

CHAPTER 1: THEORY AND PRACTICE: LITERARY SEMIOTICS AND TEXT ANALYSIS

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1. Introduction

Today, all kinds of instructive or artistic texts that contain a specific message, regardless of the field, have emerged through the meaningful sequence of signs. For instance, an anatomy text for the medical sciences, a physics text for the engineering sciences, or a biology text for the natural sciences can be given as examples for the instructive text type. The other type of text appears in the artistic field, which has a robust aesthetic side and requires interpretation. On the other hand, the sub-texts that contribute to forming the central texts in the artistic field are generally narrative and representational texts. Along with the instructive texts produced by verbal and/or nonverbal signs, artistic texts have also become an essential part of the teaching/learning process. Many of the texts are frequently used as supplementary material in language classrooms. Thus, artistic texts make thematic or linguistic achievement and signification processes active and promote the teaching/learning continuum.

It is possible to shape the adjuvant process with different theoretical backgrounds, methods, and techniques. One of these theories is semiotics:

New ways of thinking, understanding, and interpretation methods have been developed throughout human history. Humans produce meaningful structures and use various methods to comprehend them efficiently. Semiotics has gained importance as one of the study fields that analyzes conditions of sign production and their meanings. It is one of the critical scientific fields of the twenty-first century that attempts to explain the facts and phenomena of different systems belonging to nature and culture. In recent years, semiotics has interacted with different fields of science and daily life thanks to the studies done by semioticians. Thus, the study field has been associated with different disciplines, leading to increased interdisciplinary studies. Therefore, semiotics is a field of science that can signify many systems from social sciences to engineering sciences, from fine arts to natural sciences, from human sciences to everyday life (Kalelioğlu, 2023, pp. 109-110).

Semiotics closely relates to all fields of science and paves the way for interdisciplinary and transdisciplinary studies. However, perhaps since there is the investigation of an abstract concept of “meaning” at the core of semiotics, there are not many researchers and practitioners in our country who conduct studies in semiotics and transfer the results of the studies to the in-classroom teaching/learning period. For this reason, one of the key objectives of this study is to propose an applicable methodology on how semiotic theory, techniques, and analysis instruments can be used in research and classroom practice.

Since the object of this study is a literary artwork, we placed a short story genre, which is more of a narrative text type, at the center of the investigation. “The Lottery”, written by Shirley Jackson, has been selected for this study. Throughout the study, how meaning is constructed in various semantic layers within the formation process and how each layer is articulated to form the semantic universe of the text by the author of the narrative will be addressed.

2. Procedure

In a semiotic analysis, meaning production occurs in different semantic layers. A meaningful whole and its semantic universe emerge thanks to the articulation of those layers. The semantic universe’s structures are divided into surface and deep. There are three descriptive and narrative-semiotic levels in the surface structure and thematic level in the deep structure (Bertrand, 2000; Greimas & Courtès, 1982). Each meaning level (plane) possesses different information, contributing to the semantic universe of a meaningful whole.

The text analysis model can be applied from the surface to the deep semantic levels in classroom situations. It is possible to analyze the research object – “The Lottery” – efficiently as the analysis process provides a specific path from visible to invisible structures:

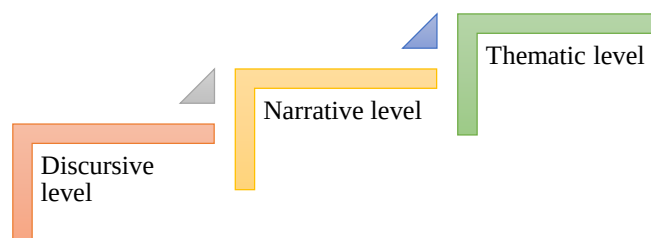


Figure 1. Semantic levels of a literary text

Accordingly, a semiotic analysis of a literary text in language classrooms will allow applicants to overcome difficulties in understanding the text deeply as they need to follow from seen to unseen structures stated in Figure 1. This is because when the representation in Figure 1 is unfolded, we come across a road map to be followed to reveal the invisible structures from the visible ones:

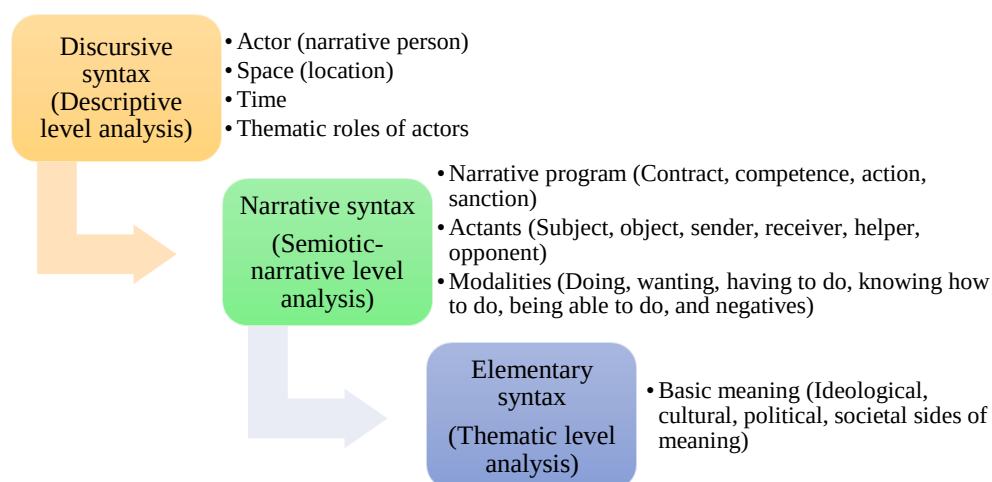


Figure 2. Formative elements of each level of a literary text (Adapted from Bertrand, 2009, p. 29)

In this context, data obtained at each level of meaning is essential to penetrate the other layers of the narrative. In a classroom examination, any of the layers of meaning given in Figure 2 can be the purpose of the practice. It would be wrong to suggest to a semiotician that an absolute order should be followed. However, since the aim here is to ensure that the subject is understood in classroom practices and to go deeper into the narrative and thus reveal the invisible meaning structures, conducting a study by following the order given in the figure would be more accurate. In this limited study, examining every constituent element shown in Figure 2 is almost impossible. However, as an example for practitioners, some critical elements that form the basis of semiotic analysis and are frequently encountered in literary studies will be emphasized.

Specifying the constituents of the fiction of the narrative as person, space, and time is vital in the descriptive narrative plane as a first step. “The discursive structure of narratives provides information about the structural status and characteristics of the constituent elements such as ‘person, space, and time’ that contribute to the formation of the discourse plane of the narrative” (Kalelioğlu, 2020, p. 92). Therefore, in this section of the analysis, some guiding questions will be asked to identify the referents of those formative elements, which can be barely seen in the first reading attempt. This situation can be considered an engagement with the text and a warm-up regarding the teaching and learning process. It will also help practitioners to facilitate students’ learning process by providing them to realize an analysis of the process from easy to complex.

With the help of analysis of the constructive factors of the narrative, applicants can comprehend abstract structures by establishing a concrete relation between various semantic

layers and their formative elements along with the process. Such an approach helps them comprehend and describe the formative elements and criticize the relationships between all formative elements, as stated in Figure 2. Accordingly, “The Lottery” narrative will be analyzed in the context of the methodology described so far and within the framework of research questions appropriate to each level of meaning.

2.1. Descriptive Level Analysis

Person, space, and time are the critical forming elements of fiction; therefore, these factors must be defined first to demonstrate the descriptive meaning level’s construction. A narrative is a text in which a series of interrelated events are narrated to the reader by placing them in a particular space and time from a point of view chosen by a particular narrator, and narrative persons are necessary to realize these events (Kalelioğlu, 2020). At this point, to identify these forming factors in the descriptive level meaning, some guiding questions, such as who the persons are, what the space is, what the time is, and their descriptive features in the narrative, should be asked during a semiotic reading. Such questions help the applicants understand the processes of actorialization, spatialization, and temporalization within the borders of the narrative. “Descriptive level has two dimensions: descriptive syntax and descriptive meaning. Descriptive syntax consists of the elements called figure, which specify narrative person, space, and time, and the isotopy formed by these figures. Descriptive meaning, on the other hand, corresponds to the semantic value signified by the figure and figurative isotopy” (Akata, 2022, p. 102). In addition, the thematic roles of the narrative persons should be identified within the reading process. These forming factors of time, space, narrative persons, and their thematic roles are intimately linked to each other to form the narrative as a meaningful whole.

The actor, time, and location should be exposed by their primary values in the narrative.

Concerning the narrative persons; their physical and psychological appearances, actions, and the other narrative characters they interact with are investigated. In terms of time, the differences and similarities between the narrative and narration tenses or the duration, historical time, and the development of incidents in the narrative over time (repetition, frequency, etc.) can be considered. As regards the location, the place that the object occupies, the size and boundaries of it, the location where the incidents occur, and displacements can be handled (Günay, 2013, p. 195).

Accordingly, to be able to display the features and the process of the formation within the narration in terms of forming factors, some guiding questions should be asked in the descriptive meaning plane. Guiding questions that help to explain the constitutive factors of the narrative are as follows (Adapted from Kalelioğlu & Büyükkarcı, 2021, p. 4):

- 1) How does the author set up the characterization process in the narrative? Who are the characters? What are their descriptive features and thematic roles?

- 2) How is the narrative spatialization constructed? What are these spaces and their concrete characteristics?
- 3) How did the author construct the temporalization in the narrative? What kind of descriptive features are there in this construction?

With the help of questions 1, 2, and 3, the features pertaining to person, space, and time can be easily deduced by students in the first reading. Question 1, which is about the descriptions of the narrative persons' thematic roles, would allow students to find the answers to the fictionalization of the narrative persons in terms of their functions and gained roles in the text. Hence, the constituent elements of Shirley Jackson's narrative "The Lottery" can be illustrated in the table as follows to be able to answer the questions above:

Table 1: Formative elements of the first meaning level

		Descriptive features	Thematic roles
(Characterization) Person	Mr. Summers (Joe, Joe Summers)	Energetic, round-faced, jovial man (p. 223), wearing clean white shirt and blue jeans (p. 224).	No children, conducted the lottery, square dances, Halloween, and teen-age club (p. 223), prepares the lists of the family names (p. 224).
	Tessie Hutchinson, Mr. Hutchinson, Tessie	Has a sweater thrown over her shoulders (p. 224).	Drying her hands on her apron (p. 224), a wife, a mother, a housewife (p. 224).
	Bill Hutchinson	Standing quiet, staring down the paper in his hand (p. 228)	Husband of Mrs. Hutchinson (p.225), father, drawing the 1st round of the lottery for his family (p. 227).
	Old Man Warner	The oldest man in town (p. 223), lucky (p. 227).	He had been in the lottery for seventy-seven years and has never drawn the paper so far (p. 227).
	Nancy (Nancy Hutchinson)	Twelve years old (p. 229).	One of the kids of Hutchinson family (p. 228).
	Bill, Jr. (Hutchinson)	Having red face and overlarge feet (p. 229).	One of the kids of Hutchinson family (p. 228)
	Little Dave (Hutchinson)	Little boy (p. 229).	One of the kids of Hutchinson family (p. 228).
	The Men	Smiled rather than laughed (p. 222).	Began to gather, watching their children, talking about planting, rain, tractors, and taxes. Standing away from the pile of stones in the

		corner, joking quietly (p. 222)
The villagers, people of the village	Villagers (p. 222-223).	Gathering in the square (p. 222), no one liked to break the tradition represented by the black box (p. 223).
The people	Most of them were quiet, wetting their lips, not looking around (p. 226).	had done it (the lottery) so many times (p. 226).
Mrs. Delacroix		Wife of Mr. Delacroix (p. 226), like a friend of Mrs. Hutchinson (p. 224-225).
The first people		First people settling down to make a village who might have done the first black box (p. 223)
Heads of families		Heads of each household for each family (p. 224), drawing papers in the 1 st round (p. 226)
Mr. Graves		The postmaster (p. 223), preparing the papers and put them in the box for the lottery (p. 224), husband of Mrs. Graves (p. 226).
Mrs. Graves		Wife of Mr. Graves (p.226), is the one telling Tessie everybody has the same chance in the lottery (p. 228)
Mr. Martin		Coming forward to hold the black box steady and securely on the stool (p. 223)
Baxter		Mr. Martin's oldest son, holding the box steady and securely on the stool (p. 223)
Janey (Mrs. Dunbar)		Wife of Clyde Dunbar, drawing the lottery on behalf of her husband (p. 225).
Horace	Sixteen yet (p. 225).	The Dunbars' son and is not eligible for drawing the lottery because of his age (p. 225).
Watson (Jack Watson)	Tall (p. 225).	Watson boy, drawing the lottery on behalf of him and his mother (p. 225)
(Spatialization) Space	The village	Three hundred people living, the lottery took place (p. 222).
	The square	Between the post office and bank (p. 222).

(Temporalization) Time	The coal-company office	Paper with black spot is prepared by Mr. Summers here (p. 230).
	A cleared space	Middle of the square where Mrs. Hutchinson is stoned (p. 230).
	The morning of June 27 th	Clear, sunny, fresh, warm summer day, profusely blossoming flowers, richly green grass (p. 222).
	The night before the lottery	Preparation of the papers by Mr. Summers and Mr. Graves (p. 224).
	Around ten o'clock	Lottery start time (p. 222).
	Every year	Time when the lottery is routinely drawn (p. 223).
	The rest of the year	The box is put away from one place to another (p. 224).
	After the lottery	Mr. Summers mentions a new box (p. 223).

Looking at Table 1, it is possible to see the traces of characterization, spatialization, and temporalization elements that Jackson used. In this table, the actors with names, descriptive features, thematic roles, different spaces, and various time frames are the elements that contribute to the formation of the characterization, spatialization, and temporalization processes to make the narrative meaningful. In responses to questions 1, 2, and 3, Mr. Summers, Mrs. Hutchinson, Bill Hutchinson, Old Man Warner, and all other figures in Table 1 are considered narrative persons; the village is considered the space, and “the morning of June 27th” (p. 222) is as time. The descriptive features of the narrative persons, space, and time in Table 1 are displayed. These features are considered the concrete data obtained from the first semantic layer.

As in the story, the space allows characters to move around and determine their fate. The village, the square, the coal company, and a cleared space are prominent spaces in the narrative because they can be seen as contributing to the ending of the main narrative person, Mrs. Hutchinson. Also, some specific time indicators emphasize the village’s routineness of the lottery tradition. That is why, in terms of semiotic analysis, it is necessary to draw Table 1 to explicate the mentioned constituent elements of the narrative at the descriptive level. This will provide elbow room for the applicants from the solid to the abstract or from easy to complex to comprehend the meaning production. It would also not be wrong to say that, as seen in Table 1, the place and time, especially the narrative persons, make an essential contribution to the realization of the lottery in the narrative of “The Lottery”. Considering one of the prominent narrative persons, Mrs. Hutchinson, it can be said that other narrative persons drive Mrs. Hutchinson to a dead end. Thus, the most important theme in the narrative is the realization of the lottery itself, which may be considered at the story’s core. Mr. Summers’s coal company office is where the papers to be picked are prepared by Mr. Summers.

In addition, considering the space in the descriptive plane in the narrative, the village in which all the narrative persons are placed can also be taken as space. There were about three hundred people in this village. The lottery takes place in the square of this village every year; therefore, the square, as another space, is vital because everybody gathers in the square to realize the lottery. Square is located “between the post office and the bank” (p. 222). This space provides a space for both the victim of the lottery and all the townspeople who are practicing the lottery. A cleared space in the middle of the square is where a stone hits Mrs. Hutchinson’s head after the lottery.

The analysis did not include some of the narrative persons because they did not have function and thematic roles. Also, some place names and time indicators are not mentioned in Table 1 because of the need for descriptive features, so they are not included in the analysis. In this sense, Mrs. Hutchinson’s situation changes from life to death in this village square.

As for the time, it is “the morning of June 27th, and it is a clear and sunny summer day with fresh warmth” (p. 222). At this time, “flowers were blossoming profusely, and grass was richly green” (p. 222). Again, the change in Mrs. Hutchinson's attitude and situation from life to death occurs this time. It is summertime and around ten o'clock, a proper time for everyone in the village to realize the lottery. The lottery begins at ten o'clock in the morning of June 27th every year and takes two hours. All the indicators of time given in Table 1, such as *the morning of June 27th*, *the night before the lottery*, *around ten o'clock every year*, *the rest of the year*, and *after the lottery*, are essential for realizing the lottery tradition. These elements include the preparation information, the routineness, realization time, and the repetition of the lottery.

Regarding the thematic roles of the narrative persons as responses to the 1st question, Mr. Summers can be viewed as one of the prominent narrative persons. “The lottery was conducted—as were the square dances, the teen-age club, the Halloween program—by Mr. Summers, who had time and energy to devote to civic activities” (p. 223). Mr. Summers is the conductor of the lottery, and he is the one who is “talking again about a new box” (p. 223). “The black spot Mr. Summers had made the night before with the heavy pencil in the coal-company office” (p. 230). As a conductor, Mr. Summers prepares the papers for the realization of the lottery. Also, Mr. Graves is like a helper for the realization of the lottery in the village. “Mr. Summers and Mr. Graves made up the slips of paper and put them in the box” (p. 224). At the time of the lottery, Mr. Summers calls the family names from A to Z, so the heads of the families come forward to draw the lottery and pick up a folded paper from the black box. Almost all the heads of the families contribute to the execution of the lottery, and Mr. Summers is very

careful about announcing the family names and does not miss any family. So, being a family member of the Hutchinson family, Tessie Hutchinson has no chance of being exempted from the lottery like other families in the town. The presence of the narrative persons in the narrative is crucial in constructing the meaning because these narrative persons affect one another in a way. Therefore, the narrative persons' contributions from old to very young to the lottery emphasize the importance of the lottery because almost no one objects to or challenges the lottery except Mrs. Hutchinson. This lottery is a tradition in this village, and all the villagers comply with the tradition every year.

Another narrative person, Old Man Warner, is the evidence of this traditional lottery as the oldest man in town, who experiences the lottery every year. "Seventy-seventh year I been in the lottery" (p. 227). Every year, he draws the lottery but never picked the paper with black spot. Considering the thematic role of Old Man Warner, he also knows about how the lottery used to be in the past and the ritual about it. He can be considered one of the supporters of the lottery. "...used to be a saying about 'lottery in June, corn be heavy soon.' There's always been a lottery" (p. 227). Even though Mr. Adams mentions, "some places have already quit lotteries" (p. 227), Old Man Warner seems to be so stuck to this tradition. The absence of the lottery means "nothing but trouble in that" (p. 227) for Old Man Warner, so this old man's strict stance on the lottery did not make things easier for Mrs. Hutchinson. After Mr. Adam's statement about other towns quitting the lottery, Old Man Warner defends it vigorously. He does not even consider the possibility of giving up this traditional lottery.

Especially Mrs. Delacroix and Mrs. Graves are the ones who are among the women in the town, and they do not support Mrs. Hutchinson. Mrs. Delacroix tells Tessie, "Be a good sport, Tessie" (p. 228) after the first round of the lottery, even though she seems like a friend of Tessie. She does not show any sign of support towards Tessie's protest. Also, Mrs. Graves does not show a supportive manner towards Tessie by saying, "All of us took the same chance" (p. 228). Bill Hutchinson, one of the men in town and husband of Tessie, does not behave differently than these women. Regarding his thematic role, after he draws the paper with black spot for his household and after Tessie's protest, he says, "Shut up, Tessie" (p. 228). Therefore, during the narrative, any alteration in the situation regarding life and death cannot be observed for all the narrative persons mentioned above and in Table 1, except Mrs. Hutchinson in the descriptive plane.

One of the other narrative persons is Mrs. Hutchinson, and she is the one who picks the paper with black spot in the second round of the lottery after her husband draws the lottery on behalf

of his family. In Mrs. Hutchinson's case, Bill's picking up the paper causes a change in her attitude, and that makes her a significant person in the narrative. "Mrs. Hutchinson came hurriedly along the path to the square" (p. 224). "I remembered it was the twenty-seventh and came a-running" (p. 224). "Get up there, Bill," Mrs. Hutchinson said" (p. 226). However, after Bill Hutchinson's drawing first round of the lottery, Tessie's discourse changes as "suddenly, Tessie Hutchinson shouted to Mr. Summers, "You didn't give him time enough to take any paper he wanted. I saw you. It wasn't fair!" (p. 228).

Table 2: Transformation in the attitude of Mrs. Hutchinson

Attitude I	Transformation	Attitude II
Supporting/Complying	→	Complaining/Protesting

Table 2 shows Mrs. Hutchinson's attitude transformation towards the lottery. In terms of semiotics, change in situation is important because changes or transformations create contrary situations, which lead to another situation in narratives. These changes or transformation takes place in various ways:

It can take many forms, such as the lack of a possessed object, the possession of a missing object, the sudden disruption of an orderly life, or the cessation of complex interpersonal relationships. In other words, these transformations can be from negative to positive or from positive to negative. These structures indicate situations and transformations in the narrative (Akata et al., 2021, p. 27).

Before Bill drew the paper, she seemed to be used to this situation and complied with the traditional lottery every year. At this point, she is alive, and she has not drawn the lottery yet. It is evident that there is a transformation in Mrs. Hutchinson's attitude to the lottery because of Bill's drawing picking up the paper with black spot at first, and this change creates a contrast between her attitudes. Based on Mrs. Hutchinson's discourse of "it wasn't fair!" (p. 228), the shift in her attitude can be demonstrated in Table 2. These contrasts affect each other and are important for the semiotic analysis of the narrative because these contrasts determined at the descriptive level help produce meaning. Table 2 provides an opportunity to see these changes and transformations by comparing the situation at the beginning, development, and end stages in the narrative regarding the concept of attitude. According to Table 2, Mrs. Hutchinson, as a narrative person, supports the lottery and complies with it as everybody in the town. After Bill draws the lottery on behalf of the family in the first round, Tessie undergoes a transformation in her attitude. Her behavior towards the lottery is contradictory, from being a supporter to complaining. Hence, based on the representation of the transformation in Table 2, an opposition can be created as follows:

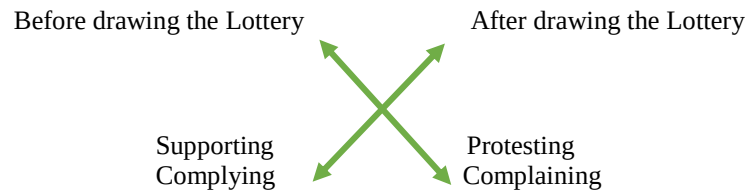


Figure 3. Contrasting situations of Mrs. Hutchinson in terms of attitude

Mrs. Hutchinson’s transformation in attitude is evident based on the opposing signs in the descriptive plane stemming from the realization of the lottery in Figure 3. Thus, Mrs. Hutchinson’s transformation in her attitude can be associated with the realization of the lottery on behalf of her family, which becomes present on the morning of the 27th of June in an unknown year. It would be right to think that when complying with the lottery before Bill’s drawing the paper, it is expected from Tessie to support the lottery. Nevertheless, after the first round of the lottery, with the increasing chance of drawing the paper with black spot, Tessie’s attitude transforms from supporting to complaining even within the same lottery. That opposition can also be viewed in Tessie’s discourses from “get up there, Bill” (p. 226) to “it wasn’t fair!” (p. 228).

However, the second round of the lottery among the Hutchinson family completely changes the state of Mrs. Hutchinson from being alive to being dead. She cannot escape from the lottery, and the consequence of it is stoning to death for the one who draws the paper with black spot. “Tessie Hutchinson was in the center of a cleared space by now. [...] A stone hit her on the side of the head. [...] Mrs. Hutchinson screamed, and then they were upon her” (p. 230).

Table 3: Transformation in the state of Mrs. Hutchinson

State I	Transformation	State II
Alive	→	Dead

As seen in Table 3, Mrs. Hutchinson’s state transforms from being alive to dead after the second round of the lottery. Her situation has undergone a transformation both in terms of attitude and her vital state. As in Tables 2 and 3, a contradiction in Tessie’s situation can be mentioned. Mrs. Hutchinson’s discourse was “it wasn’t fair!” (p. 228) while she was alive, and her discourse after the second round of the lottery changes into “it isn’t fair, it isn’t right” (p. 230). Based on a semiotic reading, an opposition can be formed according to the transformations in Tables 2 and 3 regarding the existence and realization of the lottery. The data in Tables 2 and 3 can be accepted as signs which are in relation to each other. Therefore,

Table 3 is also formed to show Mrs. Hutchinson's second transformation regarding life and death.

Based on the interaction and triggering of the contrasting situations in Tables 2 and 3, a new opposition can be formed for Mrs. Hutchinson's inevitable end as follows:

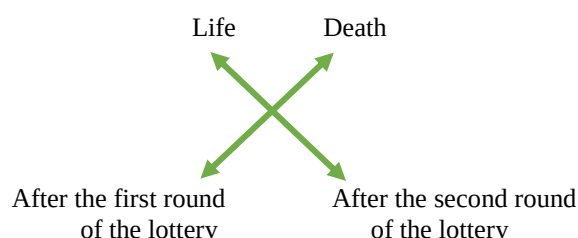


Figure 4. Contrasting situations affecting Mrs. Hutchinson's vital state

After the second round of the lottery, drawing the paper with the back spot, Tessie undergoes a transformation based on the opposing situations in Figure 4 in the descriptive plane. From a semiotic point of view, it is possible to examine these transformations in which Mrs. Hutchinson is affected and changed in opposition. Death is inevitable with the presence of the lottery for Tessie in the second round. Based on Tables 2 and 3, this transformation raises a question. Therefore, the lottery plays a crucial role in changing Mrs. Hutchinson's state from life to death.

Semiotics has identified especially the dichotomies of *life/death* and *nature/culture* in association with general, universal, logical, abstract, and deep oppositions (Rifat, 2011). In terms of semiotics, the opposition of death and life can be associated with the lottery tradition, which will guide us in understanding the formation of meaning in the following stages of the analysis. Accordingly, these oppositions are the structures that will aid in reaching deep and abstract logic and thus pave the way for understanding the fundamental structures of meaning production. Identifying such oppositions and transformations mentioned above will help to move deeper into the meaning universe of this narrative in the following stages of the analysis. The community in this town does not object to the lottery. It is willing to implement it, so the individual objection of Mrs. Hutchinson against the will of this community does not change the lottery practice. The fact that the thematic roles of the narrative persons in the descriptive plane were in favor of the lottery also changed Mrs. Hutchinson's situation from life to death in the end.

In this part of the analysis, according to the three guiding questions, the descriptive plane has been analyzed within the scope of the constituting elements, such as person, space, and time. The method followed here is transferable to classroom work. Text analysis courses

utilizing semiotics can be conducted at this level within the framework of the duration of the lesson. Subsequent semantic level examinations can be the subject of the following lessons.

2.2. Narrative Level Analysis

In the previous stage, the analysis of the constituent elements of the descriptive plane was carried out, so it is necessary to point out that some elements also constitute the narrative plane. “The way followed in analyzing the structures that represent different meaning layers of the narratives is from solid to abstract because that gives the opportunity to follow a path from visible to invisible” (Kalelioğlu, 2020, p. 114). Therefore, the thematic-level analysis of the narrative would be more abstract than the narrative-level analysis. From a semiotic point of view, this will allow the reader to better understand the structure of each meaning layer and the functions of the constituent elements of each meaning layer for any narrative. Accordingly, each narrative has a systematic structure within its general structure in forming its meaning universe. Thus, the reader has a meaningful whole when he or she holds a narrative in his or her hands.

As in the descriptive plane, constituent elements in the narrative plane contribute to the semantic universe formation. One of the constituent elements of the descriptive plane is the *person*. The narrative persons created in “The Lottery” on the descriptive meaning plane were examined only regarding their placement and thematic roles. “An actant can be thought of as that which accomplishes or undergoes an act, independently of all other determinations” (Greimas & Courtés, 1982, p. 5). Based on the definition of Greimas and Courtés, it can be said that an *actor* (person) becomes a functional *actant*, so the persons who are passive in the descriptive plane are the active actants in the narrative-semiotic plane. Here, the actant can be considered as the subject of doing in terms of being an active actor because, in the narrative plane, the characters’ actions as actants and the results of these actions are important. In semiotics, ‘actant’ is a different type of subject that replaces each subject encountered in a narrative and has multiple functions (Kalelioğlu, 2020). So, the aim must be examining the actions of the actants and uncovering their functions because this would help to find out the relationship of the narrative-semiotic plane with other descriptive and deep planes. Also, the relationships of the actants with each other and their functions are important in the narrative in terms of actantial syntax.

Greimas reclassified the thirty-one functions identified by Vladimir Propp in his analysis of fairy tales and developed a model of six types of actants, placing them in a general actantial scheme (Rifat, 2019). These actants are the sender, object, subject, opponent, receiver, and

helper (2019). As it is seen, these six actant types are about their functions, so what the six actants do and how they function is much more important than who they are in the narrative plane. In a way, the actions of the actants and the consequences of their actions shape the narrative in terms of certain situations and transformations. As it is known, in Greimas' actantial scheme, only the subject has to be human; other actants can be animate and inanimate, an object, an abstract concept, a community, or, of course, a person (Çanakpınar, 2022). Therefore, it is the actions of the subject that shape the narrative. "The narrative program is to be interpreted as a change of state effected by any subject (S1) affecting any subject (S2)" (Greimas & Courtés, 1982, p. 245).

To talk about the narrative program here, a chain of events follows one another in a sequential relationship regarding the interaction between actants. While revealing the syntactic structure of narratives, it is necessary to pay attention to the functions of the actants, their actions, and the new situations arising from them. "A successful narrative program leads to another narrative program, and the narrative flows at its own pace" (Kalelioğlu, 2020, p. 124). Thus, dividing the narrative into segments is crucial to easily identify actants, their functions, and new situations in semiotics. These segments can also be called narrative programs (N_p). Based on this, the narrative program consists of primary and sub-narrative programs. The analysis can be performed on these narrative programs because the continuity of the main narrative program depends on the sub-narrative programs.

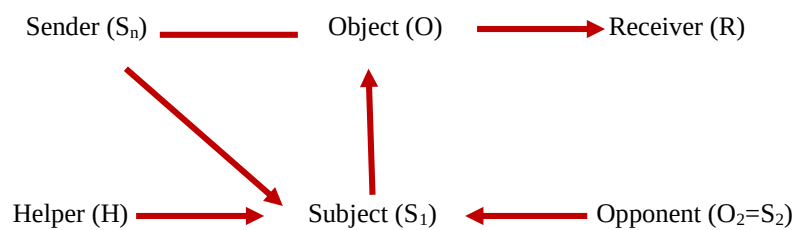


Figure 5. Actantial Schema

It is likely to come across many actants in Shirley Jackson's narrative of "The Lottery", but the roles and qualities of these actants are in the foreground. Thus, the functions and the names of narrative persons as actants in the narrative plane can be adapted to an actantial schema based on the types of actants developed by Greimas, as in Figure 5. In the process of applying the functions and the names of the actants to an actantial schema for the narrative of "The Lottery", various types of sub-narrative programs, which contribute to the main narrative program, might be identified, depending on the situational changes. The data determined in the descriptive meaning plane will be tried to be applied in the narrative plane in association with Tables 2 and

3 and Figures 3 and 4. In this sense, considering the transformations Mrs. Hutchinson, as a narrative person, becomes crucial in the main narrative program. The main narrative program is the event that happened to Mrs. Hutchinson based on the townspeople's attitudes, accustomedness, and the traditional lottery practiced every year.

As in every narrative, there are also situations and transformations in the "The Lottery" narrative. They are related to the narrative stages, such as the *initial*, *development*, and *final* stages. The situational transformations can be observed at the initial and final stages. Accordingly, Tables 2 and 3 can be considered the displays of these situational transformations, such as *State I*, *State II*, and *Attitude I* and *Attitude II*. Therefore, the actants, their actions, interactions with each other, and events reflect the dynamism of the narrative discourse. With this dynamism, the narrative flows, and transformations from one state to another occur. Therefore, dividing the study object into segments is essential based on Greimas' narrative program. This segmentation would be helpful to track the initial, development, and final stages of the "The Lottery" narrative in terms of transformations.

In this regard, Mrs. Hutchinson's transformations should be considered for such a segmentation. Thus, a few guiding points can be directed to divide the narrative into segmentations as follows:

- 1) Considering the main narrative person(s), form a table showing the narrative stages, such as initial, development, and final.
- 2) Identify the alterations as situation/transformation/new situation based on the actions of the actants pointed out in the narrative program.

Table 4: Narrative stages based on transformations

Narrative Stages			
	Initial	Development	Final
Situation/ Transformation/ New Situation in terms of attitude →	Mrs. Hutchinson remembers the lottery date and comes to the square running.	She comes over to her husband's side and speaks supportively, saying, "Get up there, Bill" (p. 226) when their family name is called out while lots are being drawn. Bill draws the paper with black mark on behalf of his family, which causes the transformation in Tessie.	Mrs. Hutchinson suddenly starts to shout, complaining that her husband was not given enough time and that it was unfair.
	Supporting attitude (Situation)	Transformation	Protesting attitude (New situation)
Situation/	Before the second round of the lottery, Mrs. Hutchinson tells her two	The second round of the lottery begins and is drawn within the	After Tessie's picking the paper with black spot is revealed, people start

Transformation/ New Situation in terms of vital state →	married daughters' names and still protests that it is unfair. She is alive while protesting the 1st round of the lottery.	Hutchinson family. Tessie looks around defiantly and, gets a piece of paper for herself from the box and folds it. That is the cause of the transformation in her vital state.	taking the stones in their hands. A stone hit the side of Tessie's head, and the villagers were upon her. That is the dramatic end of her.
	Alive (State)	Transformation	Dead (New State)

The main starting point of this segmentation, demonstrated in Table 4, is the main narrative person, Mrs. Hutchinson. Thus, in response to question 1, narrative stages are demonstrated according to situational transformations such as attitude and vital state during the narrative. Furthermore, this table is drawn according to the main narrative person of Mrs. Hutchinson's condition because she is the one who has undergone a transformation. Additionally, for the second question, according to Mrs. Hutchinson, state/transformation/new state features in the narrative program have been specified in 2 states, such as supportive/protesting and alive/dead. The transformations Mrs. Hutchinson experienced both in the first and second rounds of the lottery are the indicators of the narrative stages. Also, these transformations are associated with Tables 2 and 3 at the descriptive semantic level. According to Table 4 and Greimas' actantial schema model based on the types of six actants, an actantial schema can be created for the main narrative person, Mrs. Hutchinson, in terms of a mutual relationship between the subject and the object of the narrative. At this point, a third question can be asked to create the schema:

- 3) How is the relationship between Mrs. Hutchinson and other actants regarding her participation in the lottery?

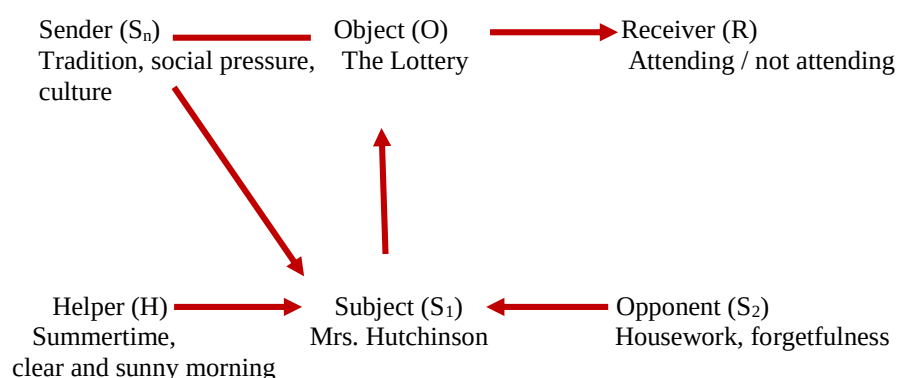


Figure 6. Actantial Schema of Mrs. Hutchinson in the realization of the tradition

The model of “actants focuses directly on the Object that the Subject aims to reach and is positioned as a unit of communication between the Sender and the Receiver” (Rifat, 2019, p.

74). Therefore, according to Figure 6, as a response to the third question, there is an agreement between the Sender (S_n) and the Subject (S_1). This agreement is related to the Object (O), namely the lottery itself. The subject/object relationship in Figure 6 depends primarily on the sender/subject agreement. Thus, Mrs. Hutchinson must go to the town square for the sake of the lottery tradition. She is compelled to take this action by the conditions of the town where she lives, which is that the lottery must be held yearly. Mrs. Hutchinson accepts and even supports this situation (the lottery); therefore, she has agreed with the sender to carry out the action. Mrs. Hutchinson keeps her agreement with the sender and arrives at the square. Hence, a meaningful relationship has been established between Mrs. Hutchinson, the subject of doing (S_1), and the tradition, social pressure, and culture as the sender (S_n). This agreement is in relation to the object, namely the lottery itself.

It can be understood from the Figure 6 that there are helpers (H) and opponents (S_2) with Mrs. Hutchinson (S_1):

Mrs. Hutchinson came hurriedly along the path to the square, her sweater thrown over her shoulders, [...] **“Clean forgot what day it was”** she said to Mrs. Delacroix, who stood next to her, and they both laughed softly. **“Thought my old man was out back stacking wood”** Mrs. Hutchinson went on. “And then I looked out the window and the **kids was gone**, and then I **remembered** it was **the twenty-seventh** and **came a-running**.” She **dried** her hands on her **apron**, and Mrs. Delacroix said, “You’re in time, though” (p. 224).

Based on the excerpt above, the opponents (S_2) can be considered the housework she had been doing before she came to the square and the forgetfulness stemming from the housework. Also, it is evident in the excerpt that her hands are still wet, and she dried her hands when she arrived at the square. The housework must have kept her busy, so she forgot the lottery time. However, when she remembers the date, she overcomes the opponents; that is her forgetfulness. Whatever Mrs. Hutchinson has been doing with the apron, she is still wearing it. Then she quits what she has been doing and comes running. As an acting subject, Mrs. Hutchinson manages to be with the value object despite the obstacles shown in Figure 6 and the excerpt.

However, Mrs. Hutchinson has the helpers as well as the opponents. Accordingly, in terms of weather conditions, the summer season contributes to Mrs. Hutchinson’s more effortless arrival at the square.

The **morning** of **June 27th** was **clear and sunny**, with the fresh warmth of a full **summer day**; the flowers were blossoming profusely and the grass was richly green. The people of the village began to gather in the **square**, between the post office and the bank, around ten o’clock [...] so it could begin at ten o’clock in the morning and **still be through in time to allow the villagers to get home for noon dinner** (p. 222).

Considering Mrs. Hutchinson’s situation, the fact that it was ten o’clock in the morning meant that she would have plenty of time to do her chores after the tradition was fulfilled.

Therefore, this is a helpful situation for Mrs. Hutchinson. It is also a time of year that makes it easier for everyone in the village to be in the square to participate in the lottery. As a result, upon realizing the lottery, Mrs. Hutchinson comes to the square to attend the lottery and positively completes the narrative program.

This situation points to the transformations that will occur because of Mrs. Hutchinson's action of attending the lottery. Thanks to this transformation, there is a difference between the situation at the beginning and the end of this narrative program that can be shown as

$$(S1 \vee O \wedge S2) \longrightarrow (S1 \wedge O \vee S2).$$

Therefore, according to Figure 6, Mrs. Hutchinson (S1) reaches the value object and completes the narrative program positively ($S1 \wedge O \vee S2$). Considering the space, Mrs. Hutchinson changes her position from being at home to being at the square with the positive outcome of this narrative program. So, the narrative program leads to the emergence of another narrative program.

Even though Mrs. Hutchinson reaches the value object (O), which is associated with the realization of the lottery tradition after the first and second rounds, transformations occur in her attitude towards the lottery and her vital state. At first, she seems to be supporting and complying with that tradition. Also, her state undergoes a transformation from being alive to being dead. At this point, to be able to explicate the relation between Mrs. Hutchinson and other actant(s) in terms of the biggest and the most critical transformations in her condition, a question comes to mind to be answered as follows:

- 4) Explain the relationship between the main narrative person, Mrs. Hutchinson, and other actant(s) in terms of the transformations during the realization of the lottery:

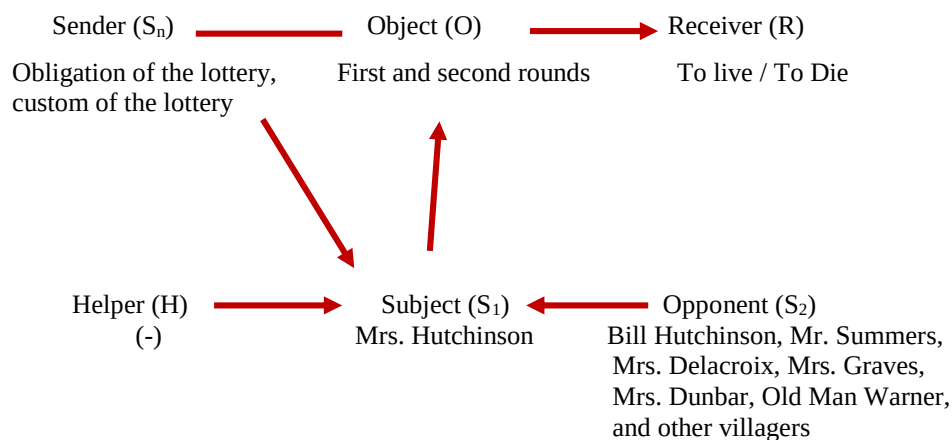


Figure 7. 2nd Actantial Schema of Mrs. Hutchinson in the realization of the first and second rounds of the lottery

Figure 7 demonstrates Mrs. Hutchinson's relational values with other actants in the narrative in terms of the first and the second rounds of the lottery. Here, an agreement between the obligation of the lottery and custom (sender) and the subject of doing Mrs. Hutchinson is established. This agreement concerns the Object (O) realization of the lottery rounds. Therefore, the obligation of the lottery and the custom (sender) imposes on Mrs. Hutchinson (subject of doing) that Bill draws the paper on behalf of the family in the first round of the lottery (object). "Get up there, Bill' Mrs. Hutchinson said, and the people near her laughed" (p. 226), as it is seen that Mrs. Hutchinson supports the tradition of the lottery at the beginning. Since Tessie may have thought that her family would not win the lottery in the first round, the value object she wants to achieve is that her family's name is not called at the end of the first round of the lottery. Each subject of doing in this process has helpers and opponents, but here, in Mrs. Hutchinson's case, it is different. It is difficult for Tessie, who wants to reach the object value as soon as possible, because she has no support to help her. The situation could have been different if only the heads of the family had not picked the paper.

According to the second round of the lottery, Mrs. Hutchinson (S1) must draw a paper because a person will be determined within the Hutchinson family. Due to the luck factor in the nature of the lottery, it can be said that Ms. Hutchinson is likely to draw the paper with black spot. Also, in the second round of the lottery, she does not have helpers but opponents. As a result of the second round of the lottery, it is possible that Mrs. Hutchinson (S1) wants to survive by achieving the value object (O) in relation to the second round of the lottery. That is why she immediately tells the names of her married daughters to Mr. Summers (S2), intending to involve them in the lottery. She may act according to her primitive human instinct to survive, so she does not think about her daughters' lives because the inevitable consequence of the lottery is death by stoning. Maybe she tries to increase her chance of living so that she will draw a blank paper in the second round of the lottery. However, it is difficult for Mrs. Hutchinson to reach the value object (O) because her opponents prevent her in almost all circumstances.

Considering the opponents (S2) of Mrs. Hutchinson, as in Figure 7, it is as if they all prevented Tessie from reaching her value object by acting in the opposite direction to her protest. At the end of the first round of the lottery, it was determined that it was the Hutchinson family. At first, the lottery seems to affect the entire Hutchinson family, but it also affects Mrs. Hutchinson solely. Thus, Mrs. Hutchinson cannot pick the paper from the black box in the first round of the lottery because tradition dictates that heads of families must draw the lottery in the

first round. Therefore, under the agreement with the sender, the subject (S1), Mrs. Hutchinson, has no other choice and must do her part to make this lottery happen.

“Now, I’ll read the names-**heads of families first**-and the men come up and take a paper out of the box. (p. 226).
Then the voices began to say, “**It’s Hutchinson**. It’s Bill,” “**Bill Hutchinson’s got it**” (p. 227).
Suddenly, Tessie Hutchinson shouted to Mr. Summers. “You didn’t give him **time enough to take any paper** he wanted. I saw you. **It wasn’t fair!**” (p. 228).
“**Be a good sport, Tessie,**” Mrs. Delacroix called, and Mrs. Graves said, “**All of us took the same chance**” (p. 228).
“**Shut up, Tessie,**” Bill Hutchinson said (p. 228).
“There’s **Don and Eva,**” Mrs. Hutchinson yelled. “Make them **take their chance!**” (p. 228).
“**Daughters draw with their husbands’ families,** Tessie, “Mr. Summers said gently.” “**You know that** as well as anyone else” (p. 228).
“My daughter **draws with her husband’s family; that’s only fair**. And I’ve got no other family except the kids” (p. 228).
“I think **we ought to start over,**” Mrs. Hutchinson said, as quietly as she could. “I tell you **it wasn’t fair**. (p. 228).
“It’s **Tessie,**” Mr. Summers said. (p. 229).
“All right, folks,” Mr. Summers said. “Let’s **finish quickly.**” (p. 230).
Mrs. Delacroix selected **a stone so large** she had to pick it up **with both hands** and turned to Mrs. Dunbar. “**Come on,**” she said. “**Hurry up.**” (p. 230).
“**A stone** hit her on the side of the head. (p. 230).
Old Man Warner was saying, “**Come on, come on, everyone.**” (p. 230).
“**It isn’t fair, it isn’t right,**” Mrs. Hutchinson **screamed,** and then they were **upon her**” (p. 230).

As can be observed in the excerpts above, the opponents (S2) of Mrs. Hutchinson act in an opposite way to her protest. In this case, it can be assumed that she wanted the lottery to be redrawn, saying that it was unfair. Despite her protest about the lottery being unfair for the first round, Mr. Summers, Bill Hutchinson (her husband), Mrs. Delacroix, and Mrs. Graves as the opponents (S2) act to hinder Mrs. Hutchinson, making the situation dire for her. Therefore, no matter how much Mrs. Hutchinson protests, even naming her married daughters in this sense, she can never get a positive response from her opponents. In this situation, Mrs. Hutchinson has no option. The opponents are a serious obstacle for Mrs. Hutchinson fulfilling her contract with the sender (Sn). Again, based on the excerpts above, despite her protests to increase her chance in the second round of the lottery, one of the opponents (S2), Mr. Summers, hinders Mrs. Hutchinson that married daughters can be involved in this lottery round. At this point, it is impossible to redraw the lottery for Mrs. Hutchinson (S1) because all the opponents (S2) want to finalize the event, transforming Mrs. Hutchinson's vital situation, which cannot be taken back. The opponents (S2), Mr. Summers, Old Man Warner, Mrs. Delacroix, and Mrs. Dunbar, are the ones who want to be hurried to end this brutal event. Old Man Warner (S2) tells other villagers to join by calling, “come on everyone.” Mrs. Delacroix (S2) takes a large stone and directs Mrs. Dunbar to hurry to stone Mrs. Hutchinson. Even though Tessie (S1) still says “it isn’t fair” (p. 230), it does not matter because a stone hit her on the side of the head.

However, according to Figure 7, Mrs. Hutchinson (S1) cannot reach her value object (O) related to just realizing the tradition, based on maybe her assumption that another family name would be called. Due to reasons beyond her control, she could not get the lottery to be drawn again, which would enable the possibility of not calling her family's name. Thus, Mrs. Hutchinson (S1) completes this narrative program negatively, in terms of being alive to being dead. In terms of semiotics, this situation is represented as $(S1 \vee O \wedge S2)$. Thus, Mrs. Hutchinson's attainment of the value object (O), the first and second rounds of the lottery related to surviving, was inconclusive and cost her life. Although Mrs. Hutchinson was initially a supporter, she lost her life to fulfill the lottery tradition. Compliance with the tradition of the town's lottery, in which she lives, is a situation in which Mrs. Hutchinson has been involved from the beginning, and she has not been able to escape from the brutal outcome in the end. Despite all her protests, Mrs. Hutchinson (S1) could not reach the value object (O) and lost her life by being fatally stoned. That transformed her vital state from life to death. As pointed out previously, Mrs. Hutchinson (S1) completed this last narrative program unsuccessfully ($S1 \vee O \wedge S2$).

In this narrative-level analysis, some data was also obtained, and based on the relationship between different semantic layers, the obtained data is the expansion of Tables 2 and 3 created at the descriptive level. Explanations on why and how the transformations in Tables 2 and 3 of the descriptive level emerged are given in this section, where the situation/transformation/new situation shown in Table 4 is detailed, and the actantial schemas created in Figures 6 and 7 are interpreted.

Based on the situation transformations determined in Table 2, a meaning should be inferred because the descriptive plane does not say anything about meaning but gives an impression. Accordingly, thanks to these narrative programs at the narrative level, there is a close connection between the data at the descriptive level and the evaluations at the narrative level. It is necessary to look at the relationship of these signs with other signs in the same system to make the signification and comment on the actants and the programs they are in. Therefore, it would not be wrong to say that that signification process is related to the actants, their roles and actions, and the cause-and-effect relationship between different semantic planes. Thus, the transformation in the attitude of Mrs. Hutchinson from being supportive to a new attitude of protesting in Table 2 can be possible with Bill Hutchinson as the opponent (S2) in Figure 7 by drawing the paper in the first round of the lottery and having no helper (H). As for Table 3 regarding situation transformation, the actantial schema in Figure 7, which includes a cause-

and-effect relationship, is in relation to Mrs. Hutchinson's vital state transformation. Therefore, the facts leading to the transformation from life to death are that Mrs. Hutchinson, the subject of doing (S1), drawing the paper with black spot in the second round of the lottery, having no helpers (H) and that the opponents' (S2) prevention her despite all her objections to survive. According to Figure 7, the opponents (S2) and the sender (Sn) lead to such a transformation in Mrs. Hutchinson's (S1) vital state.

As explained above, there is a cause-and-effect relationship between narrative programs. The transformation taking place within each narrative program leads to the next program. While a narrative program is concluded with the actions of the actants, on the other hand, a change occurs in the narrative persons. These transformations provide a dynamism within the narrative depending on some causes, such as the actions of the actants. Within this process, meaning emerges and is produced, stemming from the articulation of these narrative programs, actants, their actions, and the transformations based on dynamism. Narrative programs, which include transformations, do not make sense on their own; that is, they can be considered as signs on their own. Likewise, when actants are considered signs, there is a relationship between narrative programs and actants within their systems.

Moreover, they are associated with other actants and narrative programs within their systems. Therefore, the descriptive plane does not explain why these transformations occur because this depends on the actions of the actant. While the descriptive plane gives the data about the descriptive features of the constituent elements of the narrative, such as actants, the narrative plane explains the cause-and-effect relationship between the actants and between the narrative programs based on the data obtained in the descriptive plane. As seen in this narrative-level analysis, each action caused a transformation and a new narrative program whose results led to one another. That is why the narrative semantic plane can be considered the semiotic-narrative plane in which there is a dynamism based on the actions of the actants and transformations.

2.3. Thematic Level Analysis

This semantic level is the most abstract one compared to the previous levels. "This is the level of abstract or conceptual syntax where the fundamental values which generate a text are articulated" (Martin & Ringham, 2006, p. 12). In this abstract plane, the values and characteristics assumed by time, space, person, and objects in the deep structure begin to emerge in relation to the invisible behind the visible in terms of semiotics.

The data obtained in the descriptive plane and semiotic-narrative plane play a crucial role here because there were some oppositional relations determined in the previous planes, and these oppositions would give an opportunity to analyze the deep structure of the narrative. Such an approach to the formulation of semiotic square utilizing the oppositional values observed in discursive and narrative levels can be seen in other semiotic examinations (for more details, see Büyükkarcı, 2021; Büyükkarcı, 2023). Accordingly, ideological and philosophical foundations value the narrative based on, and the deep structure of the narrative are tried to be examined in this semantic plane.

In this respect, it would be appropriate to use the *semiotic square* to reveal the narrative's deep structure, clarify the structure, and reach consistent information. "By semiotic square is meant the visual representation of the logical articulation of any semantic category" (Greimas & Courtés, 1982, p. 308). Thus, this semiotic square would show the logical sequence of any semantic category. At this point, oppositions are essential because, within an opposition, a meaning emerges; therefore, meaning is the consequence of the opposition, or opposition is the place where meaning is produced.

During a thematic level analysis, oppositions in the semiotic square can be determined by using Saussure's principle of dichotomies. The signs producing the meaning establish a relationship with each other, and this relationship is based on opposition. "It is possible to see the concrete visualization of the formation of the process of signification in and through opposition-based relationship in the semantic whole formed by the articulation of semes in each corner of the semiotic square" (Akata et al., 2021, p. 42). This opposition-based relationship is vital for meaning creation in semiotics. Therefore, during the analysis of "The Lottery", using the semiotic square to reveal abstract logic and the hidden meaning in the deep structure, applying opposition theory is reasonable.

Creating the semiotic square of Jackson's narrative, two questions can be asked to identify opposite relations:

- 1) Based on the previous semantic planes, what are the opposite poles in the semiotic square of the narrative?
- 2) Assuming that the deep structure is the most abstract one, try to explain the invisible intentions of the narrative persons related to the ideology and psychology they represent.

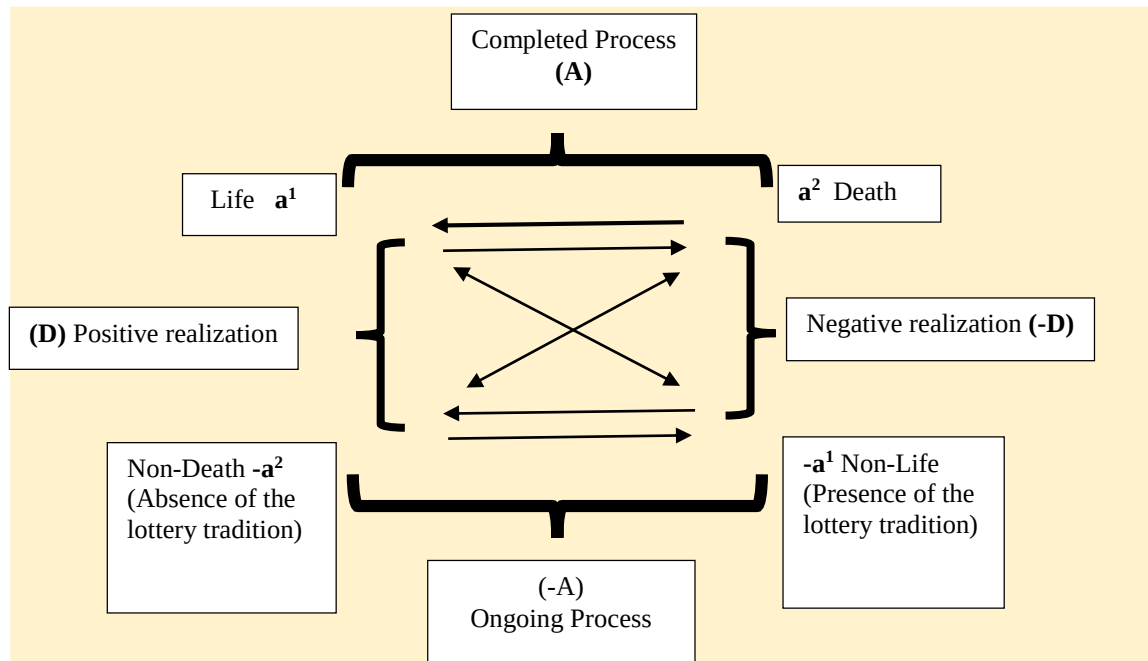


Figure 8. A general semiotic square of the narrative

Based on Figure 8 above, to answer questions 1 and 2, it is crucial to mention dichotomies because a semiotic square can be formed depending on them. Accordingly, Figures 1 and 2, formed in the descriptive plane, and 6 and 7 in the narrative plane, play significant roles in determining oppositions on the axes of the semiotic square. The supporting/protesting opposition in Figure 3 is related to the life/death opposition in Figure 4 regarding the first and second rounds of the lottery. Central narrative person, Mrs. Hutchinson's supporting/protesting attitudes can be associated with a situation oscillating between life and death, which depends on the outcome of the lottery. In this respect, Mrs. Hutchinson's attitude towards the lottery can alter from supporting to protesting, namely, whether she will survive or die. Thus, the life/death opposition in Figure 4 is associated with the rounds of the lottery opposition because her vital situation depends on the results of the first and second rounds. Also, Figures 6 and 7 of the actantial schemas relate to the abovementioned situation. Firstly, in Figure 6, to participate in the lottery, as per the tradition of the town in which she lives, Mrs. Hutchinson must attend the lottery. For this, the season stated in the descriptive plane is favorable; it is ten in the morning. Everyone in town is eligible for this event. Housework and forgetfulness are what will keep Mrs. Hutchinson from attending this event, but she gets over them and goes to the town square.

Before the first round of the lottery, as seen in Figure 6, coming to the town's square might be the indication of Mrs. Hutchinson's change in her attitude. As in Figure 7, with the realization of the first round of the lottery, Mrs. Hutchinson undergoes a transformation in terms of her attitude. There is no helper for her, but she has opponents such as her husband, who

draws the paper for his family and increases Mrs. Hutchinson's chance to draw the paper with black spot, and Mr. Summer, who stands against her will to redraw the first round of the lottery. This tradition is an obligation, and there is no setback for Mrs. Hutchinson. According to Figure 7, after the first round of the lottery, the Hutchinson family must draw the lottery, and one of them will be determined by making them pick a paper from the black box with the luck factor. Even though Mrs. Hutchinson wants to survive, the tradition must be held, and this time, Mr. Graves, Old Man Warner, Mr. Summers, Mrs. Delacroix, and Mrs. Dunbar, all the villagers, are like an obstacle in front of Mrs. Hutchinson's desire to live. Thus, Mrs. Hutchinson wants to survive in this lottery tradition, which is related to one of the cultural systems of the town, because it is a brutal tradition, and the one who draws the paper with black spot at the end is doomed to death by stoning. Her situation can be considered a process of life and death.

However, according to the semiotic square in Figure 8, one can derive many meanings from the narrative. Mrs. Hutchinson, who at first unquestioningly supports the tradition like everyone else in town, begins to protest about the unfairness of this practice when she is confronted with the possibility that one of the victims in the first round of the lottery could be a member of her own family or herself. Hence, the lottery had already been drawn by other families so far. Since the bitter outcome of this tradition had not affected her or anyone in her family, perhaps she had not had the opportunity to think about the fairness of this tradition until now. Therefore, in the first round of the lottery, she was confronted with the fact that any family could be hers. Thus, one meaning of the narrative might be about this point because, for the sake of the realization of the lottery, she seemed as blind as the others toward the outcome of the tradition.

Mrs. Hutchinson **came hurriedly** along the path **to the square**, her sweater thrown over her shoulders, and slid into place in the back of the crowd. "**Clean forgot what day it was,**" she said to Mrs. Delacroix, who stood beside her, and they both laughed softly. "Thought my old man was out back stacking wood," Mrs. Hutchinson went on, "and then I looked out the window and the kids was gone, and then **I remembered it was the twenty-seventh and came a-running**" (p. 224).

Mr. Summers, who had been waiting, said cheerfully, "Thought we were going to have to get on without you, Tessie." Mrs. Hutchinson said, grinning, "**Wouldn't have me leave m'dishes in the sink, now, would you, Joe?**" and soft laughter ran through the crowd as the people stirred back into position after **Mrs. Hutchinson's arrival** (p. 225).

"**Get up there, Bill,**" Mrs. Hutchinson said, and the people near her laughed (p. 226).

It might be crucial to consider that when the first round of the lottery is carried out, Mrs. Hutchinson's objection is not only to the tradition itself but also to the people of the town where she lives. The people who form this community also do not care about her protest based on their adherence to the tradition.

"**You didn't give him time enough** to take any paper he wanted. **I saw you. It wasn't fair!**" (p. 228).

"**It wasn't fair,**" Tessie said (p. 228).

“I think **we ought to start over**,” Mrs. Hutchinson said, as quietly as she could. “I tell you **it wasn’t fair**. You didn’t give him time enough to choose (p. 228). **Everybody** saw that” (p. 228).
“Listen, everybody,” Mrs. Hutchinson was saying **to the people around her** (p. 229).

Considering the excerpt above, another meaning might be that even though she resisted the tradition based on her primitive human instinct to survive, the community she lived in did not change its point of view and perhaps did not think of giving up this tradition so far. That situation may be an example for people regardless of their living conditions. In the narrative, people’s destinies are determined according to a lottery, and no one is even willing to question why such an event is held yearly. These people are mindlessly loyal to the tradition regardless of the outcome. Perhaps people should question such a cruel tradition whose outcome is known. In general, it can be inferred that in the course of life, people may change their perspectives on traditions or other phenomena that are the results of the culture they have created and that they should reconsider the validity of these traditions because of questioning.

In this regard, Mrs. Hutchinson’s life/death process can be examined by looking at the relational values between the axes of the semiotic square in Figure 8:

Table 5: Relational values between the axes in the semiotic square in Figure 8

Relational Values	Opposite axes	Positive realization / Negative realization	(D) / (-D)
	Opposite axes	Completed Process / Ongoing Process	(A) / (-A)
	Contrariety relation	Life / Death	(a ¹) / (a ²)
	Sub-contrariety relation	Non-Death / Non-Life	(-a ²) / (-a ¹)
	Contradiction relation	Life / Non-Life	(a ¹) / (-a ¹)
	Contradiction relation	Death / Non-Death	(a ²) / (-a ²)
	Implicative relation	Life / Non-Death	(a ¹) / (-a ²)
	Suppositional relation	Non-Death / Life	(-a ²) / (a ¹)
	Contradiction relation	Death / Non-Life	(a ²) / (-a ¹)
	Suppositional relation	Non-Life / Death	(-a ¹) / (a ²)

The relational values of the concepts of life and death created in the semiotic square in Figure 8 are reflected in Table 5 (Adapted from Kalelioğlu, 2020, p. 187) above. When Mrs. Hutchinson’s success and failure in the narrative programs in Figures 6 and 7 are evaluated, Figure 6 resulted in success because she could attend the lottery. However, Figure 7 failed, and the negative outcome of this program also negatively affected the narrative. The positions of the (D) and (-D) axes in Table 5 based on Figure 8 indicate the end towards which the main narrative person is heading as a result of her actions. In Mrs. Hutchinson’s case, based on Figure 7, the fact that she comes from her house to the town square despite obstacles such as housework and forgetting that it is the day of the lottery is an indication that Mrs. Hutchinson moves from the (-D) axis to the (D) axis on the positive realization plane in Figure 8. This positive realization is described as $-D \rightarrow D$ = positive realization.

However, in the narrative program in Figure 7, both Bill's drawing the paper affecting the Hutchinson family in the first round of the lottery and the fact that Mrs. Hutchinson did not receive support from anyone around her when she asked for the lottery to be redrawn caused things to go wrong for her. In other words, this situation affects Mrs. Hutchinson's situation from (-D) to (D) on the (-A) axis in the direction of negative realization, and the process starts to operate from (D) to (-D) because the narrative program in Figure 7 had failed in terms of the first and second rounds of the lottery. This situation is as $D \rightarrow -D$ = negative realization. Thus, in the deep structure of the narrative, the situations of success and failure for Mrs. Hutchinson begin to emerge. All actions and transformations take place on the axes of (-A). Therefore, this axis appears as the *ongoing process* axis. As a result of the struggle on this axis, there are two endings awaiting Mrs. Hutchinson: either she will succeed in reaching axis (a^1) and survive, or she will face death on axis (a^2). Thus, axes a^1 and a^2 in Table 5 are in a contrariety relation in terms of relational value. In the realization process, the sub-contrariety $-a^1$ and $-a^2$ of these two axes also emerge. Therefore, in Figure 8, while the representation of the struggle in the positive direction is $a^2 \rightarrow -a^2 \rightarrow a^1$, the representation of the struggle against the subject of doing in the negative direction is $a^1 \rightarrow -a^1 \rightarrow a^2$. A transition from a^1 to $-a^1$ ($a^1 \rightarrow -a^1$) indicates the diminishing chances of survival of the main narrative character Mrs. Hutchinson.

Situations in the narrative programs in Figures 6 and 7 show Mrs. Hutchinson's position on the line between life and death in the semiotic square in Figure 8. Therefore, Mrs. Hutchinson must do whatever is necessary on the $-a^2$ non-death axis and continue to live on the axis of a^1 . However, Ms. Hutchinson has faced some obstacles related to the tradition itself and other people's attitudes towards the realization of the lottery, and there is no one to support her, neither for redrawing the first round of the lottery nor protesting in the second round. Mrs. Hutchinson's predicament may point to the corruption of the people around her in the name of adherence to tradition. In the semiotic square in Figure 8, because of Mrs. Hutchinson's struggle on the (-A) axis, she reached the (A) axis, and the narrative is completed. Mrs. Hutchinson has completed her journey between the axes as $a^1 \rightarrow -a^1 \rightarrow a^2$. There may be some reasons why she failed in her struggle for survival between these axes, such as people's unquestioningly adherence to the traditions, cruelty, and selfishness of people.

Therefore, Mrs. Hutchinson cannot continue her life due to the negativity experienced due to the lottery, which is a product of the culture made by the community in the village. Consequently, Mrs. Hutchinson succumbs to both the lottery and the result of it in the thematic syntax displayed in Figure 8, the semiotic square.

3. Conclusion

This study explains how meaning construction takes place in different semantic layers in a literary text. A semiotic application can be seen as challenging for students and practitioners as it requires systematic reasoning to move from the concrete to the implicit data. While realizing such a study, analysis tools, terminology, and rules pertaining to semiotics are required as they provide a path for a systematic study to achieve the objectives. Analysis of the semantic layer's relations with each other, articulation of the formative elements within the layers, and construction of the semantic universe of the text require an intense and systematic approach and effort.

A few guiding questions were posed to realize the aims of the study. As a result of the answers given to these questions, first, the positions and features of the actors and the parameters of time and space were tried to be revealed at the descriptive level. Then, at the narrative level, the actant(s) and their transformations were examined by means of the actantial schemas parallel to the guiding questions. The basic actions of the other actant(s) were tried to be explained by considering the roles of the other actant(s) in these transformations and the emergence of positive and negative results. Lastly, at the thematic level, abstract semantic relations were tried to be revealed by utilizing the oppositions in the semiotic square. As a result of the analysis, we revealed how the semantic universe of the study object is constructed at each level by the author.

Many approaches, of course, deal with narratives surrounding people with a methodical analysis, and semiotics is one of them. Therefore, it can be said that semiotics is an effort to reconstruct the production processes of meanings in a text and to make sense of the semantic layers within a text. Transferring the basic approach, principles, and concepts of semiotic analysis on a literary text with an application shows that literary semiotics, a sub-field, can also be a productive alternative in language classrooms. Accordingly, this study presents a road map for analyzing a literary text with semiotics data.

Thanks to the method, semiotics can be integrated into classroom teaching processes conforming to the level of the participants. The important point in integrating the method into classroom teaching processes is the knowledge and experience of the practitioners about semiotics. The method presented here allows practitioners with an average knowledge of semiotics to implement a similar study.

Applicants who aim to use the method in classroom applications should have knowledge of general semiotics and know the methods, techniques, and analysis tools of literary semiotics presented in this paper. The most important effect of such equipment on the practitioners will be to organize the classroom activities as they wish according to their level of knowledge and experience. The procedure followed in this article and the given methodology and knowledge related to it are practical information that will be useful for students and practitioners interested in semiotic application. It is predicted that semiotics makes classroom learning processes more enjoyable and effective and will also have positive effects on students' reasoning power and systematic thinking skills in the face of events.

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