



**The Role of Thematic Relations in Nathaniel Hawthorne's *The Scarlet Letter*:
A Linguistic Study**

دور العلاقات الموضوعية في رواية الحرف القرمزي: دراسة لغوية

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Authorization

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Dedication

This thesis is dedicated to my father and mother, my super heroes for their infinite love and support. They work hard to make all my dreams come true, they color my life as a rainbow. My dear father who gave me the power to reach my dreams. My mother who holds me up always even when she is far away. They made me the person who I am today. Thank you for trusting and believing in me.

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The Role of Thematic relations in *The Scarlet Letter*

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Abstract

Thematic relations are used to focus on some elements in the sentence whether they are subjects or objects. They are a system of structural relations. They may, in some cases, concentrate on a character in a literary work. Thematic relations, in the present study, have been scrutinized in Hawthorne's novel *The Scarlet Letter*. This study intends to show that some of the thematic relations indicate problems in understanding sentences which can pose a challenge especially for those who are interested in reading literary works. The main goal the study attempts to reach is to find out the thematic relations which are employed in Hawthorne's novel *The Scarlet Letter*. The study adopts Halliday's concepts in dealing with thematic descriptions employed in *The Scarlet Letter*. By Halliday's concepts, we mean thematic roles that are common in functional approach of linguistic studies. To analyze these roles (functions), descriptive orientation has been taken for granted via exposing percentages and frequencies of the roles used in the novel. As the study results illustrated, the writer employs the most frequent agent role as compared to other thematic roles , i.e.

patient, theme, location, instrument, goal, source, experiencer, and benefactive.

The study ends with a discussion of the results, a conclusion stating the significance of more investigation in this field and recommendations.

Key words: Thematic Relations, *The Scarlet Letter*, Functional Approach, Sentence Structure.

دور العلاقات الموضوعية في رواية الحرف القرمزي: دراسة لغوية

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الملخص

توظف العلاقات الموضوعية لتسليط الضوء على بعض عناصر الجملة الانجليزية سواء كانت هذه العناصر فاعلا ام مفعول به في الجملة المعنية. فهذه العلاقات تعد بمثابة منظومة من العلاقات الوظيفية داخل الجملة فهي في كثير من الاحيان تستعمل للتركيز على دور الشخصيات في العمل الادبي وفي هذه الدراسة تم تطبيق العلاقات الموضوعية في رواية (الحرف القرمزي). وتهدف الدراسة الى ابراز بعض المشاكل التي تكتنف عملية فهم واستيعاب الجمل داخل العمل الادبي خصوصا فيما يتعلق بمن له اهتمام في قراءة الاعمال الادبية اجمالا. ويكمن الهدف الاساسي لهذه الدراسة الى كيفية اظهار هذه العلاقات في العمل الادبي والى كيفية استخدامها في الرواية وقد اظهرت النتائج بان دور "الفاعل" هو الاكثر تكرار في فصول الرواية مقارنة مع بقية الادوار الاخرى. هذا وتنتهي الدراسة بمناقشة النتائج والاستنتاج الذي يشير الى أهمية تواصل البحث في هذا النوع من الحوارات وأخيراً تدرج بعض التوصيات التي توصي بها الدراسة.

الكلمات المفتاحية: العلاقات الموضوعية، رواية الحرف القرمزي، المنهج الوظيفي وتركيب الجملة.

Chapter One

Introduction

1.0 Overview

This chapter begins with the background of the study, followed by the statement of the problem, objectives and questions of the study. It also covers the significance of the study and its limitations and limits. Then, it ends with definitions of terms.

1.1 Background of the Study

Thematic relations focus on some elements in the sentence whether they are the subjects or the objects. They are a system of structural relations. They may, in some cases, concentrate on a character in a literary work. Thematic relations, in the present study, have been scrutinized in Hawthorne's novel *The Scarlet Letter*.

The Scarlet Letter by Nathaniel Hawthorne is an adultery tale: the main character is a woman named Hester Prynne. As a punishment of her sin, she was decreed to wear the letter A on her chest for the rest of her life. Her partner in her adultery is a religious man who didn't admit his guilt. Then, she turned the letter as a point of her power. The novel covers many themes like, revenge, sin, hypocrisy, and guilt and blame.

Thematic relations, in the light of syntax-semantics interface, express the meaning which the noun phrase conveys with regard to the action described by the verb of the sentence. For example, in Robert ate an apple in this sentence, Robert is the doer of the verb, so it is the agent. The apple is the element that is eaten and is called patient. (Arroyo,2016)

The semantic theory supposes that thematic relations like, theme, agent, and patient, match the relations between events and things. This poses problems and it has severely been criticized by some scholars. (Jackendoff 1987)

Accordingly, thematic relations have the function of linking the meaning of the noun phrase and the one of the verb phrase. Moreover, the semantic theory states that thematic roles agree with the relations between things and events.

There are many types of thematic relations like:

Agent: the element which is controlling the action.

Ex. The child watches T.V.

The child is the agent because he is rolling the action.

Patient: the element that is affected as a result of the situation.

Ex. John injures Sam.

Sam is the patient; he is the injured person.

Goal: the one which proceeds the motion.

Ex. John received a gift from the department.

John is the goal; he is the receiver of the gift.

Source: the one whose motion is proceeded from.

Ex: Mary promised Jack to stay till the weekend.

Mary is the source; she is the person who gives the promise.

Benefactive: the person who gets benefits from the situation.

Ex. Laura made a cake for her daughter

The daughter is the benefactive.

Instrument: the medium which denotes the action.

Ex. Sam hit the window with a hammer.

The hammer is the instrument which the window was hit with.

Theme: the point of departure of the message represented in “local context of clause as piece of text.” (Halliday 1985,p.39).

The element that changes by the action of the verb

Ex. She gives the fantasy novel to her friend.

The fantasy novel is theme (direct/given object).

Experiencer: the person who tries a physical state or the feeling of the event

Ex. Mrs. Thomson has been sick all the day.
Mrs. Thomson is the experiencer of sickness.

Location: where an action or state is located.

Ex. They spent their afternoon in the village.
The village is the location.

Each participant has its own existence that affects the sentence (process). The distinctions are declared by grammatical markers such as prepositions, which connect the verbs to the nouns, the first expresses the process while the second expresses the participants.

Source should be presented at the starting point of the process, but there is no need for participate in the process.

Goal is the item that identifies the final cause.

Agent is an effective animate entity that begins the action. For example, John bit a peach means John is the agent.

Patient is the participant that bears some changes in structure as a result from the event. (Sowa 1999).

In defining thematic roles, it is important to mark the related branch to its semantics. Thematic roles have an important part in linguistics. Moreover, it could be as an ancient semantics.

Thematic roles help understand the unspoken meaning of expressions; they are explored as an important role in language comprehension. They are also related to the syntactic structure of the sentence. However, there is more than one mean to associate one particular thematic role with a certain argument of a verb.

One specific mechanism to carry out this association is the hypothesis of Bresnan:

- Each argument of the given verb is allocated a thematic role
- Each argument is assigned only for one thematic role no more.
- Each argument of the verb is assigned a unique thematic role.

(Hassan 2018).

1.2 Statement of the Problem

This study intends to show that some of the thematic relations that indicate problems in understanding sentences can pose a challenge especially for those who are interested in reading literary works. In this case, the study analyzes the thematic relations in Hawthorne's novel *The Scarlet Letter*.

1.3 Objective of the Study

- This study aims to find out the thematic relations which are employed in Hawthorne's novel *The Scarlet Letter*.
- It also aims to show their effect on the linguistic scene of the novel's elements.

1.4 Questions of the Study

The target of this study is an attempt to cast some light on the thematic relations which are embodied in the sentences in *The Scarlet Letter*. The researcher aims to answer the following study questions:

- What are the types of thematic relations employed in *The Scarlet Letter*?
- How do these thematic relations affect the linguistic scene of the novel's sentences?

1.5 The Significance of the Study

Generally, this study adopts Halliday's approach, particularly the concept of thematic relations. It finds itself among divergent theories and approaches in a way that its possible application can be settled down in certain literary works. For this reason, this study, humbly speaking, would straddle the gap of connecting linguistic devices to literary texts.

1.6 Scope of the Study

The study is limit to the thematic relations in *The Scarlet Letter* novel. In this regard, any other novels are not included in this study.

1.7 Limitation

The study will be conducted in the second semester 2018/2019.

1.8 Definitions of terms

Thematic relations: Theoretically, are those semantic roles that may be played by the subcategorized complements or arguments of a verb. (Tanhenhaus , Carlson, & Trueswell, 1989, p.212).

Thematic relations describe the semantic relations between a verb and its arguments. They mark the role played by the argument with respect to the predicate. (Saint-Dizier, 2001).

Operationally, thematic relations express the relationship between the verb and its arguments.

Theme: Theoretically, is the point of departure of the message represented in “local context of clause as piece of text.” (Halliday 1985,p.39)

Operationally, theme is the main point of the message, it changes according to the verb actions.

The Scarlet Letter: Theoretically is a tale of adultery, or, more accurately, of its consequence. It describes a young woman, with no mean sharing her beauty,

whose doom was to wear the letter A on the breast of her gown.(Hawthorne's the scarlet letter).

Operationally, it's about a woman named Hester Prynne in the seventeenth-century who was convicted as adulter. As a sign of her sin, she was obligated to wear a scarlet A on her dress.

Chapter Two

Review of Literature

2.0 Introduction

This chapter reviews several related studies that have covered the role of thematic relations as a linguistic device and their application. Theoretical studies and empirical ones are exposed in some detail.

2.1 Review of Theoretical Studies:

In his book entitled *An Introduction to Functional Grammar* (1985), Halliday exposes the grammar's rules which are based on the clause as a main principle, and he has made a great overthrow towards the text. Halliday's purpose is to supply the syntactic/semantic information and the importance is given to the analysis of a receiver's speech. Not only are the separated sentences considered, but also the entire text in many different types of structure are involved. These structures are called "Theme" and "Rheme". They show part of the textual component of any language in opposite with the ideational component. The former is interested in the expression of interpersonal component, which is attentive with the speaker's role in the speech situation of his personal obligation and his interaction with others. In fact, the textual component is a contributory to the other one.

According to Downing (2015), Halliday's notion of theme as the main clause and the beginning of the message is tested by applying it in natural texts, with the related conception of subject as a fictional category. It is proposed that whereas all interpersonal, textual and ideational elements including numerous theme can be regarded as the departing points of the message, only some types of ideational theme can show us what the sentence is about. To prove this vision is a matter of reference to the participant roles. Topic and theme are seen to be featured categories, which can coincide in one concept, but this happens only when there is a participant.

Forey (2002) adopts the systemic functional linguistic perspective and concentrates on theme's analysis in three text type: reports, memos, and letters. The purpose of his study is to investigate the function represented by the theme in the texts. Gail's study diverges from Halliday's identification of theme and he argues that theme's obligatory part is the subject. By examining the function that the theme preforms, specific features are explored like, the relationship which links theme and genre, and the relationship that links theme and interpersonal meaning.

McRae (1997) states that thematic roles as verb-specific focus on agent and patient. The specific definition of them differs from one researcher to another. Ken's choice of nomenclature was affected by Jackendoff (1987) who declared that thematic relations are reduced to structural arrangement in conceptual structure, and their names are just suitable mnemonics for particularly prominent configuration. Because of the specific labels that are given to roles decisive in his framework, agent and patient are simply used as convenient mnemonics for the entity fulfilling the event and the entity which has the event fulfilled on it. This difference between theories is that roles and cases are hypothesized to be primal conceptual. Thus, specific significance is attached to these labels.

While thematic roles had been studied and discussed in linguistics for about 30 years. A number of opinions have been expressed with regard to whether the thematic roles are semantic, conceptual, or syntactic in nature (Dowty,1991; Jackendoff,1972). Same theorists claimed that thematic role's content is finite to a few syntactically relevant selectional restrictions while others define the role as a set of a small number of common featured.(Dowty,1991). The main issue is the content's amount and type which are allotted to the roles. This is an important issue because of the theoretical variations in the content of thematic role. Moreover, it has a direct participation in the relationship between the knowledge of world and linguistics.

The theory is based on the supposition that all relations in any language are described in casual terms. Thematic roles are seen as primitive properties set which is related to the predicates. If thematic roles are allocated randomly to a verb, then one is expected to have a verb which had one patient or instrument, or two agents or themes. The case is that thematic roles are not assigned to a verb independently of another, but rather that some roles are fixed only after the others had been established. For example, a verb would not be assigned a GOAL if there is not a THEME assigned first. Similarly, a LOCATIVE is dependent on there being a THEME present. This dependency may be viewed as an acquisition strategy to learn the thematic relations of a verb. (Pustejovsky 2003).

As for Dragusin(2016), although scholars have tried to present the theories in regard with theta roles, what they are and how they are projected into syntax still raises many questions and problems which are unanswered. This is because the Universal Grammar is only a model to follow with universally shared properties of natural languages which form invariant systems and particular properties of natural languages represent cross-linguistic differences, possibly described as variables. The variables make it so difficult to implement these theories as a very general principle. For example, a difference can be drawn between English and Romanian regarding how they assign Dative case. Even though there have been many debates among researchers about how a thematic hierarchy must look like (Chomsky, Grimshaw, Jackendoff, Dowty, Fillmore's thematic hierarchy, ranking). Many changes have been made over years to their theoretical concepts, and it is clear; that thematic roles are convenient logical-semantic concepts that have a major importance to the syntax of all languages. These differences should be determinable from what each ranking aspires to represent and what generalization is intended to capture. A particular thematic hierarchy may remain a convenient way of stating a valid generalization even though it is derivative. The examination of the existing thematic hierarchies provides a window into the nature of semantic prominence relations, suggesting that some derive from the event structure, while others derive from finer properties of the event.

Baker (1996) explored three notable controversies with regard to linking theory and the investigated formulation of UTAH like principles. The conclusions had been that the UTAH is sensible to medium-coarse veined version of theta theory,

one that differentiates three major proto-roles: Agent, Theme/patient, and Goal/location. There are conditions that are put on the structural realization of the roles, which seems to be absolute instead of relative. Theme has the higher position more than goal. Eventually, aspectual notions reunite with thematic ones in a necessary range of cases, but it doesn't seem to be adequately general; with these insights, it can finally declare the linking rules that give content to UTAH

- Agent is the specifier of the higher verb phrase of Larsunian structure.
- Theme is the specifier of the lower verb phrase.
- Goal or location is the supplement of the lower verb phrase.

Jackendoff (1987) reviews correlation of roles which have their flavor unlike the recent phonological theory, whose representations are arranged into separated tiers. By following Culicover and Wilkins' (1986) and Talmy's (1985) suggestions, there are two tiers whose semantic roles fall into them: a thematic tier which deals with motion and location, and an action tier which deals with the relationship between agent and patient.

We may find analyses as follows:

- | | | | |
|----|------------------|---------|----------------------|
| a. | <u>Sam</u> | hit | <u>John</u> |
| | (Theme) | | Patient |
| | Agent | | Goal |
| b. | <u>The child</u> | broke | <u>the toy</u> |
| | Theme | | Patient |
| | | | Goal |
| c. | <u>She</u> | threw | <u>the paper</u> |
| | Source | | Theme |
| | Agent | | Patient |
| d. | <u>Bill</u> | entered | <u>the classroom</u> |
| | Theme | | |
| | (agent) | | Goal |

- e. Peter received a book
Goal theme
- f. Jane pushed on the wall
Agent patient

We see, in these examples, various combinations of thematic roles.

2.2 Review of Empirical Studies

As for McRae (1997), the element which can easily provide the features for the roles is subject. The average of single subjects is 5.5 features in each role. The single subject in the agent role recorded 5.7 and in the patient one recorded 5.3. All the responses were 3530, the agent role responses 1838, while the patient role responses 1692. Another 1573 varoius featured were listed from the 3530 responses. For agent 800, and for patient 773. Each one of these features has an average 2.2 subjects, 2.3 agent, and 2.2 patient. The identical numbers of these roles were 48% and 30% for agent, and 44% and 27% for patient.

According to Lenci's study (2015), 2249 rows were collected, 1129 for agent role and 1120 for patient role. 1514 distinct featured have been gained, 755 for the roles of agent and 759 for the patient one. On the average, each feature was presented by 1.48 participants: agent featured by (1.49) subjects, and patient featured by (1.47) subjects. 26.55% of the features have been presented by more than two subjects (402): for agent 212, and for patient 190.

Blaye (2001) conducted a study in which children's choices were tested set by set. The mean percentage of participants made a taxonomic choice when all sets have been collapsed was 52%. The mean for each set is within two standard deviations of this overall mean. This suggested that each chosen set could induce both choices. Statistical analyses are performed on the pre-test session to examine the diversity of choices and individual preferences. The mean proportion of

choices revealed no bias (either thematic or taxonomic) in either age group: the proportions of taxonomic (or thematic) choices did not differ significantly (t-tests) from chance (50%). The results of the two following sessions specified the same lack of predominance of one choice more over the other. Turning now to individual patterns, the proportion of participants exhibiting a preference for one mode of response (seven or more responses of the same type out of eight, binomial test, $p < .04$) was very low in both age groups: 3.8% (1/26) at 3 years and 16% (7/43) at 5 years old. It is noteworthy that both taxonomic (5) and thematic (3) preferences were spotted.

Wagner (2001) chose the verb concepts that occurred more than 50 times in the used data. 174 verbal concepts met this criterion. For the two variants standard MDL and weighting with different values of C , he made a comparison between the noun concepts that acquired for a verb concept with the corresponding noun concepts in the gold standard. The results indicates the number and the percentage of the noun concepts in the gold standard. However, the outcome for the standard MDL algorithm are all but satisfying, the scores for the weighting algorithm are very promising. For $C = 10000$, 47.2% of the noun concepts are exactly matched by the tree cut model as oppose to 5% with standard MDL. If one also takes the approximate matches 1 level deviation into account, then the matching rate is 77.2% and 9.7% for standard MDL.

Ahrens (1995) shows data from the 80 subjects who were submitted to standard descriptive and inferential analysis. Means were calculated for all subjects for each item and for each of the critical conditions. Means for the critical comparisons for the argument structure hypothesis (one-argument structure vs. three-argument structure verbs, holding participant roles constant) were as follows: Reaction time to make a lexical decision to a target following access of a one-argument structure verb was 650 ms and reaction time to make a lexical decision to a target following access of a three-argument structure verb was 652 ms. The number of participant roles for these verbs was held constant (at two) between these two groups. These data were then submitted to an analysis of variance. The 2-ms difference between conditions was not significant ($F(1,76) = .111, p < .35$).

Simon De Deyne (2013) shows the hierarchical clusters obtained by his analysis. At each level the most prototypical examples of clusters are shown, where the typicality of any word is measured by the weighted sum of all links it receives from other words in that cluster. At the most general level (Level 1), there are only two distinct clusters, one of which appears to contain words with negative connotations and one with positive ones.³ In order to verify whether this interpretation is supported statistically, they used the valence judgments reported by Moors et al. (2012), which are applicable to 3,642 non-overlapping words in our clusters. The valence judgments differed significantly between our two clusters according to an independent t-test ($t(3640) = 7.367$, $CI = [0.190, 0.327]$). This supports the interpretation, and agrees with other research that suggests valence is the most important dimension in semantic space). At lower levels in the hierarchy, the meaning associated with each cluster becomes more concrete. For instance, Level 2 differentiates among the “negative” cluster words at Level 1 – making a distinction between a purely negative cluster (with words like negative and sadness) and clusters with central nodes like school, religion, and money. The subdivisions of the “positive” cluster involve the central nodes nature, music, sports, and food which might be interpreted as covering sensory information and natural kinds. Inspecting over 500 derived clusters revealed a widespread thematic structure, grouping together entities like poet and poems.

Wagner (2005) studies the concepts covering significant portions of Location relations. For this role type, two root concepts are of importance: <entity> (covering more than 70% of relations) and <location> (covering about 24%). At first glance, it might be surprising that <entity> is the dominant root concept rather than <location>. However, looking more closely at deeper levels of the hierarchy, this becomes more intuitive. Almost all concepts subsumed by <entity> are captured by <inanimate_object>. Most of these (52%) are artefacts, in particular pertaining to <construction> (this concept comprises e.g. buildings), but also to <way> (in the ‘path’ sense) or even <instrumentality> (subsuming concepts like <bed>, <camp_bed>, or <frying_pan>, which are encoded as Locations in the gold standard). Apart from <artefact>, a couple of other concepts denoting some kind of points or areas found in nature are of importance: <substance> (comprising e.g. (liquid, water, or ice), <natural_object>, and <body_of_water>. All these concepts may naturally be referred to as Location, although they are not subsumed by <location>.

Chapter Three

Methods & Procedures

3.0 Introduction

This chapter describes the method and procedures that are followed in this study. It includes the sample and analysis of the data that are throughout.

3.1 research design

The study adopts Halliday's concepts in dealing with thematic descriptions employed in *The Scarlet Letter*. By Halliday's concepts, we mean thematic roles that are common in functional approach of linguistic studies. To analyze these roles (functions), descriptive orientation has been taken for granted via exposing percentages and frequencies of the roles used in the novel. More importantly, the higher frequency the roles records, the more percentage they reach. Then, in the light of frequent uses of the roles, linguistic implications are made to draw the thematic scene of the literary work (see 4.3)

3.2 Sample

In this study, the sample is a well-known literary work entitled *The Scarlet Letter* written by N. Hawthorne's. It is an adultery tale the main characters are a woman named Hester Prynne and a religious man named Dimmesdale. They were partners in illegal relationship. She was decreed to wear the letter A on her chest for the rest of her life. The novel covers many themes like: revenge, sin, hypocrisy, and blame.

The study is concerned with the sentences that include thematic relations, which are Agent, Patient, Theme, Location, Instrument, Goal, Source, Experiencer, Benefactive.

3.3 Instrument of the study

Thematic relations are tackled thoroughly in a way that the novel would be the context in which these relations are analyzed descriptively. In doing so, the researcher adopts Halliday's approach in examining a percent-based linguistics of thematic relations when employed in the novel *The Scarlet Letter*. Different charts are provided to show the frequency of Agent, Patient, Theme, Location, Instrument, Goal, Source, Experiencer, and Benefactive.

3.4 Analysis of the data

In analyzing the collected data of the novel, the researcher checks up the repeated thematic relations to show how they are playing vital roles to draw those linguistic horizons that the novel has been intended to manifest very obviously.

3.5 Research Procedures

1. Reviewing the theoretical and empirical studies which are related to the role of thematic relations.
2. Selecting the study sample.
3. Identifying the population of the study.
4. Establishing the instrument.
5. Collecting the data.
6. Analyzing the sentences of the novel.
7. Presenting the results.
8. Drawing results as charts, discussed with references to some studies mentioned in chapter two.
9. Drawing conclusions from the findings.
10. Listing the references according to APA style at the end of the thesis.
11. Useful appendixes are added at the end of the study.

Chapter Four

Results and Analysis of Data

4.0. Introduction

This chapter provides the answers of the questions of the study which have already been posed to pinpoint the role of thematic roles in *The Scarlet Letter*. The questions are the following:

- What are the types of thematic relations employed in *The Scarlet Letter*?
- How do these thematic relations affect the linguistic scene of the novel's sentences?

4.1. The Data Analysis

The thematic roles are taken one by one to show their frequency in the selected chapters of the novel: 3, 4, 11, 14, 16, 18. Four roles are mainly used in each chapter by the author, they are agent, patient, theme, and location. Meanwhile, the other ones: instrument, goal, source, experiencer, benefactive vary in their use between the chapters. Below is a detailed survey of the manipulation of these semantic roles.

4.1.1. Agent

Figure (1) shows the frequencies of the role agent in the novel with a total score of 526. The higher record is in chapter sixteen which has 106, then in chapter fourteen where it shows 92, and in chapter three 91; chapters four and eighteen 86 respectively, while its frequency becomes low with 65 in chapter eleven.

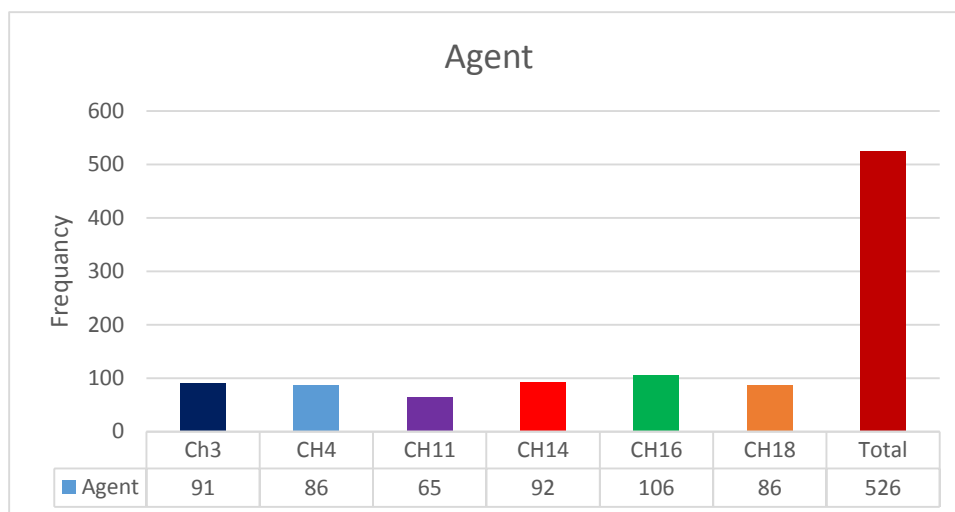


Figure (1): Frequency of agent role

4.1.2. Patient

Figure (2) indicates generally the frequency of patient role with total 451. The highest score is in chapter eighteen with 92, then in chapter three with 88, chapter four with 80, chapter sixteen with 72, chapter fourteen with 69, and the lowest one is seen in chapter eleven which is 50.

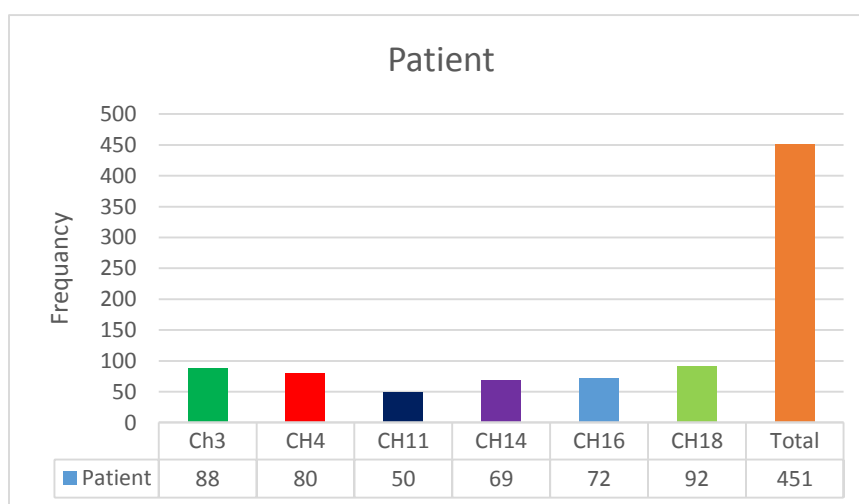


Figure (2): Frequency of Patient role

4.1.3. Theme

Figure (3) records the frequency of theme role in the chapters with total 351. Chapter sixteen has the maximal score 69, while chapter fourteen has 68, chapter four 64, chapter three 53, chapter eighteen 49, respectively, and it is minimized in chapter eleven with 48.

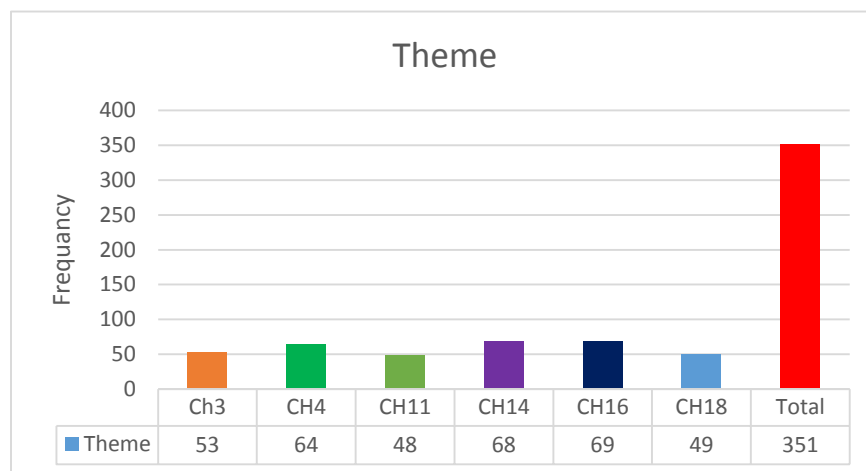


Figure (3): frequency of theme role

4.1.4. Location

Figure (4) illustrates the frequencies of the role of location with total 170 in the selected chapters. The uttermost record is seen in chapter three 43, chapter sixteen 37, chapter four 29, chapter eighteen 25, chapter eleven 21 respectively, while chapter fourteen is considered the lowest one which is 15.

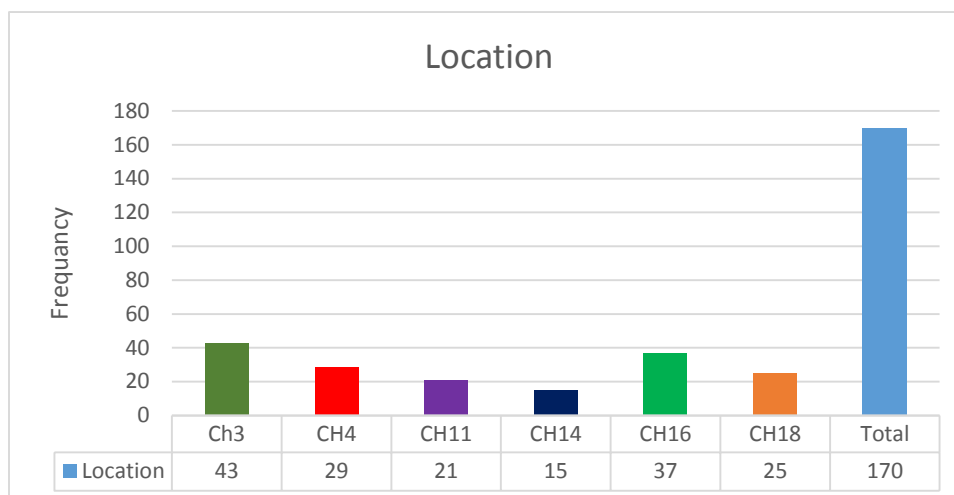


Figure (4): the frequency of location role

4.1.5. Instrument

Figure (5) indicates the very use of the instrument role which is not available in all the selected chapters. Chapter eighteen records 9; chapter three 2; chapter four 2, whereas the other chapters record zero frequencies of the role.

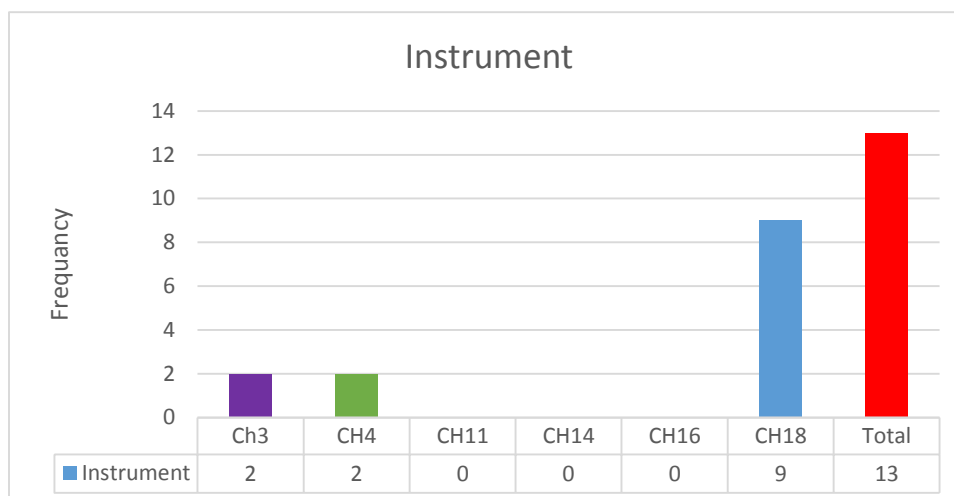


Figure (5) Frequency of instrument role

4.1.6. Goal

Figure (6) shows the records of goal role in the novel, its total is 9. In chapters three, sixteen and eighteen it records 2, in chapter four it records 3, while in chapters eleven and fourteen, it has not been used at all.



Figure (6): Frequency of Goal role

4.1.7. Source

Figure (7) illustrates the source role in the selected chapters with total 6. Chapter three has 1 role, chapter four 2 roles, then chapter eighteen 3 roles, while the other three chapters record zero source role.

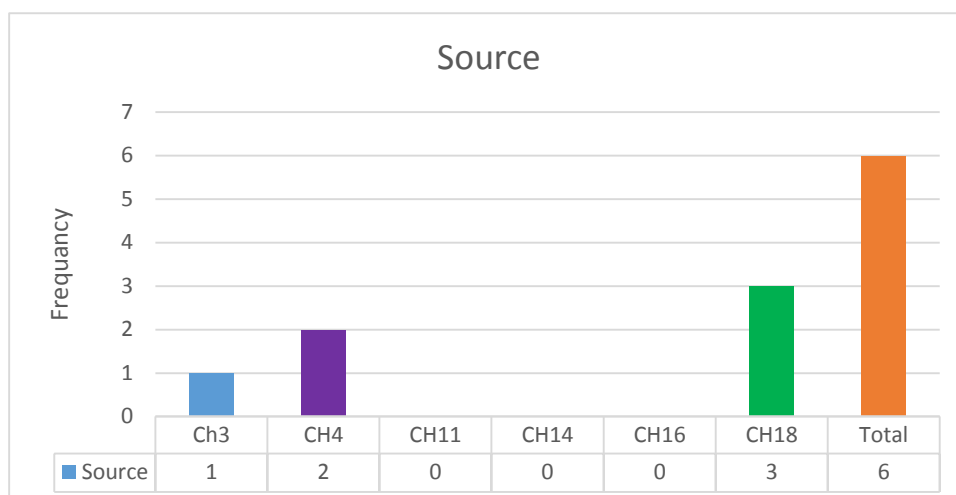


Figure (7): Frequency of source role

4.1.8. Experiencer

This figure (8) elucidates the frequency of uses of experiencer role in the novel with total 21. In chapter three it records 5, in chapter four 1, in chapter fourteen 2, and then it increases in chapter eighteen to be 13, whereas it records zero uses in chapter eleven and chapter sixteen.

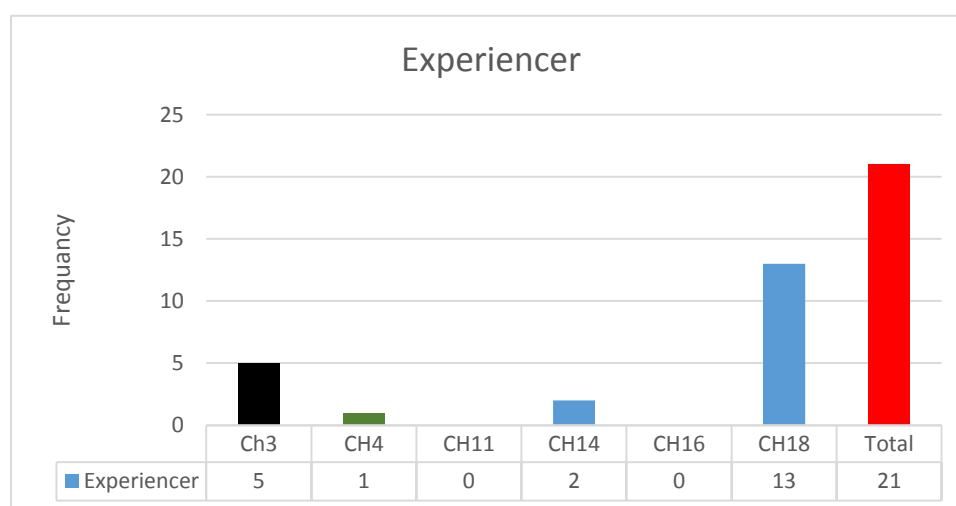


Figure (8): frequency of experiencer role

4.1.9. Benefactive

This figure (9) illustrates how the author of the novel does not use the benefactive role in all the chapters and thus, it records zero.

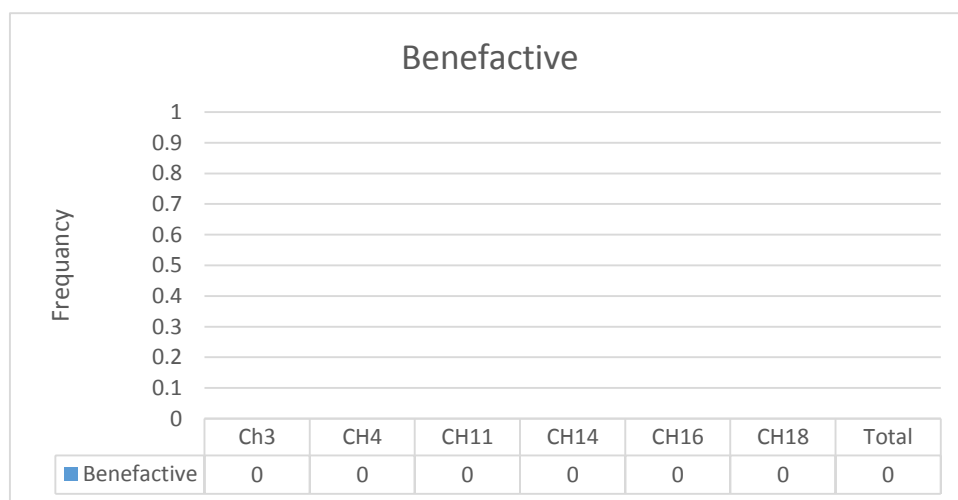


Figure (9): Frequency of benefactive role

4.2. frequencies of roles in each chapter

4.2.1. Chapter three roles' frequencies

This chapter indicates eight roles out of nine. The unused role is benefactive. The main role in this chapter is the agent one, followed by the patient, then the average starts to decrease from theme role followed by location, it dramatically minimized with the instrument role, goal, source, experiencer.

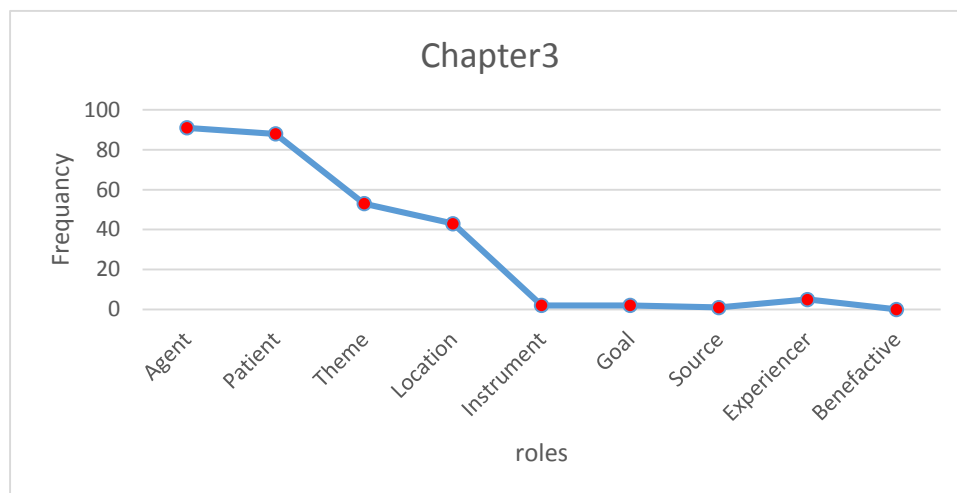


Figure (10): Frequency of roles in ch.3

4.2.2. chapter four roles' frequencies

This chapter has eight roles out of nine. The highest record is in agent role, followed by the patient and the theme role. The frequencies start to minimize in the location role, it decreases with the instrument, goal, source, and experienter. Then the benefactive role records zero.

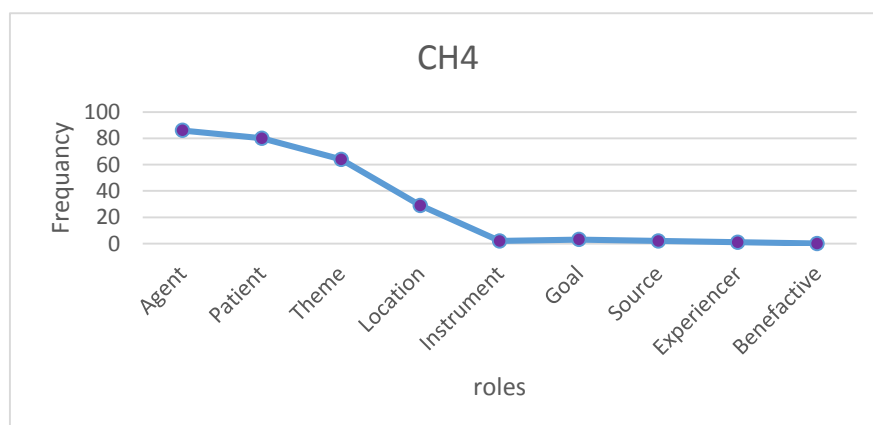


Figure (11): frequencies of role in ch.4

4.2.3. chapter eleven roles' frequencies

This chapter records four roles out of nine. The main role is agent which has the highest record, it is followed by the patient, then the theme, while the minimum record is for the location role.

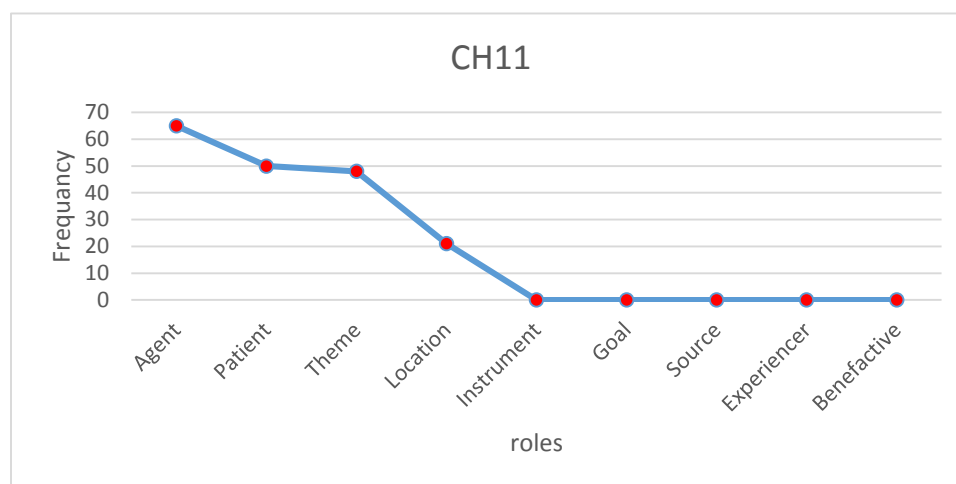
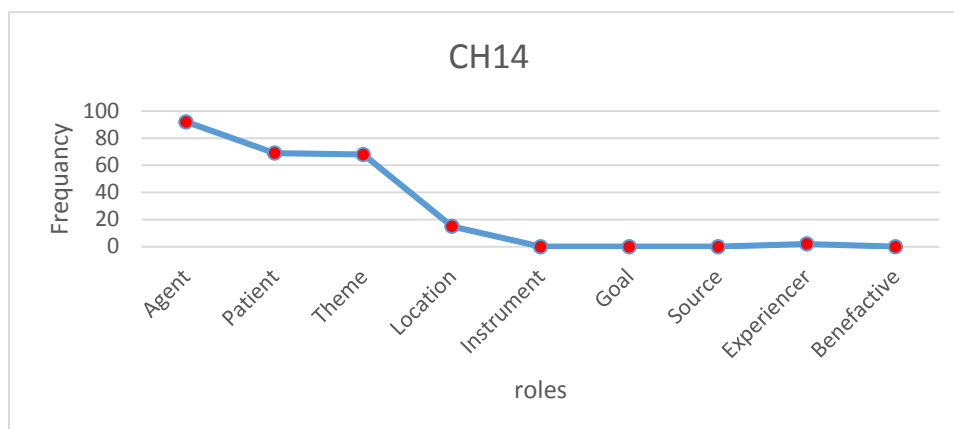


Figure (12): frequencies of roles in ch.11

4.2.4. chapter fourteen roles' frequencies

This chapter indicates five roles out of nine. The major role is the agent, followed by the patient then the theme. The records minimize in the location and experienter. The unused roles are instrument, goal, source, and benefactive.



Figure(13): frequencies of roles in ch.14

4.2.5. chapter sixteen roles' frequencies

This chapter has five roles out of nine. The major role is the agent thereafter the patient and the theme role, followed by the location while the records decrease in the experiencer role. The rest of the roles has not used in this chapter.

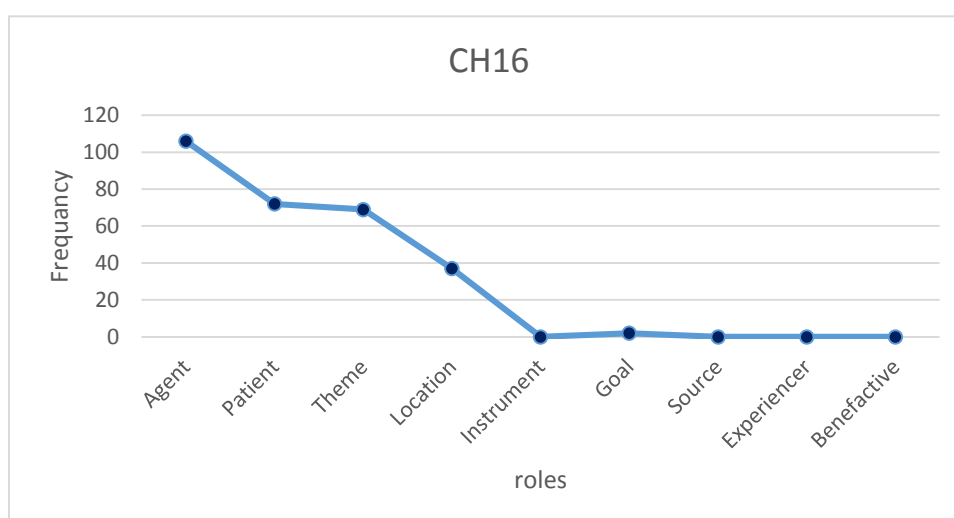
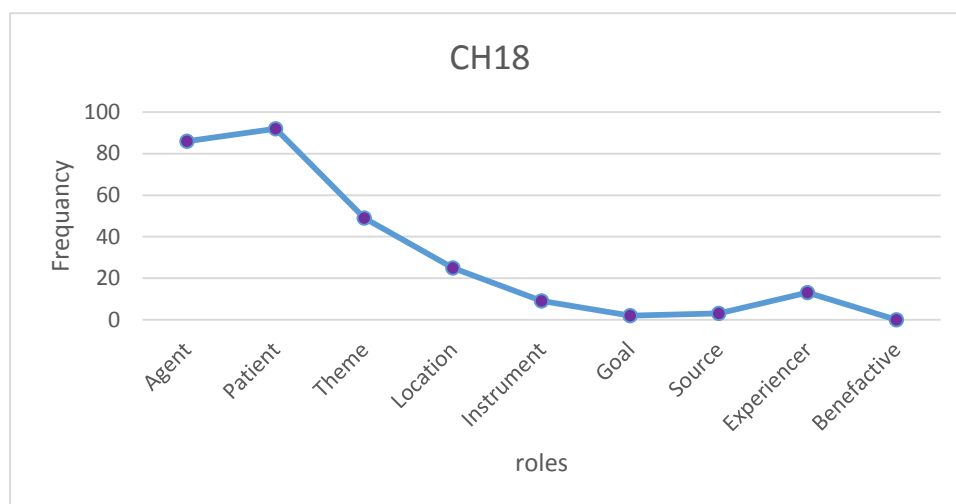


Figure (14): frequencies of roles in ch.16

4.2.6. Chapter eighteen roles' frequencies

This chapter has eight roles. The main role is the patient followed by the agent, and theme, the average of records starts to decrease with the location role, instrument, goal, source, while there is little increase in the experiencer role. The unused role is the benefactive.



Figure(15): frequencies of roles in ch.18

4.3 Results Frequencies and percentages and their linguistic implications

As table (1) showed, the nine thematic roles are manifested in a number of frequencies for each chapter and their percentages. It has been apparent that the major role is that of agent with 526(34.0%). This indicates that the novel's author activates pivotal roles among which agent emerges to give a profound impression that verb actions are fully centralized and very much focused by means of the novel's characters (the doers). Linguistically speaking, the very use of agent in such a high frequency represents that it is seen as one of a fixed set of semantic roles (cases), whereby a particular event comes out, and above all it points out the extent to which "cases for nouns" are completely exploited.

The next frequently used role is that of patient whose percentage records 451 (29.15%). Roughly speaking, it has notably been manipulated by the writer to look at how far objects (human/non-human entities) are highly affected by the verbal atmosphere in which verb actions provide to make some sort of a sentential harmony between subjects and objects. To put it in another way, the role “patient” is viewed as part of the semantic analysis of a sentence, the role it plays is often juxtaposed that of agent because both constitute the sentence periphery.

On the other hand, the role of theme records 351(22.69%). The linguistic implication of such a role is that being adopted by the writer of the novel, it refers not the subject-matter of sentences, but the way characters identify the relative importance of their subject-matter. Moreover, theme is looked upon as being part of sentences which add least to the advancing process of communication, namely, it expresses little extra meaning in addition to what has already been communicated.

The location role records 170 (10.99%) with both its spiritual and physical dimensions. On a linguistic ground, the role of location is introduced in the novel so as to express certain grammatical relationships that are embodied by the use of locative phrases, particularly a single noun, pronoun or a prepositional phrase. This, in turn, supports the idea of location of an entity or action in the literary work in general.

Other thematic roles have been minimized to a lower degree. The following are the frequency and percentage averages these roles have recorded respectively: the instrument 13 (0.8%), the goal 9(0.6%), the source 6(0.4%), the experiencer 21(1.36%) and the benefactive (0%). Linguistically important, these thematic roles record a little bit lower averages entails that their employment throughout the novel is to do nothing in the contribution of crystalizing the linguistic environment of the novel. Perhaps, this is partly attributed to the author herself and partly to the nature and the design of the literary work itself.

ROLES	CHAPTER						Total
	Ch3	CH4	CH11	CH14	CH16	CH18	
Agent	91	86	65	92	106	86	526
Percentage %	%31.93	%32.21	%35.33	%37.40	%37.06	%30.82	%34.0
Patient	88	80	50	69	72	92	451
Percentage %	%30.88	%29.96	%27.17	%28.05	%25.17	%32.97	%29.15
Theme	53	64	48	68	69	49	351
Percentage %	%18.60	%23.97	%26.09	%27.64	%24.13	%17.56	%22.69
Location	43	29	21	15	37	25	170
Percentage %	%15.09	%10.86	%11.41	%6.10	%12.94	%8.96	%10.99
Instrument	2	2	0	0	0	9	13
Percentage %	%0.7	%0.7	%0	%0	%0	%3.23	%0.8
Goal	2	3	0	0	2	2	9
Percentage %	%0.7	%1.12	%0	%0	0.7	%0.7	%0.6
Source	1	2	0	0	0	3	6
Percentage %	%0.35	%0.75	%0	%0	%0	%1.08	%0.4
Experiencer	5	1	0	2	0	13	21
Percentage %	%1.75	%0.37	%0	0.8	%0	%4.66	%1.36
Benefactive	0	0	0	0	0	0	0
Percentage %	%0	%0	%0	%0	%0	%0	%0
Total	285	267	184	246	286	279	1547
Percentage %	18.42	17.26	11.89	15.90	18.49	18.03	%100

Table (1): Frequencies and Percentages

Chapter Five

Conclusion and Recommendations

5.0. Introduction

This chapter introduces both conclusion of the study and the recommendations that are suggested for further studies.

5.1. Conclusion

As the study showed, the writer employs the agent role as compared to other thematic roles , i.e. patient, theme, location, instrument, goal, source, experiencer, and benefactive. This is attributed to the fact that the writer attempts to make her readers in real touch and in an intimate contact with the characters of the novel. the role “patient” is viewed as part of the semantic analysis of a sentence, the role it plays is often juxtaposed that of agent because both constitute the sentence periphery.

The linguistic implication of theme role is that being adopted by the writer of the novel, it refers not the subject-matter of sentences, but the way characters identify the relative importance of their subject-matter. Moreover, theme is looked upon as being part of sentences which add least to the advancing process of communication, namely, it expresses little extra meaning in addition to what has already been communicated. Location role with both its spiritual and physical dimensions. On a linguistic ground, the role of location is introduced in the novel so as to express certain grammatical relationships that are embodied by the use of locative phrases, particularly a single noun, pronoun or a prepositional phrase. This, in turn, supports the idea of location of an entity or action in the literary work in general.

The writer refers to repetition and parallelism as the major grammatical and lexical schemes. Most of the repetitions are made to show an action that is done repetitively and in few instances it was used to repeat a thematic role as a way of introducing the character and the location to the readers. The parallelism is used mainly to show two equivalent sentence structures.

5.2. Recommendations

- I. We do not claim that this study is perfect. However it is a humble attempt to cast some light on the concept of thematic roles and their application to literary works. So it can be seen a starting point which opens new horizons for forthcoming studies.
- II. This study also paves the way to conduct other studies in the realm of speech acts and their manifestation is not only in literary works but also in political, economic, and religious discourse.

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Appendices
Appendix (A)
Agent

Chapter Three	Chapter Four	Chapter Eleven	Chapter Fourteen	Chapter Sixteen	Chapter Eighteen
The wearer	She	He	She	Hester	Dimmesdale
She	Master Brackett	He	The child	The man	He
The stranger	He	Chillingworth	She	She	She
She	Hester Prynne	He	Pearl	She	They
He	The wearer	He	Her mother	She	She
The townsman	The jailer	He	She	She	She
This Indian	The child	He	Mistress Prynne	Heart	She
The townsman	The practioner	He	He	The minister	The Indian
His hand	You	It	I	They	The minister
He	Master Brackett	The physician	I	She	He
Clergyman	I	He	Hester	He	He
Hester	I	Fingers	I	Hester	The frame
She	The stranger	He	He	She	A man
Spirit	He	He	A woman	They	He
Faculty	The prison keeper	He	Hester	They	He
She	He	He	He	Little Pearl	We
She	He	He	The former	The sunshine	Dimmesdale
He	She	The avenger	She	It	It
I	Hester	Trouble	The latter	I	He

The stranger	She	Dimmesdale	The spectator	Hester	Remorse
Mistress Prynne	The physician	Fathers	He	Pearl	The breath
The townsman	He	He	Chillingworth	Her mother	He
Madame Hester	He	Angels	Person	Pearl	The enemy
The magistrates	I	His heart	He	Hester	He
The stranger	He	The people	The scarlet letter	The light	He
The townsman	I	They	You	Her mother	I
The stranger	He	They	The physician	Pearl	I
She	She	He	You	Hester	I
He	She	The virgins	She	I	Hester
Hester Prynne	I	They	I	She	I
She	He	They	Chillingworth	Her mother	He
She	Hester Prynne	He	He	The child	A prisoner
The voice	I	Dimmesdale	Hester	She	The misery
Hester Prynne	He	He	I	Hester	He
Governor Bellingham	He	Veneration	Hester	She	I
	Hester Prynne	He	I	Hester	We
He	He	Dimmesdale	You	Pearl	Hester
The chief ruler	He	He	You	We	We
She	I	He	He	Little girl	She
She	I	He	I	Hester	The mystic
The	Men	He	Chillingworth	Pearl	Hester

voicetk			h		
Attribute	I	He	My finger	He	She
He	I	He	Hester	Black man	She
Eyes	Hester Prynne	They	Chillingworth h	He	Crimson
He	Hester	They	I	Her mother	Crimson
We	I	He	I	You	Crimson
The clergyman	He	He	Spirit	The child	Men
I	I	He	Hester	She	The gloom
Wilson	I	He	Chillingworth h	She	Merry gleam
I	I	He	This man	She	The forest
He	Hester	He	He	People	Hester
He	We	His knees	He	Thou	Thou
You	He	He	He	Thou	She
It	I	He	He	Hester	I
I	I	He	Physician	I	I
The shame	The scale	His brain	He	The child	I
You	The man	She	He	I	Thou
I	Hester Prynne	She	Hester	Her mother	The minister
Bellingham	He	He	He	Pearl	I
He	Thou	He	He	I	They
He	I	The only truth	The physician	Her mother	I
It	I	We	He	They	They
He	The eyes	The minister	You	They	The mother
He	Hester Prynne	He	Hester	They	I
Wilson	He		He	The trees	The minister
Governor	I		Hester	They	She
His position	I		Chillingworth he	It	Hester
Wilson	I		I	It	The minister
Governor	I		He	The	The ray

				streamlet	
Dimmesdale	I		Hester	Pearl	Pearl
He	The scholar		I	The brook	Her mother
Men	I		The physician	Pearl	It
I	I		I	She	It
I	Hester		Hester	Thou	It
Hester	She		He	The brook	It
Silence	He		I	Her mother	Pearl
Heaven	I		I	One	He
Cup	Hester		I	I	Fox
Hester	I		I	Pearl	Tale
He	He		Chillingworth	Her mother	Truth
Hester	She		She	Pearl	Flowers
Wilson	Bellingham		I	Her mother	She
Hester	I		Hester	Thou	Mother
I	Hester		I	The child	Pearl
Voice	Thou		We	He	Trees
I	He		The old man	The minister	She
Hester			I	The black man	Pearl
She			Faith	He	
Child			We	Thou	
She			We	Hester	
Dimmesdale			He	The child	
				Little stream	
				She	
				She	
				Elf child	

				He	
				He	
				He	
				Itself	
				He	
				He	
				The leaves	
				Dimmesdal e	
				He	

Appendix (B)

Patient

Chapter Three	Chapter Four	Chapter Eleven	Chapter Fourteen	Chapter Sixteen	Chapter Eighteen
Her thoughts	Herself	Him	White feet	Him	Hester's face
Hester Prynne	Poor babe	Great heart	Her face	Him	Herself
Her infant	Physician	The avenger	Her head	Him	The gloom
Hester Prynne	Him	His victim	Her	The secret	Their fate
The eyes	The jailer	Him	Her	Him	Priests
Him	The scarlet letter	Him	The physician	Dimmesdale	The clerical band
The shoulder	The Indian	The engine	Chillingworth	Little Pearl	The judicial robe
The questioner	Me	Him	You	Hester's mind	The pillory
Hester Prynne	Her	Him	You	Itself	The gallows
Evil	You	His heart	Scarlet letter	The spots	The fireside
Learned man	Her	Himself	This badge	The drearier	The church
He	Himself	The lesson	It	Them	Her
Mind	Him	His victim	The adornment	You	Her
He	The child	Himself	The letter	Itself	Her
Clergyman	His dress	Attestation	The old man	It	Him
Hester	The medical degree	Truths	Him	Me	Him
She	My voice	Their	His visage	The	His

		voices		sunshine	conscience
Spirit	His face	Him	His blackness	The sunshine	Hester Prynne
Faculty	Innocent babe	Him	Himself	Her head	Him
She	Babe	Them	Her	My hand	His mind
She	The infant	Clergyman	The truth	Pearl's features	The balance
His wife	His attention	Him	The former	Herself	The peril
Himself	Her	Him	Myself	Her	His way
Young wife	Her eyes	Dimmesdale	His thoughts	Her sorrows	peace
You	His investigation	Their children	Him	People	Me
Him	Me	Their old bones	You	Her	Mine eyes
Her	The swell	Him	Part	Her	Her
Mistress Prynne	His face	His throat	This man	Her	His breast
His head	Child	Wretched body	Him	Ourselves	Him
Me	A scheme	Him	Thee	His forest	Himself
The stranger	The scarlet letter	Him	Secret	His book	Myself
Her name	Hester's breast	Himself	Him	Iron pen	Him
The scene	This draught	The truth	His heart	Him	The clasp
Dark feather	His seat	The lie	He	Their own blood	The scarlet letter
Experience	Him	Miserable self	Him	His mark	The stream
Her face	Her	Him	Himself	Me	Her spirit
Her eyes	Thee	The body	Him	Him	The weight
Her	Myself	Him	His hands	Mistress	The

attention				Hibbens	freedom
Him	Me	Vigils	Himself	Thee	Her hair
Light	My eyes	His own face	Him	Him	The charm
Infant	Scarlet letter	The constant	Thee	Him	Themselves
Word	She	Himself	His manner	Me	Green leaf
His hand	Her shame	Him	Me	Him	The brightness
Youth	I	Her face	Me	Me	The course
Vilness	I	Her son	Himself	Themselves	Shadow
Your natural	I	Him	Thyself	Themselves	Sunshine
The name	The budding youth	Himself	Thee	It	The hearts
You	Thee	Dimmesdale	Me	The eyes	Its gloom
Nature	His face	Him	His finger	Light	Him
Her	Him	himself	Thee	A huge rock	Pearl
Him	Me		Me	A babble	Her
Dimmesdale	Himself		The secret	Its infancy	It
You	Things		Him	The brook	Her
Her	Thy secret		Little Pearl	A sorrow	Her
The eyes	This man		Thee	The branches	Me
Religious	Him		The good	Thee	Her
It	Me		His further	Me	The child
Himself	Her heart		Him	Him	Me
Himself	His name		Thee	Him	Me
Them	Him		Me	His name	Thee
Him	His life		The guilt	His mark	Her
The blood	His fame		Our path	It	The child
The woman	Him		Me	Me	Pearl

The truth	Himself		The girms	Herself	Her
His head	The secret		Me	The track	Her
Thee	Me		Yonder man	Him	Her
The name	My tent		His hand	Himself	The clergyman
Me	Me			Himself	Itself
Heart	The dishonor			Him	The guilt
Him	Me			His frame	Infant
Him	The secret			eye	Her
Him	His frame			His hand	Her
Lips	His position				Her
Babe	His life				Sound
Dimmesdale	The oath				Tree
Arms	The token				The child
Her head	Me				Pearl
Babe	The ruin				It
The name					Thyself
Father					Violets
This voice					Anemones
					Columbines
					Twigs
					Her hair
					Her hair
					Herself
					Voice
					The clergyman

Appendix (C)

Theme

Chapter Three	Chapter Four	Chapter Eleven	Chapter Fourteen	Chapter Sixteen	Chapter Eighteen
An Indian	Hester Prynne	The intercourse	Pearl	Dimmesdale	Hope
Intelligence	Her	Chillingworth	Pearl	Character	Hester
Hester Prynne	The savage people	Himself	Elf-smile	The habit	Colloquy
The mother	Hester	The clergyman	Her	The clergyman	Her heart
His look	The mother's system	The victim	White feet	Sins	Point
His face	He	The spring	A word	Chillingworth	The tendency
This woman	Chillingworth	The clergyman	Himself	Hester	The scarlet letter
She	Hester Prynne	The old physician	Mistress Hester	A prayer	They
I	My patient	His garments	Her own fancy	He	Experience
The wife	Mistress Prynne	Himself	him	The companion	A sin
He	The woman	Chillingworth	Man	Foot path	The head
This symbol	The characteristic	His best	An eager	The mystery	His crime
The names	His first care	His habits	His wish	The moral	Human
The voice	She	Enemy	Him	Something	The stern
Infant	The infant	His daily life	A glare of red	Me	The clergyman

Letter	Physician	Scholars	Himself	A child	Heaven's mercy
His wife	The child	Seeking	Himself	Her race	I
The father	I	Dimmesdale	Me	The vivacity	The decision
The learned man	Me	His doom	Man	The lonely child	His spirit
Him	The medicine	Voice	My thoughts	The sunshine	The germ
This woman	She	Sympathies	Your pleasure	Her path	The better life
Her husband	The moans	Their pain	Human beings	A sense	The past
The penalty	The custom	Throb of pain	Your counsel	Pearl's nature	The little brook
Mark	The physician	The power	Living death	The disease	Wanderer
The partner	Her heart	Heaven's messages	The power	The reflex	The stigma
Hester Prynne	Paracelsus		The gallows	Pearl's birth	Formal cap
The place	I	Aged members	Hester Prynne	The child's character	Maiden hope
The head	The cup	Heaven word	His life	A grief	Happiness
Characters	I	His grave	His crime	A story	Objects
Hester Prynne	My purposes	The grass	The strength	The black man	Mystery of joy
Wilson	Thee medicines	Thing	The scarlet letter	A book	Pearl
Gifts	Forefinger	The truth	Me	Their names	She
His study	He	His own pulpit	He	The black man	Little Pearl
Secret	She	I	The lurid fire	This story	She
Murmur	The man	I	He	His mark	The

					splendor
Clergyman	I	I	Spiritual sense	Scarlet letter	Her mother's voice
responsibility	The idea	I	The creator	A red name	Black forest
Directness	Sages	I	Hand	Thy mother	The playmate
Clergyman	We	I	Eye	Me	Berries
He	The bale-fire	I	The sting	Black man	The growth
The man	The world	The black secret	The man	His mark	Her
Prayer	My heart	Other sin	Shape	The black man	Her
Dimmesdale	The simple bliss	His custom	Look	Scarlet letter	Pearl
Sinner	A man	The dead friends	The debt	Gigantic pine	Tooth
He	He	Hester Prynne	Hester	A little dell	His nap
The evil	A smile	Her forefinger	I	Branches	Head
Voice	Hester	The poor minister	I	A channel	Mother-forest
Feeling	A sympathy	His grasp	My life	A mystery	Her eyes
Guilty	Her hands	peace	Object	Tales	She
Mercy	Him		I	The voice	
Letter	He		Evil	Merry	
Your child	My life		Me	Its talk	
Heavenly father	Hester Prynne		The scarlet letter	Her life	
	Thyself		This man	Her course	
	The husband		The result	Thyself	
	Thy husband		The	The black	

			scarlet letter	man	
	The man		I	The black man	
	The secret		The mercy	Big book	
	Mistress Prynne		Quality	The minister	
	He		Elements	His hand	
	The expressions		The evil	The babble	
	The black man		The hatred	The brook	
			Hester	Secret mystery	
			Me	Pearl	
			Evil	Hester	
			Our fate	Heavy trial	
			The black flower	The soil	
			himself	Death	
				Little Pearl	

Appendix (D)

Location

Chapter Three	Chapter Four	Chapter Eleven	Chapter Fourteen	Chapter Sixteen	Chapter Eighteen
There	The prison	Interior world	The margin	On the wooded	Her boldness
Her mind	The forest	On the rock	Margin of the sea	The open sky	Desert places
His features	The maternal bosom	His breast	Pool	In a sick chamber	His woods
Her bosom	The dismal apartment	In the clergyman's sight	In her eyes	Apostle Eliot	The dungeon
The market place	In the crowd	In the breast	Into the pool	The road	The earth
Hester	In the prison	His sacred office	In the council	The Peninsula	His mood
On his own	The room	In the heart	On your bosom	The main land	In me
On his lips	In your house	The high mountain	His eyes	Your bosom	Her bosom
This region	The room	In their eyes	His breast	Here	Among the leaves
Dimmesdale church	The tundle-bed	His church	Hester's bosom	The midst	In the water
New England	In alchemy	White bosom	In my face	The magic circle	Her shoulder
Amsterdam	In his arms	His grave	In your hand	In the sunshine	Her mouth
Imagination	On the waves	Into the pulpit	To him	Her face	Her eyes
Heads	In this cup	In their seats	In his heart	Here	Her cheek
Her place	At my lips	His white soul	His pulpit	Their bosoms	The magic circle

A stony	Thy bosom	His own shoulders	Dungeon	Corner at the house	Heart
Prison	In the eyes	In utter darkness	On earth	Here	World
Boston	The bed	In the remote	His heart	In his book	Hester's eyes
In her arms	Beside her	Her scarlet grab	The grave	On them	Dimmesdale's eyes
In vain	This settlement	On her bosom	Her face	The dark wood	The other side
The bottom of the sea	My heart	The clergyman's breast	His features	Our cottage	The forest
The platform	The outward world	This earth	The nature	The wood	Its bosom
Her bosom	In books	In his aspects	Gloomy maze	Here	In the leaves
By her side	In alchemy		His hand	Its water	Her head
Her pedestal	His heart		His employment	The heart	In the leaves
Her breast	In this land			Smooth surface	Spot
Her arms	Here			The forest	Here
Church	Here			The wood	Streets
The platform	In my hands			His heart	cottage
In his hat				The book	
In his wrinkles				That place	
In the heart				His bosom	
The balcony				A high rock	
Boston				His gait	
His skull				The root	
Here				His heart	

The shoulder					
Face of heaven					
Commission					
Universities					
Forest-land					
Path way					
His check					
Balcony					
Her eyes					
High place					
Bosom					
Breast					
Eyes					
His heart					

Appendix (E)
Instrument

Chapter Three	Chapter Four	Chapter Eleven	Chapter Fourteen	Chapter Sixteen	Chapter Eighteen
Sorrow	Hearts				The fretting
influence	hands				Suffering
					Phantom
					Impulse
					Law
					Thrill
					Eyes
					Her light
					Her hand

Appendix (F)

Goal

Chapter Three	Chapter Four	Chapter Eleven	Chapter Fourteen	Chapter Sixteen	Chapter Eighteen
Me	Purposes			Me	Clergyman
Truth	People			Me	Life
	hearers				

Appendix (G)
Source

Chapter Three	Chapter Four	Chapter Eleven	Chapter Fourteen	Chapter Sixteen	Chapter Eighteen
I	I				Children
	Me				His sleep
					green

Appendix (H)
Experiencer

Chapter Three	Chapter Four	Chapter Eleven	Chapter Fourteen	Chapter Sixteen	Chapter Eighteen
The mother	thou		I	The Indian	
We			He	I	
I				She	
I				Thou	
Minister				Thou	
				Thou	
				I	
				The child	
				She	
				I	
				She	
				She	
				She	

Appendix (I)

Chapter Three

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CHAPTER THREE

The Recognition



FROM THIS INTENSE CONSCIOUSNESS of being the object of severe and universal observation, the wearer of the scarlet letter was at length relieved, by discerning, on the outskirts of the crowd, a figure which irresistibly took possession of her thoughts. An Indian, in his native garb, was standing there; but the red men were not so infrequent visitors of the English settlements that one of them would have attracted any notice from Hester Prynne, at such a time; much less would he have excluded all other objects and ideas from her mind. By the Indian's side, and evidently sustaining a companionship with him, stood a white man, clad in a strange disarray of civilised and savage costume.

He was small in stature, with a furrowed visage, which, as yet, could hardly be termed aged. There was a remarkable intelligence in his features, as of a person who had so cultivated his mental part that it could not fail to mould the physical to itself, and become manifest by unmistakable tokens. Although, by a seemingly careless arrangement of his heterogeneous garb, he had endeavoured to conceal or abate the peculiarity, it was sufficiently evident to Hester Prynne that one of this man's shoulders rose higher than the other. Again, at the first instant of perceiving that thin visage, and the slight deformity of the figure, she pressed her infant to her bosom with so convulsive a force that the poor babe uttered another cry of pain. But the mother did not seem to hear it.

At his arrival in the market-place, and sometime before she saw him, the stranger had bent his eyes on Hester Prynne. It was carelessly, at first, like a man chiefly accustomed to look inward, and to whom external matters are of little value and import, unless they bear relation to something within his mind. Very soon, however, his look became keen and penetrative. A writhing horror twisted itself across his features, like a snake gliding swiftly over them, and making one little pause, with all its wreathed intervolutions in open sight. His face

Appendix (II)

Chapter Four

CHAPTER FOUR

The Interview

AFTER HER RETURN to the prison, Hester Prynne was found to be in a state of nervous excitement that demanded constant watchfulness, lest she should perpetrate violence on herself, or do some half-frenzied mischief to the poor babe. As night approached, it proving impossible to quell her insubordination by rebuke or threats of punishment, Master Brackett, the jailer, thought fit to introduce a physician. He described him as a man of skill in all Christian modes of physical science, and likewise familiar with whatever the savage people could teach in respect to medicinal herbs and roots that grew in the forest. To say the truth, there was much need of professional assistance, not merely for Hester herself, but still more urgently for the child – who, drawing its sustenance from the maternal bosom, seemed to have drunk in with it all the turmoil, the anguish and despair, which pervaded the mother's system. It now writhed in convulsions of pain, and was a forcible type, in its little frame, of the moral agony which Hester Prynne had borne throughout the day.

Closely following the jailer into the dismal apartment, appeared that individual, of singular aspect, whose presence in the crowd had been of such deep interest to the wearer of the scarlet letter. He was lodged in the prison, not as suspected of any offence, but as the most convenient and suitable mode of disposing of him, until the magistrates should have conferred with the Indian sagamores⁵¹ respecting his ransom. His name was announced as Roger Chillingworth. The jailer, after ushering him into the room, remained a moment, marvelling at the comparative quiet that followed his entrance; for Hester Prynne had immediately become as still as death, although the child continued to moan.

'Prithee, friend, leave me alone with my patient,' said the practitioner. 'Trust me, good jailer, you shall briefly have peace in your house; and, I promise you, Mistress Prynne shall hereafter be more amenable to just authority than you may have found her heretofore.'

Appendix (III)

Chapter Eleven

CHAPTER ELEVEN

The Interior of a Heart

AFTER THE INCIDENT last described, the intercourse between the clergyman and the physician, though externally the same, was really of another character than it had previously been. The intellect of Roger Chillingworth had now a sufficiently plain path before it. It was not, indeed, precisely that which he had laid out for himself to tread. Calm, gentle, passionless, as he appeared, there was yet, we fear, a quiet depth of malice, hitherto latent, but active now, in this unfortunate old man, which led him to imagine a more intimate revenge than any mortal had ever wreaked upon an enemy. To make himself the one trusted friend, to whom should be confided all the fear, the remorse, the agony, the ineffectual repentance, the backward rush of sinful thoughts, expelled in vain! All that guilty sorrow, hidden from the world, whose great heart would have pitied and forgiven, to be revealed to him, the Pitiless – to him, the Unforgiving! All that dark treasure to be lavished on the very man, to whom nothing else could so adequately pay the debt of vengeance!

The clergyman's shy and sensitive reserve had balked this scheme. Roger Chillingworth, however, was inclined to be hardly, if at all, less satisfied with the aspect of affairs which Providence – using the avenger and his victim for its own purposes, and, perchance, pardoning, where it seemed most to punish – had substituted for his black devices. A revelation, he could almost say, had been granted to him. It mattered little for his object, whether celestial or from what other region. By its aid, in all the subsequent relations betwixt him and Mr Dimmesdale, not merely the external presence, but the very inmost soul of the latter, seemed to be brought out before his eyes, so that he could see and comprehend its every movement. He became, thenceforth, not a spectator only, but a chief actor in the poor minister's interior world. He could play upon him as he chose. Would he arouse him with a throb of agony? The victim was for ever on the rack; it needed only to know the spring that controlled the engine: and the physician knew it well.

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Appendix (IV)

Chapter Fourteen

CHAPTER FOURTEEN

Hester and the Physician

HESTER BADE LITTLE PEARL run down to the margin of the water, and play with the shells and tangled seaweed, until she should have talked awhile with yonder gatherer of herbs. So the child flew away like a bird and, making bare her small white feet, went pattering along the moist margin of the sea. Here and there she came to a full stop, and peeped curiously into a pool, left by the retiring tide as a mirror for Pearl to see her face in. Forth peeped at her, out of the pool, with dark, glistening curls around her head, and an elf-smile in her eyes, the image of a little maid whom Pearl, having no other playmate, invited to take her hand and run a race with her. But the visionary little maid, on her part, beckoned likewise, as if to say – ‘This is a better place; come thou into the pool!’ And Pearl, stepping in mid-leg deep, beheld her own white feet at the bottom; while, out of a still lower depth, came the gleam of a kind of fragmentary smile, floating to and fro in the agitated water.

Meanwhile her mother had accosted the physician.

‘I would speak a word with you,’ said she – ‘a word that concerns us much.’

‘Aha! and is it Mistress Hester that has a word for old Roger Chillingworth?’ answered he, raising himself from his stooping posture. ‘With all my heart. Why, mistress, I hear good tidings of you on all hands! No longer ago than yester-eve a magistrate, a wise and godly man, was discoursing of your affairs, Mistress Hester, and whispered me that there had been question concerning you in the council. It was debated whether or no, with safety to the commonwealth, yonder scarlet letter might be taken off your bosom. On my life, Hester, I made my entreaty to the worshipful magistrate that it might be done forthwith.’

‘It lies not in the pleasure of the magistrates to take off this badge,’ calmly replied Hester. ‘Were I worthy to be quit of it, it would fall away of its own nature, or be transformed into something that should

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needs follow
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bosom!’

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Appendix (V)

Chapter Sixteen

CHAPTER SIXTEEN

A Forest Walk

HESTER PRYNNE REMAINED constant in her resolve to make known to Mr Dimmesdale, at whatever risk of present pain or ulterior consequences, the true character of the man who had crept into his intimacy. For several days, however, she vainly sought an opportunity of addressing him in some of the meditative walks which she knew him to be in the habit of taking along the shores of the peninsula, or on the wooded hills of the neighbouring country. There would have been no scandal, indeed, nor peril to the holy whiteness of the clergyman's good fame, had she visited him in his own study; where many a penitent, ere now, had confessed sins of perhaps as deep a dye as the one betokened by the scarlet letter. But, partly that she dreaded the secret or undisguised interference of old Roger Chillingworth, and partly that her conscious heart imputed suspicion where none could have been felt, and partly that both the minister and she would need the whole wide world to breathe in, while they talked together – for all these reasons Hester never thought of meeting him in any narrower privacy than beneath the open sky.

At last, while attending in a sick chamber, whither the Reverend Mr Dimmesdale had been summoned to make a prayer, she learnt that he had gone, the day before, to visit the Apostle Eliot,⁷⁷ among his Indian converts. He would probably return by a certain hour in the afternoon of the morrow. Betimes, therefore, the next day, Hester took little Pearl – who was necessarily the companion of all her mother's expeditions, however inconvenient her presence – and set forth.

The road, after the two wayfarers had crossed from the peninsula to the mainland, was no other than a footpath. It straggled onward into the mystery of the primeval forest. This hemmed it in so narrowly, and stood so black and dense on either side, and disclosed such imperfect glimpses of the sky above that, to Hester's mind, it imaged not amiss the moral wilderness in which she had so long been wandering. The day was chill and sombre. Overhead was a grey expanse of cloud,

Appendix (VI)

Chapter Eighteen

CHAPTER EIGHTEEN

A Flood of Sunshine

ARTHUR DIMMESDALE gazed into Hester's face with a look in which hope and joy shone out, indeed, but with fear betwixt them, and kind of horror at her boldness, who had spoken what he vaguely hinted at, but dared not speak.

But Hester Prynne, with a mind of native courage and activity, and for so long a period not merely estranged, but outlawed from society, had habituated herself to such latitude of speculation as was altogether foreign to the clergyman. She had wandered, without rule and guidance, in a moral wilderness, as vast, as intricate, and shadowy as the untamed forest, amid the gloom of which they were now holding a colloquy that was to decide their fate. Her intellect and heart had their home, as it were, in desert places, where she roamed as freely as the wild Indian in his woods. For years past she had looked from this estranged point of view at human institutions, and whatever priests or legislators had established; criticising all with hardly more reverence than the Indian would feel for the clerical band, the judicial robe, the pillory, the gallows, the fireside, or the church. The tendency of her fate and fortunes had been to set her free. The scarlet letter was her passport into regions where other women dared not tread. Shame, Despair, Solitude! These had been her teachers – stern and wild ones – and they had made her strong, but taught her much amiss.

The minister, on the other hand, had never gone through an experience calculated to lead him beyond the scope of generally received laws; although, in a single instance, he had so fearfully transgressed one of the most sacred of them. But this had been a sin of passion, not of principle, nor even purpose. Since that wretched epoch, he had watched with morbid zeal and minuteness, not his acts – or those it was easy to arrange – but each breath of emotion, and his every thought. At the head of the social system, as the clergyman of that day stood, he was only the more trammelled by its regulations, its principles, and even its prejudices. As a priest, the framework of his

order inevitably who kept his of an unhealed line of virtue th

Thus we see seven years of preparation for man once more crime? None; long and equ by the very r avowed crim it hard to stril death and inf finally, to this miserable, the a new life, an was now exp breath which mortal state, enemy shall r his subsequer where he had near it the s unforgotten.

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