

Lexical vs. Structural Presuppositions in the Struggle between Virtue and Vice in Selected Dramatic Passages from Nathaniel Hawthorne's *The Scarlet Letter*: A Syntactico-Pragmatic Approach

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Abstract

This analytical-descriptive research attempts to investigate the relationship between the six types of presuppositions classified by George Yule (1996), the syntactic structure through which they are triggered, and the speaker's intention behind triggering them in Nathaniel Hawthorne's *The Scarlet Letter*. The paper discovers which types of presuppositions are more appropriate to be conveyed by specific syntactic structures and parts of speech to fulfill some specific intentions more successfully. It also investigates how the different motives of the main characters of the novel, Dimmesdale, Hester and Chillingworth, result in different types of presuppositions and syntactic structures to fulfill the pragmatic purposes needed. The research is applied to 216 presuppositions detected in 50 dramatic passages selected from the most controversial situations that brought the three main characters together, the wife, the paramour and the husband; such situations are required to be interweaved very carefully and to present the characters as being very cautious about the presuppositions triggered by their utterances not to reveal the secrets they hide.

Keywords: presupposition, trigger, syntactic structure, lexical level, structural level, speaker's intention.

1. Introduction

Pragmatics is the study of "language usage" (Levinson 1983, 5), and of "meaning in interaction" (Thomas 1995, 22). Explaining this, Leech (1983, 6) differentiates between the semantic "dyadic relation" (what does a word mean?) and the "triadic relation" (what does a word mean in a given context, or what does it mean to a specific speaker?). The pragmatic meaning is the "contextual meaning" (Thomas 1995, 2), the "non-truth conditional aspects ... where context must be taken into account" so that the meanings "are not 'looked up' but [rather] ... 'worked out' on particular occasions of use" (Cruse 2006, 136).

On another level, Chomsky (2000, 26) believes that 'pragmatic competence' and grammatical competence' are logically "impaired and ... associated"; meanings are ineffective without grammatical linguistic forms to convey them. He (2006, 97) doubts the validity of distinguishing "sharply between the contribution of grammar to the determination of meaning", and the "contribution of so-called 'pragmatic considerations'". Following these lines, Green (2006, 408) argues that pragmatic meanings are evident in

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“the relation between the user of the [linguistic] form and the act of using the form”. However, syntactic structures and linguistic forms do not have a pragmatic meaning in themselves; the same linguistic form “will mean different things in different contexts, and ... different things to different people” (Birner 2013, 4). Since what matters is the true meanings of the linguistic forms, rather than the semantic ones, Chomsky (2000, 132) interestingly believes that “it is possible that natural language has only syntax and pragmatics”; he believes that it is possible to limit the role of semantics in studying how syntax “is actually put to use in a speech community”.

Understanding the pragmatic meaning requires an understanding of the context. Igwedibia (2018, 122) argues that meanings “could only be inferred within the context”. Muhyidin (2020, 100) is also of the opinion that “language is only meaningful in its situational context”. Understanding the contexts entails understanding the “context-dependent assignment of meaning to language expressions used in acts of speaking and writing” (Joyce 2021, 10). Cruse (2006, 35) explains that to understand the context of an utterance, one should understand: (i) “preceding and following utterances”, (ii) “the immediate physical situation”, (iii) “the wider situation, including social and power relations”, and (iv) “knowledge presumed shared between speaker and hearer”. Perhaps this is why Wharton (2009, 10) claims that pragmatics has its own roots in “philosophy, ... linguistics, ... cognitive science, psychology, sociology and even the study of non-human animal communication”.

On the basis of the agreed-upon importance of context in understanding the meaning, one crucial factor in understanding the context is understanding the speaker’s intention, what the speaker means by the words, rather than what the words themselves mean. Green (2006, 407) states that “the acceptability of sentences depends on the ... intents imputed to the speaker”. Jafari (2013, 2151) also argues that “the various aspects of meaning ... come from the intention of the speaker”. This means that messages sent by the speaker not only have signs and ideas “but also the emotive effects ... which include the needs, wishes, desires, likings and feelings” (Igwedibia 2018, 122). Thus, the same utterance reflects different messages in different contexts and situations when the speaker has different intentions, that is, “a speaker can mean something either by saying it or by saying ... something else” (Joyce 2021, 10). Intention is what matters, regardless of “the surface meaning of the speaker’s words” (Rahmawati et al. 2022, 94).

One important intention of a speaker is to presuppose specific ideas. Presuppositions, the main concern of the research, are “preconditions to understanding” (Mey 2001, 264), “presumed-to-be-shared beliefs” (Griffiths 2006, 83), “statements ... tacitly assumed to be the case” (Yee 2011, 33), “information ... taken for granted by the interlocutors” (Mazzarella and Domaneschi 2018, 17), “assumptions ... shared ... in order for an utterance to be accepted” (Sbisa 2021, 178), or things that “the speaker expects to be the situation preceding making an expression” (Eklesia and Erlangga 2022, 8). We call the linguistic items (structures or lexemes) that presuppose ideas “presupposition triggers” (Levinson 1983, 179; Bonyadi and Samuel 2011, 1; Liang and Liu 2016, 68; Al-Zubeiry 2020, 734). Perhaps one of the first times that the term ‘presupposition’ was used to carry the same meaning that we now use in modern linguistics was by the German philosopher Gottlob Frege (1893, 50, reprinted in 1993) in his article *On*

Sense and Reference. Frege describes 'presupposition' as a piece of information that is "necessary ... in order for ... [an] expression ... to have any reference at all".

The piece of literature discussed pragmatically in this research is Nathaniel Hawthorne's *The Scarlet Letter*. The events of the novel take place in Salem, Massachusetts. Hester, a married woman who was taken in adultery, is dragged to the pedestal of shame to be disgraced in public as a punishment. The young minister of the church she attends, Dimmesdale, who interrogated her about the sin, is her companion. She had an illegitimate child, but she did not reveal the identity of the real father to her husband, Chillingworth, who had not been in the town for two years and had just come to see her on the pedestal. Chillingworth took it upon himself to know her wife's paramour and punish him. He already suspected Dimmesdale, and moved to live with him to dig in his heart and turn his life into a living hell. Dimmesdale confesses the sin after seven years of agony under the burden of sin, hypocrisy, and the pressure of the husband. The minister died, the husband left the town, the child grew up and got married in Europe, and Hester remains alone in Salem. The analysis is done on the 216 presuppositions of different types that have been detected in the sample extracted from the novel.

The particular significance of this study lies in looking at the pragmatic presupposition from the angle syntax. The study makes some important contributions to fill some gap between pragmatic and syntax, that is, it tries to investigate the link between the speaker's intention behind using presuppositions and the syntactic structure he tends to use to accomplish his goals. Moreover, the study investigates how much this link is evident in the dramatic passages uttered by the main character of the novel, and how much does it contribute in shaping the key characteristics of the main characters.

2. Literature Review

Nathaniel Hawthorne's *The Scarlet Letter*, first published in 1850, describes "the Puritan society of 17th ... [century where] religion ruled over all, and ... everyone was to follow the rules strictly" (Miglani 2023, 1712). At that age, the novel was so revolutionary that "even though after *The Scarlet Letter* many of the old critical issues disappeared ... [and] new ones arose, the dispute about the nature and merit of Hawthorne's allegory persisted" (Crowley 1997, 24). Hawthorne, himself, describes his wife's response when she read the novel as "It broke her heart and sent her to bed with a grievous headache - which I look upon as a triumphant success!" (as cited from Hawthorne's letter to his friend Horatio Bridge in Murfin 1991). Talking about American literature, the well-known literary critic F. O. Matthiessen argued (1968, republished 2013) that "there were no other books more imaginative than those in the period of American Renaissance and ... Hawthorne undoubtedly was a representative among them" (Matthiessen 2013, 203).

The 20th-century English novelist and poet D. H. Lawrence is also of the opinion that "there could be no more perfect work of the American imagination than *The Scarlet Letter*" (as cited in Miller 1991, 28). *The Scarlet Letter* "deals with issues that relate to human nature – sin, guilt, hypocrisy, revenge and pride" (Fider 1999, 3). Being one of the most controversial and influential masterpieces in American literature, *The Scarlet Letter* has been the focus of many critics of different times and different approaches of criticism.

Psychoanalytic critics, to name but a few, have praised the novel, describing it as “an exploration of life lived on ... edges” where the protagonist finds himself “within a realm of geographical, moral, linguistic, behavioural and symbolic uncertainties” (Littlefield and Sara 2014, 2). They also believe that the ‘contradictory’ in the character of Hester Prynne “is not only suitable to describe [her] ..., but her creator Hawthorne as well” (Chen 2020, 61). Critics of the reader-response approach, on the other hand, always quote the words of Henry James, the well-known American-British author, describing what he felt when he read the novel for the first time as: “I seemed to myself to have read it before, and to be familiar with its two strange heroines” (James 1901, 108). Feminist critics have also praised the novel, describing Hester as one of “the first and most important female protagonists in American literature” (Chen 2020, 61).

However, the novel fights the idol of the infallible clergyman and the society that is devoid of human sins, an idea that was, from the ideological perspective of clergymen, revolutionary and impertinent. In fact, the society was already reluctantly familiar with the bold claims of the American philosopher R. W. Emerson that life is only understandable through ‘individual’s intuition’ about God, rather than ‘the doctrines of established religions’ (as expressed in his book *The Transcendalist* 2000). This transcendental idea, which “advocated a personalized, direct relationship with the divine in place of formalized, structured religion, is privileged in *The Scarlet Letter*” (Martin 2003, 107). So, the interpretations of the novel are so many and so variable that “*The Scarlet Letter* will outlast its critics” (Walcott 1953, 251).

2.1. *The Sample*

The sample is divided into 10 extracts containing 50 dramatic passages told by/to Arthur Dimmesdale, Hester Prynne and Roger Chillingworth. These dramatic passages are taken from the most crucial stages of the tragic events of the novel: (i) when Dimmesdale interrogates Hester in public about committing the sin, (ii) when Chillingworth meets Hester and her misbegotten baby in jail for the first time after years of absence and faces her with the sin of adultery, (iii) when Hester pushes Dimmesdale in front of the governor and Chillingworth to defend her after the elite has decided to deprive her of her baby, and he tries hard to entreat her, (iv) when Chillingworth begins to take the friendship mask off and increases his pressure on Dimmesdale to force him to confess the sin, and Dimmesdale begins to accuse him of trying to play God’s role, (v) when Hester goes to Chillingworth to confirm his suspicions about Dimmesdale and to tell him that she is going to reveal his true identity as her husband, and Chillingworth goes on a rampage and threatens to end Dimmesdale’s reputation and life, (vi) when Dimmesdale and Hester, for the first time since they committed the sin seven years ago, meet in secret in the woods, and she tells him that Chillingworth is her husband, and he is shocked, and (vii) when Hester reveals her escape plan and asks Dimmesdale to flee back to Europe with her. The presuppositions triggered in the dramatic passages are analyzed, along with their syntactic structures and the speaker’s intention behind triggering them, as shown in the appendix.

2.2. Theoretical Framework

The presuppositions detected in the selected dramatic passages of the novel are categorized under the six types of presuppositions classified by Yule (1996, 27-29). These types are as follows:

- *Existential Presupposition*: which is triggered about things or entities that are “assumed to be committed to the existence” (Yule 1996, 27).
- *Lexical Presupposition*: which comprises “the use of one form with its asserted meaning ... with the presupposition that another (non-asserted) meaning is understood” (Yule 1996, 28).
- *Structural Presupposition*: which is evident when “certain sentence structures ... [presuppose] that part of the structure is already assumed to be true” (Yule 1996, 28).
- *Factive Presupposition*: which is evident in pieces of information that “can be treated as a fact” (Yule 1996, 27).
- *Non-Factive Presupposition*: which is evident in pieces of information that are “assumed not to be true” (Yule 1996, 29). It is noteworthy that the non-factive presupposition does not presuppose the opposite of the statement.
- *Counter-Factual Presupposition*: which is evident in “what is presupposed ... [to be] the opposite of what is true” (Yule 1996, 29).

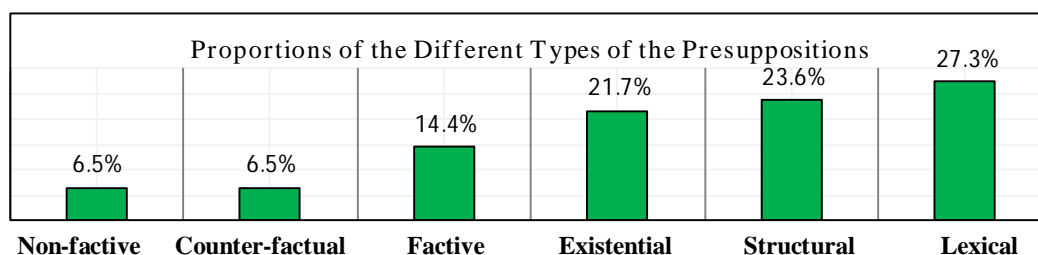
After being classified under the six above-mentioned types, the syntactic structures of the presuppositions are detected, alongside with the intention behind using them, basing on the events of the novel. The reason is to find the link between the type of presupposition, its syntactic structure, and the pragmatic reason behind using it. The grammatical labels and symbols used in the analysis are those of G. Leech et al. (1982).

3. Discussion and Statistical Analysis

The discussion of the dramatic passages of the 10 Extracts can be more telling when represented through a statistical analysis. The five axes upon which the analysis is based are: (i) the type of the presupposition, (ii) the syntactic structure, (iii) the addresser, (iv) the addressee, and (v) the pragmatic purpose (the speaker's intention) of the presupposition.

3.1. Frequency of the Different Types of the Presuppositions

In the 50 dramatic passages of the 10 Extracts, 216 presuppositions have been detected: 14 non-factive, 14 counter-factual, 31 factive, 47 existential, 51 structural, and 59 lexical presuppositions. The proportions of these types are presented in the following chart.



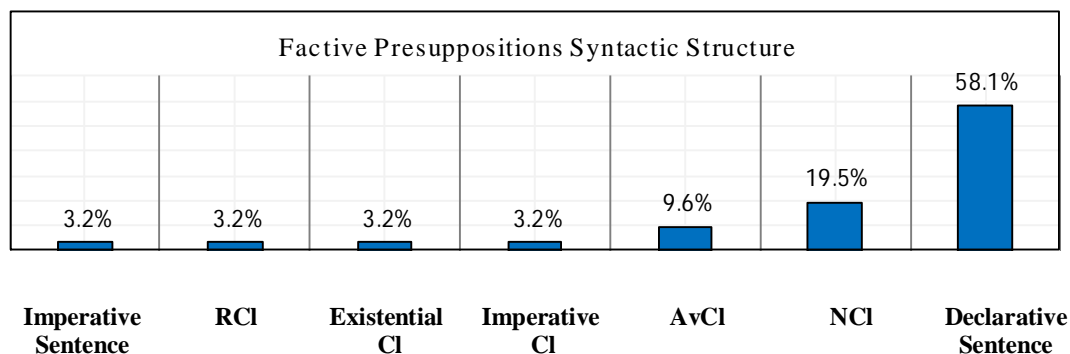
As shown in the chart, lexical presuppositions have the highest proportion (27.3%), followed by structural presuppositions (23.6%), while non-factive and counter-factual presuppositions have the lowest proportion (both 6.5%). Factive and existential presuppositions come between the two extremes. Probably it is logical for *The Scarlet Letter* to have a high proportion of lexical presuppositions (being written in a symbolic figurative language), a high proportion of structural presuppositions (being written in lengthy, compound complex sentences to imitate the 17th century English), and a low proportion of non-factive and counter-factual presuppositions (being, if we can say it, a ‘guiding’ novel that aims at instructing and showing how society should naturally be).

3.2. Presuppositions and Syntactic Structures

This section discusses the relationship/tension between the six different types of presuppositions and the syntactic structure in which they are triggered.

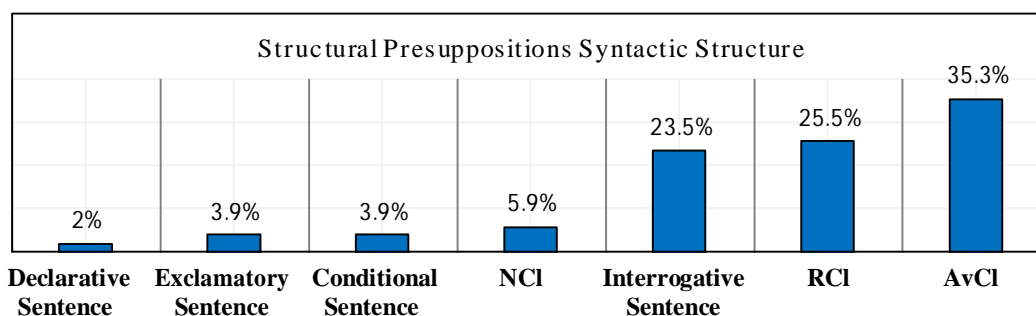
3.2.1. Presuppositions Achievability through Syntactic Structures

The six types of presuppositions will be classified into two groups: (i) structurally-triggered presuppositions (achieved by complete linguistic constructions), and (ii) lexically-triggered presuppositions (achieved by separate lexical items within a structure). Structurally-triggered presuppositions are factive, structural, non-factive and counter-factual presuppositions, being accomplished by a whole structure. The syntactic structures through which factive presuppositions are triggered in the novel are as follows.



Factive presuppositions in the novel tend to be largely triggered by declarative sentences (58.1%) such as “*They grew out of his heart, and typify ... some hideous secret*”. Said by Chillingworth to Dimmesdale in the graveyard of their new house, this declarative sentence triggers a factive presupposition that the ‘ugly weeds’, the sin Dimmesdale committed, will definitely grow out of Dimmesdale’s sinner heart for refusing to confess his sins alive. By triggering this idea confidently in this clear declarative sentence, Chillingworth pushes Dimmesdale to confess by convincing him that it is a matter of time and the sin will be revealed against Dimmesdale’s will. Factive presuppositions are also triggered by noun clauses (19.5%) such as the object NCL “*what a relief it is ... to look into an eye that recognises me ...!*” which is said by Dimmesdale to Hester in the forest, presupposing that it is a matter of fact that being recognized is ‘a relief’. Dimmesdale seems to have been waiting too long for a moment

when he can be seen as he truly is, a sinner. At this moment, he can throw off '*these garments of mock holiness*'. Factive presuppositions are then triggered by adverbial clauses (9.6%). One example is the participial AvCI "*Looking daily at you ... and watching the tokens of your aspect ...*" said by Chillingworth to Dimmesdale to presuppose that the former knows that the latter is fully aware that he is being watched not by a doctor seeking a disease but by a devil searching for hidden secrets. Factive presuppositions are also triggered, but in lower proportions by imperative sentences, and by relative, existential and imperative clauses (3.2% each). The syntactic structures through which structural presuppositions are triggered are as follows.

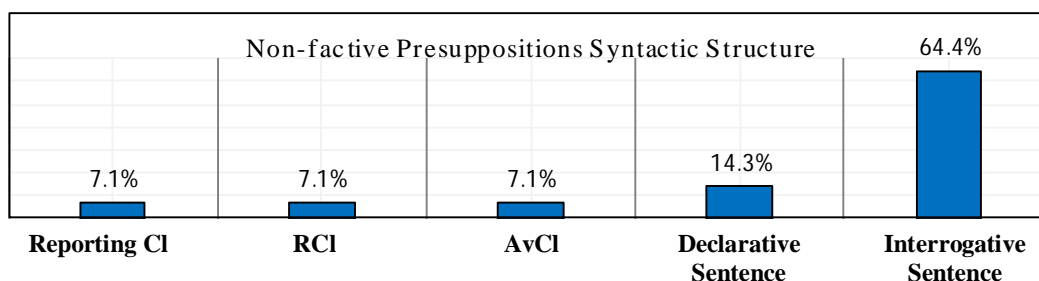


Structural presuppositions tend to be largely triggered by adverbial clauses (35.3%) such as the conditional AvCI "*..., if it suit you better*" which is said by Chillingworth at the margin of the water to Hester talking about the scarlet letter when she said she would keep wearing it. Taunting her, he structurally presupposes that the scarlet letter no doubt suits Hester. He ridicules her decision to keep the scarlet letter on her bosom, agreeing that it suits her. Structural presuppositions are also triggered by relative clauses (25.5%), such as the non-defining RCI "*... that you look at it so earnestly*". Said by Chillingworth to Hester when she looked at his face, he structurally presupposes that there are things (emotions) obvious in his face. Chillingworth implies that he feels horrible things that come out of him into his face. He feels anger, schadenfreude, hatred and a desire for revenge. These emotions grew rapidly in the years he was trying, like a devil, to look into Dimmesdale's heart and fuel the torture in it. Structural presuppositions are then triggered by interrogative sentences (23.5%). One example is "*Why shouldst thou tarry so much?*" which is asked by Hester to taunt Dimmesdale, presupposing that he refused to take the decision to escape to a new world with new identities; She compels him to agree on her escape proposal. Structural presuppositions are also triggered but in lower proportions by noun clauses (5.9%), in conditional and exclamatory sentences (3.9% each), then in declarative sentences (only 2%).

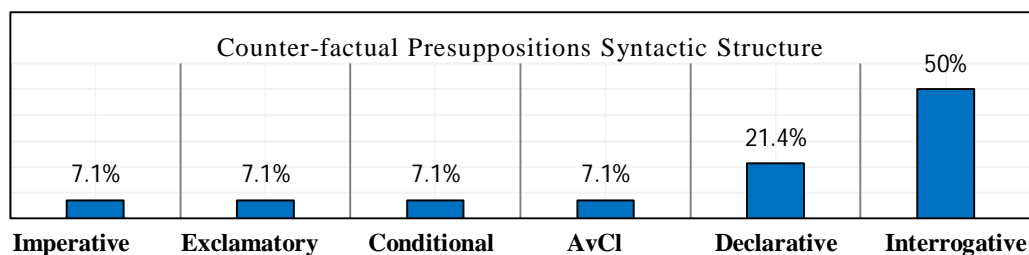
So, it is evident that declarative sentences are (i) the most frequent syntactic structures used by Hawthorne to trigger factive presuppositions and (ii) the least frequent to trigger structural presuppositions. This contrast tells something about how carefully Hawthorne (exemplified by the main characters) chooses his words. When he intends to convey a fact (through factive presuppositions), he tends to use a clear and complete declarative sentence, a straight syntactic structure that is largely avoided

when he intends to push an idea through. In cases where a character intends to imply an idea vaguely or to trick the addressee, he depends on complex structures and independent clauses (cf. 3.4.3).

It is noteworthy that Hester has the highest ratio among the three main characters of the novel to be addressed by factive presuppositions, while Chillingworth has the highest ratio to be addressed by structural presuppositions (c.f. 3.3). This divergence reflects the difference between the two personalities of Hester and Chillingworth and the difference in how others treat each of them. Both Dimmesdale and Chillingworth feel free to state facts (through factive presuppositions) to Hester, the former for the feeling of comfort that she is someone close, and the latter for the feeling of superiority he feels against her that he is not largely trying to pick out what to say to her. On the other hand, both Dimmesdale and Hester tend to pick out their words and pitch ideas carefully (through structural presuppositions), rather than stating facts, when talking with Chillingworth due to his evil. The syntactic structures through which non-factive presuppositions are triggered in the sample are as follows.



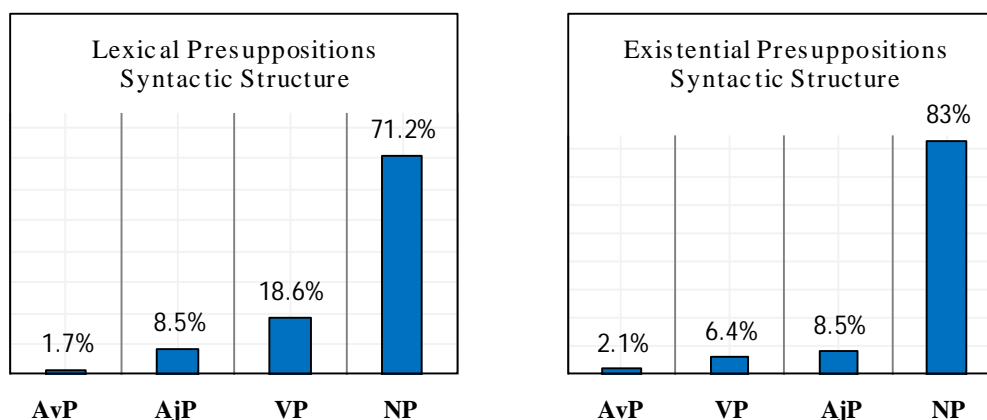
Non-factive presuppositions in the novel are triggered mainly by interrogative sentences (64.4%), such as “... *how could ... intellectual gifts ... veil physical deformity in a young girl's fantasy ...?*”. Asked by Chillingworth to Hester in jail, the question triggers the idea that intellectual gifts should never veil physical deformity in Hester’s fantasy. He self-reproaches, confessing his misjudgment that he was able, only with his knowledge, to impress Hester as a young lady. He probably tries to find inside of himself a reason for Hester’s sin to be justified. Non-factive presuppositions are then triggered by declarative sentences (14.3%). One example is when Dimmesdale self-reproaches with the declarative sentence “... *methinks my soul might keep itself alive thereby*”, presupposing that even the confession of sin does not rescue the sinner from the inevitable and imminent end as he once thought. Non-factive presuppositions are also triggered by a significantly lower ratio in reporting, relative and adverbial clauses (7.1% each). The syntactic structures through which counter-factual presuppositions are triggered in the novel are as follows.



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Again here, counter-factual presuppositions tend to be largely triggered by interrogative sentences (50%), such as “...do we not ... say that the Heavenly Father ... recognised a ... sin, and made of no account ... between unhallowed lust and holy love?” said by Dimmesdale to Chillingworth (and Governor Bellingham) in the mansion of the latter when the government leaders decide that they may take Pearl, the child, from her mother, Hester, and Dimmesdale was trying to make them refrain from this decision. Dimmesdale presupposes that ‘the Heavenly Father’ has recognized a deed of sin, but made an account of the distinction between unhallowed lust and holy love. Dimmesdale maliciously tends to question the wisdom of ‘the Heavenly Father’, using a negative question so that the gentlemen cannot say a word. He assures them that it is God’s Will that Pearl should remain with Hester. He uses the apposition ‘the creator of all flesh’, which is quoted from (Jeremiah 32:27) to inflame the audience’s feelings and to trick them by indirectly assuming that their point of view goes against God’s Will and questions his Wisdom. Counter-factual presuppositions are then triggered in declarative sentences (21.4%), such as “... it were child's play to call in a physician and then hide the sore!”. Said by Dimmesdale to Chillingworth when they are talking about the sore that affects the sinner, the former tries to trick the latter, presupposing that he did not hide the sore. He manipulates Chillingworth, talking about the physical sore, even though he knows that Chillingworth is talking about the spiritual one. Counter-factual presuppositions are also triggered, but to lower degrees, in imperative, exclamatory & conditional sentences and adverbial clauses (7.1% each).

It is now evident that non-factive and counter-factual presuppositions, the two types of presuppositions that manifest reality by contradicting it, are triggered by Hawthorne through interrogation. Probably, this is a trail done by Hawthorne to imply that the addresser and the addressee know for sure the reality that may be neglected for personal reasons. Interestingly enough, the largest share of non-factive presuppositions goes to Chillingworth, who confesses at the end of the events that he misinterprets life, and the largest share of counter-factual presuppositions goes to Dimmesdale, who has difficulty accepting his reality as a sinner (c.f. 3.3). Hawthorne destined Hester, the one that the society regards as a corrupt soul, to be the most straightforward character, while Dimmesdale and Chillingworth, the esteemed persons in the eyes of the society, to be more cunning; Hawthorn questions the validity of the society’s judgment. Lexically-triggered presuppositions, on the other hand, are lexical and existential presuppositions, being triggered by lexemes within structures. The syntactic structures through which lexical presuppositions are triggered in *The Scarlet Letter* are as follows.



Lexical presuppositions in the novel tend to be largely triggered by NPs (71.2%). One example of lexical presupposition is the pronoun ‘yonder’ in the prepositional phrase “... of yonder... man...” said by Hester to Chillingworth at the margin of the water. Hester presupposes by the pronoun ‘yonder’ that Dimmesdale is Chillingworth’s friend, rather than Hester’s paramour. With a natural defensive instinct, she disavows her relationship with Dimmesdale, not mentioning even his name; she calls him ‘yonder ... man’ to create a stronger link between him and Chillingworth than that between him and herself. Lexical presuppositions are also triggered by VPs (18.6%), such as the VP ‘call’ in “Men call me wise” said by Chillingworth to Hester in jail. This VP presupposes that he doesn’t consider himself wise. He tries in vain to find himself an excuse for his misjudgment of Hester and for his blindness, invoking that, at least in other men’s eyes, he accomplished something in intellectuality and wisdom. Lexical presuppositions are hardly triggered by AjPs (8.5%) and AvPs (1.7%).

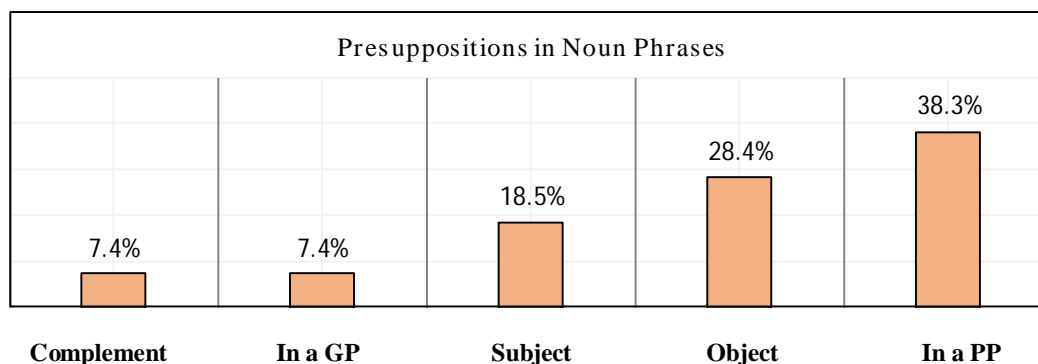
Existential presuppositions tend to be largely triggered by NPs (83%), such as the NP ‘guilt’ in the genitive phrase “... of its father’s guilt” said by Dimmesdale to Governor Bellingham, in the presence of Hester. Trying to entreat Hester, who is now driven to the brink of madness by the idea that the government leaders may take her child, Dimmesdale presupposes that he is no doubt guilty and that he is in no better situation than her. In fact, he found himself obliged to contain her with his presupposition because he was afraid of the idea that she can now tell the leaders who the real father is. Existential presuppositions are also triggered by AjPs (8.5%). One example said by Dimmedale to contain Hester in the same situation is the comparative AjP ‘happier’ in “... the sinful mother happier than the... father”; he presupposes that Hester is happier than him, albeit being sinful, since he adds hypocrisy to sin. Existential presuppositions are also triggered, but to lower degrees, by VPs (6.4%) and AvPs (2.1%).

Basing on the analysis, NPs are more likely used by the characters to trigger ideas than other parts of speech. VPs are more likely to trigger lexical presuppositions than AjPs, while AjPs are more likely to trigger existential presuppositions than VPs. AvPs, on the other hand, are less likely to trigger ideas. The higher proportion of NPs (than AvPs, VPs, and AjPs) triggering lexical and existential presuppositions can be attributed simply to the larger number of functions an NP can do in a sentence. While, on the one hand, a VP can function as a predicator, the AvP can function as an adverbial or a modifier, and the AjP

can function as a modifier or a complement, the NP, on the other hand, can function as a subject, a subject complement, a direct/indirect object, an object complement, an object in a prepositional or a genitive phrase, among others (c.f. 3.2.2). This diversity in functions makes the NP more expressive than other parts of speech. Consequently, its ability to presuppose ideas is greater when compared to the same ability of other parts of speech.

3.2.2. Syntactic Structures Ability to Achieve Presuppositions

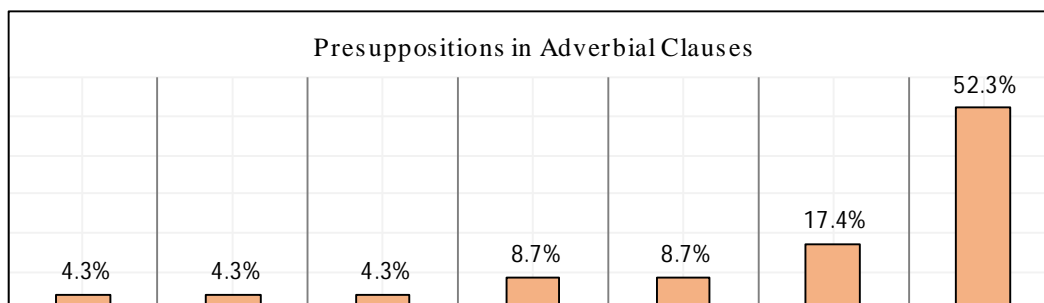
This subsection discusses the same relationship/tension between the presuppositions and the syntactic structures through which they are achieved, but from another perspective, namely, the ability of the different syntactic structures to achieve presuppositions regardless of the type of presupposition achieved. This is done through three levels: (i) the phrasal level, (ii) the clausal level, and (iii) the sentential level. The phrasal level addresses different types of phrases that can, on their own, trigger specific presuppositions. According to the sample, only 1.9% of phrases that trigger an idea are AvPs, 8.5% are AjPs, 13.2% are VPs, and 79.4% are NPs. The high proportion of NPs is attributed to their already-discussed functional diversity (c.f. 3.2.1). The different functions and proportions of the NPs that trigger a presupposition in the novel are as follows.



As shown in the chart, the most frequent function of NPs triggering ideas is as an NP of a propositional phrase (38.3%), while the least frequent are as complements and as NPs of genitive phrases (7.4% each). NPs as objects are the second most frequent function (28.4%) followed by NPs as subjects (18.5%). From a syntactic perspective, NPs of PPs are also considered objects. This makes the proportion of the object NPs that presuppose something reach 66.7%. Prepositional objects (and objects in general) are almost more delayed in sentences than subjects; this delay is more appropriate to imply something indirectly by mentioning it at the end of the sentence, rather than at the beginning of it, as a secondary piece of information, in order for the speaker to plant an idea in the addressee's mind without making him give too much attention to it. One example of this feature is the prepositional phrase "*from blacker depths of sin*" at the end of the sentence "*And may she feel, ... that this boon [Child Pearl] was meant ... to preserve her from blacker depths of sin ...!*", where Dimmesdale presupposes that Hester didn't commit a very big sin! Tricking the governor, Dimmesdale compares Hester's adultery with what he cunningly calls at the end of the sentence the 'blacker depths of sin' to persuade them that she is not that bad. He pitches the idea that if they take Pearl, God's 'boon', away from Hester, she may commit worse sins. The

higher frequency of presuppositions triggered by NPs as objects than as subjects (and as other parts of speech) probably reflects how cautious the characters are in triggering their presuppositions obliquely rather than stating them directly.

The clausal level addresses different types of clauses that trigger presuppositions. According to the sample, existential, imperative and reporting clauses have the lowest proportions of presuppositions (2% each), followed by NClS (18%) then RClS (30%). The highest proportion of presupposing ideas goes to the adverbial clauses. This is again attributed to the large number of different types of clauses that function as adverbials, as shown in the chart.



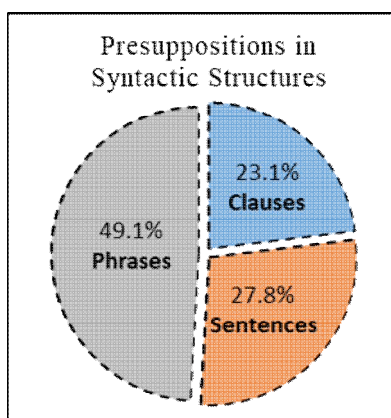
Concessive Participial Gerundival Temporal Comparative Causal Conditional

The most frequent type of AvClS presupposing ideas is the conditional clause (52.3%), while the least frequent are the concessive, participial and gerundival clauses (4.3% each). Between these extremes come the temporal, comparative and causal clauses. (8.7%, 8.7%, and 17.7%, respectively). Two examples of conditional AvClS are in “... *if it be the soul's disease, then do I commit myself to the one Physician of the soul! He, if it stand with His good pleasure, can cure, or he can kill*” said by Dimmesdale to trick Chillingworth when the latter pushes him to talk about his disease. By the first AvCl, Dimmesdale presupposes that it may be ‘*the soul's disease*’, but it may not be, while by the second, he presupposes that it may ‘*stand with His* [i.e., God's] *good pleasure*’, but it also may not. Dimmesdale does his best to avoid Chillingworth's desperate, yet continuous, attempts to dig in his own heart, misleading him with hypothetical conditional AvClS. It's noteworthy that a large number of the conditional clauses that convey presuppositions in the sample are hypothetical ones. This corresponds with Dimmesdale's denial of the reality in which he lives and Chillingworth's manipulative skills.

The sentential level addresses different types of sentences that, as complete structures, trigger presuppositions. According to the sample, imperative sentences have the lowest proportion of presuppositions (3.3%), followed by the conditional and exclamatory sentences (5% each), and then by the declarative sentence (40%). The highest proportion of presupposing ideas goes to the interrogative sentences. One example is the question “*hath all the operations of this disorder been fairly laid open and recounted to me?*” asked by Chillingworth to Dimmesdale to presuppose that Dimmesdale never made his disorder open for him. By this question, Chillingworth doubts Dimmesdale's transparency in showing the former the real reasons behind the disorder. Another example is the question asked by Hester to

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Chillingworth, “*Has he [i.e., Dimmesdale] not paid thee all?*” that presupposes that Chillingworth has already tortured Dimmesdale enough. She triggers this counter-factual presupposition to entreat Chillingworth, asking him to stop digging in Dimmesdale’s heart, and to satisfy his ego by mentioning how powerful he is, and how powerful things he can do are. The high proportion of presuppositions triggered by interrogative sentences is attributed to the investigative nature that Hawthorne destined for Chillingworth, a nature that makes the latter trigger a large number of his presuppositions through questions. The same goes for the sensitive nature of Dimmesdale, and the insecure nature of Hester.



To conclude, the overall statistical analysis of the syntactic structures shows that nearly half of the presuppositions triggered in the selected dramatic passages of the novel are triggered through phrases (49.1%) rather than clauses (23.1%) and complete sentences (27.8%). This, again, reflects the cautious and selective nature of the characters of the novel; they tend to trigger the presuppositions using phrases embedded carefully within clauses/sentences rather than using clauses and sentences to protect their plans and secrets.

3.3. *Presuppositions and Characters Practice*

Having discussed the relationship of the presuppositions triggered in the novel to the syntactic structure in the previous section, this section discusses the relationship of each of these two factors to the practices of the main characters. The following table shows which one of the three main characters addresses others and gets addressed by others more frequently by each of the six types of presuppositions.

Presupposition	Most Frequent as an:	
	Addresser	Addressee
Non-factive	Chillingworth	Dimmesdale
Counter-factual	Dimmesdale	Chillingworth
Factive	Chillingworth	Hester
Existential	Hester	Chillingworth
Structural	Hester	Chillingworth
Lexical	Hester	Hester

As an addresser, it is logical that Chillingworth is the most frequent character to use non-factive presuppositions; Chillingworth seems to delude himself and to misinterpret life more than others do, as he once confesses to Hester in “... *how could I delude myself with the idea that intellectual*

gifts might veil physical deformity in a young girl's fantasy ...”. He is also the character with the biggest lie in the novel, the impersonation. His wish to correct these lies is what makes him trigger a large number of non-factive presuppositions, as in “*Peradventure, hadst thou met earlier with a better love than mine, this evil had not been*”. Chillingworth also has the largest share of factive presuppositions, probably owing to his boldness in pretending knowledge; this gives him the enough courage to trigger factive presuppositions and to judge people safely as in “*They [i.e., sinners] fear to take up the shame that rightfully belongs to them*”.

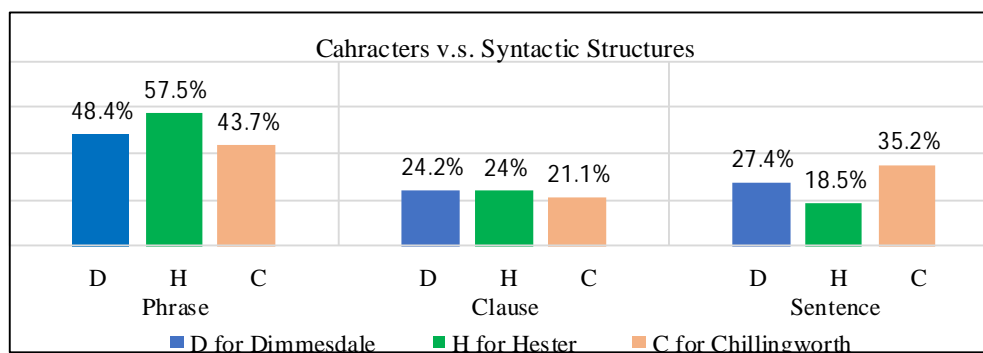
As for counter-factual presuppositions, Dimmesdale has the largest share. This is also logical for the character that cannot accept the reality of his earthly sinning nature, as clear in “*Were I an atheist ... I might have found peace long ere now*” when he reaches a very late stage and begins to question his Christian dogma. Hester, on the other hand, has the largest share of existential, structural and lexical presuppositions. Despite the exceptional and shameful events that Hester goes through, she seems to be the more balanced and realistic character. In fact, she needs, as a sinner, to choose her words and structures very carefully to stay safe in the hostile society of Puritans. This is probably Hawthorne's plan to prove that confession of sins results in spiritual peace (despite feeling insecure because of societal pressures), while hiding them results in agony; this is very clear in the extraordinary scene that happens in the woods. In this scene, the image of the reverend priest, who is supposed to be aided by God Himself, gets crashed when Dimmesdale, the man who ought to advise broken hearts, exceptionally asks for help and advice from Hester, the woman who is disgraced by the scarlet letter, and she begins to lecture him about what he should and should not do.

As an addressee, Dimmesdale is the most frequent character to be addressed with non-factive presuppositions. This is obvious in Chillingworth's constant struggle to approach the truth, sometimes by contradicting him, and sometimes by pretending to be discussing his philosophy of life, triggering non-factive presuppositions to prove him wrong, as in “*There goes a woman, ... who... hath none of ... sinfulness which you deem so grievous to be borne*”. This type of presupposition deludes the addressee into thinking that the addresser is opening his heart up to him and sharing with him what he wrongly thought.

As for Chillingworth, he is the most frequent character to be addressed with counter-factual, existential and structural presuppositions. This is obvious in Dimmesdale's continuous attempts to elude him through counter-factual presuppositions, as in “... *it were child's play to call in a physician and then hide the sore!*”. This is also obvious in Hester's attempts to satisfy his ego through complex structural presuppositions, as in “*As the life and good fame of yonder man were in your hands there seemed no choice to me ... save to be silent in accordance with your behest*”, and when she carefully confronts him with the existence of the hidden truth (her relationship with Dimmesdale) through existential presuppositions as in “... *this long debt of confidence ... shall at length be paid*”.

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Hester, on the other hand, is the character that is most frequently addressed with lexical and factive presuppositions. This is obvious in Dimmesdale's carefully selected words to communicate with her through his double-meaning lexemes in front of people without getting noticed, as in "... *speaking out the name of thy fellow-sinner and fellow-sufferer!... Be not silent from any mistaken pity and tenderness for him...*", and in Chillingworth's cruelty in taunting her and confronting her with her sin through his factive presuppositions, as in "... *the man lives who has wronged us both!*". Thus, Hawthorne seems to perfectly choose the words said and the ideas presupposed by/for each character. The following chart shows the overall proportions of the phrases, clauses and sentences used by the three main characters to presuppose ideas.



The statistical analysis shows that Hester has a higher proportion of phrasal presuppositions (57.5%) than Dimmesdale (48.4%) and Chillingworth (43.7%). Using phrases to presuppose ideas requires mental and psychological stability in order for the addresser to be selective enough to fulfill his purpose (c.f. 3.2.1). While Dimmesdale is shackled with his fear, and Chillingworth with his hatred, Hester seems to have more stability than the two of them (c.f. 3.2.2). On the other hand, Chillingworth has a higher proportion of sentential presuppositions (35.2%) than Dimmesdale (27.4%) and Hester (18.5%). Chillingworth's superiority in presupposing ideas through sentences reflects his mastery of manipulating other characters through long structures. (c.f. 3.2.2). Between the two extremes of the phrasal presuppositions and the sentential presuppositions, Dimmesdale has a higher proportion of clausal presuppositions (24.2%) than Hester (24%) and Chillingworth (21.1%). This reflects how Dimmesdale is capable of conveying his presuppositions integrated into clauses within sentences rather than conveying them through carefully-selected lexemes or through long complex structures; this aligns with his gentle personality that is neither rude nor explicit. The same goes for Hester, but to a lesser degree. Again here, Hawthorne perfectly interweaves the dramatic passages told by each character in a style that is more congenial to his/her personality.

3.4. Presuppositions and the Speaker's Intention

The previous sections have discussed the relationship and tension between (i) the presuppositions triggered, (ii) the syntactic structure of these presuppositions, and (iii) the main characters. This section adds another factor to the equation, namely, the speaker's intention behind each character's use of the

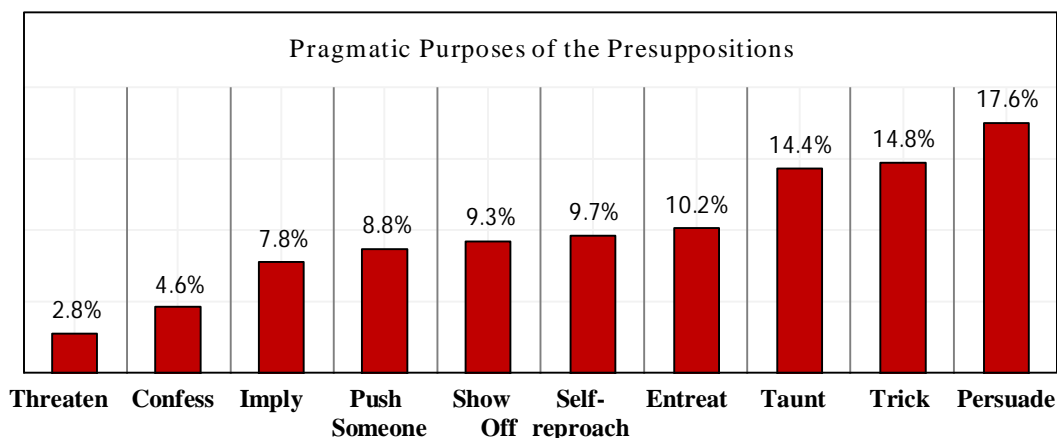
already-discussed presuppositions. The target is to investigate the relationship between the purpose of the character and the three factors mentioned above.

But when talking about the purpose, i.e., the intention of the author himself, it should be pointed out that it is definitely irrational to claim that one knows for certain what the real intentions behind the presuppositions are. Such an instance of misinterpretation, or sometimes overinterpretation, is what Wimsatt and Beardsley call an ‘intentional fallacy’ in their essay of the same name published in *The Verbal Icon* (first published in 1946, republished in 2014). They argue that, since we cannot assert what it certainly was, “intention of the author is neither available nor desirable as a standard for judging the success of a work of literary art” (Wimsatt and Beardsley 2014, 3). They question the reliability of the critics, if they tend to explain the author’s intention basing on ‘external’ facts, since “external is private or idiosyncratic; not a part of the work as a linguistic fact” (Wimsatt and Beardsley 2014, 10). They believe that if a specific intention is not integrated into a literary work and is not directly understood from it, so, it is simply not a part of it.

This belief is somehow connected to what T. S. Eliot calls ‘autotelic text’ in his essay titled ‘The Function of Criticism’, published in *Selected Essays* (1948), where he argues that a literary work is independent of ideas/ends that the critics may violate it to meet. The idea is also stressed in his essay ‘Tradition and the Individual Talent’ published in the same book, where he argues that our judgments of a literary work, say a poem, should be “directed not upon the poet but upon the poetry” itself. More recently, the same idea was emphasized by the French literary theorist R. Barthes in his essay *The Death of The Author* (first published in 1967, translated and republished in 1997). In his essay, Barthes tries to distinguish between an author and his work, asserting that “a text's unity lies not in its origin but in its destination. Yet this destination cannot any longer be personal” to the author (Heath 1997, 148).

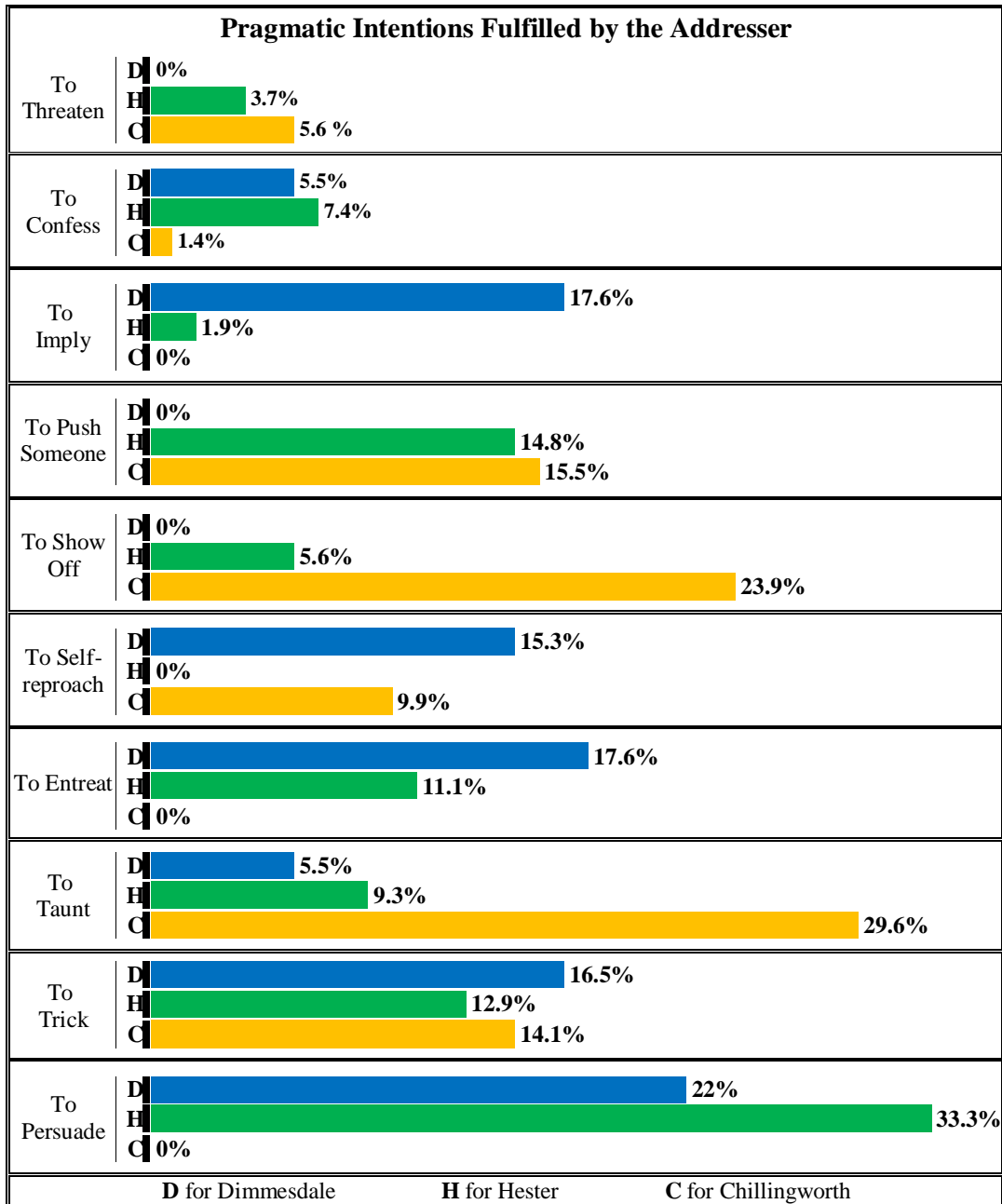
Not to fall into this trap of ‘intentional fallacy’, all of the presuppositions included in the sample are those triggered by the characters to achieve clear purposes and are directly based on the events of the novel, without trying to interpret Hawthorne’s intention or to link events to any ‘external’ connections. The speakers’ intentions behind triggering the presuppositions in the 50 dramatic passages of the 10 extracts are surveyed and classified into 10 categories: 6 presuppositions triggered to threaten the addressee, 10 to confess something, 17 to imply an idea, 19 to push the addressee to do something, 20 to show-off, 21 to self-reproach, 22 to entreat the addressee, 31 to taunt him, 32 to trick him, and 38 to persuade him to do something. The proportions of these purposes are presented in the following chart.

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As shown in the chart, the lowest proportion is that of the presuppositions triggered to threaten the addressee (2.8%), while the highest is that of those triggered to persuade him (17.6). Perhaps, this is pretty reasonable for a 'guiding' novel (c.f. 3.1). No doubt, the novel's main objective is to persuade the reader of the morals sought in its criticism of society. The eight remaining purposes vary between these two extremes. The next subsection investigates the tension between the purpose and the two levels of the presuppositions, lexical and structural. To get a clearer understanding of each character's intention, the relationships between each character and the proportions of each of the 10 purposes mentioned above are investigated. The analysis is divided into two parts. The first investigates who fulfills the purpose, while the second investigates whom the purpose is fulfilled for/against. The following chart represents the proportions of the presuppositions triggered by each of the three main characters to fulfill each of the 10 purposes (when compared to the proportions of the presuppositions triggered to fulfill the rest of the purposes).

As shown in the chart, Dimmesdale's proportions of presuppositions triggered to imply something (see presuppositions 4, 18, 102, 192, 204 in the appendix), to self-reproach something (see presuppositions 101, 110, 193, 207, 212), to entreat (see presuppositions 5, 8, 12, 17, 21) and to trick (see presuppositions 65, 70, 72, 104, 113) are higher than those triggered by Hester and Chillingworth to fulfill the same purposes. In fact, he needs to imply things, for he lacks the strength of Hester, and the boldness of Chillingworth. He also self-reproaches more than them, for he neither confesses the sin like Hester does, nor has a dead consciousness like Chillingworth's. Through the events of the novel, he needs to entreat others (more than others have to entreat him) to save his face. Moreover, in order to save his face, he triggers the largest number of presuppositions to trick others, even more than Chillingworth himself. On the other hand, Dimmesdale does not trigger any presupposition to threaten, to push someone or to show off. His gentle personality prevents him from threatening others or pushing them to do anything. He also never shows off, although people see him as reverend; sin makes him too weak to show off. Rather, he sees himself 'a wretch with coarse and brutal instincts'.



Hester's proportions of presuppositions triggered to confess (see presuppositions 159, 158, 165, 175) and to persuade (see presuppositions 47, 55, 151, 166, 174) are higher than those triggered by Dimmesdale and Chillingworth to fulfill the same purposes. She fulfills the moral of the novel by confessing the sin of adultery and, after a while, the affair with Dimmesdale. She is also able to persuade others with her viewpoint, a thing that Dimmesdale relatively fails to do, and that Chillingworth never tries to do at all. On the other hand, she never self-reproaches. In fact, she does not need this, as she confesses every wrong she once did.

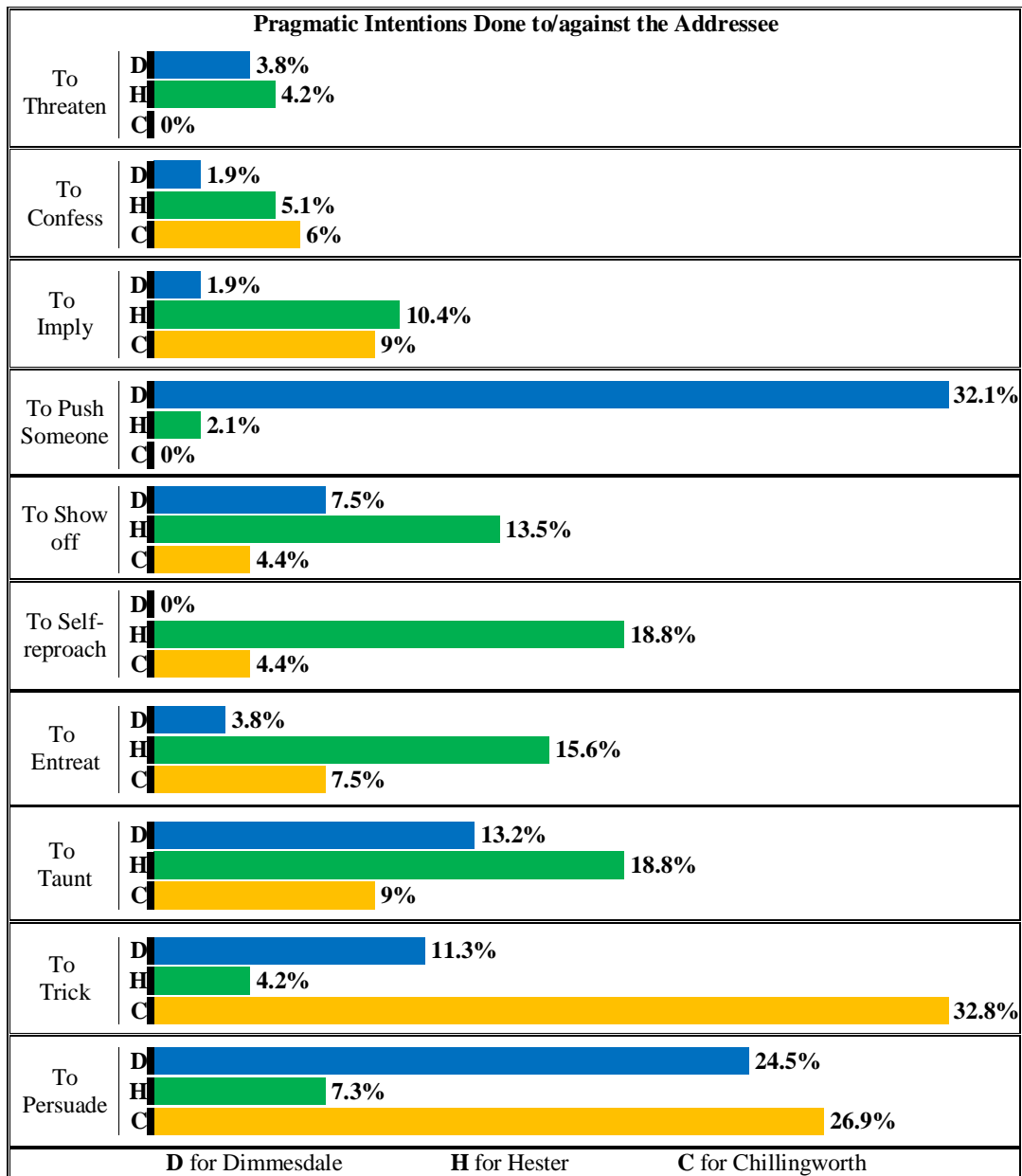
Lexical vs. Structural Presuppositions in the Struggle between Virtue and Vice in Selected Dramatic Passages from Nathaniel Hawthorne's *The Scarlet Letter*: A Syntactico-Pragmatic Approach

Chillingworth's proportions of presuppositions triggered to threaten (see presuppositions 30, 31, 41, 138), to push someone (see presuppositions 80, 81, 89, 99, 137), to show off (see presuppositions 27, 42, 79, 136, 145) and to taunt others (see presuppositions 26, 33, 86, 128, 134) are higher than those triggered by Dimmesdale and Hester to fulfill the same purposes. This, in fact, goes in line with his personality. He keeps threatening and taunting Hester and pushing Dimmesdale to confess the sin. He also keeps showing off and flaunting his knowledge and skills. On the other hand, he never implies his ideas or tries to persuade others, as he is bold and cruel enough to speak out what he wants and hide what he wants. The proportions of the purposes triggered seem to be perfectly fit for the three characters as addressers. However, to obtain a clearer picture, proportions of the same purposes for the characters but as addressees need to be investigated.

As for the characters as addressees, Dimmesdale's proportion of presuppositions triggered for him (in order for him) to be pushed (see presuppositions 77, 85, 142, 181, 188) is higher than those triggered for Hester and Chillingworth to fulfill the same purpose. The high proportion of being pushed is evident in Hester's trials to push him to leave the town and in Chillingworth's trials to make him confess. Strangely enough, Hester and Chillingworth never self-reproach in the presence of Dimmesdale, the father in front of whom sinners should self-reproach.

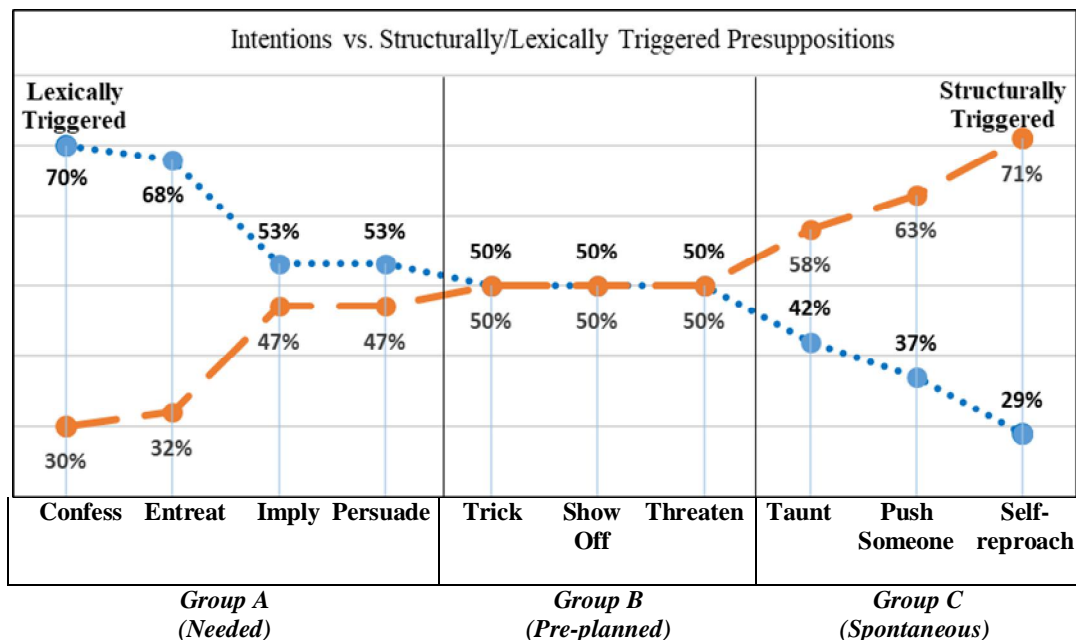
Hester's proportions of presuppositions triggered for her as an addressee in order for the addresser to threaten her (see presuppositions 30, 31, 41, 138), to imply something to her (see presuppositions 9, 14, 205, 211), to show off (see presuppositions 40, 44, 127, 143, 146) or self-reproach in front of her (see presuppositions 34, 195, 197, 202, 213), to entreat her (see presuppositions 3, 6, 13, 16, 20), and to taunt her (see presuppositions 29, 45, 126, 130, 209), are higher than those triggered for Dimmesdale and Chillingworth to fulfill the same purpose. Although Hester is introduced as the most balanced character in the novel, she is harmed and abused more than any other character. This is evident in Chillingworth's continuous attempts to threaten that he can end Dimmesdale's life, taunt her for her sin, and show off in front of her. However, she is destined to be strong enough that Dimmesdale entreats her, and Chillingworth self-reproaches in her presence.

Chillingworth's proportions of presuppositions triggered for him (in order for him) to be tricked (see presuppositions 106, 117, 152, 161, 172) or persuaded (see presuppositions 60, 76, 112, 118, 167) and in order for the addresser to confess in front of him (see presuppositions 108, 158, 159, 165), are higher than those triggered for Hester and Dimmesdale to fulfill the same purpose. This reflects how much others see him as cunning, how hard they work to avoid his evil, and how persistent he is in getting others to confess. He has never been pushed by Dimmesdale or Hester. Again here, the proportions of the purposes triggered for the characters as addressees perfectly fit them. The next section investigates the tension between the purposes and structural/lexical triggers. The following chart represents the proportions of the presuppositions conveyed to each of the three main characters as an addressee in order for the addresser to fulfill each of the 10 purposes.



The presuppositions have been earlier classified into two groups: structurally-triggered presuppositions and lexically-triggered presuppositions (cf. 3.2.1). So, it is now worthy investigates through which group of presuppositions Hawthorns presents the above-mentioned 10 main pragmatic intentions of the three characters. The answer is presented in the following chart.

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The bold-broken line represents the structurally-triggered presuppositions that fulfill a pragmatic intention, while the light-dotted one represents the lexically-triggered ones that do so. So, the chart reads as follows. The presuppositions triggered in order for the addresser to confess something are 30% structurally-triggered and 70% lexically-triggered. The presuppositions triggered in order for the addresser to entreat the addressee are 32% structurally-triggered and 68% lexically-triggered. As we continue moving right to the following purposes, the percentages of the presuppositions triggered by complete structures increase, while those of lexical ones decrease until we reach the presuppositions triggered to self-reproach which are 71% structurally-triggered and 29% lexically-triggered. The ten purposes are classified into three groups: (i) group A (to confess, to entreat, to imply and to persuade), (ii) group B (to trick, to show off and to threaten), and (iii) group C (to taunt, to push and to self-reproach). Surprisingly, the first 4 purposes (Group A) are naturally done out of a need, the next 3 (Group B) are pre-planned and done premeditatedly, while the last 3 (Group C) are largely done spontaneously.

The interesting finding here is that the proportions of structurally- and lexically-triggered presuppositions used to fulfill the pre-planned purposes (group B) are split precisely half-and-half. On the other hand, the proportions of structurally- and lexically-triggered presuppositions of the purposes done out of need (Group A) and the purposes done spontaneously (Group C) vary dramatically. This probably denotes that (i) purposes fulfilled because of human nature (like to taunt someone who does wrong to you or to entreat someone to ask for mercy) are done impulsively without much linguistic planning, and (ii) the pre-planned purposes (like to trick someone) are uttered in a systematic way.

Another difference between groups A and C is that group A is largely fulfilled by lexically-triggered presuppositions rather than structurally-triggered ones, while group C is largely the opposite. This probably denotes that (i) purposes fulfilled out of a real need (like to persuade someone of your point of

view) are done with much care and much selectivity of lexemes (at the lexical level), and (ii) totally spontaneous purposes (like to reproach oneself for sins) are uttered in an uncontrolled manner through long structures (at the structural level). Regardless of whether Hawthorne planned for this or it just came naturally like this, the dramatic passages perfectly match how ordinary people would speak if they were put in the same situations in reality.

4. Conclusion

After the different types of presuppositions have been extensively investigated, along with their syntactic structures and their pragmatic purposes, we can now conclude the following. Lexical (27.3%) and structural presuppositions (23.6%) are the most frequent types of presuppositions triggered in the novel. The high frequency of lexical presuppositions is attributed to the highly expressive and figurative language in which Hawthorne decided to write the novel to imitate 17th century English, while that of structural presuppositions is attributed to the extraordinarily complicated situations in which the characters find themselves obliged to speak out. Factive presuppositions tend to be largely triggered through declarative sentences (when the addresser intends to say something straightforwardly), structural presuppositions through AvCIs (when he intends to imply something cleverly), non-factive and counter-factual presuppositions through interrogative sentences (when he intends to trick or distract the addressee), and lexical and existential presuppositions through NPs (when he tries to be more expressive or to pitch an idea). Chillingworth has the largest share of non-factive presuppositions, probably owing to the fact that he misinterprets life, deludes himself, and lies more than others do; correcting these lies is done through non-factive presupposition (through interrogations). He also has the largest share of factive presuppositions because the knowledge he is pretending to have makes him believe that he has the right to theorize about people's lives; this is largely done by factive presuppositions. Dimmesdale has the largest share of counter-factual presuppositions, probably owing to the fact that he cannot accept his life and his earthly nature. Hester has the largest share of existential, structural and lexical presuppositions. This is attributed to her need to choose her words and structures very carefully to stay safe in her hostile society. Hester has the highest proportion of phrasal presuppositions (48.4%); this is attributed to her psychological stability (after confessing the sin) that enables her to choose every word with much care. Chillingworth has the highest proportion of sentential presuppositions (35.2%); this is attributed to his unmatched mastery of manipulating more than other characters. Dimmesdale has the highest proportion of clausal presuppositions (24.2%); this is attributed to his fragile personality and his fear of scandal, which compel him to imply his ideas integrated cleverly in clauses within sentences. The purposes that are fulfilled because of human nature are done spontaneously without planning (structurally- and lexically-triggered presuppositions are not equivalent), while the pre-planned purposes are uttered in a systematic way (structurally- and lexically-triggered presuppositions are equivalent). Moreover, purposes fulfilled out of a real need are done with careful selections of lexemes (at the lexical level), while totally spontaneous purposes are uttered through long structures (at the structural level). The dramatic passages perfectly match real life. Through the presuppositions triggered by/for each of the three main characters,

Hawthorne has accomplished his task thoroughly. Dimmesdale, the reverend clergyman, is proven to have an earthly nature; he sins, he tricks, he self-reproaches, he entreats, and he is pushed by others. Hester, the sinner who has been threatened and taunted, returns to gain respect and peace after confession; she now has the ability to persuade others and the superiority that gentlemen can safely self-reproach before the very eyes of her. Chillingworth, the bossy knowledge pretender who threatens others and plays God, is finally taunted and tricked. Finally, the relationship and tension between the types of presuppositions, and their syntactic structure, have been proven to reach logical endings, particularly in determining a real and widely-applied connection between how people formulate their presuppositions to serve specific purposes and what syntactic structures they would choose to support such purposes.

الافتراضات المسبقة اللفظية والتركيبيّة فى الصراع بين الخير والشر فى فقرات دراميّة مختارة من رواية "الحرف القرمزي" لـ ناثانيل هوثرن: منهج نحوي-براجماتي

أسامة صلاح الدين

قسم اللغة الإنجليزيّة، كلية العلوم الإنسانية، جامعة سيناء، مصر

الملخص

يقوم هذا البحث التحليلي الوصفي بالتحقيق فى العلاقة بين الأنواع الستة للافتراضات المسبقة التي صنفها جورج يوبل (1996) من ناحية، والتركيب النحوي الذي تم من خلاله إثارة هذه الافتراضات المسبقة من ناحية أخرى، وقصد المتكلم من إثارتها من ناحية ثالثة، وذلك تطبيقاً على رواية "الحرف القرمزي" لـ ناثانيل هوثرن، ويحاول البحث أن يكشف إذا ما كانت هناك تراكيب نحويّة معينة أو أجزاء معينة من الكلام يستخدمها المتكلم تكون أكثر ملائمة لإثارة الأنواع المختلفة من الافتراضات المسبقة تحقيقاً لقصد من الكلام بصورة أكثر نجاحاً. كما يناقش البحث انعكاس الدوافع الشخصية المختلفة للشخصيات الثلاثة الرئيسية (ديميسديل، وهستر، وتشيلنج وورث) على استخدامهم الأنواع المختلفة للافتراضات المسبقة والتراكيب النحويّة و أجزاء الكلام المختلفة لتحقيق الأغراض البراجماتيّة للخطاب، ويحلل البحث 216 افتراضاً مسبقاً رُصدَ في 50 فقرة دراميّة اختيرت من أكثر المواقف الجدليّة التي جمعت الشخصيات الثلاثة الرئيسة، الزوجة، والقس العاشق، والزوج الطيب. إن هذه المواقف تحتم على الكاتب نسجها بمهارة شديدة لكي تقوم بتقديم الشخصيات وهم فى أشد حالات الحذر تجاه الافتراضات المسبقة التي تنتج مما يقولون حفاظاً على ما يخفي كل منهم من أسرار.

الكلمات المفتاحية: الافتراضات المسبقة، محفز الافتراض المسبق، التركيب النحوي، المستوى المفرداتي، المستوى التركيبي،

قصد المتكلم.

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Appendix

No.	Page	Line	Text	Type of Presupposition	Syntactic Structure	Speaker's Intention is to ...
Extract One (from <i>The Recognition</i>) Dimmesdale to Hester						
1	67	12	"... thou hearest <u>what this good man says...</u> "	Factive	Object NCL	Entreat
2	67	13	"... the <u>accountability</u> under which I labour."	Lexical	Object NP	Entreat
3	67	13	"... the <u>accountability</u> under which I <u>labour</u> ."	Lexical	VP	Entreat
4	67	13	"If thou feelest it to be for thy soul's <u>peace</u> , ... I charge thee to speak out..."	Structural	AvCI (conditional)	Imply
5	67	15	"...the name of thy <u>fellow-sinner</u> ..."	Lexical	NP in PP	Entreat
6	67	15	"...the name of thy ... <u>fellow-sufferer!</u> "	Lexical	NP in PP	Entreat
7	67	16	"... <u>mistaken pity</u> and tenderness for him"	Existential	NP in PP	Entreat
8	67	16	"... <u>mistaken pity</u> and <u>tenderness</u> for him"	Existential	NP in PP	Entreat
9	67	17	"... <u>though he were to step down from a high place, and stand there beside thee, ...</u> "	Structural	AvCI (conditional)	Imply
10	67	18	"... <u>step down</u> ..."	Lexical	VP	Persuade
11	67	18	"...and <u>stand there</u> ..."	Lexical	VP	Persuade
12	67	18	"... <u>a high place</u> ..."	Lexical	NP in PP	Entreat
13	67	19	"... <u>a guilty heart</u> ..."	Lexical	Object NP	Entreat
14	67	20	"What can thy silence do for him ...?"	Structural	Interrogative Sentence	Imply
15	67	21	" <u>Heaven hath granted thee an open ignominy ... an open triumph.</u> "	Factive	Declarative Sentence	Entreat
16	67	22	"... an open triumph over <u>the evil within</u> thee and <u>the sorrow without</u> "	Lexical	NP in PP	Entreat
17	67	23	" <u>Take heed how thou deniest to him ... the ... cup</u> "	Factive	Imperative Sentence	Entreat
18	67	24	"... <u>who ... hath not the courage to grasp it</u> ..."	Factive	RCL	Imply
19	67	25	"... <u>the bitter, but wholesome, cup</u> "	Lexical	AjP	Entreat
20	67	25	"... the bitter, but <u>wholesome, cup</u> "	Lexical	AjP	Entreat
21	67	25	"... the ... cup <u>that is now presented to thy lips!</u> "	Structural	RCL	Entreat
22	68	17	"Wondrous <u>strength</u> ... of a woman's heart!"	Lexical	Subject NP	Imply
23	68	17	"Wondrous ... <u>generosity</u> of a woman's heart!"	Lexical	Subject NP	Imply
Extract Two (from <i>The Interview</i>) Chillingworth to Hester						
24	70	12	" <u>The child is yours</u> "	Factive	Declarative Sentence	Taunt
25	70	13	"... neither will she recognise <u>my voice</u> "	Lexical	Object NP	Taunt
26	70	14	"Administer this draught ... <u>with thine own hand</u> "	Lexical	NP in PP	Taunt
27	70	37	"... a sinless conscience. That I <u>cannot give thee.</u> "	Lexical	VP	Show off
28	70	38	"But it will calm <u>the swell</u> and heaving ..."	Existential	Object NP	Taunt

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No.	Page	Line	Text	Type of Presupposition	Syntactic Structure	Speaker's Intention is to ...
Extract One (from <i>The Recognition</i>) Dimmesdale to Hester						
29	70	38	"But it will calm the swell and <u>heaving</u> ..."	Existential	Object NP	Taunt
30	71	10	"Dost thou know me so little ...? Are my purposes wont to be so shallow?"	Structural	Interrogative Sentence	Threaten
31	71	11	"Even if I imagine a scheme of vengeance, what could I <u>do better</u> ... so that this burning shame may still blaze upon thy bosom?"	Structural	Interrogative Sentence	Threaten
32	71	11	"... what could I <u>do better</u> for my object than to let thee live ..."	Non-factive	Interrogative Sentence	Taunt
33	71	17	"... <u>bear about thy doom with thee ... in the eyes of yonder child!</u> "	Factive	Imperative Clause	Taunt
34	71	31	" <u>The reason</u> is not far to seek."	Existential	Subject NP	Self-reproach
35	71	34	"... what had I to do with youth and beauty like thine <u>own?</u> "	Structural	Interrogative Sentence	Self-reproach
36	71	35	"... <u>how could I delude myself with the idea that intellectual gifts might veil physical deformity</u> in a young girl's fantasy ..."	Non-factive	Interrogative Sentence	Self-reproach
37	71	37	"Men <u>call</u> me wise."	Lexical	VP	Self-reproach
38	71	37	" <u>If ages were ever wise</u> ..."	Structural	AvCl (conditional)	Self-reproach
39	72	22	"... <u>the man lives who has wronged us both!</u> "	Factive	Declarative Sentence	Self-reproach
40	72	29	"... few things hidden from <u>the man</u> who devotes himself ..."	Lexical	NP in PP	Show off
41	72	34	"I come to the inquest with <u>other senses</u> than they possess."	Lexical	NP in PP	Threaten
42	72	37	"I shall see him <u>tremble</u> ."	Existential	VP	Show off
43	72	37	"I shall feel myself <u>shudder</u> , ..."	Existential	VP	Show off
44	73	10	"... hide himself <u>in outward honour</u> "	Lexical	NP in PP	Show off
45	73	15	"Thou hast kept the secret of thy <u>paramour</u> ."	Lexical	NP in PP	Taunt
46	73	16	"Keep, <u>likewise</u> , mine!"	Lexical	AvP	Self-reproach
Extract Three (from <i>The Elf-Child and The</i>) Hester to Dimmesdale (&Governor Bellingham)						
47	97	39	"... in requital of <u>all things else which ye had taken from me</u> "	Structural	RCL	Persuade
48	97	40	"She is my <u>happiness</u> "	Existential	Complement NP	Threaten
49	97	40	"... she is my <u>torture</u> "	Existential	Complement NP	Persuade
50	98	1	"... she is <u>the scarlet letter</u> "	Lexical	Complement NP	Persuade
51	98	2	"... the power of <u>retribution</u> for my sin"	Existential	NP in GP	Persuade
52	98	10	"Thou wast <u>my pastor</u> , ..."	Lexical	Complement NP	Threaten
53	98	10	"Thou ... hadst <u>charge of my soul</u> "	Lexical	Complement NP	Persuade

No.	Page	Line	Text	Type of Presupposition	Syntactic Structure	Speaker's Intention is to ...
Extract One (from <i>The Recognition</i>) Dimmesdale to Hester						
54	98	11	"... and knowest me better than these men can ... thou knowest what is in my heart"	Factive	Declarative Sentence	Entreat
55	98	14	"... and how much the stronger they are"	Structural	Object NCL	Persuade
56	98	15	"... has but her child and the scarlet letter"	Lexical	Object NP	Persuade
57	98	15	"... has but her child and the scarlet letter"	Lexical	Object NP	Persuade
Extract Four (from <i>The Elf-Child and The Minister</i>) Dimmesdale to Governor Bellingham & Mr. Wilson (intending Chillingworth)						
58	98	28	"... the feeling which inspires her"	Structural	RCL	Persuade
59	98	29	"... an instinctive knowledge of its nature and requirements"	Existential	Object NP	Persuade
60	98	30	"... which no other mortal being can possess"	Structural	RCL	Persuade
61	98	31	"... is there not a quality of awful sacredness in the relation between this mother and this child?"	Structural	Interrogative Sentence	Persuade
62	98	35	"... if we deem it otherwise, do we ...?"	Structural	Interrogative Sentence	Persuade
63	98	36	"...do we not ... say that the Heavenly Father ... recognised a ... sin, and made of no account ... between unhallowed lust and holy love?"	Counter-factual	Interrogative Sentence	Trick
64	98	38	"This child of its father's guilt ..."	Existential	NP in GP	Trick
65	98	38	"This child of ... its mother's shame ..."	Existential	NP in GP	Trick
66	98	38	"This child ... come from the hand of God"	Lexical	NP in PP	Trick
67	99	3	"... a torture to be felt ..."	Existential	Subject NP	Persuade
68	99	4	"... at many an unthought-of moment"	Existential	AjP	Persuade
69	99	5	"Hath she not expressed this thought in the garb of the ... child ... ?"	Counter-factual	Interrogative Sentence	Trick
70	99	10	"She recognises, believe me, the solemn miracle ..."	Factive	Declarative Sentence	Trick
71	99	12	"... may she feel, ... that this boon was meant"	Lexical	Subject NP	Trick
72	99	14	"... preserve her from blacker depths of sin"	Lexical	NP in PP	Trick
73	99	16	"... this poor, sinful woman, ..."	Existential	AjP	Trick
74	99	16	"... an infant ... trained up by her to righteousness"	Structural	RCL	Trick
75	99	21	"... the sinful mother happier than the ... father."	Existential	AjP	Entreat
76	99	23	"... let us leave them as Providence hath seen fit ..."	Structural	CCl	Persuade
Extract Five (from <i>The Leech and His Patient</i>) Chillingworth to Dimmesdale						
77	110	19	"a grave, which bore ... no other memorial ... save these ugly weeds..."	Structural	RCL	Push
78	110	21	"They grew out of his heart, and typify ..."	Factive	Declarative Sentence	Push
79	110	22	"... some hideous secret ..."	Existential	Object NP	Show off
80	110	26	"And wherefore?"	Structural	Interrogative Sentence	Push
81	110	27	"... these black weeds have sprung up ... to make manifest, an outspoken crime ..."	Factive	AvCl (cause/effect)	Push
82	111	6	"... avail themselves of this unutterable solace?"	Existential	NP in PP	Trick
83	111	30	"They fear to take up the shame that rightfully belongs to them."	Factive	Declarative Sentence	Push

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No.	Page	Line	Text	Type of Presupposition	Syntactic Structure	Speaker's Intention is to ...
Extract One (from <i>The Recognition</i>) Dimmesdale to Hester						
84	111	31	"... <u>these holy impulses</u> ... coexist in their hearts with the evil inmates"	Existential	Subject NP	Trick
85	111	33	"... propagate a hellish breed within them."	Lexical	Object NP	Push
86	111	34	"...if they seek to glorify God, let them not lift heavenward their unclean hands!"	Structural	Conditional Sentence	Taunt
87	111	35	"If they would serve their fellowmen, let them do it by ... constraining them to penitential self-abasement!"	Structural	Conditional Sentence	Taunt
88	111	37	"Wouldst thou have me to believe ... that a false show can be better ... than God's own truth?"	Non-factive	Interrogative Sentence	Taunt
89	111	40	"... <u>such men</u> deceive themselves"	Existential	Subject NP	Push
90	113	12	"There goes a woman, ... who... hath none of ... sinfulness <u>which you deem so grievous to be borne.</u> "	Non-factive	RCL	Trick
91	113	29	"... the disorder is a strange one ... at least as the symptoms <u>have been laid open</u> to my observation."	Structural	CCl	Show off
92	113	32	" <u>Looking daily at you ... and watching the tokens of your aspect ...</u> , I should ..."	Factive	AvCl (participial)	Show off
93	113	41	"Let me ask, - as your friend, ..."	Existential	NP in PP	Trick
94	113	41	"... as one having <u>charge ... of your life ...</u> ,"	Lexical	Object NP	Show off
95	114	2	"... <u>hath all the operations of this disorder been fairly laid open and recounted to me?</u> "	Non-factive	Interrogative Sentence	Taunt
96	114	6	" <u>You would tell me then, that I know all?</u> "	Non-factive	Interrogative Sentence	Push
97	114	8	"He to whom only the outward evil is laid open, ..."	Structural	RCL	Trick
98	114	22	"... a sickness ... <u>in your spirit ...</u> "	Existential	NP in PP	Trick
99	114	25	"How may this be, unless you first lay open to him the ... <u>trouble in your soul...</u> ?"	Structural	Interrogative Sentence	Push
Extract Six (from <i>The Leech and His Patient</i>) Dimmesdale to Chillingworth						
100	110	24	"... he earnestly <u>desired it</u> , but could not."	Existential	VP	Imply
101	110	31	"There can be ... no power, short of the Divine mercy, to <u>disclose ... the secrets ... in the human heart.</u> "	Structural	Declarative Sentence	Self-reproach
102	110	32	"... <u>the secrets</u> that may be buried ..."	Existential	Object NP	Imply
103	110	33	"... <u>making itself guilty</u> of such secrets..."	Existential	AjP	Imply
104	110	34	"... <u>until the day when all hidden things shall be revealed</u> "	Structural	AvCl (time)	Trick
105	110	36	"... to understand that <u>the disclosure of human thoughts and deeds ... is intended as a part of the retribution ...</u> "	Factive	Object NCL	Imply
106	110	39	"... the intellectual satisfaction of all intelligent beings ..."	Existential	Object NP	Trick
107	111	1	"... <u>the hearts holding such miserable secrets ... will yield them up...</u> with a joy unutterable."	Factive	Object NCL	Imply
108	111	8	"... a ... soul ... given its confidence to me ... while ... <u>fair in reputation.</u> "	Lexical	AjP	Confess
109	111	11	"... what a relief have I witnessed ..."	Existential	Object NP	Imply
110	111	11	"... one who at last draws <u>free air</u> , after a long stifling with his own polluted breath."	Lexical	Object NP	Self-reproach
111	111	11	"... one who at last draws free air, after a long stifling with his own <u>polluted breath.</u> "	Lexical	NP in PP	Self-reproach

No.	Page	Line	Text	Type of Presupposition	Syntactic Structure	Speaker's Intention is to ...
Extract One (from <i>The Recognition</i>) Dimmesdale to Hester						
112	111	13	"Why should a wretched man ... prefer to keep the dead corpse buried in his own heart, rather than fling it forth at once ... !"	Structural	Exclamatory Sentence	Persuade
113	111	13	"... guilty, <u>we will say</u> , of murder ..."	Non-factive	Reporting Clause	Trick
114	111	20	"... <u>can we not suppose it?</u> — guilty as they may be, retaining... a zeal for God's glory"	Counter-factual	Interrogative Sentence	Persuade
115	111	22	"... they shrink from <u>displaying themselves black and filthy ...</u> "	Factive	Gerund Clause	Persuade
116	111	24	"... to their own <u>unutterable torment</u> , they go ..."	Existential	NP in PP	Persuade
117	113	18	" <u>There was a look of pain in her face which I would gladly have been spared the sight of.</u> "	Counter-factual	Declarative Sentence	Trick
118	113	19	"... it must needs be better for the sufferer to be free to <u>show his pain ... than to cover it up</u> "	Factive	Declarative Sentence	Persuade
119	114	4	"... it were child's play to call in a physician and then hide the sore!"	Counter-factual	Declarative Sentence	Trick
120	114	30	"... <u>if it be the soul's disease, then ...</u> "	Structural	AvCl (conditional)	Taunt
121	114	30	"... then do I commit myself to the one Physician of the soul!"	Counter-factual	Exclamatory Sentence	Taunt
122	114	31	"He, if it stand with His good pleasure, can cure, or he can kill"	Structural	AvCl (conditional)	Taunt
123	114	33	"... <u>thou ... that dares thrust himself between the sufferer and his God</u> "	Structural	RCL	Taunt
Extract Seven (from <i>Hester and The Physician</i>) Chillingworth to Hester						
124	136	16	"...is it Mistress Hester <u>that has a word for old Roger Chillingworth?</u> "	Structural	RCL	Show off
125	136	18	"I hear good tidings of you on <u>all hands!</u> "	Lexical	NP in PP	Taunt
126	136	19	"... a magistrate ... was discoursing of <u>your affairs ...</u> "	Existential	NP in PP	Taunt
127	136	19	"a magistrate ... <u>whispered me</u> "	Lexical	VP	Show off
128	136	21	"... <u>there had been question concerning you in the council.</u> "	Factive	Existential Clause	Taunt
129	136	22	"... with safety to <u>the commonweal ...</u> "	Lexical	NP in PP	Taunt
130	136	22	"... yonder scarlet letter might be taken off your bosom"	Structural	Object NCL	Taunt
131	136	29	"Nay, then, wear it, <u>if it suit you better</u> "	Structural	AvCl (conditional)	Taunt
132	136	29	" <u>A woman must needs follow her own fancy.</u> "	Factive	Declarative Sentence	Trick
133	136	30	"... <u>touching the adornment of her person.</u> "	Lexical	Object NP	Taunt
134	136	31	"The letter is gaily <u>embroidered</u> "	Lexical	AjP	Taunt
135	137	18	"What see you in my face ... <u>that you look at it so earnestly?</u> "	Structural	RCL	Confess
136	137	25	" <u>Not to hide the truth ... speak freely ...</u> "	Counter-factual	Imperative Sentence	Show off
137	138	1	" <u>What choice had you?</u> "	Non-factive	Interrogative Sentence	Push

Lexical vs. Structural Presuppositions in the Struggle between Virtue and Vice in Selected Dramatic Passages from Nathaniel Hawthorne's *The Scarlet Letter*: A Syntactico-Pragmatic Approach

No.	Page	Line	Text	Type of Presupposition	Syntactic Structure	Speaker's Intention is to ...
Extract One (from <i>The Recognition</i>) Dimmesdale to Hester						
138	138	1	"My finger ... would have hurled him ... to the gallows!"	Factive	Declarative Sentence	Threaten
139	138	5	"What evil have I done the man?"	Structural	Interrogative Sentence	Trick
140	138	8	"... for my aid his life would have burned away in torments ..."	Factive	Declarative Sentence	Show off
141	138	9	"... of his crime and thine..."	Existential	NP in PP	Taunt
142	138	10	"... his spirit lacked the strength ... as thine has ..."	Factive	Declarative Sentence	Push
143	138	11	"O, I could reveal a goodly secret."	Existential	Object NP	Show off
144	138	22	"... he knew that no friendly hand was pulling at his heartstrings, and that an eye was looking curiously into him ..."	Factive	Object NCL	Show off
145	138	25	"... he fancied himself given over to a fiend..."	Lexical	NP in PP	Show off
146	139	40	"Woman, I could well-nigh pity thee ..."	Factive	Declarative Sentence	Trick
147	140	3	"Peradventure, hadst thou met earlier with a better love than mine, this evil had not been"	Non-factive	AvCl (conditional)	Self-reproach
148	140	21	"Ye ...are not sinful ... neither am I fiend-like ... It is our fate."	Factive	Declarative Sentence	Trick
Extract Eight (from <i>Hester and The Physician</i>) Hester to Chillingworth						
149	136	25	"It lies not in the pleasure of the magistrates to take off the badge ..."	Factive	Declarative Sentence	Show off
150	136	26	"Were I worthy to be quit of it, it would fall away of its own nature..."	Structural	AvCl (conditional)	Show off
151	136	27	"...something that should speak a different purport."	Lexical	Object NP	Persuade
152	137	20	"Something that would make me weep"	Existential	Subject NP	Trick
153	137	20	"... that would make me weep, if there were any tears bitter enough for it ..."	Structural	AvCl (conditional)	Persuade
154	137	21	"It is of yonder miserable man that I would speak."	Lexical	NP in PP	Trick
155	137	29	"...it was your pleasure to extort a promise of secrecy ..."	Lexical	VP	Persuade
156	137	30	"As the life and good fame of yonder man were in your hands there seemed no choice to me..."	Structural	AvCl (cause/effect)	Trick
157	137	31	"...save to be silent in accordance with your behest."	Structural	AvCl (concessive)	Trick
158	137	34	"...there remained a duty towards him..."	Lexical	Subject NP	Confess
159	137	35	"... I was betraying it in pledging myself ..."	Existential	Object NP	Confess
160	137	38	"You burrow and rankle in his heart!"	Lexical	VP	Trick
161	137	38	"You burrow and rankle in his heart"	Lexical	VP	Trick
162	137	39	"Your clutch is on his life..."	Lexical	Subject NP	Entreat
163	139	1	"Hast thou not tortured him enough? ... Has he not paid thee all?"	Counter-factual	Interrogative Sentence	Entreat
164	139	28	"He must discern thee in thy true character."	Non-factive	Declarative Sentence	Taunt

No.	Page	Line	Text	Type of Presupposition	Syntactic Structure	Speaker's Intention is to ...
Extract One (from <i>The Recognition</i>) Dimmesdale to Hester						
165	139	30	"... <u>this long debt of confidence</u> ... shall at length be paid."	Existential	Subject NP	Confess
166	139	32	"...of his <u>fair fame</u> and his earthly state ... he is in my hands."	Existential	NP in PP	Persuade
167	139	32	"...of his fair fame and his <u>earthly state</u> ... he is in my hands."	Existential	NP in PP	Persuade
168	139	35	"... nor do I perceive such advantage ... <u>that I shall stoop to implore thy mercy.</u> "	Structural	AvCl (cause/effect)	Show off
169	140	6	"... for the hatred <u>that has transformed a wise and just man to a fiend!</u> "	Structural	RCL	Entreat
170	140	9	"Forgive, and leave <u>his further retribution</u> to the Power that claims it!"	Existential	Object NP	Entreat
171	140	12	"... stumbling, at every step, over <u>the guilt.</u> "	Existential	NP in PP	Taunt
172	140	13	"... <u>since thou hast been deeply wronged and hast it at thy will to pardon</u> "	Structural	AvCl (cause/effect)	Trick
Extract Nine (from <i>The Pastor and His Parishioner</i>) Hester to Dimmesdale						
173	152	14	" <u>Your sin</u> is left behind you, in the days long past."	Existential	Subject NP	Persuade
174	152	16	"Is there no reality in the penitence ... witnessed by good works?"	Counter-factual	Interrogative Sentence	Persuade
175	152	39	".. an enemy, and dwellest with him, <u>under the same roof!</u> "	Lexical	NP in PP	Confess
176	153	32	"In <u>all things</u> else, I have striven to be true!"	Existential	NP in PP	Entreat
177	155	22	"... satiating <u>his dark passion.</u> "	Existential	Object NP	Imply
178	155	29	" <u>Thy heart must be no longer under his evil eye!</u> "	Factive	Declarative Sentence	Persuade
179	155	34	"Alas! <u>what a ruin has befallen thee!</u> "	Structural	Exclamatory Sentence	Persuade
180	155	39	"Heaven would show mercy, ... <u>hadst thou but the strength to take advantage of it.</u> "	Structural	AvCl (conditional)	Persuade
181	156	4	" <u>Doth the universe lie within the compass of yonder town...?</u> "	Non-factive	Interrogative Sentence	Push
182	156	9	"... hence <u>the yellow leaves</u> will show no ... white man's tread."	Lexical	Subject NP	Push
183	156	9	"... hence the yellow leaves will show no ... <u>white man's tread.</u> "	Lexical	NP in GP	Push
184	156	10	"... bring thee from a world <u>where thou hast been most wretched ...</u> "	Structural	RCL	Push
185	156	12	"Is there not shade enough ... to hide thy heart from the <u>gaze of Roger Chillingworth?</u> "	Counter-factual	Interrogative Sentence	Taunt
186	156	17	" <u>If thou so choose, it will bear thee back again</u> "	Structural	AvCl (conditional)	Taunt
187	156	19	"... thou wouldst be beyond his <u>power and knowledge!</u> "	Existential	NP in PP	Push
188	156	32	"It shall not cumber thy steps, <u>as thou treadest along the forest-path ...</u> "	Structural	AvCl (time)	Push
189	156	34	"Leave this wreck and ruin ..."	Lexical	Object NP	Push
190	156	34	"Leave this wreck and <u>ruin ...</u> "	Lexical	Object NP	Push

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No.	Page	Line	Text	Type of Presupposition	Syntactic Structure	Speaker's Intention is to ...
Extract One (from <i>The Recognition</i>) Dimmesdale to Hester						
191	157	3	"Why shouldst thou tarry so much?"	Structural	Interrogative Sentence	Taunt
Extract Ten (from <i>The Pastor and His Parishioner</i>) Dimmesdale to Hester						
192	151	30	"What else could I look for ...?"	Non-factive	Interrogative Sentence	Imply
193	151	31	"... being <u>what I am</u> , ..."	Structural	Complement NCI	Self-reproach
194	151	31	" <u>Were I an atheist</u> ... <u>I might have found peace long ere now.</u> "	Counter-factual	Conditional Sentence	Self-reproach
195	151	32	"... a wretch with coarse and <u>brutal</u> instincts ..."	Lexical	AjP	Self-reproach
196	151	33	"... <u>I never should have lost it.</u> "	Counter-factual	Declarative Sentence	Self-reproach
197	152	1	"... the good <u>which I may appear to do</u> ..."	Structural	RCL	Self-reproach
198	152	2	"It must needs be a <u>delusion.</u> "	Lexical	Complement NP	Persuade
199	152	4	"What can ... a polluted soul [effect] towards their <u>purification?</u> "	Non-factive	Interrogative Sentence	Self-reproach
200	152	4	"... as for the people's <u>reverence</u> , ... were turned to scorn ..."	Existential	NP in PP	Persuade
201	152	6	"... <u>I must</u> stand up in my pulpit ..."	Lexical	VP	Persuade
202	152	7	"... <u>as if the light of heaven were beaming from it!</u> "	Counter-factual	AvCI (conditional)	Self-reproach
203	152	11	"... at <u>the contrast between what I seem and what I am!</u> "	Factive	Object NCI	Persuade
204	152	24	"... wear the scarlet letter <u>openly</u> upon your bosom!"	Existential	AvP	Imply
205	152	24	" <u>Mine burns in secret!</u> "	Existential	Subject NP	Imply
206	152	25	"Thou little knowest <u>what a relief it is</u> ... to look into an eye that recognises me ...!"	Factive	Object NCL	Self-reproach
207	152	29	"... <u>methinks my soul might keep itself alive thereby.</u> "	Non-factive	Declarative Sentence	Self-reproach
208	154	8	"... <u>in the natural recoil of my heart at the first sight of him</u> ...?"	Structural	Interrogative Sentence	Confess
209	154	11	"...this <u>exposure</u> of a sick and guilty heart ..."	Existential	NP in GP	Taunt
210	154	31	" <u>That old man's revenge</u> has been blacker than my sin"	Factive	Declarative Sentence	Persuade
211	155	18	" <u>What will now be the course of his revenge?</u> "	Structural	Interrogative Sentence	Imply
212	155	27	" <u>Resolve</u> for me!"	Lexical	VP	Self-reproach
213	155	31	" <u>What choice remains to me?</u> "	Counter-factual	Interrogative Sentence	Self-reproach
214	156	24	" <u>I am powerless to go</u> "	factive	Declarative Sentence	Confess
215	157	8	"... thou tellest of <u>running a race</u> ..."	Lexical	NP in GP	Confess
216	157	9	"...to a man whose <u>knees</u> are tottering ..."	Lexical	Subject NP	Confess