uncover the underlying ideological assumptions and power relations embedded in such discursive and semiotic structures. By analyzing language's discursive and semiotic structures, ideological discourse analysis seeks to uncover the underlying assumptions and biases that shape our understanding of the world. This analysis critically examines how ideologies are constructed and maintained through language and how they influence our beliefs, attitudes, and actions. Overall, ideological discourse analysis aims to provide a framework for analyzing how language is used to construct and convey ideologies and to gain a deeper understanding of how power relations shape these ideologies. By uncovering the underlying assumptions and

biases that shape our understanding of the world, CDA can help promote critical thinking and

social change (van Dijk, 2006, pp.734-5)

The aforementioned components of the model are schematized in Figure 4 below:

Figure 4

The Model of Analysis
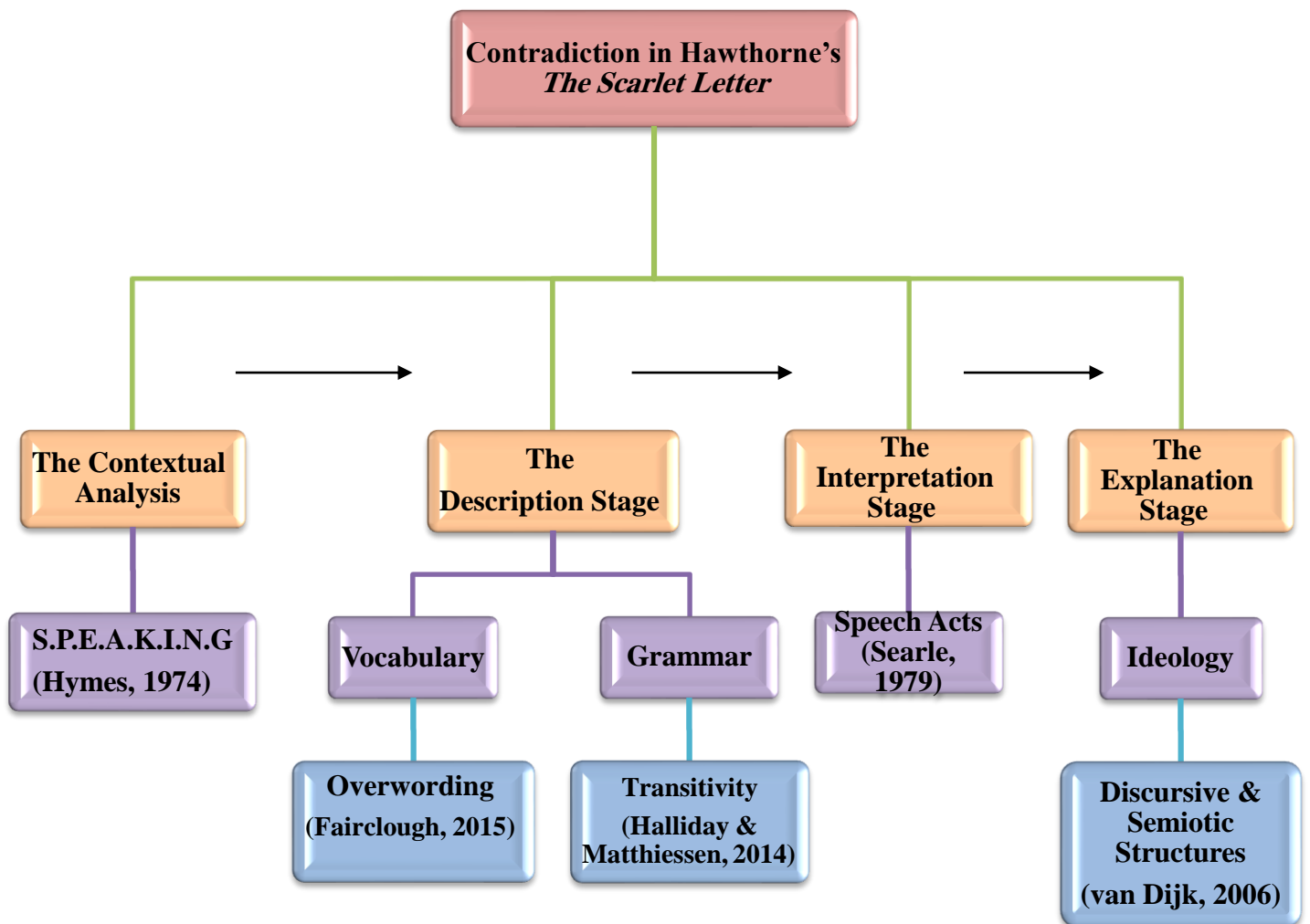
Chapter Four: Data Analysis

4.0. Preliminary Marks

The practical part of this study is introduced in this chapter. It primarily explains the analysis procedures and uses the model to analyze the chosen data. Furthermore, it establishes the results of the study and discusses them.

4.1. Data Analysis

Data analysis will be addressed in the section that follows.

4.1.1. Extract 1 (The Prison Door)

"This rosebush, by a strange chance, has been kept alive in history; but whether it had merely survived out of the stern old wilderness, so long after the fall of the gigantic pines and oaks that originally overshadowed it- or whether, as there is far authority for believing, it had sprung up under the footsteps of the sainted Ann Hutchinson, as she entered the prison door-we shall not take upon us to determine. Finding it so directly on the threshold of our narrative, which is now about to issue from that inauspicious portal, we could hardly do otherwise than pluck one of its flowers, and present it to the reader. It may serve, let us hope, to symbolize some sweet moral blossom that may be found along the track, or relieve the darkening close of a tale of human frailty and sorrow." (p.44)

4.1.1.1. The Contextual Analysis

The first chapter of *The Scarlet Letter* is set in the Puritan community of Boston in the middle of the seventeenth century. Although Nathaniel Hawthorne wrote and published the novel in 1850, the story occurred more than 200 years earlier. The Puritans are a strict religious group. They are known for harsh punishments for transgressors of rigorous ethical standards. Hester Prynne, a young woman who has been found guilty of adultery and is required to wear a scarlet letter ''A'' on her chest as a symbol of her shame, is first introduced

in the opening pages of the book. The chapter establishes the foundation for exploring the sin, guilt, and redemption themes throughout the rest of the novel.

- Setting and Scene: The setting of the speech event is in front of the prison. It is in June. The text describes the prison and the history of its building.

- Participants: include a number of bearded men intermixed with women in front of the prison door.

- Ends: The text aims to describe the nature around the prison and explain the fate and sorrow of human life.

- Act sequence: The writer opens the novel by describing the prison where Hester Prynne, the main character, is locked up as her punishment.

- Key: The tone is critical.

- Instrument: The instrument of communication is written, and the style is a literary work.

- Norms of interaction: In this type of text, the writer describes the outside shape of the characters and nature. This text also provides metaphors, descriptions, and historical information.

- Genre: The novel is a text-oriented discourse.

4.1.1.2. The Description Stage

The part that follows will tackle the description stage.

4.1.1.2.1. Vocabulary

It is a linguistic element that explains how text comprises values and which words have these values.

1- Overwording

When multiple phrases or words are employed to describe an identical issue, this is known as overwording. The text above emphasizes the description of the rose-bush *"This*

rose-bush…has been kept alive….it had merely survived… it had sprung up..." The writer uses all these phrases to emphasize the existence of the rose bush, especially in the first chapter of the novel with the description of the prison door, to employ the image of two sides of life. Hence, a picture of a rose bush and a prison door is used in the first chapter of *The Scarlet Letter* to symbolize the two sides of life—hope and sorrow. The prison door denotes grief and punishment, but the rose bush is a representation of beauty and hope. These two pictures are placed next to one another to emphasize the contrast between the world of optimism and the harsh reality of punishment and disgrace. On the one hand, outside the jail entrance, a rose bush serves as a reminder that despite gloom and hopelessness, there is still a chance for beauty and redemption. On the other hand, the prison door portrays the puritan culture that the story is set in as repressive and judgmental.

4.1.1.2.2. Grammar

In order to analyze *The Scarlet Letter* discourse at the syntactic level, the researcher uses transitivity.

1- Transitivity

Transitivity structures are crucial in CDA. Transitivity refers to the semantic organization of clauses and the details of who does what to whom and how. Such clausal structures are described as:

There is a relational process in *"This rose bush has been kept alive"*. The verb phrase *"has been kept alive"* joins the subject "This rose-bush" which is the Carrier (i.e., the entity that is being described). The modal verb "has been" is also present in this sentence to support the relational process. The action of keeping the rose bush alive has been completed, according to the modal verb "has been." This implies that the rose bush has evolved into a representation of strength and resiliency and that its ability to survive proves the impact of these qualities.

Additionally, there is an existential process in this sentence: *"it had merely survived out of the stern old wilderness."* Existential processes refer to the existence of something rather than an action that an agent carries out. This process is employed to refer to the location of the rose bush amid the stern, old wilderness. The rose bush is referred to as *"it"* which is the Existent, that it highlights the resilience and tenacity of the rose bush, which has managed to survive in a complex and unforgiving environment. The *"stern old wilderness"* is the location where the rose bush is. The novel establishes the rose bush as a representation of hope. The rose bush is believed to have survived in the harsh, old wilderness, indicating that despite numerous difficulties, it has continued to thrive.

4.1.1.3. The Interpretation Stage

The following part constitutes the interpretation stage.

4.1.1.3.1 Speech Acts

In order to successfully establish the notion that discourse is a social practice when it comes to speech acts, CDA relies on the idea that uttering is acting. This idea is crucial in the interpretation of a text. It helps to understand the social implications of language use.

Text 1 has two types of speech acts. Firstly, a representative speech act in "*This rose bush has been kept alive in history."* The writer presents a statement of fact that since ancient times, this rose bush has survived. To put it differently, the writer asserts that people have remembered and preserved the rose bush over time. This speech act identifies the rose bush as a representation of Ann Hutchinson's legacy, making it significant. Despite being persecuted and imprisoned for her convictions; Ann Hutchinson's narrative is still repeated today because of the rose bush.

Secondly, a commissive speech act is deployed in *"let us hope, to symbolize some sweet moral blossom."* This speech act sets expectations for the reader, conveys hope, and

demonstrates the writer's commitment to finding meaning and hope in Ann Hutchinson's tale.

4.1.1.4. The Explanation Stage

The following part comprises the explanation stage.

4.1.1.4.1. Ideology

In the opening chapter of *The Scarlet Letter*, the prison door examines the power and the ideology of the puritan society in which the plot is set. The writer explains the shape of the prison and how it looks terrible. This door represents the ability of puritan authorities to enforce their rules and punish individuals who break them. The writer gives a hint about how powerful people control others. Also, the language of the chapter reflects the power and ideology of puritan society. For instance, in *"the door of which was heavily timbered with oak, and studded with iron spikes,"* phrases like "heavy," "iron," and "spikes" all imply a feeling of force and strength. The chapter comes to a close with a description of the wild rose bush that grows next to the prison door. The rose bush is a representation of beauty and hope, suggesting that even in a strict and aggressive society, there is still good, even in the darkest places in the world, i.e., the prison.

This meaning leads to contradiction because the writer combines two diverse ideas in this chapter. Also, the phrases used by the author convey the contrast between the rose bush and the prison door. While *"sweet moral blossom"* draws up images of a location filled with goodness and beauty, *"stern old wilderness"* draws up images of a hostile environment.

4.1.1.4.2. The Discursive and Semiotic Structures

van Dijk's critical sociocognitive analysis of texts involves examining their discursive and semiotic structures. This type of analysis focuses on understanding how power, ideology, and social structures are reflected and reproduced through language and other forms of

communication. It involves unpacking the underlying assumptions, biases, and social dynamics present in the texts, such as:

1- Metaphor

Ann Hutchinson, a religious dissenter whom the puritans imprisoned, is represented by the rose bush in this metaphor. The rose bush is described as *"stern"* and *"old,"* suggesting it is a survivor. This might be interpreted as a metaphor for Ann Hutchinson, a fearless and independent woman who refuses to accept the puritans' beliefs.

2- Evidentiality

It is found in *"it had sprung up under the footsteps of The Sainted Ann Hutchinson as she entered the prison door." The writer presents a shred of evidence of the name "The Sainted Ann Hutchinson,"* which she also entered the prison. Evidentiality refers to how the writer indicates the source of his information or the degree of certainty he has about a particular statement. In the above sentence, the writer presents evidence to support the claim that the rose bush had grown in a particular location.

The use of the phrase *"The Sainted Ann Hutchinson"* suggests that the writer is drawing on a specific historical figure to provide evidence for the story. The use of the word "sainted" implies that the writer views Ann Hutchinson in a positive light, and the fact that she is entering a prison suggests that she may have been persecuted for her beliefs.

3- Implication

In the same sentence above and as a CDA tactic, most writers or speakers think there is no need to provide information about everything they believe or know. For this reason, part of the discourse will be implicit and must be revealed by readers. In the sentence *"it had sprung up under the footsteps of The Sainted Ann Hutchinson as she entered the prison door"* the implication in the phrase *"sprung up under the footsteps"* suggests a sudden and spontaneous growth of the rose bush, as though Ann Hutchinson's presence or her actions

caused it to appear. This suggests a relationship between Ann Hutchinson and the rose bush, possibly representing her courage, tenacity, or even rebellion in the face of hardship. Additionally, it is possible that Ann Hutchinson was persecuted or punished for her views or behavior based on the description of her walking through the prison door. This gives the sentence a deeper layer of meaning by implying that Ann Hutchinson's ability to survive or find strength despite trying circumstances was similar to the blooming of the rose bush in such a difficult environment.

4- Vagueness

Vagueness is apparent in *"we shall not take upon us to determine."* The writer does not mention Ann Hutchinson's story because he wants to open the doors for the reader to think and discover the real reasons behind her punishment in that prison. The sentence is somewhat ambiguous and lacks specificity, leaving the reader uncertain about what exactly is being referred to. The line implies that the writer is unwilling to decide or pass judgment on anything, but it offers no additional context or information regarding what exactly that something might be. This vagueness can make the reader wonder what is being explicitly discussed and why the writer hesitates to draw conclusions.

5- Irony

Irony is shown in *"It may serve…to symbolize some sweet moral blossom…. or relieve the darkening close of a tale of human frailty and sorrow."* The writer makes the meaning more effective by using two completely different ideas in which both words "sweet" and "sorrow" refer to the same rose bush. The juxtaposition of opposing thoughts and feelings in the sentence illustrates irony. The writer's use of the contrastive terms (sweet) and (sorrow) makes the statement more powerful and effective.

In light of this, there are various perspectives on contradiction. It is conceivable that the contrast between the rose bush and the prison door echoes the complexity of human

nature. There are often times when hope and despair, or beauty and ugliness, coexist in the same situation.

Contradiction can also be interpreted as a conflict between social order and individual freedom. Ann Hutchinson ended up in jail because of her religious convictions, which went against the prevailing order at the time. In comparison, the rose bush stands for the ability of the person to have hope and to be resilient.

Contradiction additionally serves as a reminder that nothing is actually past. The rose bush, which survived the *"stern old wilderness"*, stands as evidence of the resilience of the human spirit. Even the darkest circumstances can offer some glimmer of hope.

4.1.2. Extract 2 (The Market Place)

"as befitted a people among whom religion and law were almost identical, and in whose character both were so thoroughly interfused, that the mildest and severest acts of public discipline were alike made venerable and awful. Meagre, indeed, and cold, was the sympathy that a transgressor might look for, from such bystanders, at the scaffold. On the other hand, a penalty which, in our days, would infer a degree of mocking infamy and ridicule, might then be invested with almost as stern a dignity as the punishment of death itself" (pp.45-6)

4.1.2.1. The Contextual Analysis

- Setting and Scene: The marketplace of Boston, Massachusetts, in the 1640s, served as the setting for Chapter Two of Nathaniel Hawthorne's *The Scarlet Letter*. Hester Prynne was publicly humiliated in this scene after being found guilty of adultery. The marketplace setting shows how Hawthorne contrasts Hester with the public aspects of her punishment. The marketplace was a gathering place for people to purchase and sell products, but it was also a setting for forming public opinion and upholding social

norms. Hawthorne emphasizes how Hester's wickedness turned her into a public spectacle by placing her punishment in the marketplace.

- Participants: Hester Prynne, Pearl, Townspeople of Boston, Officials.

- Ends: Hester wishes to keep her child safe and bear her punishment with dignity. Townspeople like to see Hester publicly shamed and find out more about her wrongdoing. Officials wish to maintain law and order and apply punishment to the public.

- Act sequence: As everyone assembles in the marketplace, they wait for Hester to arrive.

- Key: The tone is critical.

- Instrument: The instrument of communication is written, and the style is a literary work.

- Norms of interaction: People of the town are supposed to support society's rigorous ethical standards.

- Genre: The novel is a text-oriented discourse.

4.1.2.2. The Description Stage

4.1.2.2.1. Vocabulary

1- Overwording

The overwording of the given text is "as befitted a people among whom religion and law were almost identical", "Meagre, indeed, and cold, was the sympathy that a transgressor might look for..." and "On the other hand, a penalty which, in our days, would infer a degree of mocking infamy and ridicule..." These sentences are all overworded because they use excessive amounts of words to express the same notion.

Hence, the overwording in this scene is also evident in the use of descriptive language. For example, the word "transgressor" is a fancy way of saying (criminal). The

word criminal "bystanders" is a fancy way of saying (people watching.) The word "infamy" is a fancy way of saying (shame).

4.1.2.2.2. Grammar

1- Transitivity

There are relational processes in "religion and law were almost identical", "acts of public discipline were alike made venerable and awful" and "bystanders did not sympathize with the transgressor." Firstly, "were" joins "religion and law", which is the carrier, with "almost identical." Stated differently, it suggests that there are striking similarities between religion and the law. Religion and law were closely related in Puritan societies, as this relational process makes clear. So, with this verb, a state of being is indicated. Secondly, "were" joins "acts of public" which is the carrier, with "alike". It implies that it ties together two entities and gives one of them characteristics. In this instance, public discipline actions are being described as both venerable and awful. Thirdly, "did" joins bystanders, which is the attribute (the feature being described), with the transgressor. When referring to the bystanders' perceived act of sympathy, the verb "did" is employed. Thus, the assertion is that those who observed the offense did not show sympathy for the offender.

Furthermore, there is a mental transitivity in *"the sympathy that a transgressor might look for was meagre, indeed, and cold"*. In this phrase, the participant is the transgressor, i.e, the senser. The mental transitivity process explains the transgressor's emotional experience. The transgressor hopes for sympathy, but he or she finds it to be merged and cold. This implies that the offender is experiencing feelings of rejection and loneliness.

Here, the use of relational and mental transitivity contributes to the impression of the puritan society as a close together strictly governed group.

4.1.2.3. The Interpretation Stage

4.1.2.3.1 Speech Acts

Text 1 has three types of speech acts. Firstly, a declaration speech act, *"as befitted a people among whom religion and law were almost identical,"* wherein the writer provides details about the community and its way of life. In this instance, the claim is that religion and the law are nearly interchangeable for the people being described.

Secondly, the representative speech act in *"Meagre, indeed, and cold, was the sympathy that a transgressor might look for, from such bystanders, at the scaffold."* The writer provides a compelling argument for the sympathy a transgressor would anticipate from onlookers at the scaffold.

Thirdly, an expressive speech act is used in "a penalty which, in our days, would infer a degree of mocking infamy and ridicule might then be invested with almost as stern a dignity as the punishment of death itself." The writer offers contradictory perspectives on the severity of various penalties. This expressive speech act serves to stress the author's displeasure with how society is evolving and how crucial it is to keep punishments feeling severe and proportionate.

4.1.2.4. The Explanations Stage

4.1.2.4.1. Ideology

The text promotes an ideology of a rigorous law-and-order mentality in which religion and the law are interconnected. This shows that even seemingly minor offenses were treated seriously in the community in question.

Also, the language portrays a feeling of disregard for the suffering of others. This indicates that the society under consideration lacked a culture of compassion for individuals who violated the law.

Additionally, the text exudes an air of moral absolutism. This implies that the society in consideration did not allow for any latitude or flexibility in applying the law.

4.1.2.4.2. The Discursive and Semiotic Structures

The given text has the following:

1-Authority

The text shows how religion, law, and punishment interact in society under discussion.

2-Burden

The rigid law-and-order perspective espouses burdens in the text, which is both personally and ideologically challenging. It is a society where those who break the law face punishment and social exclusion.

3-Comparison

The society's ideology in consideration is contrasted with the ideology of the present in the text. The writer claims that even minor offenses were treated seriously in the community in question because religion and law were so intimately entwined. There was minimal leniency in the punishments, which were tough and cruel.

4- Negative Other- Representation

The writer employs adjectives like *"meagre"* and *"cold"* to convey the kind of pity that criminals could encounter in this society. This implies that the writer believes that the people in this society are cold and emotionless.

5-Us - Them Categorization

The text shows that the people in consideration were significantly different, creating an impression of polarization and Us-Them categorization. The writer suggests that the people in that tradition were more serious and somber than the people in their own

community by using adjectives like *"venerable"* and *"stern"* to characterize the way in which consequences were perceived in that society.

6-Hyperbole

The text resembles a satirical depiction of an unforgiving and brutal society. The writer utilizes exaggerated words to evoke shock and fear in the reader. As *"almost identical"* , *"so thoroughly interfused"* and *"Meagre, indeed, and cold"*

7-Metaphor

The text effectively uses the metaphor of "venerable" and "awful" punishments. It implies that the civilization in concern utilized the law and religion as justifications for oppression and brutality. It means that the citizens of that society were scared of opinions and differences.

As a matter of fact, the text includes contradiction in terms of the ideology it espouses. The writer depicts a society where even little offenses are treated seriously since religion and law are correlated. The consequences for breaking the law are severe and brutal, and no sympathy exists for them. This reflects a tightly controlled society. In contrast, the writer also proposes a society in which people are unable to feel sympathy for others who are suffering because they are preoccupied with their own religious and legalistic concerns. This hints at a heartless and impersonal society. Because they present the same society in two completely different ways, the two versions are contradictory to one another. A highly organized and controlled society often emphasizes harmony and stability. Alternatively, a society that is cold and heartless is usually one that does not care about pain.

As a result, this idea emphasizes the conflict between the virtues of compassion and order. It implies that balancing these two values is difficult and that any attempt to do so will probably lead to a certain sort of contradiction.

4.1.3. Extract 3 (The Recognition)

"It was better to stand thus, with so many betwixt him and her, than to greet him face to face--they two alone. She fled for refuge, as it were, to the public exposure, and dreaded the moment when its protection should be withdrawn from her" (p.58)

4.1.3.1. The Contextual Analysis

- Setting and Scene: The Recognition, the third chapter of *The Scarlet Letter*, is set in the town square of Puritan Boston. Moreover, the scene of this chapter is performed on a temporary stage or scaffold that was built specially to put up with Hester Prynne's public punishments. She was wearing a scarlet "A" as a sign of her adultery consequence. Hester was humiliated in front of the community as she stood on the platform carrying her little baby Pearl.

- Participants: Hester Prynne (wears the letter A.), her little daughter, Dimmesdale, (watches from the crowd), Chillingworth (disguised, among the crowd, people of the Puritan community.

- Ends: Chillingworth is seeking revenge., Dimmesdale wants to escape his guilt, Hester wants to bear her fate with dignity and protect her daughter, and the people around them want to be morally upright by seeing the punishment.

- Act sequence: Hester wears the scarlet letter while sitting atop a scaffold.

- Key: The tone is critical.

- Instrument: The instrument of communication is written, and the style is a literary work.

- Norms of interaction: Moral values are enforced through the employment of public punishment displays.

- Genre: The novel is a text-oriented discourse.

4.1.3.2. The Description Stage

4.1.3.2.1. Vocabulary

1- Overwording

The statement, *"It was better to stand thus, with so many betwixt him and her, than to greet him face to face--they two alone*,*"* could be regarded redundant because "thus" and "they two alone" convey the same concept of isolation. However, the repetition may heighten Hester's extreme concern about being alone with Dimmesdale. The phrase *"as it were"* introduces a tentative quality, implying that Hester's desire for public exposure is not a literal flight but a complex and sarcastic choice.

4.1.3.2.2. Grammar

1- Transitivity

There is a relational process in *"with so many betwixt him and her".* In this relational process, no action or event is mentioned directly, but the preposition "with" expresses a relationship between two participants, him and her, and both of them are identifier.

Also, there is a material process in "*than to greet him face to face--they two alone*" wherein a patient (him) and an agent (they) are involved in an action (greet). The adverbial phrase "face to face" alters how the activity is carried out. Here, the participant is him, the actor.

Furthermore, there is a mental process in *"and dreaded the moment when its protection should be withdrawn from her".* Thus, the character's internal feeling, *"dreaded",* towards an occurrence *"the moment"* and its possible outcomes, *"protection withdrawn,"* is described in this mental process. The participant is her, the sayer.

Combining these sentences results in a vivid and detailed account of the character's feelings, ideas, and deeds. The contrasting sentences *"better to stand"* and *"flee for refuge"* show the character's internal conflict and anxiety.

4.1.3.3. The Interpretation Stage

4..3.3.1. Speech Acts

There is a representative speech act in the phrases: *"It was better to stand thus ",* *"She fled for refuge..."* since they express an attitude or belief. Moreover, there is an expressive speech act in *"She dreaded the moment".* This fits the essence of an expressive since it eloquently conveys the character's inner state.

4.1.3.4. The Explanations Stage

4.1.3.4.1 Ideology

The text highlights the various major ideologies in effect. Individual vs. Society suggests that Hester prefers the presence of a crowd over a quiet meeting with Roger Chillingworth since it provides comfort and protection. This implies a need for community support even in the face of shame in public and a dread of being alone and judged. It also draws attention to the strength of the group gaze and how it might affect people's behavior. However, the character's internal conflict is revealed by the difference between *"better to stand"* and *"flee for refuge".* Although they may feel compelled to confront their circumstances head-on, they are overcome with panic and find solace in the anonymity of the throng. This internal conflict illustrates the psychological complexity of integrating one's own desires with social norms in a strict environment of society.

Moreover, Public Shame vs. Refuge, Contrary to popular belief, Hester feels safer in public than in private with Roger Chillingworth. This demonstrates the effectiveness of public humiliation in Puritan society as a tool for social order maintenance and as a kind of punishment. Even though it can be uncomfortable, having other people around provides protection against danger or temptation.

Finally, Power dynamics and Social Norms in which the phrase *"So many betwixt him and her"* and pronouns like "him" and "her" imply an understanding of power relations and

one's position in society. Hester can feel helpless and unsafe in comparison to Roger Chillingworth, and she might look to the crowd for safety from potential harm or exploitation. One can learn a great deal about puritan society's beliefs and power structures by closely examining the character's actions and feelings. The text challenges readers to think about the complex interactions between social expectations, personal preferences, and people's ability to bounce back from mistakes and criticism.

4.1.3.4.2 The Discursive and Semiotic Structures

The given text has the following:

1- Metaphor

There is a metaphor in *"She fled for refuge, as it were, to the public exposure..."* The metaphor is crucial in expressing the intentions and feelings of the character, Hester. The text creates a clear picture of her inner pain, and her need for protection and acceptance in a society that frequently feels tough and unforgiving by comparing public exposure and seeking refuge.

2- Us-Them categorization

"Him and her" creates a binary, separated between Hester and Roger Chillingworth by contrasting them. The person is referred to as "them," and Hester is referred to as "us". By emphasizing the existence of a considerable number of people (the crowd) functioning as a barrier, this highlights the distance between the person and the character. This strengthens the Us-Them division even further.

3- Vagueness

The text uses a number of imprecise elements to produce a complex and evolving environment. The fact that the person is not identified heightens the feeling of mystery and enables readers to infer their hypotheses about their identities and motivations. This ambiguity makes their internal conflicts and emotional states more prominent than their

distinct roles in the story. Pronouns like "him" and "her" are employed to suggest their connection and any potential power dynamics between them without explicitly declaring their relationship. This ambiguity encourages conjecture about their past and potential future encounters and leaves space for many interpretations.

4- Irony

The most evident irony is that the character seeks protection from a single person in the very place designed to shame her. She finds safety in exposure to the public. This contradictory situation draws attention to the complicated interplay between guilt, fear, and a desire for social interaction.

5- Norm Expression

One interpretation of the paragraph would be that it emphasizes the character's fear of breaking the norms of society and her commitment to them. Even if it is painful, public exposure is the socially acceptable means of dealing with shame and criticism. By taking refuge in it, the character escapes the possibly more serious violation of having a private conversation with the person, which could go against social norms.

Essentially, the text employs multiple levels of contradiction to provide the reader with a sophisticated and inspiring experience. The character's escape to public exposure for safety presents the most obvious contradiction. Although the character finds refuge and protection in public exposure, it is usually linked to shame and weakness. The character's conflicted feelings for both connection and isolation are brought to light by this self-contradiction.

However, the "so many" surrounding the character serve as a barrier between her and the individual, giving her a sense of safety while acting as a prison. Nevertheless, the crowd also stands for the reason she feels ashamed and might be rejected. This contradiction

highlights how social norms have two sides and can be both a source of freedom and confinement.

4.1.4. Extract 4 (The Interview)

"Thou wilt not reveal his name? Not the less he is mine," resumed he, with a look of confidence, as if destiny were at one with him. "He bears no letter of infamy wrought into his garment, as thou dost, but I shall read it on his heart. Yet fear not for him! Think not that I shall interfere with Heaven's own method of retribution, or, to my own loss, betray him to the gripe of human law. Neither do thou imagine that I shall contrive aught against his life; no, nor against his fame, if as I judge, he be a man of fair repute. Let him live! Let him hide himself in outward honour, if he may! Not the less he shall be mine! " "Thy acts are like mercy," said Hester, bewildered and appalled; "but thy words interpret thee as a terror!" (p.68)

4.1.4.1. The Contextual Analysis

- Setting and Scene: Both the setting and scene change throughout this chapter to highlight different sides of Hester Prynne's experience after her public shame. Below is an explanation of the main places and happenings. Firstly, her physical and psychological confinement is symbolized by the prison cell. Secondly, the interview with the authorities highlights societal constraints. Thirdly, the meeting with Dimmesdale reveals personal conflicts, and finally, her return to the cell reflects her ongoing struggles. Thus, Nathaniel Hawthorne constructs a lively and varied chapter that explores the psychology of the people and the social influences impacting their lives by shifting around the locations and scenes.

- Participants: Hester, Chillingworth, Jailer.

- Ends: Hester wants to hide her lover's identity and protect her child. Chillingworth wants to get revenge and find out who Hester's lover is.

- Act sequence: When Hester's infant becomes sick, the jailer brings Chillingworth to her cell.

- Key: The tone is critical.

- Instrument: The instrument of communication is written, and the style is a literary work.

- Norms of interaction: Because of their past and present situations, the interaction is tense and suspicious.

- Genre: The novel is a text-oriented discourse.

4.1.4.2. The Description Stage

4.1.4.2.1. Vocabulary

1- Overwording

Here, *"Thou wilt not reveal his name? Not the less he is mine."* By using "not" and "mine" repeatedly, Dimmesdale establishes a sense of power and control over the unknown co-sinner. Moreover, *"Let him live! Let him hide himself in outward honour, if he may!"* The phrase "let him" is used repeatedly, giving Dimmesdale's statements a terrifying sense of finality and emphasizing his seeming total power above the other person's destiny. Basically, the overwording of this text gives the scene greater depth and complexity. It accomplishes this by increasing the dramatic tension, controlling Hester's feelings, and exposing Dimmesdale's inner conflicts.

4.1.4.2.2. Grammar

1- Transitivity

This particular chapter of *The Scarlet Letter* illustrates a number of transitivity processes that support the manipulation and intense conflict in the text. Below is an explanation of the various processes that are taking place. There is a material process in *"Thou wilt not reveal his name?"* The participant is his name, the goal. In *"He bears no*

letter of infamy" the participant is He, the actor, and in *"Let him live! Let him hide himself in outward honour"* the participant is him, the actor. However, these material processes in the clauses above emphasize actions and their potential consequences.

Moreover, there is a mental process in *"Think not that I shall."* The participant is I, the phenomenon, and in *"said Hester, bewildered and appalled"* the participant Hester is the senser. These mental processes highlight power dynamics and emotional connections.

Lastly, an existential process appears in *"shall be mine"* and the participant is mine, the existent. This process emphasizes Dimmesdale's ownership claim by simply referring to a state or condition without identifying a specific action.

As a result, by utilizing this combination of transitivity processes, Dimmesdale is attempting to control the situation and force emotional manipulation on Hester. Gaining a deeper understanding of these processes offers a better understanding of the power dynamics of the novel and the speaker's manipulative strategies.

4.1.4.3. The Interpretation Stage

4.1.4.3.1. Speech Acts

There are many different kinds of speech acts in the text, which are utterances that serve a purpose in communication more than just information conveyance. The following categories of speech acts are found in the text. There is a representative speech act in "*He bears no letter of infamy wrought into his garment, as thou dost, but I shall read it on his heart*". Here, Dimmesdale is asserting the other character's guilt when he makes this speech.

Moreover, there is a directive speech act when Dimmesdal says in the text, *"Let him live! Let him hide himself in outward honour, if he may!"* This is a command since the character wants the other character to continue living while being hidden about who he is.

Furthermore, there is a commissive speech act in "Neither do thou imagine that I shall contrive aught against his life; no, nor against his fame, if as I judge, he be a man of fair repute", wherein Dimmesdal is promising himself that he will not hurt the other character.

Besides, there is an expressive speech act when Hester replies to the other character's statements and actions with *"Thy acts are like mercy"*; she expresses her confusion and anxiety.

4.1.4.4. The Explanations Stage

4.1.4.4.1. Ideology

The ideology of the text is a complicated combination of personal needs, puritanical morality, and the psychological impact of guilt and sin. Dimmesdale raises questions relating to the real purpose of redemption and personal power in addition to exposing the hypocrisy of society through his manipulative behavior and possessive claims. However, the language of control is a clear example of Dimmesdale's intention of controlling the other person's underlying guilt, especially in phrases like "I shall read it on his heart."

The contradiction between personal preferences and social norms is examined in the given text. Because of his concealed sin, Dimmesdale is forced to have a double life in which he keeps morality on the outside while struggling within and using his power over others.

4.1.4.4.2. The Discursive and Semiotic Structures

The given text has the following:

  1- Irony

The irony of this text has multiple meanings. It gives Dimmesdale a more complex personality by exposing his possessive and manipulative underbelly of self-justification. It also criticizes the social traditions that punish external sins while keeping inner guilt. The irony also keeps the reader on edge and makes readers wonder about the characters' desires, which adds to the suspense. Thus, the reader is left to consider the contradictions between his

actions and words, his real goals, and the effects of his hidden immorality on those around him.

2- Us- Them Categorization

Dimmesdale takes position and uses his dominance assertions and subdued threats to maintain control over Hester. They become clearly divided into "them" (Hester) and "us" (Dimmesdale) as a result of this inequality of power.

3- Metaphor

The speaker in the provided text used a metaphor to suggest that, even though the person they are referring to does not publicly show any evidence of shame or guilt, the speaker can nevertheless figure out the truth. *"I shall read it on his heart"* is a metaphor that suggests the speaker can recognize the subject's true character even in the lack of any outward indication. This use of metaphorical language highlights the speaker's assurance that he can tell a person's true nature from his outward appearance. It emphasizes the speaker's strong faith in their view by giving their statement deeper meaning and imagery. The use of metaphor illuminates the language and makes the speaker's belief clearer and expressive.

4- Counterfactuals

In the supplied text, the speaker states, *"He bears no letter of infamy wrought into his garment, as thou dost, but I shall read it on his heart."* This is an example of the use of a counterfactual. The speaker claims that even if the subject of the hypothetical situation does not have a visible *"letter of infamy"* on his clothing, others will still perceive it "on his heart." This is the counterfactual in this instance. This statement establishes a counterfactual situation by contrasting the real lack of a visible mark with the speaker's hypothetical capacity to perceive the same notion in a different form.

5- Authority

The speaker's assured and powerful phrasing gives the text a sense of authority: *"Not the less he is mine,"* the speaker's assertion, conveys a strong sense of control and ownership. Despite how he would like to present himself, the speaker's assurance that people will see the sinner serves to underline this authoritative statement even more. In *"I shall read it on his heart,"* the speaker's assertion demonstrates authority and insight and implies that people can discover the individual in concern.

6- Presupposition

"He bears no letter of infamy wrought into his garment, as thou dost, but I shall read it on his heart" is one example of presupposition. In this speaker's statement, it is assumed that the individual in question has a "letter of infamy" on his heart, even without a sign that can be seen on his heart. This statement implies that the speaker can distinguish an individual's actual essence from their external appearance.

Furthermore, the speaker's declaration, "*Let him live! Let him hide himself in outward honor, if he may! Not the less he shall be mine,*" presupposes that the person of the statement will, despite the speaker's possessive claim, live and seek public honor. This assumption reflects the speaker's assured claim to power and control.

7- Negative Other–Presentation

Hester's reaction, which shows that she is confused and horrified by what the speaker said, adds to the strength of the speaker's negative perception of the other. Hester's response implies that others find the speaker's depiction of the anonymous person dangerous and possibly harmful.

8- Example /illustration

The speaker claims, "He bears no letter of infamy wrought into his garment, as thou dost, but I shall read it on his heart." This is an example or illustration from the text provided.

This statement demonstrates the speaker's assertion that, in the lack of any concrete proof, he can infer the real nature of the unnamed person. The speaker's claim that he will "read" the other's infamy onto their heart demonstrates both their possessive and dominant attitude towards the person.

9- Burden

Dimmesdale faces the burden of his secret sin, which generates an ongoing internal struggle between his appearing piety and his underlying sin. His psychological burden is increased by this hypocrisy, which weighs heavily on him.

Eventually, the given text contains contradiction, which conveys contradictory meanings in the speaker's words and actions. This appears in the notion of hypocrisy vs. morality, in which Dimmesdale portrays himself as a morally pure person, criticizing wrongdoing while keeping his own sin hidden. This duplicity brings into question the true essence of morality in puritan society and stands contrary to his supposed authority.

4.1.5. Extract 5 (Hester at Her Needle)

"It may seem marvellous that this woman should still call that place her home, where, and where only, she must needs be the type of shame. But there is a fatality, a feeling so irresistible and inevitable that it has the force of doom, which almost invariably compels human beings to linger around and haunt, ghost-like, the spot where some great and marked event has given the color to their lifetime; and, still the more irresistibly, the darker the tinge that saddens it. Her sin, her ignominy, were the roots which she had struck into the soil" (p.71)

4.1.5.1. The Contextual Analysis

- Setting and Scene: The main part of the chapter takes place in the modest cottage owned by Hester Prynne on the outskirts of Boston. This tiny, isolated home represents Hester's isolation from society and separation from the neighborhood.

Thus, readers see her everyday activities in the cottage, such as interacting with her little daughter Pearl and her work as a proficient needlewoman. Furthermore, the chapter shows the passing of time and the beginning of Hester's new part of her life as an outcast since it takes place a few years after her first shame in public.

- Participants: Hester Prynne, Pearl.

- Ends: Hester: Wants to establish a life on the outskirts of society for herself and Pearl.

- Act sequence: As the chapter begins, Hester is let out of prison. Despite having the option to go, Hester decides to remain in Boston.

- Key: The tone is critical.

- Instrument: The instrument of communication is written, and the style is a literary work.

- Norms of interaction: Hester and Pearl are further isolated as a result of other people avoiding them.

- Genre: The novel is a text-oriented discourse.

4.1.5.2. The Description Stage

4.1.5.2.1. Vocabulary

1- Overwording

"It may seem marvellous that this woman should still call that place her home, where, and where only, she must needs be the type of shame" appears unnecessary and redundant to repeat the information in this phrase twice regarding Hester's place being the reason for her shame.

4.1.5.2.2. Grammar

1- Transitivity

The given text illustrates a complicated connection involving Hester's sin, her house, and how she feels by utilizing a variety of transitivity processes. There is a material process

in *"It may seem marvellous that this woman should still call that place her home"*. This woman is the participant, the actor.

There is a mental process in *"she must needs be the type of shame"*. The participant is she, the senser. Lastly, there is an existential process in *"there is a fatality."* the participant is a fatality, the existent.

4.1.5.3. The Interpretation Stage

4.1.5.3.1. Speech Acts

The text mentioned above involves a variety of speech acts. There is a representative speech act in *"It may seem marvellous that this woman should still call that place her home"*. This first phrase introduces the issue of Hester's unexpected choice of residence by stating the truth with a hint of perspective *"marvelous."*

Also, there is a declaration speech act in *"Her sin, her ignominy, were the roots which she had struck into the soil."* This statement gives a clear insight into Hester's inner state and how it relates to the outside world.

Furthermore, there is an expressive speech act in *"where, and where only, she must needs be the type of shame."* In addition to expressing surprise, this statement highlights how ridiculous Hester's situation might be.

4.1.5.4. The Explanations Stage

4.1.5.4.1. Ideology

The next conveys an impression of fatalism in which people feel forced to stay near the places of important happenings, seemingly as if intended. *"Almost"* *"invariably compels"* and *"fatality"* suggests a force outside control. But the reference to a *"great and marked event"* also implies that the event itself has importance, which may give people flexibility in how they react to these situations.

Moreover, the text explores how people like Hester are affected by criticism and societal judgment. The scarlet letter forces her to live in a state of shame, symbolizing the weight of guilt and rejection. This is a critique of the strict ethical system of puritanical society and how it treats individuals considered sinners.

Furthermore, the writer uses the metaphor of roots to imply that Hester has a strong connection with the place she calls home. Even though she feels shameful, this place seems to have meaning for her; it could symbolize her resilience, her refusal to conform to the norms of society, or even the personal development brought about by suffering.

Given these points above, the darkest moments in life are said to leave a lasting impression, comparable to a "darker tinge" that affects the surroundings. This implies that although sin and suffering are bad things, they can also have some influence over people's identities and relationships with their environment.

4.1.5.4.2. The Discursive and Semiotic Structures

The given text has the following:

1- Actor-Description

Actor-Description in the given text refers to a means of telling in which the writer takes an outsider's perspective to explain a character's thoughts, feelings, and actions. The writer gives a detailed account of the character's intentions, feelings, and the effects of their behavior on other characters and their environment.

2- Irony

The irony is found in the contrast between the seemingly conflicting parts of the text. The irony that the woman continues to regard the place as her home, even though it is precisely here where she is continuously reminded of her shame, is expressed in the text. Using the word "marvellous" to characterize the circumstance highlights the irony even more

because it expresses surprise or wonders at how unexpectedly she has become attached to the scene of her shame.

3- Us-Them categorization

Portrays a lady viewed as an outsider or "other" in her own town, illuminating the idea of "Us-Them" categorization and polarization. There is a definite division drawn between "us" (the community) and "them" (the woman who represents the kind of humiliation) in the words employed to explain her circumstances. The woman is isolated and stigmatized, highlighting the "otherness" of her existence within the group, which indicates this polarized categorization.

4- Metaphor

The woman's shame and transgressions are metaphorically compared in the passage to roots she has driven into the ground. This use of figurative language conveys the sense that, like roots holding a plant in the ground, the woman's sin has become deeply embedded in her life and identity. The word "roots" conveys a sense of inescapability and permanence, as if her shame has become an inherent part of who she is, similar to how roots are necessary for a plant to survive.

5- Presupposition

The given text makes use of several presuppositions, which adds to its richness and thoroughly shapes the reader's perspective. *"It may seem marvellous that this woman"*. This line presupposes that the reader knows Hester's tale, including the scarlet letter she was forced to wear and her public shame. This background information influences how the reader interprets the writer's connection to the place.

For the purpose of contradiction, the phrase *"It may seem marvellous"* in the text indicates contradiction that Hester stays in the place of her shame. However, it also uses the powerful metaphor of roots to illustrate her attachment: *"Her sin, her ignominy, were the*

roots which she had struck into the soil." Hester's deep connection with the location and public humiliation leads her to experience internal conflict.

Above all, the text also presents the concept of a *"fatality"* and an *"irresistible and inevitable"* emotion that forces people to stay near the site of important occurrences. In contrast to the concepts of free will and agency, the idea of compulsion and inevitability implies that people are obligated, regardless of their intentions or wishes, to the locations and experiences that have shaped their lives.

In sum, the idea of contradiction is used in the text to highlight the presence of conflicting forces, feelings, and interpretations in the representation of the woman's experience, as well as to illustrate the complexities and internal conflict inside the context of the narrative.

4.1.6. Extract 6 (Pearl)

"We have as yet hardly spoken of the infant that little creature, whose innocent life had sprung, by the inscrutable decree of Providence, a lovely and immortal flower, out of the rank luxuriance of a guilty passion" (p.79)

4.1.6.1. The Contextual Analysis

- Setting and Scene: Chapter 6 of *The Scarlet Letter's* scenes and setting are not set in stone or chronologically ordered. They help to create a remarkable and vivid atmosphere that captures the passionate conflict and changing interaction between Hester and Pearl. Nonetheless, the chapter flows together with many crucial setting and scene elements: Firstly, Hester and Pearl are inside their modest cottage outside the village as the chapter begins and ends. Secondly, different scenes occur near the forest, which Pearl uses as a place of escape and exciting adventures. Finally, Hester and Pearl are compelled to appear publicly throughout the chapter, such as attending church services and market occasions.

- Participants: Hester Prynne, Pearl.

- Ends: Hester: Wants to know Pearl increasingly attempts to understand her passionate and adventurous side.

- Act sequence: Hester tries to explain the letter's purpose for pearl.

- Key: The tone is critical

- Instrument: The instrument of communication is written, and the style is a literary work.

- Norms of interaction: Their interactions are a combination of love and upset. Hester desires a typical motherdaughter connection, but Pearl is rebellious and has a wild side.

- Genre: The novel is a text-oriented discourse.

4.1.6.2. The Description Stage

4.1.6.2.1. Vocabulary

1- Overwording

"We have as yet hardly spoken of the infant that little creature". This repetitive phrase refers to the newborn twice in the same sentence, using different but synonymous terms "infant" and "little creature", making it feel unnecessary and clumsy.

4.1.6.2.2. Grammar

1- Transitivity

There is a materials process in *"We have as yet hardly spoken of the infant that little creature."* The participant is the infant, the goal. It is a material process because it describes the activity of the infant's life coming into existence. This procedure emphasizes the infant's dynamic existence and its great significance inside this narrative.

4.1.6.3. The Interpretation Stage

4.1.6.3.1. Speech Acts

There are two types of speech acts in the text above. There is a declaration speech act in *"We have as yet hardly spoken of the infant."* This sentence constitutes a fact concerning Pearl's lack of paying attention.

Moreover, there is a representative speech act in *"a lovely and immortal flower, out of the rank luxuriance of a guilty passion."* This metaphorical phrase suggests a link between Pearl's purity and innocence and her sinful origins.

4.1.6.4. The Explanations Stage

4.1.6.4.1. Ideology

The ideology embedded in the provided text reflects the beliefs and values of the Puritan society depicted in the novel. The phrase "by the inscrutable decree of Providence" conveys the Puritans' belief in a divine and predestined order, implying that the infant's birth is considered part of God's purpose, regardless of the circumstances of its birth. This expresses the puritanical perspective of religious constitutional commitment and faith in fate.

4.1.6.4.2. The Discursive and Semiotic Structures

The given text has the following:

1- Hyperbole

In "*Lovely and immortal flower",* the writer employs hyperbole to emphasize Pearl's purity and innocence. The resemblance to a flower implies beauty, fragility, and growth potential. Nevertheless, the term "immortal" is a hyperbole that adds ambiguity, implying Pearl's exceptional nature while also contradicting standard social beliefs on sin and its consequences.

2- Irony

The sharp contrast between Pearl's *"innocent life"* and how she emerged from *"guilty passion"* generates a stunning irony. The infant, who represents innocence and hope, is born due to sin, showing the gap between society's judgments and the underlying complexity of human experience.

3- Metaphor

The metaphoric phrase *"lovely and immortal flower "*that Pearl represents natural beauty, innocence, and promise for sustaining life despite her birth conditions. Hope, purity, and the potential for growth and flowering are all represented by this flower.

4- Presupposition

The presupposition in the given text is the implicit assumption that the infant's life is innocent and pure despite being born out of *"the rank luxuriance of a guilty passion."* The use of phrases such as *"innocent life"*, *"lovely and immortal flower,"* and *"the inscrutable decree of Providence"* all presuppose that the infant is inherently good and untainted, regardless of the circumstances of its birth. This presupposition shapes the way the reader is meant to perceive the infant, as it emphasizes the contrast between the purity of the child and the guilt associated with the passion that led to its existence. By presenting the infant in this light, the text encourages the reader to reflect on the complexities of human morality and the potential for redemption and beauty, even during flawed and sinful circumstances.

5- Categorization

The categorization in the given text is the separation of the infant from the other characters in the story. The infant is described as "that little creature," emphasizing its smallness and vulnerability. The phrase "by the inscrutable decree of Providence" suggests that the infant's existence is the result of a higher power, further setting it apart from the human characters responsible for the "guilty passion" that led to its birth.

6- Comparison

The comparison links Pearl to the atmosphere of nature, which is considered pure and unspoiled, whereas her origins are found in a complex framework of human laws and offenses. It emphasizes Pearl's inherent innocence versus the artificial boundaries imposed by society.

7- Us – Them Categorization

The phrase "*We have as yet hardly spoken of*" signifies the writer or group distinct from the characters, including the reader. This could lead to a distinction between "us" as observers and "them" as characters directly affected by the events. The writer implies a division between the Puritan society, which judges Pearl based on her origins, and Hester and Pearl, who reside on the outskirts of society due to their violation. Based on social position and moral judgment, this could be considered perceived as an "us" (the community) vs. "them" (Hester and Pearl) categorization.

8- Vagueness

"We" is employed without an obvious referent, causing the reader to wonder who is speaking and their viewpoint. This ambiguity allows the reader to get involved in the story, assuming a part of the audience, the writer, or even a witness to the event.

4.1.7. Extract 7 (Governor's Hall)

"Hester Prynne went one day to the mansion of Governor Bellingham, with a pair of gloves which she had fringed and embroidered to his order, and which were to be worn on some great occasion of state" (p.89)

4.1.7.1. The Contextual Analysis

- Setting and Scene: Chapter Seven of *The Scarlet Letter* takes place in Governor Bellingham's grand instead of Hester Prynne's modest cottage. This grand mansion contrasts sharply with Hester's modest home, emphasizing the enormous

socioeconomic divide between them with its elaborate furniture, massive portraits, and luxurious decorations. The scene opens with Governor Bellingham, a strict and devout man, holding a party in his hall. There are also prominent figures like Chillingworth, Dimmesdale, and puritan community members. The formal, conservative environment is a reflection of the puritan emphasis on morals and decorum.

- Participants: Hester Prynne, Pearl Governor Bellingham, Mistress Hibbins.

- Ends: Hester: Makes a strong argument for keeping her daughter and inquires as to whether reports that Pearl is being taken away are true.

- Act sequence: Hester and Pearl walk towards the governor's mansion while kids make fun of them.

- Key: The tone is critical.

- Instrument: The instrument of communication is written, and the style is a literary work.

- Norms of interaction: Formal and respectful to authority figures, but there's a hidden conflict because of Hester's social humiliation.

- Genre: The novel is a text-oriented discourse.

4.1.7.1. The Description Stage

4.1.7.1.1. Vocabulary

1- Overwording

It might be claimed that the sentence "*which she had fringed and embroidered*" is unnecessary because the word *"embroidered"* implies fringe. This could be seen as highlighting Hester's attention to detail and talent, or it could be a style typical of the century.

4.1.7.1.2. Grammar

1- Transitivity

There is a material process in *"Hester Prynne went one day to the mansion of Governor Bellingham."* The participant is Hester, the actor. Hester's actual journey toward the Governor's mansion is the central process here.

Moreover, there is a relational process in "*she had fringed and embroidered to his order*". The participant is she, the carrier. According to this interpretation, Hester tried to convey through the gloves that she was humble and willing to follow the governor's instructions.

4.1.7.3. The Interpretation Stage

4.1.7.3.1. Speech Acts

There are two types of speech acts in the provided text. There is a declaration speech act in "*Hester Prynne went one day to the mansion of Governor Bellingham*" that Hester's attempt to negotiate the social hierarchy is highlighted by the act of bringing gloves, which is seen as a means of expressing respect and respect to a person of power.

Moreover, there is a representative speech act in: *"with a pair of gloves which she had fringed and embroidered to his order,"* implying that she wants to curry favor and change the Governor's mind about Pearl.

4.1.7.4. The Explanations Stage

4.1.7.4.1. Ideology

The text leaves the possibility of interpretation, enabling the reader to determine the ideology on their own. Hester's act of making the governor a beautiful thing could be interpreted as a symbolic attempt at forgiveness or restoring her reputation as a community lady.

A significant source of hypocrisy among the Puritan community could be the governor's suspected involvement in the report about taking Pearl away from Hester, contrasting with the act of making gloves for a religious leader.

4.1.7.4.2. The Discursive and Semiotic Structures

The given text has the following:

1- Actor Description

Hester Prynne is shown as a figure who brought a pair of gloves that she had embroidered and fringed to Governor Bellingham's residence at his request. Given the exceptional skill and attention to detail seen in the detailed design of the gloves, this activity presents her as a skilled and deliberate person. Furthermore, the planned use of the gloves for a "great occasion of state" suggests that Hester is a member of or related to the community's political and social elite, underscoring her prominence in higher society despite her controversial past. This description sheds light on Hester's personality, skills, and standing in the setting's social structure.

2- Us – Them Categorization

The visit to Governor Bellingham's residence serves further to reinforce Hester's dominance over the Puritan leadership. She seeks favors from a higher authority figure, emphasizing her inferior status. This can be understood as a Puritan society where there is a "them" (the powerful elite) vs. "us" (the common people) relationship.

3- Irony

After being excluded and given the scarlet letter "A" for adultery, Hester is assigned to make a magnificent artwork for Governor Bellingham, the leader of Puritan society, and the personification of the same moral rule she broke. This contrast draws attention to the hypocrisy of the Puritan group and produces an air of conflict. They accept Hester's skillful handiwork and even wear her creations as jewelry, even as they reject her actions.

4- Authority

As the person holding Hester's gloves, Governor Bellingham stands in for the established power within the puritan society. His position, the place where he lived, and the "great occasion of state" clearly indicate his authority.

5- Hyperbole

The writer describes Hester's work on the gloves as *"fringed and embroidered,"* implying that it was a complex and precise job. This description may be construed as hyperbole if it is intended to highlight Hester's extraordinary creativity and skills, particularly in light of her restricted money and social standing, depending on the real complexity of the design.

6- Presupposition

The given text assumes that appearances mattered and that piety was valued in Puritan society. Even among strict religious norms, there seems to be an emphasis on social status and formality, as seen by the "great occasion of state" and the gorgeous gloves.

Concerning contradiction, Hester, a lady rejected for her sin, creates an elegant decoration for Governor Bellingham, who represents the Puritan hierarchy. This leads to a conflict between the Puritan ideals of devotion and humility and their society's real use of position and power. The fact that the gloves—a representation of authority and the state—were made by a person judged morally unacceptable draws attention to the potential contradiction and hypocrisy in their acts.

4.1.8. Extract 8 (The Elf-Child and the Minister)

"She recognizes, believe me, the solemn miracle which God hath wrought in the existence of that child. And may she feel, too--what, methinks, is the very truth--that this boon was meant, above all things else, to keep the mother's soul alive, and to preserve her from blacker depths of sin into which Satan might else have sought to plunge her! Therefore, it is

good for this poor, sinful woman, that she hath an infant immortality, a being capable of eternal joy or sorrow, confided to her care--to be trained up by her to righteousness, to remind her, at every moment, of her fall, but yet to teach her, as if it were by the Creator's sacred pledge, that, if she bring the child to heaven, the child also will bring its parents thither! Herein is the sinful mother happier than the sinful father. For Hester Prynne's sake, then, and no less for the poor child's sake, let us leave them as Providence hath seen fit to place them!" (p.102)

4.1.8.1. The Contextual Analysis

- Setting and Scene: Hester approaches the mansion with the embroidered gloves she created for Governor Bellingham at the beginning of the chapter. With Hester seeking an authoritative figure for a favor or permission, this performance emphasizes the power dynamics. Hester engages in conversations with several people in the mansion during the chapter, including Roger Chillingworth, Reverend Wilson, Reverend Dimmesdale, and Governor Bellingham himself. The plot and character relationships are developed as a result of these interactions.

- Participants: Hester Prynne, Pearl, Dimmesdale, Chillingworth Governor Bellingham.

- Ends: Hester desires to start a life with Pearl and herself.

- Act sequence: Visitors gathered at Governor Bellingham's mansion for a social event.

- Key: The tone is critical.

- Instrument: The instrument of communication is written, and the style is a literary work.

- Norms of interaction: The purpose of the gathering is to have a formal social event, but Hester's arrival throws off the traditional protocol.

- Genre: The novel is a text-oriented discourse.

4.1.8.2. The Description Stage

4.1.8.2.1. Vocabulary

1- Overwording

The writer uses *"this boon was meant, above all explain things else" and "This boon was meant, above all"*; thus, the latter is enough. *"Explain things else* "does not add anything to the idea; it is vague. Moreover, the use of phrases like *"..believe me"* and *"..the very truth"* have the same meaning in one place.

4.1.8.2.2. Grammar

1- Transitivity

There is a mental process in *"She recognizes the solemn miracle"*. The participant is she, the senser. In this instance, "recognize" is a mental process verb since it describes an action that modifies the internal state and provides new information about the *"miracle."* Furthermore, in *"and may she fee, too…"* the participant is she, the senser, performing the act of feeling in this situation.

There is a relational in *"that this boon was meant."* The participant is this boon, the carrier. *"Be meant"* denotes a relationship between the "boon" and its purpose, making it a relational process verb.

4.1.8.3. The Interpretation Stage

4.1.8.3.1. Speech Acts

The text mentioned above has three types of speech acts. There is a representative speech act in *"She recognizes, believe me, the solemn miracle which God hath wrought..."* This assertion lets the reader know how Hester perceives the child's presence.

There is an expressive speech act in *"therefore it is good for this poor, sinful woman..."* This expresses the speaker's assessment of the circumstances that which Hester will benefit from having the kid.

There is a commessive speech act: "*Let us leave them as Providence hath seen fit to place them."* This is an absolute statement that gives the listener clear instructions on what to do concerning Hester and Pearl.

4.1.8.4. The Explanations Stage

4.1.8.4.1. Ideology

Concerning the dominant ideologies in the given text, there is a religious ideology that the speaker emphasizes the child's existence, who refers to the baby as a "boon" and a "solemn miracle." This implies a strong faith in God's providence and ability to direct a person's life.

Moreover, in Societal Ideology, by suggesting that the father is less responsible for the child and showing greater empathy for the mother who is being rejected, the writer appears to be reinforcing patriarchal norms. This can be a reflection of the prevailing gender roles during that time.

4.1.8.4.2. The Discursive and Semiotic Structures

The given text has the following:

1- Us- Them categorization

The experience of female transgression and punishment in the patriarchal puritan society is embodied by the character, Hester, who represents "us" while enforcing the norms that condemn Hester; "they" (men) are the community's power and authority.

2- Irony

Pearl, the child born from Hester's sin, is portrayed as a "boon" or a gift from God. This highlights the unexpected ways in which good can arise from bad by turning the symbol of Hester's transgression into a possible source of salvation and redemption.

3- Burden

In *"Infant immortality, a being capable of eternal joy or sorrow, confided to her care,"* Hester may perceive Pearl, the child, as a mental and physical burden. Pearl's existence forces her to take care of her needs, raise her in the face of social rejection, and deal with continual reminders of her immortality.

4- Hyperbole

This term emphasizes Pearl's significance and uses religious language (miracle) to raise Pearl's birth to a great, almost divine event. Although giving birth can be viewed as a miracle, the word "solemn" imparts a feeling of mystery and seriousness that could be interpreted as hyperbolic in this particular situation.

5- Metaphor

The metaphor, *"Infant immortality, Boon, Mother's soul alive Blacker depths of sin and rain up by her to righteousness,"* suggests Pearl's presence serves a purpose greater than just this life on Earth by equating her with a being outside the usual human domain. It highlights Pearl's capacity for transformation and the sense of duty Hester has.

Indeed, these metaphors strengthen the emotional impact and thematic complexity of the text. They ask the reader to think about the complicated relationship between Hester and Pearl, the possibility of redemption via motherhood, and the part that grace and faith play in determining one's fate.

Granting contradiction, Pearl is described in the passage as a "solemn miracle" and a continual reminder of Hester's downfall. This may seem contradictory because a reminder of sin is unpleasant and negative, yet a miracle is typically perceived as positive and uplifting.

Consequently, it seems contradictory to think of the child as a potential path to paradise and a reminder of sin. This detail is a reflection of the difficulties and internal conflicts people have when living in a rigid, critical society.

4.1.9. Extract 9 (The Leech)

"It has been related, how, in the crowd that witnessed Hester Prynne's ignominious exposure, stood a man, elderly, travel-worn, who, just emerging from the perilous wilderness, beheld the woman, in whom he hoped to find embodied the warmth and cheerfulness of home, set up as a type of sin before the people. Her matronly fame was trodden under all men's feet. Infamy was babbling around her in the public market place. For her kindred, should the tidings ever reach them, and for the companions of her unspotted life, there remained nothing but the contagion of her dishonor; which would not fail to be distributed in strict accordance arid proportion with the intimacy and sacredness of their previous relationship" (p.105)

4.1.9.1. The Contextual Analysis

- Setting and Scene: Most of the chapter is set in Hester Prynne's cottage, which is outside the town. This place symbolizes Hester's separation from the puritan society and her feelings for the natural world.

  The scene primarily focuses on Hester and Pearl, their interactions, their respective feelings and ideas, and the relationship between mother and child. Both characters are experiencing a moment of introspection and contemplation during which Hester is especially thinking about the effects of having Pearl in her life.

- Participants: Dimmesdale, Chillingworth.

- Ends: Dimmesdale: Desires to be freed from the pain of his secret sin and illness. Chillingworth: Seek to find out who Hester's lover is and take revenge.

- Act sequence: In the sky, Dimmesdale observes the scarlet letter "A"—a representation of his guilt.

- Key: The tone is critical

- Instrument: The instrument of communication is written, and the style is a literary work.

- Norms of interaction: At first, Dimmesdale was seeking relief and Chillingworth was offering medical care in a polite and professional manner.

- Genre: The novel is a text-oriented discourse.

4.1.9.1. The Description Stage

4.1.9.1.1. Vocabulary

1- Overwording

The word how in *"It has been related, how, in the crowd...* "The following sentence makes it clear how the event happened. Thus, the "how" is not needed.

The phrase *"perilous wilderness*" suggests the man's advanced age and exhausted condition; thus, even if these words provide additional descriptive detail, they can be seen as superfluous.

In this sentence, *"The warmth and cheerfulness of home,"* the word *"Warmth"* can infer "cheerfulness" in this situation.

4.1.9.1.2. Grammar

1- Transitivity

There is a material process in *"witnessed Hester Prynne's ignominious exposure".* The participant is Hester, the actor. This sentence describes a physical crowd activity.

There is a mental process in *"in whom he hoped to find"* that participant is he, the senser. This shows the man's inner desire and frustration after seeing Hester.

There is an existential process in *"there remained nothing but the contagion of her dishonor."* The participant is her, the existent. This emphasizes the effect on Hester and those close to her by implying that only her dishonor remains after her public humiliation.

4.1.9.3. The Interpretation Stage

4.1.9.3.1. Speech Acts

There is a representative speech act in *"It has been related, how, in the crowd that witnessed Hester Prynne's ignominious exposure..."* This sentence introduces the reader to the previous occurrence and establishes the context for the subsequent sentences.

There is an expressive speech act in *"beheld the woman, in whom he hoped to find embodied the warmth and cheerfulness of home."* This expresses the man's sorrow and disappointment at witnessing Hester's humiliation in front of the public.

4.1.9.4. The Explanations Stage

4.1.9.4.1. Ideology

The text describes an aggressive and unforgiving Puritan culture in which Hester's transgression—presumably adultery—is strongly condemned and punished with heavy exclusion as a result.

Also, the text emphasizes the conflict between the community's strict ethical standards and individual hopes and desires (the man's hope for warmth and happiness).

4.1.9.4.2. The Discursive and Semiotic Structures

The given text has the following:

1- Us – Them Categorization

The most obvious distinction is that Hester is a sinner whom her community has banished, and the rest of the Puritans criticize and condemn her. This "us-them" division is created by using language that contrasts. Hester is characterized as *"beheld...set up as a type of sin," "her matronly fame trodden under* all *men's feet,"* and challenged with *"the contagion of her dishonor."* Community is symbolized by the anonymous *"all men's feet,"* the *"infamy babbling around"* in the marketplace, and the possibility that her *"kindred"* will learn of her violation.

2- Irony

The stark difference between the man's desire and the actual situation he experiences is the most obvious irony. He leaves the *"perilous wilderness,"* probably in search of comfort and familiarity, only to discover the woman he was hoping to connect with publicly rejected and labeled as a sinner. Readers with more context information will feel the powerful irony in this unexpected turn of events.

3- Metaphor

The metaphor *"perilous wilderness"* is a multi-layered picture that symbolizes Hester's shame and public rejection as well as the actual wilderness the man has traveled through.

Using this metaphor, *"beheld the woman...set up as a type of sin before the people,"* Hester becomes able to represent sin itself, effectively illustrating the dehumanizing effects of her public humiliation.

This metaphor, *"Her matronly fame was trodden under all men's feet,"* uses the act of kicking to represent how Hester's social standing and good reputation were destroyed.

The metaphor, *"Infamy was babbling around her in the public market place,"* conveys the pervasiveness and suffocating atmosphere of infamy through the personification of this infamy.

4- Presupposition

The text assumes that the reader is somewhat familiar with puritan practices and ideas, especially their severe ethical standards and punishments for transgressions. Words like "*matronly fame*, *"ignominious exposure,"* and *"contagion of dishonor"* might not make sense without also a background.

5- Comparison

These opposed ideas depict the man's hopes and the hard reality he meets. It draws attention to the disagreement between his need for refuge and the ostracization he experiences from the public.

Accordingly, there are various possible contradictions in the given text. Firstly, hope vs. reality is represented by the man who returns from the *"perilous wilderness"* in search of comfort and familiarity; he discovers Hester—the person he identifies with these attributes—has been publicly ostracized and labeled as a sinner.

Secondly, public vs. private morality, the major public condemnation of Hester contrasts sharply with the possibility that her "*dishonor*" might damage private relationships. The passage suggests a dynamic interplay between open declarations of guilt and the private consequences suffered by individuals associated with the transgressor.

In sum, these contradictions encourage readers to critically consider issues of sin, judgment, and the influence of societal norms, as well as the presumptions established by the characters and the society, they live in.

4.1.10. Extract 10 (The Leech and his Patient)

"But not to suggest more obvious reasons, it may be that they are kept silent by the very constitution of their nature. Or--can we not suppose it? --guilty as they may be, retaining, nevertheless, a zeal for God's glory and man's welfare, they shrink from displaying themselves black and filthy in the view of men; because, thenceforward, no good can be achieved by them; no evil of the past be redeemed by better service. So, to their own unutterable torment, they go about among their fellow creatures, looking pure as new-fallen snow, while their hearts are all speckled and spotted with iniquity of which they cannot rid themselves" (p.118)

1.4.10.1. The Contextual Analysis

- Setting and Scene: Opening the chapter is Chillingworth's study, which is described as *"ill-lighted," "gloomy and crammed"* with *"retorts and tubes and vials"* related to his medical practice. As a reflection of Chillingworth's growing attachment to Hester's secret and wicked plans, this setting evokes a sense of silence, isolation, and possible threat. In this scene, the dialogue between Chillingworth and Dimmesdale centers on the worsening health and mental state as a result of his secret guilt.

- Participants: Dimmesdale, Chillingworth.

- Ends: Dimmesdale seeks for an end to his inner conflicts and his fear that his secret might be discovered. Chillingworth wants to get even by finding out what Dimmesdale's hidden sin is.

- Act sequence: Dimmesdale starts to question Chillingworth's intentions more and more.

- Key: The tone is critical.

- Instrument: The instrument of communication is written, and the style is a literary work.

- Norms of interaction: Although the conversation appears friendly on the surface, it is really hostile and suspicious. These two are smart and manipulative.

- Genre: The novel is a text-oriented discourse.

4.1.10.2. The Description Stage

4.1.10.2.1. Vocabulary

1- Overwording

This sentence, *"they shrink from displaying themselves black and filthy in the view of men"* uses this description to reiterate the theme of sin. This sentence "No good can be achieved" and "no evil of the past be redeemed" should be integrated into a single, concise sentence as their repeated use within a brief time reduces their impact. The comparison in "looking pure as new-fallen snow" fails to accomplish anything to enhance the image and is a little cliche. Saying they seem "pure" or "innocent" would be adequate.

4.1.10.2.2. Grammar

1- Transitivity

There is a material process in the following sentences: *"they are kept silent" "they shrink from displaying themselves"* and *"they go about."* The participant is they, the actor in all the sentences. Despite their internal conflict, these material processes concentrate on the behavior of the "they" who keep quiet and uphold an illusion of purity.

There is a relational process in *"guilty as they may be"*. The participant is they, the identifier. This process describes "they" as having two states: a public image of purity mixed with covert immorality and a hidden state of guilt while holding onto rules.

There is a mental process in *"can we not suppose it"*. The participant is we, the phenomenon. In this mental process, the speaker asks the listener to agree on a hypothetical situation.

4.1.10.3. The Interpretation Stage

4.1.10.3.1. Speech Acts

There is a representative speech act in the following sentences *"it may be that they are kept silent by the very constitution of their nature."* This hypothetical claim offers one theory as to why the characters are silent. In *"guilty as they may be, retaining, nevertheless, a zeal for God's glory and man's welfare,"* This is a more powerful claim that draws attention to an apparent contradiction in the characters' goals. *"They shrink from displaying themselves black and filthy in the view of men,"* is another claim that explains their unwillingness to show who they are. Moreover, *"no good can be achieved by them"* is a negative statement that highlights the characters' belief that they are incapable of being saved.

There is an expressive speech act in *"while their hearts are all speckled and spotted with iniquity."* This is a statement that illustrates the characters' internal conflict and hypocrisy with the use of metaphoric language.

4.1.9.4. The Explanations Stage

4.1.9.4.1. Ideology

The text contains a complicated and interpretive philosophy reflecting the complex social and religious foundation of Puritan culture in The Scarlet Letter. However, it emphasizes sin, guilt, and the consequences of breaking social conventions while operating under the constraints of rigorous puritan principles.

Another notion that draws attention to the contrast between outside appearances and internal conflicts is that the characters' hearts are "speckled and spotted with iniquity," yet they go about looking "pure as new-fallen snow."

4.1.9.4.2. The Discursive and Semiotic Structures

The given text has the following:

1- Us – Them categorization

The text establishes a vital distinction between those who are supposedly pure and innocent and others who are *black and filthy*" with hidden sin. Using powerful visual imagery to highlight the contrast between the outside and the inside, phrases like "speckled and spotted" and "*pure as new-fallen snow*" further support the dichotomy.

2- Irony

The characters have a "*zeal for God's glory and man's welfare*," but they are compelled to remain silent about their faults. As a result, their ability to change things for good is limited by their previous sins. This irony draws attention to the limitations of strict moral principles and the potential consequences of making quick judgments about people based just on their appearances.

3- Metaphor

This metaphorical depiction of their hearts further supports the idea of the character's inner struggle. The random and inconsistent appearance of the "specks and spots" alludes to their transgression's widespread and enduring character, which is difficult to remove or purify. This metaphor highlights the long-lasting effects of the characters' sins and gives the emotional state of the characters more depth.

This metaphor, *"Torment,"* represents the characters' psychological and emotional pain through physical suffering. The concept of *"unutterable torment*" highlights the depth of their humiliation and guilt, which they are unable to express in words. This metaphor highlights the psychological impact that keeping a secret has on one's life and the challenges one faces on the inside.

The metaphor *"Constitution of their nature"* implies that the characters' silence is caused by their inherent characteristics and prior experiences rather than only being a conscious decision.

4- Vagueness

The text offers several possible interpretations for the characters' silence without coming to a firm conclusion about any of them. Because of this ambiguity, the reader can exercise critical thinking and consider other options.

5- Presupposition

The entire text is predicated on the reader's knowledge of puritan society's rigid principles and emphasis on sin and purity. In this particular religious and social setting, terms like "*iniquity*," "*black and filthy*, "and "*zeal for God's glory* "have distinct meanings.

6- Victimization

The characters decide to say nothing to maintain their inner suffering and loneliness. They refuse to take action that could lead to their possible redemption or ask for understanding from others, which could be interpreted as self-victimization.

It is implied that the inflexible social structure adds to the characters' suffering because of the rigorous ethical standards and fear of social rejection that drive them to conceal their transgressions. This argues that people who violate the community's standards are victimized in part because of those standards. Thus, a social-victimization.

7- Burden

The figurative representations of *"black and filthy "and "iniquity"* depict the characters' heavy burden of previous sins.*" Unutterable torment*" and persistent fear of being discovered are two ways that this inner impact appears.

To come up with contradiction, despite their "guilty" status, people involved in the text are said to have a *"zeal for God's glory and man's welfare."* This internal conflict

illustrates the complicated psychological condition of those who struggle with sin and guilt yet maintain a desire to do well.

4.1.11. Extract 11 (The Interior of the Heart)

"I, whom you behold in these black garments of the priesthood--I, who ascend the sacred desk, and turn my pale face heavenward, taking upon myself to hold communion, in your behalf, with the Most High Omniscience--I, in whose daily life you discern the sanctity of Enoch--I, whose footsteps, as you suppose, leave a gleam along my earthly track, whereby the Pilgrims that shall come after me may be guided to the regions of the blest--I, who have laid the hand of baptism upon your children--I, who have breathed the parting prayer over your dying friends, to whom the Amen sounded faintly from a world which they had quitted-- I, your pastor, whom you so reverence and trust, am utterly a pollution and a lie!" (p.128)

4.1.11.1. The Contextual Analysis

- Setting and Scene: Most of the chapter probably occurs in Dimmesdale's Boston home and mind. Though his social activities and inner thoughts are still the main focus, there may be brief references to him going out and engaging with others.

  The chapter has a lot of darkness, guilt, and suffering. It is said that Dimmesdale suffers from both physical and mental pain, both of which are brought on by his hidden sin. His internal state is reflected in the pictures, which are frequently sad and depressing.

- Participants: Hester Prynne, Dimmesdale, Pearl.

- Ends: Hester desires that Dimmesdale acknowledge the sin and restore his actual identity.

- Act sequence: In the forest, Hester by chance meets Dimmesdale.

  They had an argument about their common sin and the difficulty of keeping secrets.

- Key: The tone is critical.

- Instrument: The instrument of communication is written, and the style is a literary work.

- Norms of interaction: Hester and Dimmesdale are forced to speak secretly and cautiously because of their secret sin.

- Genre: The novel is a text-oriented discourse.

4.1.11.2. The Description Stage

4.1.11.2.1. Vocabulary

1- Overwording

There is ineffective repetition in several statements as they repeat or reword the same ideas in "*I, whom you behold in these black garments of the priesthood*" and *"I, who ascend the sacred desk,"* both express the speaker's role as a priest in the same way.

Formal terms like *"Omniscience," "communion,"* and *"Pilgrims"* are often used in writing, which can sound very dramatic and separate the reader from the speaker's inner struggle. Simpler terms like "God," "talk," and "followers" might be used in their stead to preserve the meaning and appear more affecting and natural.

4.1.11.2.2. Grammar

1- Transitivity

The given text has several types of transitivity. There is a material process in *"I, whom you behold in these black garments"* and *in" I, who ascend the sacred desk,"* the participant is I, the actor in both sentences. This employs material transitivity, with the clothing serving as tangible proof of his fraudulent identity to highlight the speaker's external appearance.

There is a mental process: *"I, in whose daily life you discern the sanctity of Enoch."* The participant is I, the senser. This process draws attention to the contrast between the speaker's hidden truth and the perceived picture.

There is a verbal process in *"I have laid the hand of baptism upon your children"* and *"I have breathed the parting prayer over your dying friends."* The participant is I, the sayer in both sentences. These behaviors demonstrate the expected responsibilities and interactions of the priest with the community.

4.1.11.3. The Interpretation Stage

4.1.11.3.1. Speech Acts

There is a representative speech act in *"I behold, I ascend, I have laid the hand"*. The speaker's activities and functions are described in these utterances, which also construct their perceived authority and image in the community.

There is an expressive speech act in *"I am utterly a pollution and a lie."* This statement is a powerful expressive act that breaks the speaker's delusion of their purity and exposes their inner struggle.

4.1.11.4. The Explanations Stage

4.1.11.4.1. Ideology

The text highlights the value of following rigid moral guidelines and exhibiting outward piety. Words like *"sacred desk,"* *"heavenward,"* and *"communion"* convey emphasis on the speaker's anticipated role as a spiritual guide and mediator for the people and God.

Besides, the biblical character Enoch, who was renowned for his righteousness, and the *"regions of the blest"* are mentioned, showcasing the Puritan goal of obtaining immortal redemption and spiritual purity.

The speaker exposes himself as a *"pollution and a lie,"* filled with guilt and tormented by his hidden sins despite his seeming religiosity. This sharp difference between appearance and reality reveals the puritan community's hypocrisy, where external conformity frequently conceals internal conflicts and offenses.

4.1.11.4.2. The Discursive and Semiotic Structures

The given text has the following:

1- Actor Description

As a priest, the speaker identifies himself; he dresses in *"black garments of the priesthood"* and goes up to the *"sacred desk"* to perform religious responsibilities. Because of this, he is now recognized in the community as a moral authority and a leader.

The speaker implies that the community views him as holy and admirable by describing himself as possessing the "sanctity of Enoch*"* and leaving a *"gleam"* on his way. This draws attention to the gap between his inner struggle and his outward appearance.

2- Irony

The contrast between the speaker's outside and inner reality is the most glaring irony. He possesses the qualities of a pure person with *"black garments*", acts virtuously, *"ascend the sacred desk",* and is trusted by society *with "reverence and trust,"* but he also acknowledges that he is "*pollution"* and a "*lie*." A sense of intense conflict is created. The sharp contrast between the concealed truth and public perception highlights the possibility of hypocrisy within any system of society.

3- Metaphor

"Black garments of the priesthood" The speaker's inner darkness and hypocrisy are linked to the external symbol of religious authority—the "*black garments"*—through this metaphor. It implies that the seeming religiosity is really a mask for the real thing.

Although this metaphor, *"Ascend the sacred desk",* strengthens the speaker's argument, it also calls into question its spirituality. Rather than offering sincere prayers, he uses the "sacred desk" as a makeshift altar from which to deliver lies.

With this metaphor, *"Sanctity of Enoch,"* the speaker is compared to the biblical character Enoch, known for his holiness and ability to communicate directly with God.

However, the word *"discern"* highlights the gap between external expectations and internal reality, suggesting that the judge of the community is incorrect.

4- Us – Them categorization

A strong division is drawn in the text between the speaker, who identifies with the "I," and the community, which is symbolized by the "you" and "your." The speaker directly addresses the community through his acts, emphasizing the power dynamics effect. Examples of these activities include climbing the "sacred desk" and carrying out his moral responsibilities.

5- Presupposition

The speaker makes several allusions to how the community views him *"you discern,"* *"as you suppose".* This assumes that they have a particular perception of him that contrasts his inner truth, *"righteous, holy, leading."* This conflict between image and truth drives the dramatic effect of the confession.

6- Hyperbole

Hyperbolic terms such as *"sanctity of Enoch"* and *"gleam along my earthly track"* attribute the speaker to excessive expectations and virtues. This highlights the contrast between the speaker's inner struggle and the community's idealized view.

Accordingly, the contradiction represented by appearances vs. reality that the speaker's stated inner state, *"pollution and a lie,"* contrasts sharply with their external appearance, *"black garments, sacred desk, the sanctity of Enoch".* The speaker's hidden sin and the people's view of virtue are extremely in conflict.

Religious authority vs. hypocrisy denotes that despite holding a position of religious authority *"that of "pastor" or "communion,"* the speaker acknowledges that they are *"pollution."* This contradiction challenges people's blind faith in its religious leaders and exposes the possibility of hypocrisy in any religious society.

4.1.12. Extract 12 (The Minister's Vigil)

"Come up hither, Hester, thou and Little Pearl," said the Reverend Mr. Dimmesdale.
"Ye have both been here before, but I was not with you. Come up hither once again, and we
will stand all three together" (p.136)

4.1.12.1. The Contextual Analysis

- Setting and Scene: The town scaffold constitutes the main focus of the narrative; it was here that Hester Prynne had been publicly humiliated seven years ago. There is much symbolism associated with this place; it stands for punishment, public scrutiny, and possibly redemption.

- Participants: Dimmesdale.

- Ends: Dimmesdale: Wants to come honest about his mistakes and ask for forgiveness. In addition, he wants to be emotionally free of his guilt.

- Act sequence: Driven by his inner pain, Dimmesdale makes his way to the scaffold by himself.

- Key: The tone is critical.

- Instrument: The instrument of communication is written, and the style is a literary work.

- Norms of interaction: The main topics of description are Dimmesdale's inner dialogue and his difficult relationship to the Puritan community.

- Genre: The novel is a text-oriented discourse.

4.1.12.2. The Description Stage

4.1.12.2.1. Vocabulary

1- Overwording

The phrase *"Come up hither"* appears twice in the same text. The repetition might appear confusing and unnecessary, even while it may highlight Dimmesdale's sense of urgency and desire for the three of them to be united on the scaffold.

The writer uses *"Once again"* after *"Ye have both been here before"*, and after stating that *"they have been there before"*, saying *"Come up hither once again"* seems unnecessary.

4.1.12.2.2. Grammar

1- Transitivity

There is a material process in *"Come up hither, Hester."* The participant is Hester, the goal. This process highlights that Dimmesdale performs the action, and Hester is the recipient of the action.

There is a relational process: *"but I was not with you."* The participant is I, the carrier. This process creates a relationship between the message and the speaker.

There is a verbal process in *"we will stand all three together."* The participant is we, the sayer. This process conveys the act of communicating in order to persuade the recipient.

4.1.12.3. The Interpretation Stage

4.1.12.3.1. Speech Acts

There is a directive speech act in *"Come up hither."* Here, Pearl and Hester are given the explicit order to join Dimmesdale on the scaffold by this repeated sentence. He makes the same request twice, highlighting its importance and intensity.

There is a commissive speech act in *"We will stand all three together."* This statement regarding the future conveys Dimmesdale's plan to stand on the scaffold beside Hester and Pearl. It conveys a sense of confidence and completion.

There is an expressive speech act in "*but I was not with you.*" This cat serves as a justification for Dimmesdale's present request and an explanation for his absence.

4.1.12.4. The Explanations Stage

4.1.12.4.1. Ideology

The given text has several ideologies that recognize Hester and Pearl's prior experience with the scaffold, which in Puritan society symbolized shame and public scrutiny. Dimmesdale may oppose the Puritan emphasis on outward appearances and hypocrisy if he is willing to face his own concealed sin and public exposure, as suggested by his wish to join them there.

It is possible to see the repeated phrase *Come up hither*" as a challenge against social pressures and expectations. Hester and Pearl have previously come under criticism from the public, so it is possible that their decision to go back to the scaffold was in opposition to the community's judgment.

However, it is implied by Dimmesdale's wish to *"stand all three together*" that they are aware of their common sin and suffering. This might be interpreted as a rejection of the Puritan emphasis on personal responsibility and a step toward understanding and camaraderie within social norms.

4.1.12.4.2. The Discursive and Semiotic Structures

The given text has the following:

1- Actor Description

The strong and urgent tone suggested by the use of imperative verbs *"Come up hither"* shows that Dimmesdale is motivated by a strong desire for their combined presence on the scaffold. Besides, it is represented by the pronouns I and We to describe the situation.

2- Irony

Dimmesdale's invitation to join him on the scaffold is the clearest example of irony. The scaffold is a representation of punishment and public humiliation that is mainly connected to Hester's adultery. After years of covering up his transgression, Dimmesdale now decides to stand on the platform that symbolizes his sin. His seeming devotion and concealed wrongdoing are thus starkly contrasted, exposing the hypocrisy of puritan society.

3- Us – Them categorization

The speaker, Dimmesdale, establishes a connection with Hester and Pearl by using the collective pronoun "we" which represents (us). Unlike the last situation, where the "them" referred to the larger community that judged Hester and Pearl on the scaffold, this creates a sense of shared experience and support.

4- Comparison

The main focus of the entire phrase is the implicit combination between Hester and Pearl's previous experience on the scaffold and their possible future appearance there with Dimmesdale. This contrast draws attention to Dimmesdale's evolving morality and willingness to face up to his transgressions.

5- Presupposition

The speaker takes it for granted that Hester and Pearl are aware of what "hither" means, which is the scaffold, a location that holds special meaning for them. They feel close to one another and have an underlying connection because of their common experience.

There is a contradiction in the text that Hester and Pearl, who stand for sin and social rejection, are invited by the religious and honest priest Dimmesdale to accompany him on the scaffold, a site of public shame. This puts his apparent morality in contrast to his inner shame and hypocrisy. The scaffold stands for the weight of societal pressure and the severe judgment of the Puritan community. The decision made by Dimmesdale to ascend it with Hester and Pearl in defiance of social conventions runs against what is expected of a religious leader and raises the possibility of a social expectation.

4.1.13. Extract 13(Another View of Hester)

"Her breast, with its badge of shame, was but the softer pillow for the head that needed one. She was self-ordained a Sister of Mercy, or, we may rather say, the world's heavy hand had so ordained her, when neither the world nor she looked forward to this result. The letter was the symbol of her calling. Such helpfulness was found in her--so much power to do, and power to sympathize-- that many people refused to interpret the scarlet A by its original signification. They said that it meant Abel, so strong was Hester Prynne, with a woman's strength" (p.144)

4.1.13.1. The Contextual Analysis

- Setting and Scene: Hester and Pearl walk into the nearby woods at the beginning of the chapter. The forest represents freedom from social restraints, a possible reconnection with nature, and freedom. It also evokes thoughts of risk, mystery, and the unknown, though.

- Participants: Hester Prynne, Pearl.

- Ends: Hester wants to go with Pearl for a walk in silence and to take a break from social criticism.

- Act sequence: Hester walks with Pearl into the forest, enjoying in the beauty.

- Key: The tone is critical.

- Instrument: The instrument of communication is written, and the style is a literary work.

- Norms of interaction: Hester has been socially rejected; thus, she approaches strangers with caution and guardedness.

- Genre: The novel is a text-oriented discourse.

4.1.13.2. The Description Stage

4.1.13.2.1. Vocabulary

1- Overwording

The phrase *"badge of shame"* makes it very evident that the letter "A" has a bad image. The phrase "Her breast, with its badge of shame" seems overused, i.e., using different language to restate the same facts about Hester's position.

 "She was self-ordained a Sister of Mercy, or, we may rather say, the world's heavy hand had so ordained her." This may seem superfluous.

"*Such helpfulness was found in her--so much power to do, and power to sympathize."* The constant highlighting of Hester's power and helpfulness seems a little excessive. Using concrete examples or deeds to highlight her attributes rather than just using descriptive adjectives could have a more significant impact.

4.1.13.2.2. Grammar

1- Transitivity

There are different types of transitivity processes in the given text. There is a material process in *"Her breast, with its badge of shame, was but the softer pillow for the head that*

needed one" The participant is her, the actor. Hester's body and its role as a comforting, supporting body are highlighted in this process.

There is a relational process in *"She was self-ordained a Sister of Mercy..."* the participant is she, the attribute. This process emphasizes her own choice in deciding on her path.

There is a mental process in *"when neither the world nor she looked forward to this result"*. The participant is she, the senser. This process explores people's deepest feelings and ideas on Hester's function.

There is a verbal process in *"They said that it meant Abel"* the participant is they, the sayer. This process draws attention to people's different interpretations of the letter's meaning.

4.1.13.3. The Interpretation Stage

4.1.13.3.1. Speech Acts

The given text has a representative speech act: "*Her breast, with its badge of shame, was but the softer pillow for the head that needed one."* This act highlights Hester's surprising compassion despite the sin symbol and portrays her deeds as established facts.

There is an expressive speech act in *"Such helpfulness was found in her... so much power to do, and power to sympathise."* This act depicts Hester's inner qualities and abilities to shape the reader's impression of her.

4.1.13.4. The Explanations Stage

4.1.13.4.1. Ideology

The text depicts Hester's journey from a sinner to a *"Sister of Mercy,"* rejecting the traditional Puritan notion of set social standing and predetermined consequences due to sin. Her self-appointed position and the way people around her interpreted the scarlet challenge the idea that external symbols determine inner value.

The chapter offers several perspectives on the scarlet A and Hester's role, starting with the original humiliation to the new reading as "Abel." This illustrates how subjective meaning is and how people can question conventional wisdom to discover their own truths—a crucial component of critical thinking and personal progress.

4.1.13.4.2. The Discursive and Semiotic Structures

The given text has the following:

1- Actor Description

The text depicts Hester's actions rather than just telling us about her. Readers witness her strength, helpfulness, and ability to comfort. This gives her character an even more bright and engaging description and enables readers to look closely at her attributes.

2- Irony

The sentence *"Her breast, with its badge of shame, was but the softer pillow for the head that needed one"* performs irony that the scarlet A—which was meant to identify Hester as an adulterer—brings comfort and encouragement to those who seek it. This calls into question the strict judgment system of the Puritans by highlighting the gap between external representation and inner compassion.

3- Metaphor

The term *"badge of shame"* describes the scarlet A, which is Hester's representation of social exclusion and sin. That is, however, placed upon her breast, which is commonly connected to caring and compassion. While *"sister of mercy,"* This highlights Hester's unexpected ability to find comfort despite her transgression

4- Presupposition

The idea that Hester is a source of shame and the scarlet A is a symbol of sin is implied in the sentence, *"Her breast, with its badge of shame, was but the softer pillow for*

the head that needed one" in puritan society. This establishes the striking difference between her actions of kindness and her external signs.

5- Us- Them categorization

The most obvious "us-them" division is created by the scarlet A. Hester, identified by this symbol, rejected and labeled as "them" by the Puritan community, who stand for the "us." This is a reflection of puritan society's strict moral standards and harsh judgment.

6- Positive Self-Presentation

Despite the stigma associated with the scarlet A, Hester is shown in the statement, *"Her breast, with its badge of shame, was but the softer pillow for the head that needed one,"* as actively providing comfort to others. This behavior shows selflessness and a compassionate, positive self-image. *"She was self-ordained as a sister of Mercy,"* which emphasizes her independence in making a good decision in rejecting social norms. This implies that she made an honest effort to identify herself in light of her strengths and values.

The text assumes contradiction in which the *"badge of shame"* Hester wears on her breast sharply contrasts her deeds of kindness, providing support to those in need. This reveals her inner struggle between her desire to do good and society's view of her as a sinner.

Although the writer describes Hester as *"self-ordained"* as *"a sister of Mercy,"* she also acknowledges that the *"world's heavy hand"* has an impact on her fate. This puts her personal preference against the constraints of a rigorous society.

4.1.14. Extract 14 (Hester and the Physician)

"It lies not in the pleasure of the magistrates to take off the badge," calmly replied Hester. "Were I worthy to be quit of it, it would fall away of its own nature, or be transformed into something that should speak a different purport" (p.151)

4.1.14.1. The Contextual Analysis

- Setting and Scene: The setting occurs in a lonely path leading into a deep, dark forest. Hester Prynne runs into her former husband, Roger Chillingworth, on the path. They underline their ongoing dispute and Chillingworth's evil goals with veiled threats and accusations throughout their conversation. The environment alludes to the characters' dark past events and the possibility that they will reveal their secrets.

- Participants: Hester Prynne, Pearl, Chillingworth.

- Ends: Hester thinks of revealing Chillingworth's true name and wants him to stop tormenting Dimmesdale.

- Act sequence: Chillingworth is confronted by Hester on the cruelty of Dimmesdale.

- Key: The tone is critical.

- Instrument: The instrument of communication is written, and the style is a literary work.

- Norms of interaction: There are a variety of explanations, accusations and implied threats.

- Genre: The novel is a text-oriented discourse.

4.1.14.2. The Description Stage

4.1.14.2.1. Vocabulary

1- Overwording

In, *"It lies not in the pleasure of the magistrates to take off the badge"* and *"Were I worthy to be quit of it"*, the same message is conveyed by both: Hester is unable to take off the symbol by herself. Although the repetition can be interpreted as highlighting her helplessness, it might also be a little difficult.

4.1.14.2.2. Grammar

1- Transitivity

There is a material process in *"Were I worthy to be quit of it..."* The participant is I, the actor, who's actual taking off the badge is the main focus.

There is a relational process in *"It lies not in the pleasure of the magistrates to take off the badge".* The participant is it, the carrier that It highlights how powerless the magistrates are when it comes to taking away the badge.

There is a mental process in *"Were I worthy to be quit of it..."* the participant I, the senser. Here, Hester thinks of a situation in which she is considered *"worthy,"* and the badge is taken off.

4.1.14.3. The Interpretation Stage

4.1.14.3.1. Speech Acts

There is a representative speech act: "*It lies not in the pleasure of the magistrates to take off the badg*e". This statement emphasizes the magistrates' authority and Hester's powerlessness over her sentence. It sets the scene and her place in her position of power.

There is an expressive speech act: "*Were I worthy to be quit of it, it would fall away of its own nature...*" This act alludes to inner desires for forgiveness and change.

4.1.14.4. The Explanations Stage

4.1.12.4.1. Ideology

The statement *"It is not into the magistrates to take off the badge"* illustrates a determinist perspective in which punishment and redemption are determined by outside factors such as society and the magistrates. On the contrary, the hypothetical situation *"Were I worthy... it would fall away..."* presents the idea of conditional salvation. The symbol,

representing sin, may disappear (redemption) if Hester becomes worthy, indicating that internal transformation is the solution and that only internal control can succeed.

4.1.14.4.2. The Discursive and Semiotic Structures

The given text has the following:

1- Irony

The sentence *"It lies not in the pleasure of the magistrates to take off the badge"* emphasizes Hester's limited authority over how she is punished. This is ironic because the badge is supposed to make her feel ashamed and alone, but the people in positions of authority can only take it off.

2- Burden

The actual weight of the scarlet letter "A" on Hester's chest is the most noticeable burden. It keeps her socially isolated and serves as a constant reminder of her sin.

3- Us – Them categorization

The difference between Hester and the magistrates is the most evident. *The scarlet letter* identifies Hester and denotes her exclusion due to her transgressions. On the contrary, the magistrates stand for authority and power in society. This establishes an "us-them" division based on social condemnation and punishment.

Concerning contradiction, "*It lies not in the pleasure of the magistrates to take off the badge... "*The statement highlights external control and implies that Hester could not eliminate the remainder of her transgression. However, the next statement, *"Were I worthy to be quit of it"* presents the concept of internal control employing a change in self that leads the symbol to disappear. This contradiction draws attention to the conflict between the expectation of redemption from society and personal action.

4.1.15. Extract 15 (Hester and Pearl)

"What does the letter mean, mother? and why dost thou wear it? and why does the minister keep his hand over his heart?" "What shall I say?" thought Hester to herself. "No! If this be the price of the child's sympathy, I cannot pay it. "Then she spoke aloud-- "Silly Pearl," said she, "what questions are these? There are many things in this world that a child must not ask about. What know I of the minister's heart? And as for the scarlet letter, I wear it for the sake of its gold thread" (p.161)

4.1.15.1. The Contextual Analysis

- Setting and Scene: The forest, which serves as the setting for this chapter, is significant both symbolically and emotionally throughout the novel. It is a place of freedom from the constraints of Puritan society. Here, the main character, Hester Prynne, meets Reverend Dimmesdale, with whom she has a deep but hidden connection. The scene of the forest is crucial because it gives Hester and Dimmesdale the chance to speak honestly about their shared secret and the consequences that result from their actions.

- Participants: Hester Prynne, Pearl, Chillingworth.

- Ends: Hester is curious about her feelings, especially her animosity towards Chillingworth.

- Act sequence: As Hester watches Chillingworth go, she thinks about her intense animosity for him.

- Key: The tone is critical.

- Instrument: The instrument of communication is written, and the style is a literary work.

- Norms of interaction: Particularly when it comes to Pearl's knowledge of the affair, Hester is careful and suspicious.

- Genre: The novel is a text-oriented discourse.

4.1.15.2. The Description Stage

4.1.15.2.1. Vocabulary

1- Overwording

Repeating the question could seem redundant, but it also adds significance. Also, it would be possible to simplify Hester's inner monologue without losing the meaning of *"No! If this be the price of the child's sympathy, I cannot pay it*."

4.1.15.2.2. Grammar

1- Transitivity

There is a material process in "*What does the letter mean, mother? and why dost thou wear it?"* the participant is the mother, the goal. Here, Pearl's mental condition is reflected in these questions, particularly her curiosity and need for clarification.

There is a mental process in *"No! If this be the price of the child's sympathy, I cannot pay it."* The participant is I, the senser. This demonstrates Hester's inner reflection and thinking.

There is a relational process in *"why does the minister keep his hand over his heart?"* the participant is the minister, the attribute. With *"minister"* acting as the entity and *"keep his hand over his heart"* as the action establishing a particular state. It suggests a side of the minister that is not readily seen.

4.1.15.3. The Interpretation Stage

4.1.15.3.1 Speech Acts

There is a representative speech act in *"There are many things in this world that a child must not ask about."* Hester argues that some knowledge is inappropriate for children, defending her evasiveness.

There is a declaration speech act in *"And as for the scarlet letter, I wear it for the sake of its gold thread."* This hides the actual significance of the letter by providing an invented justification for wearing it.

4.1.15.3. The Explanations Stage

4.1.15.3.1. Ideology

Pearl's questions defy social conventions that specify what children *"must not ask about,"* demonstrating curiosity and a desire for personal understanding. Meanwhile, Hester's reply at first mocking "Silly Pearl*"* expresses the need to fit in and protect Pearl from criticism from others. But her internal struggle *"What shall I say?"* suggests a desire for honesty and engagement on a human level.

4.1.15.3.2. The Discursive and Semiotic Structures

The given text has the following:

1- Irony

Hester tells Pearl that the letter is worn *"for the sake of its gold thread,"* which is untrue and goes against the fact of the letter's symbolic significance. Her statements are in exact opposition to reality, which is ironic.

2- Presupposition

This question, *"What does the letter mean..."* presupposes that Pearl is inquiring about the deeper meaning of the letter and is aware that it represents something bad. *"...Why does the minister keep his hand over his heart?"* This assumes Pearl has seen the minister's move and discovers its hidden meaning.

3- Positive self-presentation

Hester provides a superficial justification for wearing it by focusing on the *"gold thread"* of the scarlet letter, ignoring its more profound emotional and symbolic meaning.

4- Hyperbole

This phrase emphasizes the character's desire to hide the truth by replacing the underlying meaning of wearing the letter—punishment for adultery—with a superfluous detail—the gold thread.

Contradiction lies in Pearl's natural need for information, and the truth is reflected in her interest and determination to decipher the meaning of the letter and the minister's actions. But this openness to the truth is contradicted by Hester's dismissive attitude, *"Silly Pearl."* And internal monologue, *"What shall I say?"* She fears the possible consequences, so she puts her daughter's safety first when it comes to keeping the facts hidden.

4.1.16. Extract 16 (A Forest Walk)

"Go, silly child!" said her mother impatiently." It is no Black Man! Thou canst see him now, through the trees. It is the minister!" "And so it is!" said the child. "And, mother, he has his hand over his heart! Is it because, when the minister wrote his name in the book, the Black Man set his mark in that place? But why does he not wear it outside his bosom, as thou dost, mother?" (p.167)

4.1.16.1. The Contextual Analysis

- Setting and Scene: The setting is a narrow path across a dark, deep forest. It is "shadowed and obscure," according to Hawthorne, lending the scene an air of mystery and danger. Hester and Pearl walk into the forest, hoping to run across Dimmesdale as he makes his way back. Hester's worried expectation is in stark contrast to Pearl's joyful exploration. They discuss the significance of the scarlet letter and the mysterious "Black Man" figure.

- Participants: Hester Prynne, Pearl, Dimmesdale.

- Ends: Hester wishes to inform Dimmesdale about the real identity of Chillingworth.

- Act sequence: Hester walks in the forest with Pearl, who engages her environment in delightful interactions. They await Dimmesdale's arrival by a brook.

- Key: The tone is critical.

- Instrument: The instrument of communication is written, and the style is a literary work.

- Norms of interaction: Hester and Dimmesdale have a difficult relationship characterized by guilt and secrets.

- Genre: The novel is a text-oriented discourse.

4.1.16.2. The Description Stage

4.1.16.2.1. Vocabulary

1- Overwording

Pearl continues to be curious and uses her imagination, as seen by her final inquiry and her numerous observations and queries: *"And so it is!" and "Is it because...?"*

4.1.16.2.2. Grammar

1- Transitivity

There is a mental process in *"Thou canst see him now, through the trees".* The participant is him, the senser. This depicts Pearl moving as she looks through the trees.

Also, there is a mental process in *"Go, silly child!" said her mother impatiently."* The participant is child, the behavior. This uses Hester's instruction and the adjective "impatiently" to express her internal state of dissatisfaction.

There is a material process in "And, mother, he has his hand over his heart! *"*The participant is he, which is the actor.

There is a relational process: *"It is no Black Man."* The participant is a black man, the attribute. Hester makes this claim to dismiss doubt about Pearl's fictitious character. These rules out any connection between Pearl's imagination and the *"Black Man."*

4.1.16.3. The Interpretation Stage

4.1.16.1. Speech Acts

There is a directive speech act in *"Go, silly child"* that Hester shows her power by making an effort to discredit and quiet Pearl's imaginative *"Black Man."*

There is a representative speech act in *"It is no Black Man. "*Hester dismisses the fanciful element and strongly refutes Pearl's claim. Moreover, in *"It is the minister!" the* claim establishes the real person in the scene and gives Hester and Pearl a sense of realism.

4.1.16.4. The Explanations Stage

4.1.16.4.1. Ideology

A Christian theological framework is hinted at by mentioning the "Black Man" and the minister *"writing his name in the book."* This framework could equate redemption with faith and observance of religious rituals and sin with the dark or the devil, which is portrayed by the *"Black Man."*

Furthermore, Pearl's fictional character is harshly dismissed by Hester: *"Go, silly child!"* which alludes to social pressure to stifle imagination and conform to reality. It shows that reasoning and accepted narratives are valued more than personal experience and wonder.

4.1.16.4.2. The Discursive and Semiotic Structures

The given text has the following:

1- Irony

When Hester asks, *"It is no Black Man,"* This is irony since it suggests that the minister, despite his well-respected position, may be keeping hidden sin and shame.

2- Example/illustration

The *"Black Man"* reference heightens the senses by evoking feelings of mystery and darkness.

3- Vagueness

It is left unclear why the minister covered his heart over his hand, and it is not clear whether it is an act of prayer, guilt, or something else. The vagueness heightens curiosity and deepens the mystery around the character's internal conflict.

Importantly, contradiction appears as a natural desire for knowledge and understanding, which is reflected in Pearl's curiosity about the *"Black Man"* as well as the minister's action at the same time.

4.1.17. Extract 17 (The Pastor and his Parishioner)

"More misery, Hester! --Only the more misery!" answered the clergyman with a bitter smile. "As concerns the good which I may appear to do, I have no faith in it. It must needs be a delusion. What can a ruined soul like mine effect towards the redemption of other souls? --or a polluted soul towards their purification? And as for the people's reverence, would that it was turned to scorn and hatred! Canst thou deem it, Hester, a consolation that I must stand up in my pulpit, and meet so many eyes turned upward to my face, as if the light of heaven were beaming from it! --must see my flock hungry for the truth, and listening to my words as if a tongue of Pentecost were speaking! --and then look inward, and discern the black reality of what they idolize? I have laughed, in bitterness and agony of heart, at the contrast between what I seem and what I am! And Satan laughs at it"! (p.170)

4.1.17.1. The Contextual Analysis

- Setting and the scene: This chapter takes place in a forest where Hester Prynne and Reverend Arthur Dimmesdale meet to discuss their plans for the future. Hester and Pearl are shown in the first scene, waiting for Dimmesdale to show up. When he does, they discuss the past and future in conversation. Dimmesdale learns from Hester that Chillingworth is her husband and that he has been torturing her for a long time. This news shocks and horrifies Dimmesdale.

- Participants: Hester Prynne, Pearl, Dimmesdale.

- Ends: Hester wants to be honest and consoled for a time with Dimmesdale, away from social judgement.

- Act sequence: In the forest, Hester and Dimmesdale had an unexpected meeting. The fact that they are together startles them.

- Key: The tone is critical.

- Instrument: The instrument of communication is written, and the style is a literary work.

- Norms of interaction: First cautious for fear of being found out and make a gradual transition to emotional honesty and open a conversation.

- Genre: The novel is a text-oriented discourse.

4.1.17.2. The Description Stage

4.1.17.2.1. Vocabulary

1- Overwording

The phrases *"Only the more misery"* and *"misery"* are repeated, highlighting how hopeless Dimmesdale feels and how deep his sadness goes. Moreover, the length of the sentences, emotive language, and images produce a dramatic effect that perfectly captures the depth of Dimmesdale's suffering.

4.1.17.2.2. Grammar

1- Transitivity

There is a material process in *"I have laughed, in bitterness and agony of heart."* The participant is I, the actor. This explains Dimmesdale's emotional and physical response to his deepest feelings.

There is a mental process in *"More misery, Hester"*. The participant is Hester, the senser. This expresses Dimmesdale's hopelessness and conviction that deeds only result in more pain.

4.1.17.3. The Interpretation Stage

4.1.17.3.1. Speech Acts

A representative speech act is in *"More misery, Hester! --Only the more misery."* This conveys Dimmesdale's hopelessness and confirms his conviction that his acts will only have unfavorable effects.

There is an expressive speech act: "I have laughed, in bitterness and agony of heart." This makes the emotional state underlying his laughter even clearer.

There is a declarative speech act in *"I have no faith in it. It must needs be a delusion."* This highlights Dimmesdale's regret and self-doubt by stating that he has no faith in the good he appears to perform.

4.1.17.4. The Explanations Stage

4.1.17.4.4.1. Ideology

Dimmesdale highlights his *"ruined soul"* and believes that his deeds have no real bearing on redemption. This doubts the notion that religious authorities can provide moral advice and spiritual elevation. His desire for disapproval and hatred rather than respect suggests that he rejects society's expectations and is a moral pillar.

4.1.17.4.1. The Discursive and Semiotic Structures

The given text has the following:

1- Irony

There is a clear contrast when a man who struggles with self-doubt and shame is in such a respected position in the community. His external image as a spiritual advisor starkly contrasts his inner turmoil, highlighting the social mores and hypocrisy of the puritan society.

2- Actor Description

The writer portrays Dimmesdale as an individual struggling with hypocrisy, despair, and guilt. Readers can relate to his struggles and feel his inner pain because of this representation.

3- Victimization

Dimmesdale claims that his reasonable efforts are a delusion and that he is powerless to help others, emphasizing his pain and hopelessness on multiple occasions. His misery is the main emphasis of this self-pitying attitude, which ignores any possibility of action or responsibility.

4- Metaphor

These metaphors, *"Ruined soul"* and *"polluted soul,"* accurately capture Dimmesdale's self-perception due to his concealed transgression. They present him as broken, damaged, and devoid of the capacity for genuine goodness.

"Hungry for the truth" The congregation's wish for spiritual guidance and enlightenment is portrayed by this metaphor. Dimmesdale thinks he is deceiving people with his misleading appearance, which makes his responsibility harder.

To come up with a contradiction, it sheds light on Dimmesdale's complex mental nature. He struggles with choosing between truthfulness and lies, light and dark, and good and evil. Though he feels unworthy, he desires for salvation. Despite his need for connection,

he withdraws. These inconsistencies add to the tragic quality of his personality and contribute to the investigation of concepts like guilt, hypocrisy, and the attempt at redemption.

4.1.18. Extract 18 (A Flood of Sunshine)

"The tendency of her fate and fortunes had been to set her free. The scarlet letter was her passport into regions where other women dared not tread. Shame, Despair, Solitude! These had been her teachers--stern and wild ones—and they had made her strong, but taught her much amiss" (p.178)

4.1.18.1. The Contextual Analysis

- Setting and Scene: The forest, which serves as the setting for this chapter, is significant both symbolically and emotionally throughout the novel. The main character, Hester Prynne, meets Dimmesdale in this isolated and unoccupied area. The characters can converse more freely and honestly in the forest because there are fewer strict social norms and expectations. The scene is characterized by a feeling of closeness and intensity as Hester and Dimmesdale struggle with the consequences of their shared secret.

- Participants: Hester Prynne, Pearl, Dimmesdale.

- Ends: Hester wants to be free of the shame associated with the scarlet letter and start over. Dimmesdale desires to be freed from his dishonesty and guilt.

- Act sequence: Hester and Dimmesdale talk about their previous relationship and their future plans.

- Key: The tone is critical.

- Instrument: The instrument of communication is written, and the style is a literary work.

- Norms of interaction: This scene marks a move to a conversation that is more open and emotional.

- Genre: The novel is a text-oriented discourse.

4.1.18.2. The Description Stage

4.1.18.2.1. Vocabulary

1- Overwording

The pronoun "her" is used frequently, and expressions like "*regions where other women dared not tread*" and *"tendency of her fate"* draw attention to Hester's unusual journey and her defiance of social standards. Also*,* the phrase *"had been"* is repeatedly used to highlight Hester's deeply changing experiences. She is not just responding to her circumstances; it has entirely changed her.

Moreover, the length and structure enable a detailed examination of Hester's feelings. It conveys her newly acquired power as well as the underlying hurt and distorted perceptions of *"much amiss."*

Furthermore, an exclamation mark further highlights how intensely emotional her experience was.

4.1.18.2.2. Grammar

1- Transitivity

There is a material process in *"The tendency of her fate and fortunes had been to set her free."* the participant is her, the actor. This suggests that Hester's freedom was a continuous process rather than a one-time event because it reflects a continuing action that occurred in the past.

There is a relational process in *"The scarlet letter was her passport..."* the participant her, the attribute. This highlights the symbolic role of the letter as a key or marker and creates a relationship between it and Hester's ability to access particular regions.

There is a mental process in *"they had made her strong, but taught her much amiss."* *The* participant is her, the senser. This suggests that there was a bad side to her

experience and raises the possibility that the abuse she suffered generated misleading assumptions or bad ways of dealing.

4.1.18.3. The Interpretation Stage

4.1.18.3.1. Speech Acts

There is a representative speech act in *"The tendency of her fate and fortunes had been to set her free."* This statement claims the course of her life by highlighting the empowering features of Hester's situation despite its hardship.

There is a declaration speech act in *"Shame, Despair, Solitude! These had been her teachers."* This powerful claim acknowledges and embodies the importance of abstract notions in Hester's development.

An expressive speech act is in *"The scarlet letter was her passport into regions where other women dared not tread."* This additional claim emphasizes the distinct insights and experiences she has acquired due to her marginalized status.

4.1.18.4. The Explanations Stage

4.1.118.4.1. Ideology

The ideology in *"The tendency of her fate and fortunes had been to set her free"* implies a faith in individual freedom and the capacity for development outside the boundaries of social conventions. However, Hester's punishment—which was meant to embarrass and isolate her—allows her to learn from and experience new things.

Specifically, this sentence, *"The scarlet letter was her passport into regions where other women dared not tread,"* demonstrates society's limitations on women, especially concerning their freedoms and choices. Because of her forced isolation, Hester can have experiences that other women cannot engage in, which suggests a critique of society's expectations and constraints.

4.1.118.4.2. The Discursive and Semiotic Structures

The given text has the following:

1- Irony

Ironically, Hester uses the letter—which is a public punishment for her adultery—as a "passport" for exploring places that are off-limits to other women. This illustrates the contradictory character of social judgment and how it occasionally produces unexpected outcomes.

2- Actor – Description

Rather than concentrating on outward looks, this literature creates a compelling picture of Hester's inner world. It draws attention to the life-changing impact of her experiences, which were shaped by social rejection, hardship, and loneliness. It implies that she is a multifaceted, strong person who has overcome challenges.

3- Metaphor

 "The scarlet letter was her passport into regions where other women dared not tread." This metaphor compares a passport—a document that grants access—to *The Scarlet Letter*, a symbol of shame and punishment. It implies that despite being a burden, the letter has given rise to opportunities and information that other women would not have dared to pursue; this could be about her perceptions of the human condition or her insights into societal hypocrisy.

4- Hyperbole

In Hester's life, personifying abstract ideas like guilt and sorrow gives her actual power and agency. This exaggeration emphasizes their significant influence on her growth and her emotional burden.

The text above presents a contradiction: "These had been her teachers, stern and wild ones, and they had made her strong". Nevertheless, Hester admits that her struggles have given her resilience and strength.)

This sentence, *"They had taught her much amiss,"* suggests that Hester's out of the ordinary experiences have also had negative effects, such as damaged worldviews or harmful ways of handling them.

4.1.19. Extract 19 (The Child at Brookside)

"Let her see nothing strange--no passion or eagerness--in thy way of accosting her," whispered Hester. "Our Pearl is a fitful and fantastic little elf sometimes. Especially she is generally intolerant of emotion when she does not fully comprehend the why and wherefore. But the child hath strong affections! She loves me, and will love thee!" (p.184)

4.1.19.1. The Contextual Analysis

- Setting and Scene: Hester and Dimmesdale first meet in a forest clearing at the beginning of the chapter. The setting represents their hidden sin and the darkness surrounding their relationship. They can feel more private and have the opportunity to avoid social criticism when they are in the natural world. They go to the edge of a brook after Hester shouts for Pearl to accompany them. The characters' need for change and cleansing is reflected in the flowing water, which represents potential purification and renewal.

- Participants: Hester Prynne, Pearl, Dimmesdale.

- Ends: Hester wants a chance at a different family life and an understanding with Dimmesdale. Dimmesdale is eager to let go of his inner pain and declare his sin.

- Act sequence: Hester and Dimmesdale talk deeply for a bit about Pearl and their love.

- Key: The tone is critical.

- Instrument: The instrument of communication is written, and the style is a literary work.

- Norms of interaction: The characters move through a complicated a maze of regret, shame, and secrecy.

- Genre: The novel is a text-oriented discourse.

4.1.19.2. The Description Stage

4.1.19.2.1. Vocabulary

1- Overwording

The explicit explanations and the use of the imperative *"Let her see nothing strange"* indicate Hester's anxiety about presenting Dimmesdale to Pearl. This text highlights the difficulties of managing their unusual relationship in front of their daughter.

The word "no" and the evocative description "*fitful and fantastic little elf*" set Pearl's persona in a shadow of mystery and suspense. This prepares the reader for Pearl and Dimmesdale's unexpected meeting.

4.1.19.2.2. Grammar

1- Transitivity

There is a mental process in *"Let her see nothing strange."* The participant is her, the senser. Here, Hester is giving Dimmesdale instructions in an attempt to manipulate both his actions and Pearl's understanding.

There is a relational process in *"Our Pearl is a fitful and fantastic little elf sometimes,"* The participant is our Pearl, the carrier. This possessive pronoun highlights the mother-daughter relationship and Hester's ownership function.

4.1.19.3. The Interpretation Stage

4.1.19.3.1. Speech Acts

There is a directive speech act in *"Let her see nothing strange."* Hester is giving Dimmesdale clear instructions here to maintain control and pleasant interaction with Pearl.

There is a representative speech act in *"Our Pearl is a fitful and fantastic little elf sometimes"* and *"She is generally intolerant of emotion."* To try to enlighten and prepare Dimmesdale, these statements make accurate claims regarding Pearl's nature and possible responses.

An expressive speech act is in *"But the child hath strong affections."* Attempting to comfort Dimmesdale, this statement details Pearl's emotional stability and chances of accepting him.

4.1.19.4. The Explanations Stage

4.1.19.4.1. Ideology

Hester gives Dimmesdale instructions to control his feelings while he is around Pearl, implying that she believes in preventing children from understanding the depths of adult emotions, especially those concerning sin and love. This is a reflection of how society views the innocence of children and the importance of protecting kids from information that could be harmful.

4.1.19.4.2. The Discursive and Semiotic Structures

The given text has the following:

1- Irony

Hester tells Dimmesdale to approach Pearl carefully and collectedly, pointing out that Pearl is opposed to feeling things she does not understand. Hester reveals that Pearl has deep feelings for her and Dimmesdale, highlighting the situation's absurdity. Thus, Hester creates

contrast by acknowledging Pearl's ability to love and affection while advising Dimmesdale to keep his feelings hidden. The irony in the text shows how complex the relationships and feelings of the characters are.

2- Actor –Description

The actor's description focuses on Pearl, Hester Prynne's daughter. Hester is speaking, and she is explaining to Reverend Dimmesdale Pearl's attitude and emotional state. Aware of Pearl's unpredictable and delicate nature, Hester directs Dimmesdale to approach Pearl without showing any passion. Hester describes Pearl as a *"fitful and fantastic little elf"* typically insensitive to feelings she does not entirely comprehend.

3- Metaphor

Hester refers to her daughter Pearl as a *"fitful and fantastic little elf."* Hester uses the image of Pearl being like a "little elf" to suggest that Pearl behaves in a whimsy, unpredictable, and possibly strange way. *"Fantastic"* conveys a sense of being creative and out of the ordinary, whereas *"fitful"* implies that Pearl's moods and behaviors are unpredictable and variable. This metaphor deepens the reader's comprehension of Pearl's personality and conduct by capturing the complexity and mystery of her character.

The contradiction lies between *"Let her see nothing strange"* vs. *"strong affections."* The nature of their meeting and intense affection for one another run according to Hester's advice to Dimmesdale to suppress his feelings. This demonstrates the conflict between their necessity to protect Pearl from unusual situations and their desire for honesty.

4.1.20. Extract 20 (The Minster in a Maze)

"I am not the man for whom you take me! I left him yonder in the forest, withdrawn into a secret dell, by a mossy tree trunk, and near a melancholy brook! Go, seek your minister, and see if his emaciated figure, his thin cheek, his white, heavy, pain-wrinkled brow, be not flung down there, like a cast-off garment!" His friends, no doubt, would still have

insisted with him--" Thou art thyself the man!" but the error would have been their own, not

this." (p.193)

4.1.20.1. The Contextual Analysis

- Setting and Scene: Most of the chapter takes place in a forest, a significant symbolic and thematic site throughout the narrative. In this chapter, the characters find a place of reflection and self-discovery in the forest as Reverend Dimmesdale, tortured by his guilt and inner conflict, goes there. The scene underlines Dimmesdale's emotional confusion and difficulty comprehending what occurred during their encounter. He wonders if what happened occurred and considers the consequences of their newfound closeness.

- Participants: Dimmesdale.

- Ends: Dimmesdale wants everyone in town to know about his hidden sin and recently discovered freedom.

- Act sequence: After meeting Hester, Dimmesdale is so overcome with emotion that he decides to walk back to the town.

- Key: The tone is critical.

- Instrument: The instrument of communication is written, and the style is a literary work.

- Norms of interaction: It is required of Dimmesdale, the revered minister, to act in public with composure and piety.

- Genre: The novel is a text-oriented discourse.

4.1.20.2. The Description Stage

4.1.20.2.1. Vocabulary

1- Overwording

The phrase "I" is used repeatedly, and the descriptive words *"emaciated figure,"* *"thin cheek,"* and *"pain-wrinkled brow"* highlight how much Dimmesdale is struggling with who he is. He thinks his real self is concealed in the forest and feels cut off from his public image.

4.1.20.2.2. Grammar

1- Transitivity

There is a material process in *"I left him yonder in the forest." The participant is me*, the actor. This statement describes a physical activity involving a movement and a separation of Dimmesdale from another entity (him). The process emphasizes the act of isolation and decline.

There is a mental process in *"I am not the man for whom you take me!"* The participant is I, the senser. This draws attention to the conflict he has within himself between his identity and the mask he wears for society.

There is a relational process in *"Go, seek your minister..."* The participant is your minister, the carrier. This highlights his attempt to draw people's attention back to the picture he wants them to view on the outside.

4.1.20.3. The Interpretation Stage

4.1.20.3.1. Speech Acts

A representative speech act is in *"I am not the man for whom you take me! "*Using this powerful, unambiguous statement, Dimmesdale challenges his friends' presumptions about who he is. It creates a hostile and urgent atmosphere.

There is a directive speech act in *"Go, seek your minister."* Dimmesdale challenges his friends to confirm his claim by issuing this direct instruction. It gives them a greater sense of power and forces them to act.

An expressive speech act is in *"His emaciated figure, his thin cheek, his white, heavy, pain-wrinkled brow".* This evocative description illustrates the mental and physical burden Dimmesdale bears. It seeks to arouse compassion and empathy for his hidden pain.

4.1.20.4. The Explanations Stage

4.1.20.4.1. Ideology

Dimmesdale's talk and his elaborate fabrication of leaving his "true self" in the forest represent the weight of secrets and the extent to which people will go to keep their true identities hidden from the criticism of society. Furthermore, His position as a clergyman stands for his dedication to ethical standards and faith. His desire to prevent societal judgment and his hidden sin throw doubt on these ideas and highlight the tension between religious ideals and human desire.

4.1.20.4.2. The Discursive and Semiotic Structures

The given text has the following:

1- Irony

Dimmesdale claims to be another person, yet despite this, his information about his purported location and appearance satirically depicts his misery and emaciation. This emphasizes how ridiculous his attempt to deceive was and adds to its absurdity.

2- Burden

This statement, *"I left him yonder in the forest..."* suggests that Dimmesdale is shedding his real self due to the weight of his transgressions and the lies of his public image.

3- Comparison

Dimmesdale equates a piece of discarded clothing to his "true self," lying in the forest. This highlights how his secret sin is weighing him down and making him feel abandoned both mentally and physically.

4- Us – Them Categorization

This claim, *"I am not the man for whom you take me!"* draws a line between Dimmesdale's real self and how others see him. He presents himself as being different from "you," which probably refers to his friends.

The contradiction—that is, Dimmesdale's external denial of his true identity while simultaneously offering details that could lead to identifying him —showcases his internal conflict between wanting to get away from his guilt and being afraid of being found out.

4.1.21. Extract 21 (The New England Holiday)

"What a strange, sad man is he!" said the child, as if speaking partly to herself. "In the dark nighttime he calls us to him, and holds thy hand and mine, as when we stood with him on the scaffold yonder! And in the deep forest, where only the old trees can hear, and the strip of sky see it, he talks with thee, sitting on a heap of moss! And he kisses my forehead, too, so that the little brook would hardly wash it off! But, here, in the sunny day, and among all the people, he knows us not; nor must we know him! A strange, sad man is he, with his hand always over his heart!" (p.203)

4.1.21.1. The Contextual Analysis

- Setting and Scene: A busy marketplace in the middle of the town is set up for a public celebration at the beginning of the chapter. The writer describes a festive atmosphere that includes flags, music, and people gathering to celebrate the inauguration of a new governor. Pearl and Hester join to watch the celebrations. Hester hopes to move on from Boston and begin a new life with Dimmesdale.

Nevertheless, *The Scarlet Letter* and its public display constantly remind her of the social judgment she encounters.

- Participants: Hester Prynne, Pearl, Townspeople.

- Ends: Hester wants to leave the strict community and go to Europe to live with Dimmesdale, the pastor who is Pearl's father.

- Act sequence: Hester and Pearl walk into the crowded marketplace that is populated by people there, and sailors,

- Key: The tone is critical.

- Instrument: The instrument of communication is written, and the style is a literary work.

- Norms of interaction: The celebration has created a joyous environment, but inequality in society still exists.

- Genre: The novel is a text-oriented discourse.

4.1.21.2. The Description Stage

4.1.21.2.1. Vocabulary

1- Overwording

Exclamation points and the phrase *"strange, sad man"* repeatedly highlight Pearl's confusion and interest in Dimmesdale's actions. Moreover, the employment of evocative words like *"sad," "deep," "sunn,"* and *"little brook"* in the sentence creates a variety of feelings, from fear and curiosity to sadness and sympathy.

4.1.21.2.2. Grammar

1- Transitivity

There is a material process in *"he talks with thee, sitting on a heap of moss! And he kisses my forehead, too."* The participant is he, the actor. The physical acts and relationships

described by these material processes give Dimmesdale, Hester, and Pearl a feeling of closeness and secret.

There is a relational process in *"What a strange, sad man is he!"* The participant is a sad man, the goal. This process outlines the relationships between the characters and emphasizes the loneliness and secrecy they experience.

There is a mental process in *"he knows us not; nor must we know him!"* the participant is he, the senser. Pearl's internal analysis of the events is revealed by this mental process, which deepens her comprehension of the circumstances.

There is an existential process in *"there he is"*. The participant is he, the existent. In contrast to Pearl's earlier claim that he fails to recognize them, this existential process highlights Dimmesdale's presence in the crowded environment.

There is a verbal process in *"he calls us to them"*. The participant is he, the target. This process draws attention to Dimmesdale's power dynamics during Hester and Pearl's hidden interactions.

4.1.21.3. The Interpretation Stage

4.1.21.3.1. Speech Acts

There is a representative speech act in *"What a strange, sad man is he! "*By explicitly calling Dimmesdale "strange" and "sad," Pearl is conveying her observation and judgment.

There is an expressive speech act in *"But, here, in the sunny day, and among all the people, he knows us not;"* This rhetorical questioning gently criticizes Dimmesdale's actions and challenges the social restrictions imposed on them.

There is a directive speech act in *"nor must we know him."* This conveys the weight of social conventions and the constraints imposed on Hester and Pearl's relationship.

4.1.21.4. The Explanations Stage

4.1.21.4.1. Ideology

Pearl observes the discrepancy between Dimmesdale's private behavior and his public actions. This reflects a more significant conflict between individual expression and adhering to societal expectations of morality and propriety. However, the text criticizes the constraints placed on individual expression by society's hypocrisy. It looks at issues of guilt, secrecy, and the difficulty of balancing one's desires with those of society. Through her innocent perspective, Pearl's observations reveal the complex nature of human emotions and the difficulties encountered by individuals who violate social norms.

4.1.21.4.1. The Discursive and Semiotic Structures

The given text has the following:

1- Us – Them categorization

Pearl asserts, *"A strange, sad man is he, with his hand always over his heart! "*This implies a difference between Dimmesdale's genuine inner suffering and his public image as a respected clergyman. This "us-them" division draws attention to the weight and hypocrisy of maintaining an outer covering in the face of sin and secret shame.

2- Irony

Pearl recognizes Dimmesdale's true affection in private, but because of social pressure, he denies it publicly. The contradiction between his real self and public image emphasizes their circumstances' absurdity.

3- Presupposition

Presuming an understanding of the social mores mandating hiding about their immoral relationship, the statement "here, in the sunny day, and among all the people, he knows us not; nor must we know him!" is produced.

4- Actor Description

Dimmesdale is depicted with conflicting brushstrokes of affection and silence, sadness and potential danger, so he remains somewhat mysterious. He seems to be hiding something about who he is, especially from the public, and to have a complicated inner life.

The contradiction of the given text focuses on the contrast between Dimmesdale's secret relationship with Hester and Pearl and his public image as a respected clergyman. It illustrates the complex emotional dynamics and secrecy that they are forced by social pressure to maintain. Thus, this contradiction reveals the hypocrisy of the puritan society in which only outer appearances matter.

4.1.22. Extract 22 (The Procession)

"She thought of the dim forest, with its little dell of solitude, and love, and anguish, and the mossy tree-trunk, where, sitting hand-in-hand, they had mingled their sad and passionate talk with the melancholy murmur of the brook. How deeply had they known each other then! And was this the man? She hardly knew him now! He, moving proudly past, enveloped as it were, in the rich music, with the procession of majestic and venerable fathers; he, so unattainable in his worldly position, and still more so in that far vista of his unsympathizing thoughts, through which she now beheld him!" (p.212)

4.1.22.1. The Contextual Analysis

- Setting and Scene: The chapter begins with a crowded marketplace where people assemble to see the newly elected governor being carried in a procession. Buildings are adorned with flags and banners, lending a sense of celebration. Hester watches the procession standing among the people. She has mixed emotions: excitement for her upcoming escape with Dimmesdale out of Boston and a constant reminder of her isolation from society and the weight of the scarlet letter.

- Participants: Hester Prynne, Pearl, Dimmesdale Governor Bellingham and other town officials, Townspeople.

- Ends: Hester is unable to connect with Dimmesdale because of her own shame and social norms.

- Act sequence: Hester and Pearl are in the marketplace when the official procession arrives for a sermon on election day.

- Key: The tone is critical.

- Instrument: The instrument of communication is written, and the style is a literary work.

- Norms of interaction: strict adherence of Puritan social and religious norms.

- Genre: The novel is a text-oriented discourse.

4.1.22.2. The Description Stage

4.1.22.2.1. Vocabulary

1- Overwording

The repetition of words like *"solitude," "love," "anguish,"* and *"sad"* underlines the depth and complexity of Hester's feelings as she remembers their meeting. Moreover, Bright descriptions that evoke powerful emotions and put the reader in Hester's thoughts are *"dimming forest," "mossy tree-trunk,"* and "melancholy murmur of the brook."

4.1.22.2.2. Grammar

1- Transitivity

There is a mental process in *"She thought...She hardly knew."* the participant is she, the senser. Hester's interior thoughts and perceptions are portrayed through these processes, which highlight her difficulty in comprehending Dimmesdale's present behavior.

There is a relational process in *"he, so unattainable in his worldly position."* The participant is he, the carrier. This sums up the current emotional and social separation between Hester and Dimmesdale.

4.1.22.3. The Interpretation Stage

4.1.22.3.1. Speech Acts

There is a representative speech act: "*How deeply had they known each other then?"* This conveys confidence over the depth of their previous relationship.

An expressive speech act is in *"She thought of the dim forest..."* This triggers Hester's mental reflection and memories of previous interactions.

4.1.22.4. The Explanations Stage

4.1.22.4.1. Ideology

Hester's desire for closeness and connection in the *"dim forest"* completely opposes Dimmesdale's public image as a participant in the procession of *"venerable fathers."* This emphasizes the tension between personal preferences and the constraints placed on them by social norms and systems of power. However, in the forest scene, the focus on feelings like "love" and "anguish" represents a romantic sensibility that emphasizes personal experience and emotional expression. This opposes the puritan values of morals, community, and emotional control.

4.1.22.4.2. The Discursive and Semiotic Structures

The given text has the following:

1- Irony

In contrast to his hidden familiarity with Hester and Pearl in the isolated forests, Dimmesdale appears proud and well-respected during the public procession, and this brings to light his hypocrisy and the pressures he encounters from society.

2- Us –Them categorization

"Us" represents Hester and Dimmesdale, who were once engaged in a secret relationship in the forest, while "Them" represents society as a whole with their relationship and hidden sin.

3- Comparison

The contrast highlights the change from their private, intimate times spent in the isolated nature to Dimmesdale's public image as a participant in an esteemed procession. It represents how private and isolated their previous relationship was in contrast to the public recognition and social pressures he is currently forced to.

4- Presupposition

This sentence,*" She thought of the dim forest..."* assumes that the reader is already familiar with Hester and Dimmesdale's relationship to the forest. It provides a feeling of intimacy and shared knowledge of the characters' pasts.

The given text showcases contradiction in *"Love...anguish...mingled their talk"* vs. *"He, so unattainable in his worldly position".* Thus, Hester's internal struggle between her need for emotional intimacy and the societal and religious obstacles separating them is reflected in this dilemma. It emphasizes how terrible their circumstances are and strengthens her sense of loneliness.

4.1.23. Extract 23 (The Revelation of *The Scarlet Letter*)

"People of New England!" cried he, with a voice that rose over them, high, solemn, and majestic--yet had always a tremor through it, and sometimes a shriek, struggling up out of a fathomless depth of remorse and woe--"ye, that have loved me! --ye, that have deemed me holy! --behold me here, the one sinner of the world!" (p.225)

4.1.23.1. The Contextual Analysis

- Setting and Scene: The setting of *The Scarlet Letter* shifts between two important locales in Chapter 23. Firstly, at the church that the chapter begins in a crowded church that exudes solemnity and anticipation. As his life nears the end, Dimmesdale gives a powerful and inspirational sermon for the day of the elections. The audience is captivated by Dimmesdale's eloquence and deep emotion, holding on to every word. Drawn by the crowd and the stories of Dimmesdale's deteriorating health, Hester and Pearl come late. Hester looks at Dimmesdale from afar, overwhelmed with feelings.

  Secondly, at the scaffold, the famous scaffold, which represents Hester's public humiliation, is the setting for the scene's conclusion. Seemingly motivated by his remarks, Dimmesdale shouts out to Hester and Pearl, inviting them to accompany him. Hester and Pearl are worried but attracted to Dimmesdale's unexpected gesture as they approach the scaffold. As Dimmesdale admits his transgression and publicly displays his forbidden love for Hester and Pearl, the public is shocked and in amazement.

- Participants: Hester Prynne, Pearl, Dimmesdale, Chillingworth, Townspeople.

- Ends: Hester wants to be openly joined with Dimmesdale and freed from the weight of her sin.

- Act sequence: Dimmesdale hesitates before attending the Governor's Mansion's celebration feast.

- Key: The tone is critical.

- Instrument: The instrument of communication is written, and the style is a literary work.

- Norms of interaction: Puritans tend to emphasize order, decorum, and public shows of piety.

- Genre: The novel is a text-oriented discourse.

4.1.23.2. The Description Stage

4.1.23.2.1. Vocabulary

1- Overwording

Words like *"fathomless depth of remorse and woe"* and *"high, solemn, and majestic"* may appear like excessive adjectives to describe the same emotions. Also, the emotional impact of *"Shriek, struggling up"* and *"one sinner of the world"* may be diminished if they were perceived as too dramatic and exaggerated.

4.1.23.2.2. Grammar

1- Transitivity

There is **a** verbal process in *"cried he"*. The participant is he, the sayer. This presents the speaker and the speaking act, setting the stage for the powerful statement.

There is a material process in *"behold me here."* The participant is me, the actor. He puts himself out there as something the public can observe and judge.

There is a relational process in *"the one sinner of the world."* The participant is one sinner, the carrier. This process considers him the absolute representation of sin, establishing a new relationship between him and the idea of sin.

4.1.23.3. The Interpretation Stage

4.1.23.3.1. Speech Acts

There is a representative speech act in *"People of New England."* The audience is introduced in this introductory speech, which also captures their attention immediately.

There is an expressive speech act in *"with a voice that rose over them, high, solemn, and majestic..."* This evocative expression highlights his words' authority and emotional tone, providing his confession a greater impact.

There is a directive speech act in *"behold me here..."* This imperative phrase, which highlights the significance of his confession, can be seen as an order for the audience to see the truth.

4.1.23.4. The Explanations Stage

4.1.23.4.1. Ideology

The text illustrates the person's inner struggle with sin and the impact of guilt, as Dimmesdale's voice is trembling and shrieking, emphasizing the depth of his remorse and woe. Dimmesdale's use of religious terminology and reference to being "the one sinner of the world" expresses his severe psychological and spiritual pain. The ideology provided here explores human nature's complexity, the effects of hidden guilt, and the tension between public perception and private sorrow. It also explores issues of redemption and the need for forgiveness. The given text portrays the character's emotional and psychological suffering and broader cultural beliefs regarding sin and morality in Puritan New England.

4.1.23.4.2. The Discursive and Semiotic Structures

The given text has the following:

1- Irony
The confession takes place on the scaffold, symbolizing public shame and punishment, yet Dimmesdale utilizes it to promote truth and redemption. This subverts the scaffold's intended role, resulting in a powerful moment of rebellion.

2- Us –Them categorization

Us denotes that Dimmesdale represents himself as the singular *"sinner of the world,"* while them is represented by the congregation *"People of New England, ye that have loved me, ye that have deemed me holy."*

3- Burden

This exaggerated language, *"the one sinner of the world!"* demonstrates Dimmesdale's extreme shame and self-loathing about his adultery. He portrays himself as the embodiment of sin, seeking public recognition and, perhaps, punishment.

4- Comparison

The comparison compares Dimmesdale's sense of himself as a sinner with the community's view of him as a holy figure. It emphasizes his struggle with hypocrisy and the pressure of presenting a false image.

5- Metaphor

This metaphor is *"Behold me here, the one sinner of the world!"* On a literal level, Dimmesdale is admitting to adultery on the public scaffold. However, the figurative meaning of the statement is more than just a confession. Dimmesdale uses exaggeration when he refers to himself as *"the one sinner of the world."* This emphasizes the seriousness of his fault, implying that it bears the weight of all human sins.

This contradiction, *"People of New England!"* vs. *"the one sinner of the world,"* illustrates Dimmesdale's public image as a respected minister vs. the secret humiliation he has carried for years. It demonstrates the burden of maintaining an illusion while seeking truth and forgiveness.

Significantly, this contradiction adds to a more complex understanding of Dimmesdale's character and the significance of his confession. It demonstrates the psychological conflict between societal norms, personal guilt, and a desire for redemption. Furthermore, it adds to the novel's exploration of issues such as hypocrisy, sin, societal judgment, and the complexities of public confession.

4.2. Discussion of the Results

The following section is devoted to discussing the results of the analysis.

4.2.1. The Description Stage

The results of the analysis of the description stage are covered in the section that follows.

4.2.1.1. Vocabulary

4.2.1.1.1. Overwording

Overwording in *The Scarlet Letter* enhances the reading experience while reinforcing the investigation of the novel of sin, redemption, and the human condition. Firstly, the writer repeatedly uses phrases, sentences, and ideas that might seem redundant, for instance: *"It was better to stand thus, with so many betwixt him and her, than to greet him face to face--they two alone."* Even though it seems significant, this could be considered redundant because the words "thus" and "they two alone" convey the same idea of isolation. Possibly, this provides the readers with intensive feelings to comprehend the character's inner struggle. Accordingly, repetition is used to explain how powerful people exercise this power over others, for instance: *"Let him live! Let him hide himself in outward honour, if he may!"* The phrase *"let him"* is employed repeatedly, providing Dimmesdale's statements with a horrible sense of finality and highlighting his entire power over the other person's fate.

Secondly, the writer uses period-specific vocabularies that may serve to ensure historical accuracy while also conveying the social norms and limits of the time. For instance: *"Hester Prynne went one day to the mansion of Governor Bellingham, with a pair of gloves which she had fringed and embroidered to his order..."* These words *"fringed"* and *"embroidered"* could be viewed as emphasizing Hester's attention to detail and talent, or it could simply be a style choice representative of the century.

Thirdly, the writer uses descriptive and evocative language that can elicit strong emotional responses and engage the reader in the environment of the narrative. For instance:

"fitful and fantastic little elf." This phrase depicts Pearl's identity in an atmosphere of suspense and mystery.

In sum, these types of linguistic features provide an answer to the first question of the current study: "How overwording is used to create the concept of contradiction in *The Scarlet Letter*?"

4.2.1.2. Grammar

4.2.1.2.1. Transitivity

The analysis of this tool reflects how the specific use of the transitivity processes contributes to constituting the meaning of contradiction, as the following table explains:

Table 4
Transitivity Analysis

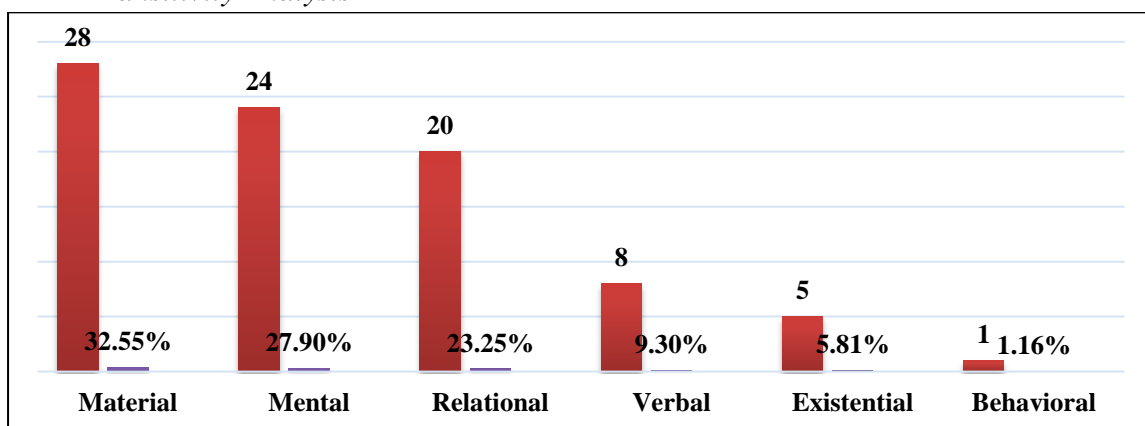| No.	Transitivity Processes	Frequency	Percentage
1.	Material	28	32.55%
2.	Mental	24	27.90%
3.	Relational	20	23.25%
4.	Verbal	8	9.30%
5.	Existential	5	5.81%
6.	Behavioral	1	1.16%
Total		86	100%

Figure 5
Transitivity Analysis

Table 4 exhibits that material process is the dominant type of transitivity processes. This requires the following possible considerations: Firstly, *The Scarlet Letter* revolves around events, acts, and consequences. Characters deal with societal criticism, forbidden love, and personal difficulties, all of which lend themselves frequently to material processes. Secondly, the forest, clothes, and the scarlet letter itself are described in rich detail, adding to the atmosphere of the novel. Material process effectively represents these concrete aspects. Thirdly, Characters' interior states frequently materialize as actions and reactions. Describing these feelings and conflicts through tangible processes can reveal their psychological depth. Such as: when the writer describes the meeting between Hester and chillingworth *"It was better to stand thus, with so many betwixt him and her, than to greet him face to face--they two alone."*

Table 4 demonstrates that mental process is utilized 24 times out of 86 (27.90%). While definitive assertions require specific investigation, Nathaniel Hawthorne's *The Scarlet Letter* involves mental processes constantly; a possible interpretation is that the characters, particularly Hester and Dimmesdale, deal with guilt, shame, love, and religious doubt. Mental processes efficiently depict these internal conflicts and reveal their complicated feelings. Such as: *"she must needs be the type of shame."* Here, the writer depicts Hester's internal feelings.

For relational transitivity process, it is utilized 20 times out of 86 (23.25%). This might contribute to the meaning since *The Scarlet Letter* concentrates on social structures and power relations. Relational processes successfully show the interactions between characters such as Hester and Dimmesdale, Chillingworth and Dimmesdale, and Hester and Pearl, emphasizing power conflicts and restrictions in the community.

In particular, verbal transitivity process is utilized 8 times out of 86 (9.30%), probably because religious sermons and public announcements play a role in the narrative. Verbal

processes such as preaching, declaring, and commanding demonstrate power dynamics within the society and the effect of religious authority such as *"people of England! cried he"*

In light of existential transitivity process, it is utilized 5 times out of 86 (5.81%0). Seemingly, the novel employs powerful symbols such as *The Scarlet Letter*, the scaffold, and the forest, each expressing a different element of existence. Examining how characters perceive, experience, and interact with these symbols might reveal insights into their existence and role in the world.

Finally, behavioral transitivity process is utilized only (1.16%). Rather than relying on a behavioral transitivity process, the writer uses various established processes to highlight character actions, inner struggles, and underlying motivations.

As a result, in *The Scarlet Letter*, Nathaniel Hawthorne expertly uses contradiction to question social norms, investigate morals, and highlight hypocrisy. While no single transitivity process alone embodies this concept, numerous transitivity processes work together to generate this contradiction. Furthermore, these processes provide more comprehensive insights regarding how Hawthorne utilizes language to question social norms and investigate the varied nature of human experience.

Consequently, this answers the second question of the current study, "What are the most/least frequent transitivity processes that are utilized to reflect the concept of contradiction in *The Scarlet Letter?*"

4.2.2. The Interpretation Stage

The following part provides the analysis of the interpretation stage results.

4.2.2.1. Speech Acts

The following results explain how the types of speech acts influence the meaning of contradiction.

Table 5

Speech Acts Analysis

NO.	Types of Speech	Frequency	Percentage
1.	Representative	31	40.78%
2.	Expressive	22	28.94%
3.	Declaration	10	13.15%
4.	Directive	9	11.84%
5	Commissive	4	5.26%
Total		76	100 %

Figure 6

Speech Acts Frequencies
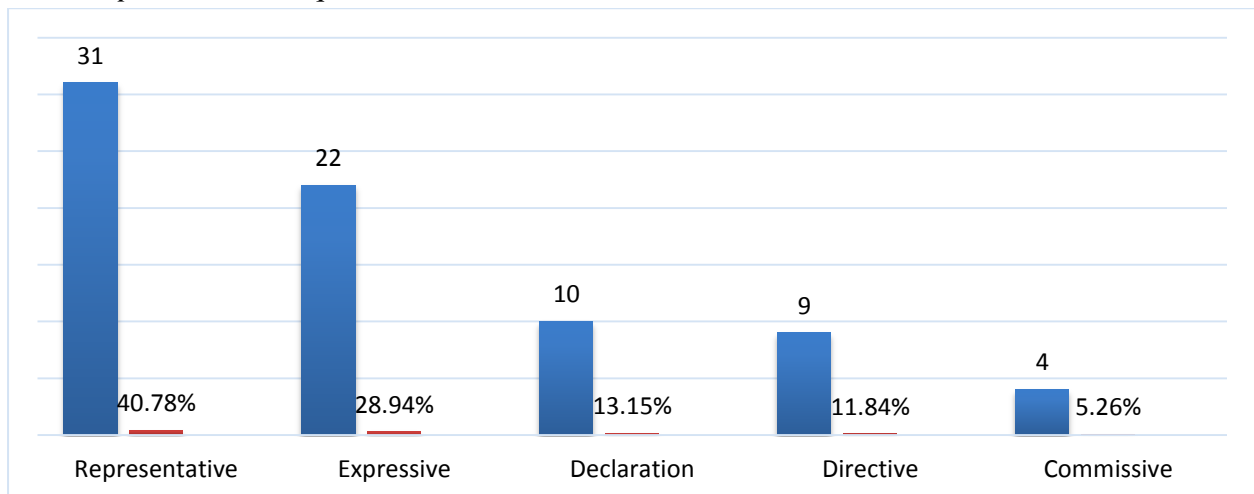
As displayed above in Table 5, the results show that the representative speech act is the most used and dominant among other speech acts since it is utilized 31 times out of 76 (40.78%). Nathaniel Hawthorne's *The Scarlet Letter* is loaded with strong emotions and intriguing characters. Representative acts are one of the ways he utilizes to do this, for the following possible reasons: Firstly, characters frequently express facts, ideas, and observations, such as Dimmesdale's speech, *"Behold me here, the one sinner of the world!"* These behaviors expose the characters' innermost thoughts and intentions. Secondly, the writer conveys strong emotions such as sadness, anger, and desperation, bringing depth to their personalities, such as Dimmesdale's speech *"People of New England!"* Thirdly, the

characters often emphasize societal expectations and standards, highlighting the social restrictions that influence their actions, such as: *"It was better to stand thus, with so many betwixt him and her, than to greet him face to face--they two alone. She fled for refuge."*

The second rank is occupied by expressive speech act which is utilized 22 times out of 76 (28.94%) because it may be noted that the writer dives extensively into the characters' mental torment, especially Hester's battles with guilt, shame, and love. Expressive speech acts such as suffering, rejoicing, and expressing inner conflict are excellent ways to transmit these feelings.

The next speech act is declaration; it is utilized 10 times out of 76 (13.15%). Declarative speech acts are utterances that declare facts, beliefs, or judgments while appearing straightforward; examining their presence shows a profound perspective for their use as well as facing public judgment. Hester frequently employs statements to affirm her independence and agency, such as *"Her sin, her ignominy, were the roots which she had struck into the soil."* Her statement demonstrates both resistance and self-awareness.

Later is the directive speech act, which is utilized 9 times out of 76 (11.84%). These utterances, which try to influence actions or attitudes, play an important function in creating the narrative and revealing character dynamics, such as *"Come up hither, Hester."* This sentence explicitly orders Pearl and Hester to join Dimmesdale on the scaffold.

Finally, commessive speech act is utilized 4 times (5.26%). While commissive speech acts are used less frequently in *The Scarlet Letter* than in other types, they are important for character development, story progression, and thematic investigation. As can be seen, the novel delves into issues of hiding, guilt, and redemption. Commissive speech acts, frequently unsaid or inferred, represent these hidden facts and commitments, creating layers of depth and ambiguity. Further, characters overcome social expectations and moral rules with implicit commitments and sacrifices. This emphasizes the interplay between personal desires

and external pressures, as in *"We will stand all three together."* The statement about the future reflects Dimmesdale's intention to stand on the scaffold alongside Hester and Pearl.

Hence, although society's standards place them at opposite ends - Hester as the rejected sinner and Dimmesdale as the revered minister - their common sin and hidden secrets create an illegal and immoral relationship that challenges society's social and power relations throughout this novel.

Overall, the results of speech act analysis answer the third question of the current study: "What are the types of speech acts employed to expose the social and power relation by using contradiction in the selected novel?"

4.2.3. The Explanation Stage

The results of the analysis of the explanation stage are presented in the following part.

4.2.3.1. Ideology Analysis

The Scarlet Letter by Nathaniel Hawthorne is more than just a novel; it is a skillfully constructed contradiction that challenges readers' assumptions about social norms, cultural values, society, morality, and human nature. The following interpretations accomplished this notion. Firstly, characters such as Dimmesdale demonstrate external piety while concealing inner anguish and dark desires. This challenges the claim that appearances reflect the real person and reveals the hypocrisy that results from strict social norms. Secondly, the scarlet letter, which was once a symbol of shame, becomes a mark of courage for Hester. This undermines the notion that symbols possess fixed meanings and emphasizes the subjective nature of interpretation. For example, "*many people refused to interpret the scarlet A by its original signification. They said that it meant Abel, so strong was Hester Prynne, with a woman's strength.*" Thirdly, Hester's resistance, Dimmesdale's secret sin, and Pearl's unusual temperament all call challenges to the binary distinctions between good and evil. This requires readers to acknowledge the complexity of individual

behavior. These interpretations of ideology provide readers with a deeper understanding of contradiction.

Notably, these interpretations answer the fourth question of the current study: "How does the writer ideologically challenge the reader's assumptions by using contradiction in the novel?"

4.2.3.2. Discursive and Semiotic Structures Analysis

The following table shows how the discursive and semiotic structures reflect the meaning of contradiction.

Table 6

Discursive and Semiotic Structures Analysis

No.	Types of discursive and semiotic structures	Frequency	Percentage
1	Irony	27	18.75%
2	Us-Them categorization	23	15.97%
3	Metaphor	17	11.80%
4	Presupposition	13	9.02%
5	Actor Description	12	8.33%
6	Hyperbole	10	6.94%
7	Comparison	8	5.55%
8	Burden	7	4.86%
9	Vagueness	5	3.47%
10	Authority	3	2.08%
11	Example/Illustration	3	2.08%
12	Negative Other Representation	3	2.08%
13	Norm Expression	3	2.08%
14	Victimization	3	2.08%
15	implication	2	1.38%
16	positive – self- Representation	2	1.38%
17	Disclaimers	1	0.69%
18	Counterfactuals	1	0.69%
19	Categorization	1	0.69%
20	Evidentiality	1	0.69%
21	Euphemism	0	0
22	Generalization	0	0

23	Consensus	0	0
24	Number Game	0	0
25	National-Self-Glorification	0	0
26	Populism	0	0
27	Lexicalization	0	0
Total		144	100%

As observed in Table 6:

1- **Irony** is the dominant category in the analysis. It is utilized 27 times (18.75%). This might be because that irony powerfully exposes the hypocrisy in Puritan society. Dimmesdale's external piety hiding his inner sin, Hester's public shame leading to self-reliance, and shifting *The Scarlet Letter* from a symbol of shame to strength are excellent examples.

2- **Us – Them categorization** occurs 23 times out of 144 (15.97%). It is also a dominant category, and this requires careful consideration. The stark distinction between the strict Puritan tradition and Hester, who is an outcast for her sin, shows this classification. This conflict emphasizes the issues of judgment, acceptance, and being excluded from society.

3- **Metaphor** appears 17 times out of 144 (11.80%). Considering it as another dominant category requires cautious consideration since metaphors like the scarlet letter as *"Her breast, with its badge of shame, was but the softer pillow for the head that needed one. She was self-ordained a Sister of Mercy,"* convey rich imagery and layers of meaning to the narrative. This improves the reading experience and enhances readers' understanding.

4- **Presupposition** occurs 13 times (9.02%). Within the realm of possibility, analyzing societal assumptions embodied in characters' thoughts and actions reveals the

Puritans' strict moral code and expectations. This throws light on the issues of acceptance, judgment, and individual versus societal ideals.

5- **Actor –Description** is utilized 12 times (8.33%). It is clear that examining actor descriptions may offer useful insights about *The Scarlet Letter* because the characters' physical characteristics might convey their social standing, psychological qualities, and internal conflicts. For example, Hester's beauty contrasted with the scarlet letter emphasizes public judgment and emotional anguish.

6- **Hyperbole** is employed 10 times (6.94%). Hyperbole, or deliberate exaggeration, can highlight characters' emotional emotions, societal injustices, and the absurdity of particular situations, such as *"a lovely and immortal flower, out of the rank luxuriance of a guilty passion."* This statement focuses on the issue of ostracism.

7- **Comparison** is exploited 8 times (5.55%). It is possible that through comparisons, the narrative bridges the distinction between good and evil, demonstrating the complexities of human behavior. For example, contrasting Dimmesdale's outward piety with his secret guilt highlights the uncertainty of moral judgments.

8- **Burden** is used 7 times (4.86%). Several characters seem to suffer real burdens: Hester carries the scarlet letter, Dimmesdale exhibits bodily symptoms of guilt, and Pearl's unclear existence weighs hard on them. Exploring these burdens reveals issues such as punishment, sin, and social norms.

9- **Vagueness** is utilized 5 times (3.47%). It may be noted that certain aspects of the work remain shrouded in mystery, including the exact meaning of the scarlet letter itself. This ambiguity may capture readers' interest, enable multiple interpretations, and emphasize the subjectivity of reality and perception, but in fact, the novel provides concrete information regarding puritan society, historical background, and character actions.

10- According to data analysis in Table 6, the categories Authority, Example/illustration, Negative Other Representation, Norm Expression, and Victimization are utilized 3 times (1.38%). Even these categories can be important, but they are not nearly dominating. That is for the possible consideration:

- **Authority:** While authority figures like the magistrates and Dimmesdale wield power, the novel is concerned chiefly with human fights against social norms and inner conflict. Analyzing specific agencies and struggles may provide deeper insights.

- **Example/Illustration**: Using characters as examples may limit their depth and reduce them to simple representations of societal standards or values.

- **Negative Other Representation:** The novel concentrates on complexities inside the Puritan tradition rather than portraying clear-cut "negative others", primarily defined by their hostility to the protagonist.

- **Social Norms:** While societal norms play an essential role, the novel focuses on how these social norms affect people and the possibility of hypocrisy and contradiction within these norms.

- **Victimization:** While characters encounter hardship and public criticism, focusing entirely on victimization could underestimate their agency and resilience.

11- Based on data analysis in Table 6, two types of categories (Implication and Positive–Self Representation) are utilized twice out of 144 (1.38%). It could be that:

- **Implication:** The writer relies on the notion that the meaning is sometimes carried by subtle hints, behaviors, and dialogues rather than using this category.

- **Positive – self-representation:** Characters are not always portrayed positively. Examining their ideas, intentions, and decisions reveals their inner conflicts and efforts to navigate a difficult society.

12- Conforming to data analysis in Table 6, these categories (Disclaimers, Evidentiality, Categorization, Counterfactuals) are utilized 1 time out of 144 (0.69%). The following interpretations are considered:

- **Disclaimers**: *The Scarlet Letter* is a work of fiction, not an account of fact. Alternative to offering disclaimers, Hawthorne focuses on exploring human emotions, social influences, and moral complexity.

- **Evidentiality:** As a type of this novel, precise evidence is not required to support specific claims.

- **Categorization:** Hawthorne's characters are not simply classified as good or evil, strict or rebellious. They deal with internal difficulties and change throughout the story.

- **Counterfactuals:** The novel does not focus on hypothetical possibilities or "what would." Instead, it concentrates on the characters' decisions and consequences that they experience within the existing social and historical context.

13- Finally, the result shows that the following categories (Euphemism, Generalization, Consensus, Number Game, National-self-glorification, Populism, and Lexicalization) are not used as they are not the typical focus of examining *The Scarlet Letter*. For the following possible reasons:

- **Euphemism:** *The Scarlet Letter* employs direct language rather than euphemisms since its core themes frequently deal with real human feelings and societal injustices.

- **Generalization:** Understanding the Puritan society in which the narrative takes place is critical to appreciating the characters' actions. These details would be difficult to express with generalization.

- **Consensus:** Literary analysis promotes different interpretations and critical thought rather than seeking a single "consensus" interpretation. Exploring multiple points of view along with varied critical interpretations results in a better comprehension of the novel.

- **Number Game:** it is not commonly used in literary analysis of *The Scarlet Letter*, which concentrates on textual proofs, character growth, and symbolic interpretations.

- **National-self-glorification:** *The Scarlet Letter* is situated in a particular historical context (puritan society) and is not intended to glorify any particular national identity.

- **Populism:** While the novel critiques societal conventions, it does not directly address populist thought or rhetoric. It focuses more on human problems and the effect of power structures in society.

- **Lexicalization:** Because the novel explores the depths of human feelings, societal constraints, and personal difficulties, lexicalization as a single word is less appropriate for portraying these details.

As a result, the data analysis shows that the dominant categories (Irony, Us-them categorization, Metaphor) present the meaning of contradiction in *The Scarlet Letter*. Additionally, *The Scarlet Letter* provokes readers to critically analyze people's assumptions and biases by exploring the contradictions revealed by these discursive and semiotic structures. This leads to reflection on the complexity of human behavior and the dynamic nature of social norms. This answers the fifth question of the current study: "What are the

types of discursive and semiotic structures in *The Scarlet Letter* that echo the contradiction in

the data under scrutiny?"

Chapter Five: Conclusions, Recommendations, and Suggestions

5.0. Preliminary Remarks

This chapter contains three sections. The first section offers the conclusions reached after analyzing the data. The second section presents some recommendations based on the findings of the study. Finally, the third section provides suggestions for further studies.

5.1. Conclusions

The current study has reached the following conclusions based on data under analysis:

1- Overwording is used in the novel to create the concept of contradiction. Such as:

- The writer frequently employs phrases, sentences, and ideas repeatedly to highlight their importance.

- The writer employs period-specific vocabularies that may serve to convey historical accuracy, to ensure the social norms and limits of the time, and to present the time period as an accurate portrayal so the reader gets introduced to that particular world.

- The writer uses descriptive and evocative language to evoke strong emotional reactions and engage the reader in the environment of the narrative.

2- The different types of transitivity processes are used in the novel to reveal contradiction. Material process is the dominant transitivity process among other processes because there are lots of actions in *The Scarlet Letter* and these actions form the outside world of the novel and drive the plot.Then comes mental process, relational verbal, existential, and finally behavioral process, which is rarely utilized.

3- The different speech acts are used in the novel to reveal social and power relations in the Puritan society through contradiction. The representative speech acts are the most dominant among the other types to demonstrate how Puritan society strongly focused on social order, established facts (religious and moral), and public image. Then comes

the expressive, declaration, and directive speech acts. Finally, commissive speech acts are rarely utilized.

4- The writer provides the readers with a critical perspective on the Puritan society by presenting contradiction ideologically. Such as:

- Characters like Dimmesdale appear religious on the outside, yet they hide dark desires and deep suffering. This creates doubt on the idea that outward manifestations genuinely represent a person and exposes the hypocrisy that comes from strict social norms.

- Hester transforms *The Scarlet Letter*—once a sign of shame—into a badge of courage. This highlights the subjectivity of interpretation and challenges the idea that symbols have set interpretations.

- The dichotomies of good and evil are called into question by Hester's resistance, Dimmesdale's secret sin, and Pearl's unusual treatment. Readers have to grasp that every person's behavior is complicated. Thus, the writer confronts readers' assumptions about social norms, cultural values, society, morality, and human nature.

5- The different discursive and semiotic structures are used in the novel to reflect contradiction in *The Scarlet Letter*. Irony, Us–Them categorization, Metaphor, Presupposition, Actor –Description, Hyperbole, Comparison, and Burden are the most dominant and used. Nevertheless, at the same time, the writer does not utilize all types of these structures such as: (Euphemism, Generalization, Consensus, Number Game, National-self-glorification, Populism, and Lexicalization). Overall, the discursive and semiotic structures reflect the writer's commitment to produce an examination of contradiction.

5.2. Recommendations

In the light of the above conclusions, the following recommendations can be put forward:

1- Readers and researchers should carefully observe the historical language the characters employ by the writers. This may reveal information regarding attitudes, religious convictions, ideologies, and cultural customs, resulting in a deeper comprehension of the social norms and beliefs of the age.

2- Readers should take on the role of detectives, figuring out the hints hidden in writers' word choices. This enables readers to comprehend the writer's point of view and the social and ideological influences that affected the writing, in addition to appreciating artistic quality of the literature.

3- researchers should examine certain novels to reveal power dynamics. This can be done through CDA, which exposes the power structures embedded in language. This approach provides valuable insights for understanding the influence of language in shaping the world.

5.3. Suggestions for Further Research

The following suggestions are considered as further research:

1- Critical stylistic study of contradiction in *The Scarlet Letter*.

2- Critical Discourse Analysis of Euphemisms in Orwell's *1984*.

3- Deconstructing the American Dream: A CDA of Ideology in Great Gatsby.

4- Unveiling Gender Biases in Pride and Prejudice through Critical Discourse Analysis.

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المستخلص

الدراسة الحالية هي تحليل نقدي للخطاب لمفهوم التناقض في رواية الحرف القرمزي. حيث إن التناقض هو "عبارة أو حقيقة معاكسة أو مختلفة عن الأخرى." (قاموس أوكسفورد ، 2010 ، ص 173) من خلال فحص التناقض ، تهدف هذه الدراسة إلى تحليل الكيفية التي تعكس بها الرواية القوة الاجتماعية المهيمنة والهياكل الإيديولوجية للمجتمع البيوريتاني. وبالتالي ، تحاول الدراسة الحالية سد هذه الفجوة من خلال تحديد مفهوم التناقض ووظائفها في البيانات المختارة.

تهدف هذه الدراسة إلى الإجابة على الأسئلة التالية: (1) كيف يتم استعمال التراكيب اللغوية لخلق مفهوم التناقض في الحرف القرمزي؟ (2) ما هي انواع التعدية الأكثر/الأقل تكراراً التي يتم استعمالها لتعكس مفهوم التناقض في الحرف القرمزي؟ (3) ما أنواع الأفعال الكلامية المستعملة لكشف العلاقة الاجتماعية وعلاقة القوة باستخدام التناقض في الرواية المختارة؟ (4) كيف يتحدى الكاتب إيديولوجياً افتراضات القارئ باستخدام التناقض في الرواية؟ وأخيرًا، (5) ما هي أنواع البنى الخطابية والسيميائية في الحرف القرمزي التي تعكس التناقض في البيانات قيد الفحص؟

يتبنى الباحث نموذجًا انتقائيًا يضم نموذج هايمز (1974)، ونموذج التحليل الثلاثي الأبعاد لفيركلاف (2015)، و نموذج التعدية لهاليداي وماتيسين (2014)، وافعال الكلام لسيرل (1979)، والفئات الخطابية والسيميائية لفان دايك (2006) للتحقيق في مفهوم التناقض في الحرف القرمزي.

وبناء على النتائج، خلصت الدراسة إلى أن التراكيب اللغوية تستعمل في الرواية لتوضيح التناقض من خلال السمات اللغوية مثل العبارات والجمل والأفكار المتكررة، والمفردات الخاصة بفترة زمنية معينة. كما أن المادة هي العملية الانتقالية الأكثر هيمنة، والسلوكية هي أقل العمليات كشفاً للتناقض في الرواية. علاوة على ذلك، تُستعمل أفعال الكلام المختلفة في الرواية للكشف عن العلاقات الاجتماعية وعلاقات القوة الموجودة في المجتمع البيوريتاني من خلال التناقض. على سبيل المثال، تستعمل الشخصيات في كثير من الأحيان أفعال الكلام التمثيلي للتعبير عن الأفكار، ونقل المشاعر القوية، والتأكيد على التوقعات المجتمعية التي تؤثر على أفعالهم. وأخيرًا، يزود الكاتب القراء بمنظور نقدي للمجتمع البيوريتاني من خلال الاستفادة من التناقض أيديولوجيًا. على سبيل المثال، يتحول الحرف القرمزي من إشارة إلى العار إلى رمز للشجاعة، وأخيرًا، تُستعمل البنى الخطابية والسيميائية المختلفة، مثل السخرية، وتصنيف نحن-هم، والاستعارة، في الرواية لتعكس التناقض في الحرف القرمزي.

مفهوم التناقض في رواية هوثورن الحرف القرمزي: دراسة تحليلية نقدية للخطاب

رسالة مقدمة

الى

مجلس كلية التربية للعلوم الإنسانية ـ جامعة كربلاء وهي جزء من متطلبات نيل درجة الماجستير في اللغة الإنجليزية وعلم اللغة

من قبل:

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