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**Ethical Conflict and the Use of the  
Subjunctive Mood in Herman Melville's  
*“Bartleby, The Scrivener”***

**Dissertation Submitted to the Department of Letters and English Language  
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## ***Dedication***

*“Language is a process of free creation; its laws and principles are fixed, but the manner in which the principles of generation are used is free and infinitely varied. Even the interpretation and use of words involves a process of free creation.” Noam Chomsky*

This humble work is dedicated to

The philosophers, linguists, and all the intellectuals of this field, the poets, authors, critics...

To myself and my sleepless nights,

To the most enlightened person I know, to the one that put in my hands a book before a doll,  
my dear father

To the center of my universe, from whom I received life and all that comes after, my  
precious mother

To my fierce support system and refuge, my sisters, my counselor the wise Imene, the good  
listener Samar, and the most tender and the Kindest Asma,

To my brothers, Nadir and Ridha, my protectors and warm laughter givers,

To my nieces the little rainbow sparkles and glitters that shine my life

To the flower that brightens up my garden, my only fan and best supporter, my beloved  
Sarah

## **Abstract**

This study aims to examine the application of linguistic functionalism theory as a discursive analysis of the literary work "Bartleby, the Scrivener" by Herman Melville.

The main objective of this study is to reveal, from a philosophical point of view, all the factors related to ethical conflicts and the quest for morality in the corpus. Under the use the analysis of the use of the subjunctive mood, based on the theory systemic functional grammar developed by Michael Halliday; which considers language as a means of communication.

The subjunctive mood was used as a stylistic tool by the author; thus, in this present study, to analyse and interpret it in order to highlight the relevance of the debate on moral philosophy and in the social context, as presented in this corpus. A descriptive, analytical and qualitative methodology is adopted. Therefore, excerpts from the corpus where the use of the subjunctive mood is evident were selected, analyzed and interpreted based on the aforementioned theory; in which the author speaks of the ethical conflict and moral limits. The analysis is to be done by using the subjunctive mode as a stylistic tool in his work. Hence, the study resulted the author's exposition and discussion of morality from Kant's idealistic perspective, Schopenhauer's pessimistic perspective, and Hume's sceptical perspective, and his discussion of the ethical conflict from these philosophies perspective; which was attained under the contextual analysis and interpretation of the implication of the subjunctive mood in the exerts from the corpus.

**Key terms:** ethical, conflict, morality, communication, subjunctive, social, philosophy

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# **General introduction**

## General Introduction

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### General introduction

Ethical conflicts had been existing in the human history since eternity; it is a conflict between the human nature-, which is egoism-, and morality. It is a discrepancy between what serves the individual and makes personal gain for him, and what the general public profit is. The conflict raises question on the Moral Absolutism and the human capacity for evil; which draws a thin line between the two aspects of the human mind. It seeks to know whether humans can subdue their egoist nature to become more selfless and altruistic; therefore, many writers tended to explore this conflict and present it in their literary works to make a critic on the social reality that was effected by their lifeless social reality.

The ethical conflict has been a prominent philosophical debate, that was the topic of discussion among famous philosophies such as: the Kantian Transcendental Idealism, Sceptical Morality, and the Pessimistic Morality philosophies. Great philosophers marked their concepts on the topic, and were an essential influence on literature, such as Herman Melville's literary works.

#### **Statement of the Problem:**

The research problem is to investigate whether the implication of the subjunctive reflects the philosophical discussion of the ethical conflict in the American short story *Bartelby, The Scrivener*. It aims to reveal how the writer treat literature as not only a mere art isolated from social and philosophical context, and from moral and humanistic implications, but that discusses the relevance of the philosophical argumentations in the daily social communicative spheres. By the discursive, contextual and stylistic analysis of the implication grammatical mood- the subjunctive- and its functionality as a communicative tool, that discusses morality from philosophical perspectives in "Bartleby, the Scrivener".

## **General Introduction**

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### **The purpose of the study**

This dissertation's scope is to study the ethical conflict in Herman Melville's short story "Bartleby, The Scrivener", through the analysis of the implication of the subjunctive mood, as a language and stylistic tool of the writer. The ethical conflict to be discussed is in accordance to the philosophical debate on morality; by which, it is aimed to discuss morality from a philosophical perspective and its influence on Melville's short story, to reveal Melville's debate on morality and ethical conflict from a philosophical perspective.

The research aims at revealing the moral absolutism and capacity for evil, and the philosophical influence that directs the nature of the debate, in the short story "Bartleby, The Scrivener" stylistically, which is achieved through examining the implication of grammar mood the Subjunctive, through extracting evidence of the existing use of the moods, analysing them then interpreting them.

### **The research questions**

1) To what extent the implication of the subjunctive mood reflects the philosophical influence in the treatment of the ethical conflict, and the discussion of the ethical boundaries to the capacity for evil explored by Herman Melville-in the communicative interactions-"Bartleby, the Scrivener"?

2) How did Melville apply the subjunctive mood to reveal the Lawyer's internal and external conflicts between morality and immorality?

3) To what extent did the author elaborate the implication of the subjunctive mood to depict philosophical and social attitudes in the discussion of morality?

### **The objectives of the study**

1) This study is conducted to analyse the American short story "Bartelby, The Scrivener" in a stylistic method.

2) It aims to highlight the semantic function behind the use of the subjunctive mood.

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3) It aims to reveal the author's depiction of the human's ethical conflict from various philosophical perspectives, to portray the total evil or the moral absolutism from the perspective of the characters in the short story, that go through life missions of confounding between what is ethical and humanistic and what is wrong or personal and subjective.

4) It aims at discussing how the subjunctive mood is used to show inner and outer conflicts characters go through to reach the conclusion of what is right, ethical, and what is wrong, egoistic and evil.

### **The Proposed Methodology:**

The conducted research takes a stylistic approach, it seeks to capture the implication of grammar moods to explore the theme of moral quality of human relationships from a philosophical discussion perspectives. Which is explored in a contextual, discursive and stylistic framework to investigate on how the text handled the philosophical debate on morality and the ethical conflict in the use of subjunctive mood to transfer and describe a moralistic communicative reality. The implication of the subjunctive mood in the corpus is to be analysed and interpreted contextually by explaining the extracted quotes, in which the use of the subjunctive mood is evident, then discursively analyse its functions and motives, and interpret them stylistically and contextually. Moreover, to highlight semantic functionality of the subjunctive mood implication to be analysed in pragmatics stylistic framework. By applying Halliday's Systemic Functional Grammar theory on the presented study, it points to sets of techniques that would direct the way the corpus is to be analysed.

Furthermore, the study is corpus-based descriptive analysis by which, it applies the qualitative approach and techniques by extracting evidence of the use of the subjunctive mood descriptively, then analyse and interpret the outcomes. It explores the function and the motives of the contextual and use of grammatical mood the subjunctive, in the short story *Bartleby, the*

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*Scrivener*; in which the researcher uses descriptive statistics using percentage circles to then interpret them according to the chosen theory.

### **Dissertation Structure:**

This paper is divided into three chapters- two theoretical and one practical-. Within the first chapter, it is aimed to discuss the overall approach and theory to be adopted in the analysis of the selected corpus, the theory to be adapted for this reading, is Michael Halliday's Systemic Functional Grammar Theory, it is interested in envisaging in what manner meaning is constructed and formed into wordings. Moreover, the second chapter seeks to discuss the philosophical influence in Herman Melville's previous works; in which it would hold previous studies and investigations on his work as a support to the future results and claims in the subsequent chapter. Furthermore, in the last chapter, the selected theory is applied to Herman Melville's *Bartleby, the Scrivener* as a stylistic analysis of the work, which would result as answer to the already set questions by the researcher.

# **Chapter one: Functionality of the Subjunctive Mood**

## Chapter one: Functionality of the Subjunctive Mood

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In the critical study, certain literary works require a functionalist analysis, where language function not only as a mere system of patterns of language, but represents a vehicle of communication. Hence, Functionalist critics focus on the socio-communicative aspect of language; in which the centre of their views is in the functions that language fulfils, particularly the communicative function.

In this chapter it is sought to explore the basic issue to be resolved, which is to verify how language patterns are used to communicate. This implies analysing not only grammatical forms or structures, but also the entire communicative situation: the event, the participants, the discursive context, by which analysing their function that is making a structural function analysis of a language of a given text.

Furthermore, to explore Michael Halliday's theory "Systemic Functional Grammar"; which was influenced by this previous approach and school, adapts it. In addition, the selected theory would be approached and defined, due to the fact that, it is seen to be the most suitable theory for the discussion of the selected topic on the discussion of the use of Subjunctive mood as a discourse analysis on the selected corpus, that is *Bartleby, the Scrivener*.

### 1.3 Prague School: Structural Functionalism

The Prague school is a critical approach that was founded by Czech and Russian linguists (Bohuslav Havránek, Vilém Mathesius, Joseph Vachek, Bohumil Trnka, Roman Jakobson, Nicolai Troubetzkoy and Serge Karcevskij) in 1926, as a reaction against the tendency of neogrammarians to isolate the linguistic phenomena and study them partially. Two periods are recognized in the work of the Prague School: a classical period, prior to the Second World War, and a second period, which begins after the end of the war. Prague linguists can be characterized as **functionalist structuralists**: they start from the internal relationship between 'Signifier' and 'Signified' but consider the relations of language with extralinguistic reality, by rejecting De Saussure's Langue and Parole dichotomy, they develop metafunctions to language in a social

## **Chapter one: Functionality of the Subjunctive Mood**

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intercourse as a social reality phenomena, and not as a mere brain mechanism. The Prague School regards the primary function of language is producing utterances, meanings, for a communicative purpose, in which language is an organon for communication and social interactions. Moreover, Prague linguists innovated by incorporating the functionalist perspective into the definition of language: for them, language is a system of appropriate means of expression and for social communication. In addition, language is a functional system in itself: the phonic, grammatical and lexical structures depend on the linguistic functions and for instance: their system of moods; which is based on its application on sentences and clauses. Their contributions have been substantive at all levels of language, and they have been influential to many theorists and critics such as Michael Halliday, who developed his 'Systemic Functional Grammar' theory as an influence from the works of his professor John Rupert Firth, Bronisław Malinowski, Louis Hjelmslev and the Prague School. Therefore, it followed the European functionalist tradition. (Vilém Fried 41-43)

### **1.4 Michael Halliday's Systemic Functional Grammar**

Language Grammar is regarded as a science that is concerned with studying certain verbal means speakers use to communicate (Huddleston 81); that is, to create (verbal) meanings for the purpose of exchanging and conversing them. Since these verbal means are part of the phenomenon of human verbal language. A grammar should be based on a theory about the latter and, from it, account for the functioning of the language, which is the system that brings these means together (Fawcett 15), in which they function as organon for social communication. Thus, among the functionalist that extended Ferdinand de Saussure's work as the Prague School, they use the term "function" as a reference to the social "use" of language. From there, Halliday assumes that language is a system of options to indicate what a speaker can do with language (linguistic potential) and what he actually does with that potential of significance. Taking into account the communicative function of language, Halliday's functional systemic linguistics

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explains the most abstract configurations through which this communicative function is performed. (Dirven and Fried 41) Precisely the actual use of language in social discourse studies have been developed in order to take an inductive starting point, and use computational tools to work on the description of patterns of linguistic uses and behaviours. Based on a broad set of texts taken from a sample or a text of an actual social intercourse. (Eg Biber et al 22). In this context, Systemic-Functional Grammar is a grammar that has a strong anchor in the framework of a theory about language, Functional Systemic Linguistics, and that, from it, has built its own methods for inductive description of languages. These methodological procedures are directly linked to the underlying theoretical principles, as it is expected to be observed in the exposition of this work. By taking this perspective, it is expected to contribute to the description and interpretation, for instance, of grammar moods of English that, based on a solid theoretical scaffolding, focuses on its use in social context and, in this sense, contributes to the multi-registration description of the functionality of language in a certain text to indicate a social context. In addition, in general terms, a grammatical description, whatever it may be, expands the metalinguistic knowledge of the speakers. It allows them to know the social state and the nature of a certain discourse, since the systemic description is based on the instances of use, it provides a type of grammar that marks the passage from a centralized or standardized to a contextual and decentralized one that considers geographical, cultural, social and style variations. (Lavid et al). From here, it is clear that a Systemic Functional Grammar has important implications in a discourse analysis to the short story; because it provides the space for contextual interpretation and discourse analysis of a given text, based on its social and cultural context, produced by speakers and characters in a text. Thereby, opening the consequent understanding of language as a phenomenon of which speakers and their culture are part of. It could also serve as a basis for metafunctional studies of language analysis, interpretation, understanding and speech production, since it complements them from a social understanding.

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About the corporeity involved in the constructions of meanings that people configure and their relationship with vocabulary and grammar (Eggins 20). In addition, when working on semantic components, the Systemic Functional Grammar becomes the grammatical model that can more fully satisfy the requirements of discourse analysis.

Functional Systemic Grammar is characterized by the assumption that the phonological, grammatical and semantic structure of the language is determined by the functions it performs in society. Specifically important, is the social function of the language for this critical theory. This analysis helps to understand the relationships between the target text and society. Moreover, in the perspective of Functional Systemic Grammar, people do not exchange words but meanings. In this perspective, the inter-subjective interpretation of experience needs a language means procedure and an argumentative action, such as implication of grammar moods, to exchange these meanings and to interact by language to contribute to language typology (Matthiessen 1-2). In these exchanges of meanings, in the context of interpersonal contexts, language is not updated in phrases but in a specific text and discourse that constitute in itself a grammatical procedure and an argumentative action. It is in this framework of interactions and communicative strategies that, according to Halliday ( 2), through everyday acts of meaning, people develop the social structure, affirming their own social positions and roles, and establishing and transmitting shared values and knowledge systems.

In addition, according to Beaugrande and Dressler (35), while language is a virtual system of available options not yet in use, the text is a current system where these options have been chosen from the different repertoires and modifications in a special structure. This structural organization is called by Halliday "circumscription"; which is part of the mechanism by which meanings are put into process. Thus, if language is an indefinitely extensible source of potential meaning, the constituent structure is a resource for structuring meaning in a concrete form. However, both, meaning and form, are tuned and modulated by the social processes of text

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production and interpretation; And it is here that a set of options are carried out: a grammar construction rather than another, generic and discursive choices, textual absences, textual presences versus possible alternatives, etc. In short, one can say that it is the discourse and sociocultural practices that update the text, textual function of the language, in an action and social interaction -interpersonal function of the language- and in a social construction of reality -conceptual function of the language-. Consequently, language is seen as an implied social practice, according to Fairclough (55), that the use of language (or any text) is always simultaneously constitutive of social identities, social relations and knowledge and belief systems, all of them impregnated in specific ways or in creative ways that specifically transforms them to a socially contextual meaning. And seeing the use of language as a social practice also implies "being in the world" (Heidegger 50) within a field of possibilities for meaning and action. Here, the rhetorical action or communicative strategy organizes the use of language (text, social action and interaction, the social construction of reality) to adapt it to the particularities of the communicative situation: serving specific ones, organizing ideas, meaningful changes of terms and relationships as if they were brought for changes in new situations. In other words, arguing and communicating with difficulties.

### 1.4.1 Mood and Modality

Michael Halliday explains communicative statements and questions to be expressed in the use of modality, in which he argues:

"When we come to look closely at statements and questions, and at the various responses to which these naturally give rise, we find that in English they are typically expressed by means of a particular kind of grammatical variation: variation which extends over just one part of the clause, leaving the remainder unaffected. Consider the traditional rhyme: He loves me. He don't. He'll have me. He won't. He would if he could. But he can't, so he don't. Compare this with a typical piece of information-exchanging dialogue: The duke's given away

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that teapot, hasn't he? — Oh, has he? — Yes, he has. — No he hasn't! — I wish he had. — He hasn't; but he will. — Will he? — He might. What is happening in these discourses is that one particular component of the clause is being, as it were, tossed back and forth in a series of rhetorical exchanges; this component carries the argument forward. Meanwhile the remainder, here give(n) away that teapot, is simply left out, being taken for granted as long as the discourse continues to require it.\* Similarly, in the rhyme: love(s) me and have me are 'understood' from one line to the next, only a small part of the clause being used to carry the sentiments forward. What is the component that is being bandied about in this way? It is called the Mood element" (Halliday 129)

Mood is a grammatical category that has aroused the most interest among grammarians, about which it has been most extensively researched and written, regarding not only its theoretical foundation, but also regarding its classification and practical use. However, it is the most important structuring verbal category of the language conjugation; although, paradoxically, its division is not clearly defined, due to the variation observed by the different linguists, who have dealt with the subject and the conceptual diversity associated with the definition of the concepts of mode and modality. The definition of the mood starts from a 'mentalistic' and semantic conception of language that warns in the verbal mood a reflection of the mental attitude of the speaker on the action of the statement that produces.

In a rhetorical framework and with a grammar of selections rather than rules, where language functions as a symbolic means (Halliday 4); For instance, the action of arguing is intrinsic to the potential and shared meaning that constitutes language. In this framework, argumentation is not a specific genre of discourse for specific or occasional uses, but is a discourse that underlies the basis of every speech act, and consequently is in the action of every speech. Thus, according to Perelman (47), the argument begins from opinions, values or refutable views; the argument itself in the action or at least create a disposition to act at the appropriate time. But

## **Chapter one: Functionality of the Subjunctive Mood**

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also, according to Perelman and Olbrechts-Tyteca, the argument is rhetorical because the possibilities of meaning are endless, because there is a necessary flexibility and because semantic uncertainties (connotations, etc.) and the affective nature of the relations between the speakers (Eemeren et al 115).

As regards, every communicative situation implies an argumentative situation; where interpersonal positions are negotiated, and a reality is constructed through formal brands that imply certain moods and modalities (certification, judgment, etc.), justification of positions, presence of collective (and generic) arguments, presence or absence of arguments based on the personal values of the speaker, logical functions replaced by syntactic connections, micro-structural connectors between sentences, a macro-structural order in the text (the order of a story, etc.), a superstructural function according to the type of text used... etc. In short, a reality is built with a specific record, both in constituent and functional structure.

Halliday, in his approach to registration, emphasizes the systematic union between the organization of the language (conceptual, interpersonal, and textual) and the organization of the context (field, tenor, and mood). Union that is considered rather a "realization" from two perspectives: a) from the perspective of the context, in how the different types of field, tenor and mode of execution, condition the conceptual, interpersonal and textual meaning. b) From the perspective of the language, how the different conceptual, interpersonal and textual choices made build different types of field, tenor, mood.

### **1.4.3 Halliday's Types of Function**

According to the assumption that human beings create languages to use them in the most varied situations, we must find a relationship between languages and humans. A language is the reflection of its creators. Each one bears the imprint of the culture in which it is used. But language presents general functions beyond the specific use in each community. For that

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humans use language to communicate and interact with other people in any given social situation. According to Halliday (148) there are three major metafunctions of language, namely:

### **1.4.3.1 Ideative Function**

Represents the relationship between the speaker and the real world that surrounds him including his being as part of him. It expresses the speaker's experience but also the structure and determines the way we see the world.

The propositional (ideational) type occur only with declarative clauses. They appear at the same locations in the clause as the mood Adjuncts — though for different reasons: they are less integrated into the mood structure, being located rather according to their significance for the textual organization of the clause. In particular, they are strongly associated with the boundary between information units — realized as a boundary between tone groups: hence the commas that typically accompany them in writing. So they often occur medially, following the item which is prominent; otherwise, they may occur as Theme, frequently as a separate information unit, or in final position as Afterthought. ( Halliday 192)

### **1.4.3.2 Interpersonal Function**

Allows the establishment and maintenance of social relations. It is an interactive function and serves to identify the different social roles including the roles that each one assumes in the communication.

"The speech functional (interpersonal) type may occur with either declarative or interrogative clauses, but with a change of orientation: in a declarative, they express the speaker's angle, while in an interrogative they seek the angle of the listener. Their locations in the clause are more restricted; they strongly favour initial or final position." (Halliday 192)

### **1.4.3.3 Textual Function**

## Chapter one: Functionality of the Subjunctive Mood

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Through which language establishes correspondence between itself and the situation in which it is used. This function allows to establish the cohesion relations between the parts of a text and its adaptation to the specific situation in which it concurs.

All mentioned metafunctions are reflected in the clause structure through various strategies.

The ideative function is codified by the transitivity model that constitutes the linguistic expression of the processes, the participants in the process and the associated circumstances. It is represented in the SVO syntactic scheme that typically represents the agent + process + patient semantic scheme. This structural model allows coding the entire range of possible semantic options. (Halliday 166)

The interpersonal function is codified by the system of modality, grammatical expression of the basic "discursive functions" of affirmation, question, answer, order and exclamation" (Halliday 167). It reflects the attitude of the speaker's speech. The modality is manifested by a wide variety of means: lexical, grammatical, phonetic-phonological (intonation).

The main coding resource of the textual function is the matiation, that is, the organization of the clause in the form of Theme (topic) plus exposure (rheme). Through this, the clause is connected with the text of which it is part and gives cohesion. The Subject allows the interlocutor to follow the thread of what he is being told and the Rheme provides him with new information about the former. It is in this function that the interest of the present work is centred. (Becker 132)

Transitivity, modality and thematisation reflect the three metafunctions of language, described above, in the clause and represent the set of options to which the speaker resorts to construct his speech and represent the world. points out that in each speech act language functions are present. The speaker has to choose at the same time among the various options. It does not decide first what content it will express and then select the modality - formulate an assertive phrase or a question - and then encode the message according to the context. If the

## **Chapter one: Functionality of the Subjunctive Mood**

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different operations were carried out independently, we would probably never express anything. Language would not serve as a means of communication; it would not be efficient. Halliday (149-150)

Speech acts involve continuous and simultaneous planning with respect to all language functions. (Halliday 150)

It follows that the various structural roles overlap and a single word can represent different meanings. (Becker 132)

### **1.4.2 Function of the Subjunctive in Social Discourse: Subjunctive Mood Elements and Modality**

The problem of the descriptive proposals of the uses and values of the subjunctive resides in the fact that although speakers account for the occurrence and conditions of appearance of the phenomenon (indicative / subjunctive alternation), yet, they fail to explain why this phenomenon occurs, when considering the statement in isolation from the contexts ( Bon9). If one understands the linguistic code as a communicative interaction system, they cannot ignore its pragmatic or discursive aspects (Areizaga, 27), in an explanatory model that tries to be complete and unifying. From linguistics perspective, the relationships between all forms (lexical, morphological or syntactic) is linked to certain meanings, that are recognized (rodriguez 31 ), in a symbolic nature of grammar, in which a meaning is inseparable from the framework or context that gives it sense (Cuenca and Hilferty 185). Therefore, for a broad understanding of the subjunctive mood, a pragmatic criterion is also necessary, which attends to the management of the information of statements according to the communicative context.

### **1.4.3 Subjunctive Mood**

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Note that the system of MOOD is a system of the clause, not of the verbal group or of the verb. Many languages also have an interpersonal system of the verb that has been referred to as 'mood': it involves interpersonal contrasts, such as indicative/subjunctive, indicative/subjunctive/optative. To distinguish these verbal contrasts from the clausal system of MOOD, we can refer to them as contrasts in mode. The subjunctive mode tends to be restricted to the environment of bound clauses — in particular, reported clauses and conditional clauses having the sense of irrealis. In Modern English, the subjunctive mode of the verb is marginal, although there is some dialectal variation. (Halliday 114)

According to Oxford Dictionary, subjunctive mood is a clause-system that has certain type of verbs conjugation within it, by which is used to express alternate expressions, such as incertitude, condition, or probability... Thus, the subjunctive mood gives the action contained in the speech a feature of less certainty about its referential content, unlike the indicative mood, on which the user implies the expression of assertive judgments about reality, that is, judgments in those whose manifest certainty is greater than in subjunctive mood (Gaya 131-133). Moreover, the notion of certainty, according to Achard (163), is related to the expression of the individual's conceptualizations of the events on which the speaker has data supplied by various sources on them. The subjunctive mode is used in emissions that expose doubtful, possible, necessary or desired actions (Speranza 2), that is, actions that indicate a lesser degree of certainty since their appearance is related to the greater or lesser opportunity of realization granted by the speaker to the events contained in his statement.

Therefore, the subjunctive mood has broader functions; speakers use the subjunctive to express: Probability, Condition, Assumption; Obligation, or Ability/ Inability and so on... according to a given situation, this mood can be implied for various purposes, to express alternative interactions in a communicative discourse.

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In its form in English language it uses the modal auxiliary verbs such as can, may, might, should, would... and so on or generally the infinitive form of the auxiliary verb “to be”.

Furthermore, the use of the subjunctive mood may reflect social and cultural background depending on the context, for instance: it may be used to express respect and politeness. Thereby, it can be regarded as a cultural or moral reflection in a given context; due to the fact that, when speakers use the subjunctive mood, they attempt to express a subjective thought, that take the forms of wishing, suggestion, apology, ability... etc. Which may reflect a social or cultural heritage, for that human interaction is used to express and impress, it portrays a social and ethical image. Therefore, with a pragmatic contextual analysis, the researcher might result to a social interpretation of a literary passage, it is possible for social and ethical representation results

### 1.4.4 Conclusion

The use of certain language and grammar tools used by different speakers, such as grammar moods -the subjunctive mood-, certainly reflects social and moral values. The functions of such grammar tools is various and fluid, therefore, these functions need discursive analysis, in which the language use is being analysed under a pragmatic contextual framework, in order to conclude with a relevant interpretation of speech or a literary work.

In this chapter, the discussion of the selected approach, school, and theory is explained. Structural Functionalism according to the Prague school, and Systemic Functional Grammar theory in the view of Michael Halliday, are selected paradigmatically, owing to the fact that the communicative approach is mostly suitable for social speech analysis. Also, due to the fact that the research is a discursive analysis of a literary work, the communicative functional approaches are certainly necessary for an accurate interpretation of the selected corpus

**Chapter Two:**  
**Herman Melville's**  
**Moralism**

## Chapter Two: Herman Melville's Moralism

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### Introduction

Herman Melville was a meditator and a sensitive observer, he discussed his vision about morality profoundly and excessively in the majority of his works. He used language as a reflection of the ethical social reality, with various philosophies, as a way to claim that ethical conflicts lays beyond philosophical thought, and can be vivid in daily social communicative acts.

This chapter aims to discuss the historical background of the American moralist literature in relation to Herman Melville's view on the ethical conflict in his society, and its influence in his literary style. In addition, to discuss previous studies, where it discusses how Melville presents his works as a discussion of his philosophical visions regarding the issue of morality. Therefore, studies and critiques, on the same perspective, previously made on "Moby-Dick" and others of Melville's works, were selected as referential studies, which would validate the standpoint of the research finding in the following chapter.

### 2.1 American Moralistic Literature

Moralism in American literature was infolded in the Romanticism movement, which is originated in Germany but soon spread, arrived in North America around 1820. Romantic ideas revolved around the spiritual and aesthetic dimension of nature and underlined the importance of art as an expression of self, both for the individual as for society. (VanSpanckeren 3)

The development of the 'self' became an important issue and self-awareness became a fundamental method. If the self and nature are one, as romantic theory says, then self-awareness does not imply a selfish dead end, but a way to open knowledge to the entire universe. If the individual self is the same for all humankind, then the individual has a moral duty to rectify social inequalities and alleviate human suffering. The idea of "I", which for the previous generations was synonymous with selfishness, had a new definition. New compound words

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with positive meaning were coined: "self-realization", "self-expression", and "autonomy". (VanSpanckeren 3)

Romanticism was affirmative and was appropriate for most of the poets and creative essayists in the United States. The nature of North America were the very materialization of the sublime area. The romantic spirit seemed ideal for the country's democracy: it emphasized idealism, reaffirmed the value of ordinary people and aspired to unleash the inspired imagination, for its ethical and aesthetic values. Moreover, Romanticism movement lead to the foundation of the transcendental movement. It was embodied by essayists Ralph Waldo Emerson and Henry David Thoreau, was a reaction against the rationalism movement of the eighteenth century and kept a close relationship with the Romantic Movement (ibid). In general, transcendentalism was a liberal philosophy that placed nature before any formal religious structure, individual consciousness before dogma, and humanitarian instinct before conventions. (Dr Shuchi Agrawal 3) American transcendental romantics brought radical individualism to its ultimate consequences. At that time and later, the writers of this country have seen themselves as loners and marginalised from society and its conventions (Pinch, Adela 14). For the romantic writer of the United States, there exists not pre-determined fate, In his opinion, literary and social conventions, far from being useful, were dangerous. There was a huge desire to discover literary authenticity in form and content. One of the basics of the transcendentalist thought is accusing the Church of exalting dogma and stifling the spirit of moralism and ethics; therefore, transcendental writers were harshly criticised and accused of subversion against Christianity (Bromwich 2). They discussed human and social issues, such as ethical conflicts and individualism in the American society. Instead of defining realistic characters with clarity and great detail, as most of the novelists of the time in England or the European continent did (Wu, Duncan 3), Herman Melville, Nathaniel Hawthorne and Edgar Allen Poe profiled heroic figures of excessive size and inflamed mythical significance. The

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typical protagonists of American romance are withdrawn and obsessed individuals. Melville's Ahab in *Moby Dick* and the many isolated and obsessive characters that populate Poe's stories are lonely protagonists facing a dark and unknown fate that emerges, in some mysterious way, from the deepest corners of their own. This unique presentation of characters and events is what framed the romantic and transcendental works to be unique and influential, and what led them to be considered as Canons of the history of American Literature. (VanSpanckeren14)

### 2.2 Moralistic Philosophy:

Moralistic philosophy is a philosophical branch that is concerned with moralistic and ethical issues in human societies, it deals with good and evil, wrong and right quests in human activities, it defends and organises moral values and concepts in the daily social life of humans. This branch of philosophy was introduced in the early era of Aristotle and Socrates under the title of 'Virtue Ethics', in this perspective virtue ethics emphasises on the virtue of the mind, its nature and origin, in relation to how it acquired and acted in social interaction. According to which an action is ethically correct if it were proper to a virtuous person (Hursthouse). However, the issue of Morality had been discussed in the modern philosophy of the 18 century, in different tones; there is a debate in whether morality is a rational consequence or an emotional drive. While Immanuel Kant- who is the leader of the Idealist philosophy- views Morality as a rational standard in which he sums it up in his 'Categorical Imperative' notions- it is a concept introduced by Kant in 1785, that is regarded as an evaluation for moral and immoral acts motives; that is a scale for morality logic, in which he regards moral acts as purely rational and logical. (Ellington 30)

Moreover, the philosophical debate on morality is explored differently with Schopenhauer's philosophy, in which he discusses morality and ethical conflict from a pessimistic-egoistic perspective; by which he regards humans' conduct of morality is a reflection of as he notes it, 'denial of the will to life', and the conduct of immoral acts is consequent of the egoistic nature

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of humans, and the 'affirmation of the will to life' –which is going to be explained later in the chapter-. Also, his discussion of compassion and solidarity as the essence of morality. (Downes 90)

In contrary other philosophers regard Morality as purely emotional, and among defenders of this view, is the Empiricist philosopher David Hume, who also is a leader of the Sceptical Philosophy. He was an opponent to the Rationalist thought, due to the fact that he regarded 'morality' as a sentimental drive, rather than a mere production of reason. He famously says:

Reason is, and ought only to be the slave of the passions in which he regards that reason and logic are always influenced by a sentimental drive, and it cannot be deprived from it, as it controls and impacts reason. (Atherton).

To conclude, the presented philosophies- Idealism in Kant's lead, Scepticism in Hume's lead, and Schopenhauer's Pessimism- discussed Morality in different ways as they had viewed it from different angles. These philosophies had profoundly influenced Herman Melville's writing on embodiment of Morality in his various works.

### 2.3 Melville and Moralistic Philosophies

In early years Herman Melville was concerned with social justice, he wrote social criticism, in which he explored justice conflicts among social groups, specifically the American community, where he reflected on the social attitudes and interactions of the people he lived among. However, he shifted to a more profound criticism in the social attitudes; in which he commenced observing religious interactions from a different angle. For that he had gone through a cycle of doubts, and he was cautious about the limits of knowledge. He started delving in the ambiguity of truth and the search of reason.

With the sea life he had himself into, he met some German fellows, whom he had had a profound intercourse on philosophy and theology with. George J. Adler and Dr. Franklin Taylor, a cousin and travel companion of the translator of Bayard Taylor. He met them after the

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publication of *Moby-Dick*. They both were versed in philosophy. In their first encounter, Adler and Melville walked the deck

Till late hour; talking of 'fixed fate, free will, foreknowledge absolute, etc.  
(Howard 140)

Melville was profoundly versed in philosophical thought, existential quests, and the German philosophy more profoundly, his works were packed with philosophical debates and quests. In *Pierre*, *Moby-Dick*, and *the confidence man*; several philosophical thoughts are to be found collided in his works, as he makes it confusing for his readers to recognize his essential position from the several philosophical tendencies he provides. Therefore, it is necessary to introduce the philosophical thoughts Melville was interested in, to abolish the ambiguity in the presentation of his ideas- which is a trait of Melville's style-

Melville discusses morality from different perspectives in his works, as he aims at presenting a complex and polar work packed with various philosophical thought, in order to take his readers in a journey of meditation in the essence of human behaviour and morality.

### 2.3.1 Melville and the Transcendental Idealism in “Moby-Dick”:

Transcendental idealism is an epistemological and metaphysical concept proposed by the German Prussian philosopher Immanuel Kant in the 18th century. He introduced it in his “Prolegomena to Any Future Metaphysics: 1783”

He regards Morality as a purely rational system, by which, according to him, Morality is a product of reason and rational thought. Reason and rationality have two faces for Kant: first, that of not admitting the existence of things outside of us, which is the proper position of subjective idealism and that inevitably entails solipsism. And second, that of abandoning the overflowing clarity of the natural and scientific knowledge of the reality of things guided by reason to abandon oneself in the insecure and debatable terrain of faith. Kantian philosophy

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started from faith in the thing itself -the Noumena-, and not only culminated in (practical) faith according to his theory of moral postulates. (Wolt 187)

Therefore he divides it in to two notions in relation to his 'Noumena' and 'Phenomena' concepts. Where he argues that morality can be either Noumenal consequence or a phenomenal- in short, Noumenal is the concept of which all the abstract and metaphysical items exist; actions which are beyond the human mind, (Riccardo Ridi 11) While the phenomenal concept is all what can be sensed by humans, and therefore it can be directly observed (Kant326). Therefore, according to Kant, Morality can be a result of pure reason, or a Noumenal result, which cannot be sensed by human power.

Because Kant's works were the starting point for Idealist philosophy, which also paved the way for novel philosophies, many philosophers inherited the flame after him and followed his steps in exploring the concepts of morality. Schopenhauer was one of Kant's students, who also was profoundly influenced with the Kantian Philosophy and he developed it from his own perspective. Moreover, the Kantian Philosophy drew a basic line in the writings of Herman Melville, who discussed morality from the Kantian Philosophy perspectives, and drew upon his Noumenal and phenomenal concepts.

Melville uses Kant's Noumenal concept to explore his metaphysical thoughts and views, as he represents it in a moralistic plate in his works, in which he questions reasoning and rationality as the primary force for virtue, and as whether there are more divine Noumenal and metaphysical powers that control moral behaviours for humans. Melville portrays the Kantian philosophy in the moral and ethical questioning of his characters in works as *Moby-dick*. Moreover, as a romantic transcendentalist writer, Melville writes in respect of the transcendental thought; which is originates from the Kantian philosophy –as mentioned above-. He speaks about morality from a transcendental perspective and presents arguments in favour of this philosophy; However, he does not seem to exaggerates in preaching pre-existing

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philosophies, instead he represents other alternative philosophies, to then synthesis them, or let his readers take the lead. (Evans 15)

In *Moby-Dick* Melville profoundly explores the Kantian Transcendental Idealism, and the Kantian thought on morality. He presents his character 'Ishmael' as a reflective and pensive perona ascending a journey of a 'self-transcendence'. In this perspective, Melville's discussion of the Kantian philosophy in *Moby-Dick* is also present in his discussion of the 'free will' and the transcendent thought, which is present in the reflection on the divine power surrounding the characters (Filipovic 16)

### 2.3.2 The Presence of Pessimistic Morality in *Moby-Dick*:

Schopenhauer is a German philosopher, he was the student of the great German philosopher Immanuel Kant. He drew upon his philosophies and set his own. Schopenhauer philosophy was based on the way he viewed human social interactions, he wrote about Kantian philosophy on Noumenal and phenomenal concepts in his perspective, as he also developed the philosophy of Will and freedom in his book *The World as WILL and Representation*, where he took Kant's 'Transcendental Idealism' as his departure point. However, he sets his disagreement clear with some point of Kantian philosophy in relation to ethics in his appendix *Critique of the Kantian Philosophy*. Therefore, Schopenhauer point regarding morality is directly related to Will. He regards WILL as the 'inner essence' or the primer drive and motive for human acts, he then sets ethical behaviour description on human behaviours and acts. He also divides human behaviour into two behavioural types, which are: the affirmation of WILL to life, and its denial. For him the moral WILL conflict subsist in the human Egoism; as in this where his pessimistic philosophy lays. (Schopenhauer 821). However, the meaning of pessimism for Schopenhauer is by no means a mere flat negativity. It is a product of the overturn that Schopenhauer gives to the very sense of philosophizing. Moreover, the affirmation of will to life for Schopenhauer, is one's obedience to one's will as he calls it 'fundamental selfishness', and the surrendering to one's individuality in contrast to compassion. Egoism is, therefore, the most natural motivation

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of all, insofar as it finds its fulcrum in the survival instinct; So much so that animals can be said to behave in a completely unconscious way. But selfishness among humans has to do both with the survival instinct and with the way they assume their existence from the knowledge they have of the world, that is, from the point of view from which each individual considers the world as their representation. His research on selfishness leads Schopenhauer to clarify the sources of what has traditionally been considered to be moral behaviour and which turn out to be nothing more than sustenance of personal interest. The prescriptions, norms or laws that throughout the history of that organised human social lives, have been considered by Schopenhauer, after a careful analysis, that they cannot be moral, due to the motivations to which they appeal. God, the universal law of morality, general utility, the blind force of tradition, rational discourse, have been called binding principles in the history of ethics. But the main motives for obedience to the laws of religion or secular authorities do not and cannot include authentic moral sentiments. Those traditionally called principles of ethics appeal only to fear of punishment (in hell or on earth), the hope of obtaining rewards (in this or another world), or the feelings of conformity or security that subjugation gives to those who hold power. The concept of selfishness plays a decisive role in Schopenhauerian reflections on the way human life unfolds, both privately and publicly, it serves to expose false optimism regarding the state of affairs and therefore enables understanding of the existence of pain in the world. The suffering of each individual comes from their tireless and vain search to satisfy all their interests, desires and hopes and the consequent imbalance between what we want and expect and what is effectively given to us. (Castillo 19)

Furthermore, owing to the fact that Will is the evil and wrong deeds for Schopenhauer, the denial of it is regarded by him as the true virtue, which is the acceptance of one's suffering and denial of subjectivity and individuality. The denial of the will also takes the form of accepting the suffering and compassion, to him overcoming suffering can only be achieved through the

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denial of the WILL to life, that can be met – as Schopenhauer categorises it- with death, ascetic conduct, and aesthetic contemplation; thus the fear of death and the Will to life are unfolded within egoism; hence, the escaping and denial of it would eventually cause compassion and morality within humans, and would help humans look at life from alternative perspective and without illusion; by which would result in sympathy and morality among human beings. (Woods 41-45)

The pessimistic philosophy of Schopenhauer regards the Will as the essence of life, by which for him reason and will are the centre of the world that influence human behaviour. His philosophy regards humans as slaves to their egoism, which is evident in their desperate clinging to existence, and he makes behavioural description on human acts as moral and ethical or rather egoistic and evil. Moreover, his philosophy influenced great works of literature and among them the canon works of Herman Melville, whom was mostly influenced by Schopenhauer philosophy in relation to the philosophy of pessimistic morality, and that is also evident in his discussion of pessimistic philosophy in *Moby-Dick*.

Melville proceeds in tackling other philosophies that were engendered from the previous one. He presents Schopenhauer's pessimistic philosophy on the concept of suffering and the WILL denial in his works, such as in "Moby-Dick"; where he portrays the human suffering and the denial of the will as the ultimate salvation; which also is 'death'. Thence, this presentation of the inner war of Melville's characters to they would resign to the affirmation to Will to life, or deny it and take death as the ultimate salvation (Gupta).

Moreover, Melville's presentation of Schopenhauer's pessimistic philosophy, lays n his presentation of the character 'Ahab', as explorer of the struggle between transcendence and the will. Ahab's eagerness of revenge from Moby-Dick –or the white whale- (Filipovic Jelena 22) reflects Melville's discussion of Schopenhauer's affirmation of the will to life. However, his

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failure attempt on revenge and his facing of the death, also presents the ‘denial of the will to life’, as he also regards accepting the suffering as a virtue (Gupta). Hence, Melville is evident to be highly influenced with Schopenhauer’s pessimistic morality.

### 2.3.3 Sceptical Moralism in *Moby-Dick*

David Hume is a Scottish empirical and sceptical philosopher, he is mostly known as a proponent to the Kantian and idealist philosophies. Hume’s philosophy regards reason as the slave of emotions and nature, by which he views that morality is a consequence of personal sentiments rather than a result of mere rational system, Hence, for Hume morality is not only about having ‘moral ideas’ but of having moral emotional habits; because to him emotions are impressions instead of ideas. He also viewed sentiments as the limitation of reason and logic; thus, to him human’s logic and logic are moved directly through their sentiments, thence their behaviours are merely emotional drives (Botros,733).

Moreover, Hume philosophy draws upon the empiricist philosophy of the mind, his views on morality which is also, for him, a result of emotional mechanism (ibid), as he states in his book *Treatise of Human Nature*. He developed his philosophy on moral scepticism; which holds that moral propositions are neither true nor false, as it is an agonistic philosophy that regards morality as neither obsolete but rather fluid, and is directly an emotional responsiveness. He argues that, although reason is crucial in human daily activities, it cannot be deprived from emotional responsiveness, and is profoundly influenced with emotions. Furthermore, morality in the perspective of Hume is either a product of human nature or traditional conventions; in which he argues the human ‘consciousness’ is an evident for the sentimental morality, and is the primary drive force for moral behaviours. However, he regards moral laws as purely conventional due to the fact that humans are ‘inventive species’, hence he does not deprive them from this credibility and shows a degree of agreement on the latter thought. (Abramson 45–80.)

Hume stood in favour of the ‘ego’, claiming that human ego is rather parallel, it holds greed as it does hold ‘limited generosity’ and sympathy (ibid) for him this fluidity and polarity is a

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genuine nature in human. Therefore, according to him pessimistic philosophy provides harsh modals against human nature, and holds great weight on human self as to be fully blamed for the evil in the world; for that in his basic stand point, human reasoning is generally influenced by the nature it surrounds it and not the opposite. Thereby human ego cannot be the cause of evil in the world alone. (Baggini)

Nonetheless, Hume's moral scepticism presents an alternative view on morality, as a sentimental drive rather than a mere rational or cognitive activity. According to him morality holds either natural or conventional sources, as for sympathy, compassion or pain, are presented as result of sentimental experiences, and are rather emotional responsiveness – due to the fact that he is an empirical philosopher. He highly believes in the cause and effect variables- thence, his philosophy holds an account on the recognition of human sentiments as the fierce power that controls logic and even morality. Which is also influential in Herman Melville's works that discuss deeply Hume's view on moral scepticism and reasoning.

Sceptical Morality in the works of Melville represent the doubtfulness and the agonistic tendencies Melville might had had about the nature of morality specifically, and humanity in general as how humans grasp thought. The novelist takes his readers in a journey of sceptical doubts and questioning, he presents his characters- in "Moby-Dick", for instance, the presentation of character Ishmael as pensive character that seek to understand the nature of their existence and the nature of their conscience. Thence, Melville's discussion on Hume's sceptical morality portrays his sceptical tendencies, fall in the pensive mood he gives to his characters, by which they question their behaviours to whether be considered as moral or immoral, which is a portrayal of a doubtful mind state his characters go through. Furthermore, his characters also question the nature of their deeds, as to be natural, that is a product of their conscience, or conventional, that is a result of their social states. This dilemma, that Melville's characters are portrayed in, depicts his interest in Hume's Sceptical Moralistic philosophy, which presents it

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as a direct proponent to the previous philosophies- mentioned above-, in doing so, Melville explores the limits of human doubtfulness in their sentiments and logic, as in their morality and immorality, and even the genuine reasons behind doing certain behaviours. (Evans 9-11) To conclude Herman Melville's works are considered to be one of the most canon works of literature of all time, due to their polarity and variety in presentation of philosophical thought. The over use of proponent philosophies depicts the uncertain state of mind Melville was in during the times of his writings; however, it also presents his strong eagerness to obtain knowledge and his eagerness for finding the truth about human morality and its nature. He reveals his fluid thoughts and sentiments from different perspectives in an ambiguity, and leaves it to his readers decide on the matter of moral essence.

### 2.4 Conclusion

Herman Melville was a writer a head of his time, his writings unfold enormous philosophical thought, which composed great yet complex masterpieces. The ambiguity in the exploring of his thoughts, Melville presented canon works engendered from various philosophical perspectives. His view on morality and his portrayal of it using unique stylistic techniques makes him one of the most read novelists in the American literary history. Nonetheless, the confrontation of proponent philosophies such as the Kantian philosophy with Hume's empiricist sceptical philosophies, alongside with the discussion of Schopenhauer's Pessimistic philosophy, portrays his uncertainty and his wide interest in learning about moral essence as to its nature. Thereby, Melville's works are products of his deep and profound thoughtfulness towards the human behaviours, in relation to their moral acts and the true intentions behind these acts, he exposes critical and analytical models in his very pensive and thoughtful characters; by which he reveals his own views on social behaviours and human morality.



**Chapter three: The Use of  
Subjunctive as a means of  
'ethical conflict' discussion in  
"Bartleby, the Scrivener"**

## Chapter three: The Use of Subjunctive as a means of 'ethical conflict' discussion in "Bartleby, the Scrivener"

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### **Introduction:**

Herman Melville utilised the subjunctive mood as a communicative and language tool to express his visions and views about morality from his social and philosophical perspectives, owing to the nature of this grammatical mood serves the purpose the author aims to achieve- both stylistically and thematically- he drew upon previous philosophies that tackled the issue of morality, however he traced it in his own style, and discussed the subject from his own experience with it. In this chapter it is aimed to analyse discursively, contextually and stylistically, the functionality of the subjunctive mood in the quotes, in which it is evident of use of subjunctive mood, as to expose the philosophical discussion of morality in the selected corpus "*Bartleby, the Scrivener*" to grasp more of the nature of the moralistic discussion and the ethical conflict in the short story. The researcher would apply techniques of Michael Halliday's Systemic Functional Grammar theory for an accurate and coherent stylistic contextual and discursive analysis of the corpus. This chapter includes the use of percentage circles for an analytical purpose.

### **3.1 The Selected Subjunctive Markers in the Corpus**

The writer applies various subjunctive markers for their various functions, the subjunctive markers are the tools of modality both in their affirmative and negative forms: Will, would, shall, should, may, might, can, could, and ought to. These modal verbs have diverse functions in each context such as: assumption, probability, necessity, praying, pondering... etc.

Condition If is also a subjunctive marker, as it has several functions, such as doubt, assumption, probability... etc. In the following quotes are selected as an epitome of the Subjunctive mood implications; in which it uses modal verbs and other Subjunctive mood tools and forms, as a function of expressing a state of assumption, praying, assertion... Which are later to be analysed and interpreted accordingly.

## Chapter three: The Use of Subjunctive as a means of 'ethical conflict' discussion in "Bartleby, the Scrivener"

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"This view **might** have been considered rather tame than otherwise, deficient in what landscape painters call "life." [B.S: 2]

"I suppose, that a man of so small an income, **could not** afford to sport such a lustrous face and a lustrous coat at one and the same time." [B.S: 4]

"Not only **must** I push the clerks already with me, but I **must** have additional help" [B.S: 5]

"I **should** have been quite delighted with his application, had he been cheerfully industrious" [B.S: 6]

"**If** I turn him away, the chances are he will fall in with some less indulgent employer" [B.S:10]

### 3.2 The Frequency of Subjunctive in "Bartleby, the Scrivener"

In this part, each subjunctive marker is to be stylistically analysed, under a contextual framework, in order to investigate the use of subjunctive as a reflection or a moralistic discussion and an exposition of an ethical conflict. Each of the subjunctive marks used in the short story are going to be extracted from the text, stylistically analysed, then contextually interpreted.

#### 3.2.1 Might

"To hint to him, very kindly, that perhaps now that he was growing old, it **might** be well to abridge his labors" (B.S: 4)

**Function:** probability. **Motive:** in this quote the author uses two tools of subjunctive to reveal his intense insisting of attempting to stay moral and giving excuses for the behavior of his employee Turkey, by which he explains it 'kindly' in a subjunctive mood that reflects the state of mind the narrator has to not act negatively against the behavior of Turkey and seeking for an excuse for the attitude that his employee shows. Is a presentation of the **Kantian transcendental philosophy**, that regards politeness as a moralistic trait.

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" I was well persuaded that whatever **might** be his faults in other respects, he was, at least, a temperate young man" P5

**The function:** probability. **Motive:** The implication of the might in this statement reveals thoughtfulness of the employer, for not caring about his employee's fallacies as a form of solidarity. Also the use of might by the lawyer reveals his innate compassion towards Bartleby, for he strongly believes of him to be a moral person, thus he shows tolerance and compassion towards him. Which is a reference of **Schopenhauer's** philosophy, that regards compassion to be the essence of morality.

"whatever **might** be his eccentricities, Bartleby was an eminently decorous person" (B.S:13)

**Function:** denial. **Motive:** The implication of the subjunctive marker 'might' reveals the lawyer's attempt on denying the 'eccentricities' Bartleby has as traits, and rather focusing on his moralistic traits. It reflects his sentimental and emotional sympathy towards Bartleby, because he is ignoring reason and attempting to find an excuse for his behaviour. It is presentation of **Hume's sceptical morality philosophy**; because the lawyer is attempting to neglect reason and sympathise with Bartleby emotionally.

"I **might** give alms to his body; but his body did not pain him; it was his soul that suffered,"  
(B.S:15)

**Function:** Proposal. **Motive:** The lawyer expresses his compassion with Bartleby through giving him charity, however he also expresses his incapability of helping him spiritually. It is a presentation of the **Kantian Noumenal Philosophy**, which regards the unsensed objects that exist independently from human perception (Rainer Forst) hence, the attempt of the lawyer to seek Bartleby's 'Noumenon' for moral conduct is a form of a moral sympathy.

### Chapter three: The Use of Subjunctive as a means of 'ethical conflict' discussion in "Bartleby, the Scrivener"

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"And I trembled to think that my contact with the scrivener had already and seriously affected me in a mental way. And what further and deeper aberration **might** it not yet produce?" (B.S: 16)

**Function:** Hypothetical statement. **Motive:** The lawyer uses the subjunctive marker 'might', to express his worry about the further influence Bartleby may have upon him. He triggers to the lawyer's way of talking, as to be more polite and compassionate. This presentation of politeness is a reference to the **Kantian transcendental morality philosophy**; which regards politeness as a morality trait and virtue.

"Yes, as before I had prospectively assumed that Bartleby would depart, so now I **might** retrospectively assume that departed he was. » (B.S: 20)

**Function:** Hoping/ Assumption. **Motive:** The lawyer deeply prays for Bartleby's departure, in his implication of the subjunctive marker 'might', by assuming on his departure. The lawyer in this position is selfish and egoist, aiming at his personal gain of getting rid of Bartleby, and not questioning about his feelings. This egoistic situation is a consequence of immoral selfishness, and is a consequence of 'the affirmation of the will to life'. Hence, it is a reference to **Schopenhauer's Pessimistic Philosophy**.

"In the legitimate carrying out of this assumption, I **might** enter my office in a great hurry, and pretending not to see Bartleby at all, walk straight against him as if he were air » (B.S: 20)

**Function:** Suggestion. **Motive:** The lawyer suggests ignoring the presence of Bartleby in his premises, as a way of cooperating and coexisting with him without taking advantage of his presence. He is regarding him as an 'end' instead of a 'means' to personal gain; which is a reference to the **Kantian Transcendental Morality philosophy**.

"I tried to fancy that in the course of the morning, at such time as **might** prove agreeable to him. Bartleby, of his own free accord, would emerge from his hermitage, and take up some decided line of march in the direction of the door" (B.S: 21)

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**Function:** Imagining. **Motive:** The implication of the subjunctive marker 'might' reflects the lawyer's imaginative situation, as if he is praying and deeply hoping for Bartleby's departure. He hopes that Bartleby would depart willingly, as a moral conduct from his part, as a 'free will' conduct, the discussion of the 'free will' is a reference to the **Kantian Transcendental philosophy**, which regards the 'free will', however is independent, must act accordance with the 'will' of the law, and the morality of the general law and the 'categorical imperative'. (Daniel m. Wolt 184)

"I narrated all I knew, and closed by suggesting the idea of letting him remain in as indulgent confinement as possible till something less harsh **might** be done—"(B.S: 27)

**Function:** suggestion. **Motive:** The implication of the subjunctive marker 'might' in this statement, by the lawyer for suggesting that Bartleby would face different conditions. It can be regarded as a foreshadowing to a future event that would occur to Bartleby –which is death- and regarding it is 'less harsh' as a presentation of death is an act of 'denial of the will to life', which is a reference to **Schopenhauer's Pessimistic philosophy**, that regards death as an escape from egoism and suffering; hence, the use of such concept, may reflects the moralistic view of the author.

"Nothing reproachful attaches to you by being here. And see, it is not so sad a place as one **might** think. Look, there is the sky, and here is the grass." (B.S: 27)

**Function:** Explaining/ comforting. **Motive:** The lawyer uses the subjunctive marker 'might' as a linguistic tool, to explain to Bartleby his view about his situation. His clarification about Bartleby would not be bothered in his place now, as a way to comfort him and sympathise with him. This 'sympathetic philanthropy' is a reference to **The Kantian Transcendental Morality philosophy**, which regards sympathy as an instructional tendency, that makes a person feel responsible to comfort or help those in need. (Kelly Sorensen 7)

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The use of the modal verb might is evident to be excessively used in the short story as it has various stylistic and thematic functions. It is noticed that the author implied the use of the modal verb "might" to express doubtfulness and sceptical ponderings about ethical conflict and to discuss morality in different notions as explained above.

#### 3.3.2 Would

"I thought Turkey **would** appreciate the favor, and abate his rashness and obstreperousness of afternoons" (B.S: 4)

**Function:** assumption. **Motive:** The use of "would" by the lawyer expresses his high expectation on the reaction of his employee with the favor- charity- he provides him with, thinking that he may had done him a moral favor and that the employee would express gratitude and be happy with the charity; however, it may reveal the ethical conflict, because it may provoke questions of whether the lawyer gifted his employee with the coat out of morality and empathy or as a result of him being ashamed to approach the man in ragged clothes. Also it reflects on the author's **Kantian Transcendental Morality** influence of whether the lawyer did the charity for the "good will" sake or whether to outer gain.

"I **would** prefer **not** to." (B.S: 7)

**Function:** Polite Refusal. **Motive:** This statement reveals polite and formal refusal from the employee's part as a response to the imperative order he received from his employer. It is a form of a 'passive resistance', which is a presentation of **Schopenhauer's pessimistic morality**, and his view on justice, in which he regards passive resistance as an unharmed moralistic act. Also the use of subjunctive in this situation reflects on the social position of the employee, as he cannot direct his employer, who is in a higher position, thus he uses a formal speech act to express his refusal keeping respect to his social position thus the use of subjunctive in this communicative reveals a social status discourse , also it reflects on the morality of Bartleby, as in the use of passiveness in expressing his refusal instead of shouting it, the use of

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subjunctive as communicative tool in this passage reveals how the writer thinks that rebellion and rejection is not the opposite of morality as it can also be a moral act.

"**Would** I not be justified in immediately dismissing Bartleby?" (B.S: 10)

**Function:** Self-Reflection. **Motive:** the implication of the subjunctive marker 'would', reveals the lawyer's deep self-reflection and his doubtful situation, on what he ought to do in the matter of Bartleby. His search for a solution that would satisfy and please his conscience, and his search for a justification for his future immoral deed; is a reference to **Hume's Sceptical Morality philosophy**, that regards immoral acts are not wrong because they are irrational, but because they are unsentimental.

"it was generally understood that he **would** prefer not to—in other words, that he **would** refuse pointblank"(B. S:12)

**Function:** Passive rejection **Motive:** The lawyer uses the subjunctive marker 'would' twice to express his grasping of Bartleby's refusal and rejection of what he is demanded to do. He expresses how he is aware of Bartleby's unharmed and passive rejection. It is a reference to **Schopenhauer's philosophy on justice and 'passive resistance'**; in which he regards it as an unharmed and moral resistance. (Paul Downes 45)

"He **would** be the last man to sit down to his desk in any state approaching to nudity" (B.S:13)

**Function:** Assertion. **Motive:** The lawyer uses the subjunctive marker 'would' to denote his certainty about Bartleby's "chastity" and undesired will for sexuality. This is a reference to **Schopenhauer's pessimistic philosophy on 'sexual intercourse'**, which regards sexual intercourse as 'will to life affirmation' and an egoistic immoral act. Thus Bartleby's unapproaching sexuality is a presentation of his 'will to life denial' and his selfless nature.

there was something about Bartleby that forbade the supposition that he **would** by any secular occupation violate the proprieties of the day. »P13

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**Function:** Assertion. **Motive:** The lawyer implies the subjunctive marker 'would' to express his certainty about Bartleby's virtue and non-sexual, non-immoral nature. As it is a reference to **Schopenhauer's pessimistic philosophy**, because of his 'will to life denial' as a moral and selfless act.

"They err who **would** assert that invariably this is owing to the inherent selfishness of the human heart" (B.S: 15)

**Function:** Expressing opinion. **Motive:** The lawyer refuses an assertion that may be held, through the implication of the subjunctive marker 'would'; however it is a critique of **Schopenhauer's pessimistic philosophy**; which regards the human heart to be egoistic and selfish. It may be considered that the author, in this statement, takes the position of **Hume's sceptical morality**, which believes that humans are both selfish and humane, and not solely egoistic creatures, also regarding that selfishness is not the only drive for humanistic or immoral conducts. (Maria Popova)

"“At present I **would** prefer **not** to be a little reasonable,” was his mildly cadaverous reply.” (B.S:16)

**Function:** Declaration. **Motive:** Bartleby's declaration of his refusal to the lawyer's demand, in the use of the subjunctive marker 'would', denotes that he is profoundly earnest about his decision. However, it is a reference to the **Kantian Transcendental philosophy critique by David Hume**, that claims morality is not a product of reason but a sentimental drive, for him emotions are responsible for moral conducts. By which he means, Bartleby is not reasonable because he might be driven emotionally but not rationally.

"I'd prefer that you **would** withdraw for the present." (B.S:16)

**Function:** Formal demand. **Motive:** The implication of the subjunctive marker 'would' denotes the formality and politeness in the lawyer's speech to his employee. The gentle request reflects the lawyer's acquired politeness in his treatment of his employees, as if they were equal in

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position. It is a reference to the **Kantian Transcendental Morality philosophy**, which regards politeness as a moralistic trait.

"With submission, sir," said he, "yesterday I was thinking about Bartleby here, and I think that if he **would** but prefer to take a quart of good ale every day, it **would** do much towards mending him, and enabling him to assist in examining his papers." (B.S:16)

**Function:** Suggesting. **Motive:** the employee Turkey uses 'would' to suggest offering liquor to Bartleby, as he thinks it would be a tool ,that as he suggests, would motivate him to get work done. However, it is a presentation of 'compassion' and solidarity. Hence it is a reference to **Schopenhauer's** notions about 'Compassion', in which he claims: "compassion" as the source and foundation of morals (Schopenhauer 66)

"I **would** prefer to be left alone here," said Bartleby, as if offended at being mobbed in his privacy" (B.S:17)

**Function:** polite declaration. **Motive:** The implication of the subjunctive marker 'would' denotes Bartleby's polite declaration on his preference to be alone. Bartleby's preference of solitude is a presentation of **Schopenhauer's pessimistic philosophy**, which regards solitude is the ultimate manner to see the vainness and absurdness of obeying the dictatings of the will to life, also it is a means for inner reflection and moral search.(Hu)

"I thought that, having nothing else earthly to do, Bartleby **would** surely be less inflexible than usual, and carry these letters to the post-office. But he blankly declined." (B.S:17)

**Function:** Assumption. **Motive:** The use of the subjunctive marker 'would' reflects the lawyer's assumptions of Bartleby's 'will' to work, because of his unjustified idleness. This dubious statement is a reference to **Hume's sceptical morality philosophy**, the lawyer's uncertainty about Bartleby's drive and cause of his acts, portrays his sceptical reflections.

"exclaimed I; suppose your eyes should get entirely well— better than ever before—**would** you not copy then?" (B.S:17)

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**Function:** Formal exclamation. **Motive:** The implication of the subjunctive marker 'would' denotes the interjectional and doubtful situation of the lawyer, for he finds no justification for Bartleby's sloth and void. However, the lawyer's exclamation is formally addressed, by which reveals his acquired politeness and gentleness, it is a reference to the **Kantian Transcendental morality**, which regards politeness to be a moralistic tendency.

"My procedure seemed as sagacious as ever.—but only in theory. How it **would** prove in practice—there was the rub." (B.S:19)

**Function:** Pondering/ questioning. **Motive:** The implication of the subjunctive marker 'would' in this statement denotes the lawyer's questioning about the possibility of the triumph of his trial to make Bartleby leave. However, in this statement, the author directly refers to the **Kantian** critique of **Hume's empirical philosophy**, in his objection to causality. This implication of subjunctive serves as a portrayal of a philosophical debate on morality by the author as the core of the ethical conflict he discusses.

"that assumption was simply my own, and none of Bartleby's. The great point was, not whether I had assumed that he **would** quit me, but whether he **would** prefer so to do. He was more a man of preferences than assumptions" (B.S:19)

**Function:** Wondering. **Motive:** The lawyer wonders about Bartleby's desire to leave his premises, in the use of the subjunctive marker 'would', he is questioning about whether Bartleby would ever decide upon his moralistic drive departure from his office. However, it is also a presentation of another philosophical debate, as he refers to **Hume's critique on the Kantian philosophy**, claiming that morality is consequent of a sentimental drive rather than a rational act, as that he would prefer to act upon his demand, rather than obey it because it is rational to do so. Hence the author depicts a philosophical moralistic debate as an ethical conflict portrayal.

"I walked down town, arguing the probabilities pro and con. One moment I thought it **would** prove a miserable failure, and Bartleby **would** be found all alive at my office as usual" (B.S:19)

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**Function:** Wondering. **Motive:** the implication of the subjunctive marker 'would' reflects the lawyer's pondering about the consequences on his attempt to make Bartleby departure from his office. It is also a reference to **Hume's empiricism**, in which is regarded that causes and effects are not a logical and rational discovery, but an empirical discovery. Hence, the lawyer's attempt to acknowledging Bartleby's true virtue and justification of his resistance, was to be discovered through experiment- that would prove failure as he exclaims-; therefore, the lawyer empirical attempt to make Bartleby leave, is also an attempt to make a judgement on Bartleby's virtue and morality ( Wilson)

"Turn the man out by an actual thrusting I could not; to drive him away by calling him hard names **would** not do; calling in the police was an unpleasant idea" (B.S:20)

**Function:** Disclaimer. **Motive:** The lawyer uses the subjunctive marker 'would not' to express his inability to wrongfully treat Bartleby. It reveals an uncertain and deep compassion the lawyer has within himself for Bartleby, hence, it is a reference to **Schopenhauer's** view on 'compassion' as the essence of morality

The implication of the modal verb "would" reflect diverse views on the ethical conflict, it takes forms of questions, answers, demands, requests, hopes and even praying. These functions portray the profound interest of the author in the ethical conflict and discussion of morality from different perspectives, as it is noticed in his stylistic selections.

#### 3.2.3 Should

"I **should** have been quite delighted with his application, had he been cheerfully industrious" (B.S:6)

**Function:** regret. **Motive:** The use of "should" by the lawyer reveals honest regret and lament about not appreciating Bartleby's productivity when it was possible, suggestion the possibility of the reason behind his idleness, as a result for the ungratefulness of his employer to the

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excessive work he had done, also it portrays how the lawyer might consider appreciation and gratefulness for the job of his employees as a mandative moralistic act that he should acts upon.

"doubtless I **should** have violently dismissed him from the premises."P7

**Function:** regret. **Motive:** The lawyer regrets not dismissing Bartleby sooner, this violent use of subjunctive reveals his inner selfishness and immorality, the selfishness in this perspective is a reference to **Schopenhauer's** Pessimistic morality philosophy which regards the affirmation of the Will to life and ego is the opposite of a moral deed.

"I **should** have as soon thought of turning my pale plaster-of-paris bust of Cicero out of doors."  
(B.S:7)

**Function:** regret. **Motive:** the lawyer regrets not sending Bartleby away, due to the fact he is immobile as a bust in the office, this statement reflects how the lawyer views Bartleby as a burden that should be triggered and moved away. Hence the lawyer is solely thinking about his personal gain and ego instead of compassion towards his employee, which is also again a reference to **Schopenhauer's** pessimistic morality philosophy.

"With any other man I **should** have flown outright into a dreadful passion" (B.S:8)

**Function:** Biased/ favouring. **Motive:** The use of the subjunctive in this statement reveals how the lawyer is biased towards Bartleby, as he feels innate compassion towards him, as it reveals that he would act differently with other people, hence it may give a sense that the lawyer is compromising and tolerating with Bartleby as a consequence to the polite and moralistic communication Bartleby directed him with, it is a presentation of **Schopenhauer's concept 'compassion' as the essence of morality.**

"Again I sat ruminating what I **should** do. Mortified as I was at his behavior, and resolved as I had been to dismiss him when I entered my offices" (B.S:16)

**Function:** Wondering/ doubtfulness. **Motive:** The use "should" reflect doubtful thinking driven by the morality and immorality dilemma the lawyer goes through, the implication of should

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here as a hypothetical function portrays the ethical conflict that the lawyer faces in his encounter with Bartleby. This sceptical presentation is a reference to **Hume's Sceptical Morality philosophy**.

"What shall I do? I now said to myself, buttoning up my coat to the last button. What shall I do? what ought I to do? what does conscience say I **should** do with this man, or rather ghost"  
(B.S:23)

**Function:** Self-reflection. **Motive:** The use of should in this statement portrays the doubtfulness the lawyer goes through while reflecting on himself on what to be done in the matter. Also it is a direct reference to **Hume's Sceptical Morality philosophy**, which regards morality as a sentimental drive and a result to an active conscience. Hence, the author implies subjunctive to present the ethical conflict from sceptical morality philosophy perspective.

The use of the modal verb "should" as a subjunctive marker reveals the deep discussion on morality and ethical conflict by the author, in which he portrays several functions of the same modal verb to discuss morality from various point of views, as to present questions and possibilities to the issue.

#### 3.2.4 Must

" Not only must I push the clerks already with me, but I **must** have additional help" (B.S:5)

**Function:** Necessity. **Motive:** For that labor was becoming more intense, the lawyer decides to hire new clerks, thus he uses the subjunctive mood as an obligation for himself to enforce his labor, hence his use of obligation for pushing his clerks and having additional employee reveals how he sees his workers as mere copyists rather than human beings, therefore the relationship between him and his employees is not humanistic, but business- based relationship, and a relationship based on mutual gain, which also may reveal the moralistic and ethical nature of their relationship.

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“, even though I might know, from his long-continued motionlessness, that behind his screen he **must** be standing in one of those dead-wall reveries of his.” (B.S:14)

**Function:** Assertion. **Motive:** The use of “must” in this statement by the lawyer reflect how the lawyer has certainty about what his idle employee is doing, because he developed knowledge about Bartleby’s persona, thus it shows how the lawyer was morally interested in Bartleby to the extent that he has certitude about what he might be doing.

“he must be a vegetarian then” (B.S:9)

**Function:** Assumption/ hypothetical pondering. **Motive:** The lawyer’s assumption to whether Bartleby is vegetarian reflects on the argument of morality in relation to food, hence it shows how the writer treats morality as a life style humans do in their basic daily acts. Also it functions as a reference to **Schopenhauer’s** thought regarding vegetarianism as a moralistic diet, thus the assumption used by the layer reveals the author’s influence with Schopenhauer’s philosophy.

“I **must** get rid of a demented man, who already has in some degree turned the tongues” (B.S:17)

**Function:** Necessity/ Need. **Motive:** The lawyer uses the subjunctive marker ‘must’ to express his need to detach himself from Bartleby, because he regards him as lunatic and demented. It is a reference to **Schopenhauer’s** philosophy on “affirmation to will to life” as the lawyer is responding to his egoism and his personal gain instead of compassion towards Bartleby.

“Decently as I could, I told Bartleby that in six days’ time he **must** unconditionally leave the office.” (B.S:18)

**Function:** Obligation/ firm demand. **Motive:** The lawyer uses the subjunctive marker ‘must’ to express his firm demand, in obliging Bartleby to leave. He is using his authority to make his employee withdraw. The portrayal of authority by the author is a reference to **Schopenhauer’s** pessimistic philosophy, on how egoism is an act of “will to life affirmation”. Hence the lawyer’s selfish act represents his immorality and his affirmation of the will.

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I buttoned up my coat, balanced myself; advanced slowly towards him, touched his shoulder, and said, "The time has come; you **must** quit this place; I am sorry for you; here is money; but you **must** go." (B.S:18)

**Function:** Direct demand/ direct obligation. **Motive:** The lawyer directly ordering Bartleby to departure from his premises as it is an obligation for him to do, he although shows a little compassion, in the use of subjunctive, which resembles the ethical conflict he goes through. This quote reflects on how the lawyer had been thinking and pondering about the ethical dilemma, hence, it is a **Kantian transcendental morality** reference, for it regards moral acts are mentally processed, the way the lawyer mentally processes his acts towards Bartleby.

"Masterly I call it, and such it **must** appear to any dispassionate thinker. The beauty of my procedure seemed to consist in its perfect quietness." (B.S:19)

**Function:** Imagining. **Motive:** The lawyer expresses assumptions and assertion in the use of the subjunctive marker 'must' the excitement the lawyer shows, reveals his assumptions that his suffering with Bartleby ended. It also reflects **Hume's** Sceptical position he happens to be in, as he is in an ethical conflict, where he is unsure about his position.

"Without loudly bidding Bartleby depart—as an inferior genius might have done— I assumed the ground that depart he **must**; and upon that assumption built all I had to say » (B.S:19)

**Function:** Assuming/ Hoping. **Motive:** The lawyer expresses assumptions and assertion in the use of the subjunctive marker 'must' the excitement the lawyer shows, reveals his assumptions that his suffering with Bartleby ended. It also reflects **Hume's** Sceptical position he happens to be in, as he is in an ethical conflict, where he is unsure about his position.

"As I had intended, I was earlier than usual at my office door. I stood listening for a moment. All was still. He **must** be gone. I tried the knob. The door was locked. Yes, my procedure had worked to a charm; he indeed **must** be vanished." (B.S:19)

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**Function:** Probability/ assertion. **Motive:** The lawyer expresses assumptions and assertion in the use of the subjunctive marker 'must' the excitement the lawyer shows, reveals his assumptions that his suffering with Bartleby ended. It also reflects **Hume's** Sceptical position he happens to be in, as he is in an ethical conflict, where he is unsure about his position.

"Rid myself of him, I **must**; go, he shall. But how? You will not thrust him, the poor, pale, passive mortal, —you will not thrust such a helpless creature out of your door? you will not dishonor yourself by such cruelty?" (B.S:23)

**Function:** Necessity/Need. **Motive:** The lawyer uses the subjunctive marker 'must' to express his eager need to get rid of Bartleby. He regards him as 'the suffering' that he needs to escape from; hence, it is a reference to **Schopenhauer's pessimistic philosophy**, which regards existing as a suffering, and escaping from is a form of clinging to life, thus, it is a 'will to life affirmation', which is – according to this philosophy' is an immoral act because it is egoistic.

"Then something severe, something unusual **must** be done." (B.S:23)

**Function:** Warning. **Motive:** The implication of the subjunctive marker 'must', stands to the lawyer's warning for Bartleby about legal actions that might be held against him, as a punishment for his 'alleged' immoral act. It is a reference to the **Kantian Transcendental Morality philosophy** on 'Moral Law' and 'Capital Punishment', which seeks to organise society by an ethical law, that secures individuals' rights, and prevent others from immoral conducts; due to the fact that for **Kant**, people must treat each other as ends, rather than means to a personal gain. ( Byrd)

The subjunctive marker 'must' is evident to be used excessively by the author as a stylistic device, to explore his philosophical ethical conflict.

#### 3.2.5 Could

"And his soul I could not reach." (B.S:15)

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**Function:** Inability/ deficiency. **Motive:** The use of "could not" in this quote represents the lawyer's deception in his ignorance about what his employee suffers from, it is also a reference to **Schopenhauer's Pessimistic** philosophy about suffering and how existence is a mere curse and suffering.

"Decently as I **could**, I told Bartleby that in six days' time he must unconditionally leave the office." (B.S:18)

**Function:** Capability. **Motive:** The use of 'could' in this respect presents the lawyer's inner ethical conflict, as he had gathered his strength to be able to dismiss Bartleby, this inner conflict he experiences is a presentation of the lawyer's doubtfulness about the matters. Hence, it is a reference to **Hume's Sceptical Morality**. Which regards immorality as a sentimental act, and the fact that the lawyer is doubtful about his act reflects his deep emotions of sympathy towards his employee Bartleby.

"As I walked home in a pensive mood, my vanity got the better of my pity. I **could** not but highly plume myself on my masterly management in getting rid of Bartleby." (B.S:19)

**Function:** Self-reflection. **Motive:** The lawyer subjunctive mood to express his high pride, for he thought he made Bartleby leave. However, he also reveals the triumph of his ego over compassion. The author uses this statement as a representation of the loss to one's egoism and 'affirmation to the will to life', instead of moral compassion, hence, it is a reference to **Schopenhauer's pessimistic philosophy**.

"Turn the man out by an actual thrusting I **could** not; to drive him away by calling him hard names would not do; calling in the police was an unpleasant idea" (B.S:20)

**Function:** Compassionate inability. **Motive:** The lawyer uses the subjunctive marker 'could not' to express his inability to wrongfully treat Bartleby. It reveals an uncertain and deep compassion the lawyer has within himself for Bartleby, hence, it is a reference to **Schopenhauer's** view on 'compassion' as the essence of morality.

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“and yet, permit him to enjoy his cadaverous triumph over me,—this too I **could not** think of. What was to be done” (B.S:20)

**Function:** Definite refusal. **Motive:** The lawyer uses ‘could not’ to express his refusal and rejection for Bartleby’s idle presence in his office. The ethical conflict and dilemma he experiences, is a presentation of the philosophical morality dilemma, as to be rational or emotional; which is a philosophical debate between the **Kantian Transcendental Idealist philosophy** – which regards morality as a mental procedure- and **Hume’s sceptical morality-** which regards morality as a sentimental product.

“Such a proceeding would in a singular degree have the appearance of a home-thrust. It was hardly possible that Bartleby **could** withstand such an application of the doctrine of assumptions. But upon second thoughts the success of the plan seemed rather dubious. I resolved to argue the matter over with him again” (B.S:20)

**Function:** Resistance. **Motive:** The use of subjunctive in this statement, represents the lawyer’s certainty about Bartleby’s strong resistance on what he attempt to impulse on him. Also it is a reference to **Hume’s Sceptical Morality** reference, as to his criticism to the **Kantian philosophy-** that regards reason to be highest normative authority on morality-. Also how he regards it as a sceptical and dubious matter.

“Are you ready to go on and write now? Are your eyes recovered? **Could** you copy a small paper for me this morning? or help examine a few lines? or step round to the post-office? In a word, will you do any thing at all, to give a coloring to your refusal to depart the premises?” (B.S:21)

**Function:** Formal request/ begging. **Motive:** The lawyer formally requests Bartleby to restart copying, and the use of subjunctive in this statement reveals the lawyer’s self-reflection upon the language he addresses Bartleby with. It is also a presentation of the change in how the lawyer

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addresses his employees, as it is more moralistic and polite. It is also a reference to the **Kantian philosophy** that regards politeness leads to virtue (. Frierson3)

“And upon what ground **could** you procure such a thing to be done?—a vagrant, is he? What! he a vagrant, a wanderer, who refuses to budge? It is because he will not be a vagrant, then, that you seek to count him as a vagrant” (B.S:23)

**Function:** Pondering/ reflecting. **Motive:** The implication of the subjunctive marker 'could' in this statement, portrays the deep pondering and questioning about ethical boundaries and moral dilemma for the lawyer. He is rather dubious and sceptical about his moral position. This hypothetical and sceptical pondering is a presentation of **Hume's Sceptical Morality Philosophy**, due to the author's depiction of the ethical conflict and its correspondence with the 'sceptical morality philosophy', for the lawyer is pondering about his sentimental state as to conduct a moral/ immoral act against- or in favour of- Bartleby.

The implication of the subjunctive marker 'could' reflects how the author essayed to express a philosophical debate on morality, through the use of the subjunctive mood as a stylistic tool.

#### 3.2.7 Will

“and then he **will** be rudely treated, and perhaps driven forth miserably to starve.” (B.S:10)

**Function:** Prediction. **Motive:** The employer is predicting the difficult reality Bartleby would come across if he dismisses him, therefore he stimulates in his mind the thought that he is being compassionate and moral towards Bartleby. The sympathy the lawyer has on Bartleby is a presentation of the **Kantian philosophy**, because he feels the urge to help him, because he is in a lawyer social position than he is.

“To befriend Bartleby; to humor him in his strange willfulness, **will** cost me little or nothing” (B.S:10)

**Function:** Pondering. **Motive:** The lawyer attempting to convince himself to be more compassionate towards Bartleby as attempting to gain him in his favour by trickery and

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friendliness, also it reflects on how people of authority would suggest that fellow beneath their social levels would resign to their generosity in communicating with them. It is a reference to **Schopenhauer's** notion on compassion, in which he regards it to be the essence of morality.

"while I lay up in my soul what **will** eventually prove a sweet morsel for my conscience. "

(B.S:10)

**Function:** Doubtful pondering. **Motive:** The lawyer is doubtfully wondering whether his conscience would agree on what he doomed Brtleby with, thus he is pondering whether he is moral or evil. Also it is a reference to **Hume's** sceptical morality reference which regards morality as a sentimental result, and is a conscience product

"I think **I'll** just step behind his screen, and black his eyes for him!" (B.S:10)

**Function:** Suggestion. **Motive:** The co-worker suggests that violently responding to Bartleby is the best solution to reregulate him and to make him work again. The use of violence is a reference to **Schopenhauer's** pessimistic philosophy about "will to life affirmation", which regards the act of violence against another person, for the ego's sake, is a 'wrong' and is an act of will affirmation, thus it is an immoral act because it serves one's egoism and selfishness.

"say now that in a day or two you **will** begin to be a little reasonable:—say so, Bartleby. "

(B.S:16)

**Function:** Demanding. **Motive:** The lawyer demands Bartleby to be reasonable, thus he is asking him to be moral, because it is a reference to the **Kantian philosophy**, which treat morality as a rational act. Hence the lawyer believes that Bartleby would act morally if he becomes rational.

"Turkey," interrupted I, "you **will** please withdraw." (B.S:17)

**Function:** Polite demanding. **Motive:** The lawyer uses the subjunctive marker "will" as a way to express polite demand to his employee, it is also a presentation of the change in how the

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lawyer addresses his employees, as it is more moralistic and polite. It is also a reference to the **Kantian philosophy** that regards politeness leads to virtue (ibid)

"for I am apt to be very reckless in such shirt-button affairs. The proceeding then which followed **will** not be deemed extraordinary." (B.S:18)

**Function:** Clarification. **Motive:** The lawyer clarifies his future acts towards Bartleby, by the use of the subjunctive mood, for that the future is unsure, he is clarifying his prediction to what would occur in the future. It is also a reference to **Hume's sceptical morality philosophy**, which claims that immoral acts cannot be justified as immoral because they are 'irrational' but because they are product of a calm passion, that is often confused with reason ( Cohn)

"Rid myself of him, I must; go, he shall. But how? You **will not** thrust him, the poor, pale, passive mortal,—you **will not** thrust such a helpless creature out of your door? you **will not** dishonor yourself by such cruelty?" (B.S:23)

**Function:** Self-reflection. **Motive:** The author repeatedly uses the subjunctive marker 'will not' to express the conscious dilemma his character goes through, the awakening of the lawyer's conscience, and his self-reflection on what is to be done with Bartleby, is a reference to **Hume's sceptical morality philosophy**, which regards morality as a sentimental drive, and a product of the human's conscience.

"No, I **will not**, I cannot do that. Rather would I let him live and die here, and then mason up his remains in the wall. What then **will** you do? For all your coaxing, he **will not** budge. Bribes he leaves under your own paperweight on your table; in short, it is quite plain that he prefers to cling to you." (B.S:23)

**Function:** Decision making. **Motive:** The repeatedly used subjunctive marker 'will' and 'will not', reflects the lawyer's deep doubtful pondering about the matter, his situation is rather sceptical and dubious, because he reflects on his emotions and conscience to decide for his

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actions against Bartleby. It is a direct reference to **Hume's Sceptical Morality Philosophy**, which discusses that moral acts are consequences of an active conscience.

"What! surely you **will not** have him collared by a constable, and commit his innocent pallor to the common jail? » (B.S:23)

**Function:** Pondering/ confusion. **Motive:** The implication of 'will not' reflects the unstable and uncertain state of the lawyer in his ethical conflict and moral dilemma, this incertitude is a product of his sceptical mental state; however he is eager on not making Bartleby suffer in jail. This is a reference to **Hume's sceptical morality philosophy**; because the lawyer is sceptical about what he ought to do with Bartleby, also, because he is emotionally deep in thought of the situation.

"And upon what ground could you procure such a thing to be done?—a vagrant, is he? What! he a vagrant, a wanderer, who refuses to budge? It is because he **will not** be a vagrant, then, that you seek to count him as a vagrant" (B.S:23)

**Function:** Reflecting/ pondering. **Motive:** The lawyer is in a dubious mental state, as it is denoted from his implication of the subjunctive marker 'will', in accordance to his future acts towards Bartleby, he refuses to pull on the suggestion of imprisoning Bartleby, yet he search for an alternative situation, that would satisfy his conscience. It is a presentation of **Hume's Sceptical Morality Philosophy**, because he is aiming to conduct a moral act that would comply his sentimental sympathy towards Bartleby.

"Bartleby," said I, in the kindest tone I could assume under such exciting circumstances, "**will** you go home with me now—not to my office, but my dwelling— and remain there till we can conclude upon some convenient arrangement for you at our leisure? Come, let us "start now, right away." (B.S:26)

**Function:** proposal. **Motive:** the lawyer's use of the subjunctive marker 'will' reflects his sympathy and compassion towards him. It is a presentation of the **Kantian philosophy**, which

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dictates that it is purely moral for person to regard other humans as ends, and not means to their personal gains. And the lawyer, in this situation, regards Bartleby as a human being rather than a mere clerk in his premises

**3.2.8 Can**

“He is useful to me. I **can** get along with him.” (B.S:10)

**Function:** Conviction. **Motive:** The use of subjunctive in this statement reveals the lawyer’s conviction and resignation to Bartleby’s impulsiveness and recalcitrance, hence it shows how the lawyer slowly becomes tolerant and compassionate with Bartleby, as he essays to be more sympathetic and tries to cooperate with Bartleby’s resistance. Thus it is a reflection on how the lawyer is becoming more moralistic and attempting to have a humanistic relation to his fellow employee. It is a reference to **Schopenhauer’s** concept on ‘tolerance’ and ‘patience’, as he regards it a crucial trait, one should have towards his neighbours and social contact.

“Here I **can** cheaply purchase a delicious self-approval” (B.S:10)

**Function:** Satisfaction. **Motive:** The lawyer uses this expression to reveal his honest drive to the moral act towards Bartleby, as for choosing to correlate with him, as to satisfy himself and for the purpose of self and social approval. Also it is a reference to the **Kantian philosophy** that regards a charity is not a moral act unless it is a result of the **good will**, and other than that is a mere reaction to following social or political laws to then gain a reward or preaching, and not essentially a moralistic act by nature and by the good will.

“But what reasonable objection **can** you have to speak to me? I feel friendly towards you.”  
(B.S:15)

**Function:** Inquiry/ questioning. **Motive:** the implication of the subjunctive marker ‘can’ denotes the lawyer’s inquiry and questioning for Bartleby’s rebellion. Also the lawyer’s questioning reveals his sympathy and eagerness to help Bartleby, it is a presentation of the

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**Kantian philosophy**, for that the sympathy the lawyer has to Bartleby, drives him to help him and feel friendly towards him.

"Bartleby had been a subordinate clerk in the Dead Letter Office at Washington, from which he had been suddenly removed by a change in the administration. When I think over this rumor, I **cannot** adequately express the emotions which seize me" (B.S:29)

**Function:** deficiency. **Motive:** the lawyer's inability to express his profound regret, as it is denoted through the use of the subjunctive marker 'cannot', for now he understands Bartleby's situation. It is a presentation on **Schopenhauer's** notions on 'regret' as a reverse of the will, for him the regret, however does not change the will only the intellect, proposes a deed that is an intention, which in fact is not (Simmel124) is a reflection of the lawyer's moral pondering and ethical conflict as he regrets his wrongs deeds towards Bartleby.

"Dead letters! does it not sound like dead men? Conceive a man by nature and misfortune prone to a pallid hopelessness, **can** any business seem more fitted to heighten it than that of continually handling these dead letters" (B.S:29)

**Function:** pondering. **Motive:** the use of the subjunctive marker 'can' reflects the lawyer's deep pondering about the pitiful job Bartleby had. It reveals how his job was very depressive and immotivational, it is a portrayal of a pessimistic nature, by which the author implies the subjunctive mood to express his pessimistic view on immoral social reality, referring to **Schopenhauer's pessimistic philosophy**.

The author's usage of the subjunctive marker 'can' as a stylistic device, denotes the polarity of the function of the modal verb, as well as the mood, he explored the theme of ethical conflict in a philosophical discussion by the use of the subjunctive marker 'can'.

### **3.2.9 Shall**

"I **shall** see that you go not away entirely unprovided. Six days from this hour, remember."  
(B.S:18)

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**Function:** Warning **Motive:** The lawyer warns Bartleby, while demanding him to leave, as a direct demand. He is not compassionate towards Bartleby, but instead he is giving him a limited period for him to departure. In this respect, the lawyer is more self-centred and egoistic; hence, it is a reference to **Schopenhauer's Pessimistic philosophy** on 'affirmation of the will to life' that meets the egoistic desires, which is also immoral.

"Yes, Bartleby, stay there behind your screen, thought i; I **shall** persecute you no more; you are harmless and noiseless as any of these old chairs; in short, I never feel so private as when I know you are here" (B.S:22)

**Function:** Surrender. **Motive:** The lawyer expresses his surrendering to Bartleby's choice upon him, and chooses to be compassionate and tolerant with him. This is a reference to **Schopenhauer's philosophy** on 'compassion' as the essence of morality; the lawyer's compassion reveals his attempts to win over his egoism, and conduct a moral act towards Bartleby.

"What **shall** I do? I now said to myself, buttoning up my coat to the last button. What **shall** I do? what ought I to do? what does conscience say I should do with this man, or rather ghost" (B.S:23)

**Function:** Wondering/ self-reflection. **Motive:** The wondering and self-reflection is evident to be present in the repeatedly used subjunctive marker 'shall'. The lawyer is dubious about his situation with Bartleby, where his 'conscience' is active. It is a direct reference o **Hume's Sceptical Morality philosophy**, which considers sentiments are the primary drive that lead humans to conduct moral acts

The discussion of the ethical conflict had been profoundly explored by the author, as it is evident in his use of the subjunctive marker 'shall', which denotes the variety of its functions, as it can be used to express morality and immorality, with the philosophical views.

#### 3.2.10 If

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"Nothing so aggravates an earnest person as a passive resistance. **If** the individual so resisted be of a not inhumane temper, and the resisting one perfectly harmless in his passivity; then, in the better moods of the former, he will endeavor charitably to construe to his imagination what proves impossible to be solved by his judgment » (B.S:10)

**Function:** Condition/ pondering. **Motive:** The lawyer pondering about the nature of Bartleby's resistance and how it may prove successful, as it is a harmless and moralistic resistance, also it reveals the author's belief that rebellion can also take a moralistic form and passive resistance can indeed be effective. Also again is a reference to the philosophe **Schopenhauer** –who was extremely influenced by the Hindus religions and philosophies- about nonviolent resistance that he tackled in his theory of justice ( Marcin 817)

"**If** I turn him away, the chances are he will fall in with some less indulgent employer" (B.S:10)

**Function:** Hypothetical pondering. **Motive:** The employer is pondering on the possibility that Bartleby may face harder reality in the condition of him dismissing Bartleby, therefore he attempts to co-exist with him as also being compassionate and thoughtful about the bad conditions Bartleby may go through if the lawyer dismisses him.

"With submission, sir," said he, "yesterday I was thinking about Bartleby here, and I think that if he would but prefer to take a quart of good ale every day, it would do much towards mending him, and enabling him to assist in examining his papers." (B.S:16)

**Function:** Suggestion/ offering. **Motive:** The employee Turkey uses 'if-condition' to suggest offering liquor to Bartleby, as a tool ,that as he suggests, would motivate him to get work done. However, it is a presentation of 'compassion' and solidarity. Hence it is a reference to **Schopenhauer's** notions about 'Compassion', in which he claims: "compassion" as the source and foundation of morals (Schopenhauer 66)

"“I would prefer to be left alone here,” said Bartleby, **as if** offended at being mobbed in his privacy” (B.S:17)

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**Function:** Sarcasm. **Motive:** The use of subjunctive in a sarcastic tone reflects the lawyer's inability to understand his employee's desire for solitude. It is also a reference to **Schopenhauer's** philosophy that regards solitude as an act of freedom from immorality, by which he believes being alone can prevent one from conducting immorality "A man can be himself only so long as he is alone; and if he does not love **solitude**, he will not love freedom; for it is only when he is alone that he is really free." Arthur Schopenhauer.

"Oh certainly, sir, **if** you prefer that I should." (B.S:17)

**Function:** Polite affirmation. **Motive:** The employee responds by politeness as to answer the lawyer with acceptance to the demand he had upon him, the use of politeness is a reference to the **Kantian** philosophy about politeness, as it is a moralistic act that would bring sympathy among social groups

"**if** not the heads of myself and clerks. But I thought it prudent not to break the dismissal at once." (B.S:17)

**Function:** Sarcasm. **Motive:** The lawyer express his sarcastic view about how Bartleby influenced the way they communicate, also how he influenced him to be more prudent and wiser to not dismiss him already. The ethical conflict is present in how the lawyer and his clerks communicate. As it is a reference to the **Kantian philosophy, which suggests that politeness in speech is a reflection of morality.**

"I offered to assist him in this endeavor, **if** he himself would but take the first step towards a removal." (B.S:18)

**Function:** Offer. **Motive:** The use of 'if' in this statement represents a dilemma in the lawyer's mind, it reflects the ethical conflict, in which the lawyer is thinking about his personal gain- when suggesting that Bartleby out to commence writing- and his compassion towards Bartleby, in his suggestion of assisting him. In this quote the author refers to **Schopenhauer's** philosophy

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on 'egoism' and 'compassion', by which he portrays a debate the lawyer goes through in his mind on the morality matter.

"He remained as ever, a fixture in my chamber. Nay—if **that were** possible—he became still more of a fixture than before" (B.S:18)

**Function:** Resembling. **Motive:** The lawyer uses the subjunctive mood to resemble Bartleby's idleness to an immobile fixture in his office, as to portray his strong attachment. The lawyer resembles Bartleby to a fixture that he cannot attach himself from, as if he is resembling him to 'suffering' which is also a reference to **Schopenhauer's Pessimistic philosophy** that regards existing as a mere suffering and a quest for morality.

"After you have removed your things from these offices, Bartleby, you will of course lock the door—since every one is now gone for the day but you—and **if** you please, slip your key underneath the mat, so that I may have it in the morning." (B.S:18)

**Function:** Formal instruction. **Motive:** The lawyer uses subjunctive mood as a formal method to address Bartleby, as to convince him to leave. As to formally beg him to departure, the lawyer thinks it to be a moral method to convince Bartleby to leave. The lawyer's formality is an indication of his politeness, which is a reference to the **Kantian philosophy**, which regards politeness as moralistic trait.

"**If** hereafter in your new place of abode I can be of any service to you, do not fail to advise me by letter." (B.S:18)

**Function:** Offer. **Motive:** The lawyer uses the subjunctive marker 'if', to suggest a humanistic offer to Bartleby. To assist him and help him; however, the lawyer suggests this offer in condition of Bartleby's departure. The use of condition to the moral and ethical deed is a reference to the **Kantian Transcendental Morality philosophy** on 'the good will' which is concept about if humans do moral acts only in conditions or in hope of a reward, cannot be

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regarded as morality, but a mere charity, because morality can be purely counted as moral only in 'good will' situation.

“, **if** nothing could be done, was there any thing further that I could assume in the matter?”  
(B.S:20)

**Function:** Deep pondering. **Motive:** The use of subjunctive in this statement, reflect a deep pensive mood the lawyer faces, where he is pondering the ethical conflict he has, as he found no solution on this matter, yet he reflects on a novel solution, that may be helpful for his situation. The assumption making is an indication of the rational search the lawyer has upon the matter, which is a reference to the **Kantian Transcendental philosophy**, that regards morality to be a consequent of a rational thought.

“Men have committed murder for jealousy’s sake, and anger’s sake, and hatred’s sake, and selfishness’ sake, and spiritual pride’s sake; but no man that ever I heard of, ever committed a diabolical murder for sweet charity’s sake. Mere self-interest, then, **if** no better motive can be enlisted, should, especially with high-tempered men, prompt all beings to charity and philanthropy.” (B.S:21)

**Function:** Suggestion/ opinion. **Motive:** The lawyer is in a deep pensive mood, pondering about ethical conflict in human interactions, he uses the subjunctive marker 'if' to express his view and suggestions about the matter. His opinion is directly influenced with **Idealist moralistic philosophies, Schopenhauer’s Philosophy** specifically, for he shows criticism to the self-interested people, and suggests another philosophical view, which is the **Kantian Philosophy**, and suggesting that morality should be conducted out of a 'good will'.

“**if** I find him on my new premises I will then proceed against him as a common trespasser”  
(B.S:23)

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**Function:** Warning. **Motive:** the implication of the subjunctive marker 'if' denotes the lawyer's warning to seek legal actions against Bartleby. This is a reference to the **Kantian philosophy**, which claims that the morality of the law is prominent in the daily social life.

The implication of the subjunctive marker 'if' is dominant in the text, it treats the philosophical moral debate and the ethical conflict, as the author's stylistic device.

#### 3.2.11 May

"Bartleby, never mind then about revealing your history; but let me entreat you, as a friend, to comply as far as **may** be with the usages of this office." (B.S:16)

**Function:** Proposal. **Motive:** The lawyer uses the subjunctive marker 'may' as a proposal to Bartleby to be less rigorous and more communicative. Also, he shows how he wants to be more intimate to his employee, and that he realised relationships with his labourers can be deeper than mere business matters. Also, the use of subjunctive in the case reflects the change of the lawyer, as he became more humanistic and moral in his treatment to his employee; hence, it is a reference to the **Kantian philosophy**, which dictates that a person should regard the other as an end and not as means to personal gain; thence, the lawyer's regarding of Bartleby as a person and not a mere employee, reflects on his morality.

"After you have removed your things from these offices, Bartleby, you will of course lock the door—since every one is now gone for the day but you—and if you please, slip your key underneath the mat, so that **I may** have it in the morning." (B.S:18)

**Function:** Hoping. **Motive:** The lawyer uses the subjunctive marker 'may', to express his hoping for Bartleby to leave his chamber, the use of 'may' reflects the lawyer's deep hope and prayers for Bartleby to be even compassionate towards the lawyer himself, to feel his suffering and accept the offer of him to leave. It is a reference to **Hume's Sceptical philosophy** on emotional morality, for the lawyer changes the way he addresses Bartleby with- from direct demands and imperatives, to soft formal requests- to convince him emotionally to leave,

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because he might now switched to the **Sceptical philosophy** that regards morality to be a sentimental and emotional product.

The utilisation of the subjunctive marker 'may' by the employee indicates the ethical conflict and the philosophical morality debate. The author's stylistic tool 'may' was implied to explore the ethical conflict matter.

#### 3.2.12 Ought to

"Poor fellow, poor fellow! thought I, he don't mean any thing; and besides, he has seen hard times, and **ought to** be indulged." (B.S:21)

**Function:** Tolerance. **Motive:** The lawyer uses the subjunctive mood in this statement as an expression of tolerance and compassion towards Bartleby, because he now stopped seeing him as a mere labourer and producer of copied papers, but as human that he compassionate and tolerates with. It is a reference to the idealist moralistic philosophies of **Schopenhauer**- who regards compassion as the bases and essence of morality-. Also, in his thought of indulging Bartleby, and tolerating with his presence is another indication of **Schopenhauer's concepts** on tolerance, as he regards it to be an essence of coexisting, and a moral act.(Marcin 816 warner)

"Will it be credited? **Ought I to** acknowledge it? That afternoon I left the office without saying one further word to him" (B.S:22)

**Function:** Dubious. **Motive:** The lawyer is doubtful in dealing with Bartleby, he is uncertain about how to further treat him. Hence it is a reference to **Hume's Sceptical Morality philosophy**, in which he shows how he is emotionally dubious about conducting an act towards Bartleby, as to whether his emotions would respond morally on the matter.

What shall I do? I now said to myself, buttoning up my coat to the last button. What shall I do? what **ought I to** do? what does conscience say I should do with this man, or rather ghost" (B.S:23)

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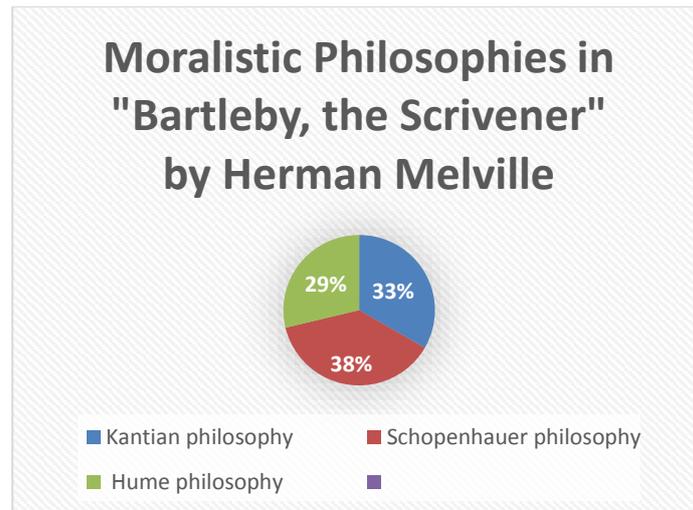
**Function:** Wondering/ self-reflection. **Motive:** The wondering and self-reflection is evident to be present in the repeatedly used subjunctive marker 'Ought to. The lawyer is dubious about his situation with Bartleby, where his 'conscience' is active. It is a direct reference to **Hume's Sceptical Morality philosophy**, which considers sentiments are the primary drive that lead humans to conduct moral acts.

The author's discussion of the ethical conflict and the philosophical morality debate, is marked in his use of the subjunctive marker 'ought to', for his utilisation of this stylistic device, reflects his presentation of the morality theme.

#### 3.3 Philosophical Moralism in "Bartleby, the Scrivener"

The stylistic and contextual analysis of the subjunctive use in the corpus, reveals not only the mere ethical conflict discussion, but also a profound philosophical debate. It is evident that the author discussed ethical conflict and morality from various philosophical perspectives, as he implies the subjunctive mood to relate it with his philosophical perceptions as a stylistic tool.

Melville presents his short story as a ground for philosophical moralistic discussion from various philosophical perspectives, through the implication of the subjunctive mood to elaborate the diverse philosophical thoughts on the issue. He deliberates about morality in a philosophical debate on the Kantian philosophy "Transcendental Morality", Schopenhauer's "Pessimistic Morality", and Hume's "Sceptical Morality". The ethical debate he presents in his work triggers questions on where he actually stands from these philosophies, and which of these philosophies Melville would align with. Hence this percentage circle would present the use of the three philosophies in percentage, as to discuss the implication of these three specific philosophical trends.



The percentage circle shows the excessive use of the three diverse philosophical trends, in an almost balanced way, where he referred to Schopenhauer's pessimistic morality 38%, the Kantian transcendental morality 33%, and Hume's Sceptical morality 29%, as it is resulted through the stylistic, discursive and contextual analysis of the functionality subjunctive markers above. The balanced utilisation of the three philosophies reflect the objective discussion of the topic from the part of the writer. As it was evident through the analysis of the subjunctive mood in the text. The contextual discursive analysis on the stylistic devices the author used in his text, resulted on his profound discussion of a diverse philosophical moralistic debate and the ethical conflict; in which he discussed different philosophical views on morality and ethics expressed by his characters, in a communicative social spheres, by which he discussed an intellectual issue in a social communicative grounds, showing its relevance in social intercourse reality. Thence, the author successfully achieved his aims in discussing the theme of morality from different philosophical perspective, through the implication of a communicative device, which is the Subjunctive mood, as it is resulted in the analytical study of the functionality of the subjunctive mood, in accordance with Halliday's systemic functional grammar approach, that presents the success of the author in discussing a philosophical moralistic debate through a communicative stylistic tool, which is the subjunctive mood.

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### 3.4 Elaborating the research questions

1) To what extent the implication of the subjunctive mood reflects the philosophical influence in the treatment of the ethical conflict, and the discussion of the ethical boundaries to the capacity for evil explored by Herman Melville in the communicative interactions of the characters in *Bartleby, the Scrivener* from its social and philosophical perspective?

Through the stylistic, contextual and discursive analysis on the functionality of the subjunctive mood, done on extracts from the corpus, in which the subjunctive implications is evident, it is resulted that a profound philosophical influence on the way Melville handled the topic, due to the results of the analysis on the dominance of the philosophical thought- the Kantian Transcendental Idealism, Hume's Sceptical Morality, and Schopenhauer's Pessimistic Morality- the communicative interactions of the characters in the short story *Bartleby, the Scrivener*,

2) How did Melville apply the subjunctive mood to reveal the Lawyer's internal and external conflicts between morality and immorality?

Melville's application of the subjunctive mood, portrays an ethical conflict, through the description of the lawyer's pro and con attitude of in his treatment of Bartleby, as a presentation of a social and communicative reality of the ethical conflict topic.

3) In what manner did the author elaborate the implication of the subjunctive mood to depict philosophical and social attitudes in the discussion of morality?

The writer's utilisation of the subjunctive mood as means of the discussion of the ethical conflict and the philosophical debate on morality, is evident to be accomplished through the stylistic, contextual and discursive analysis of the text, by which it is resulted that the author implied the subjunctive mood as a stylistic device to discuss morality in social sphere, yet from a philosophical perspective, to denote the depth and realism of the conflicts, as not a mere intellectual issue, but a conflict that is faced in the daily social life.

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### 3.5 Discussion of the analytical outcome

Melville's discussion of the ethical conflict is noted to be presented with philosophical background, as it is evident in the previous studies on major of his works, such as *Moby-Dick and Pierre; or the Ambiguities*", in which the moralistic philosophical debate was evident to be existent. However the previous studies, take thematic analysis solely. In this study, which takes a stylistic-thematic framework in the analysis and discussion of the topic, it is resulted that the writer successfully discussed various philosophical trends, through the use of the subjunctive mood, as a stylistic device to portray the philosophical debate on morality in a social communicative discourse. The analysis of the work was held in respect of Michael Halliday's Systemic Functional Grammar, by which the researcher analysed discursively the functionality of the subjunctive mood to reveal the ethical conflict discussed by the author, owing to the fact that, the author applied a communicative social discourse to discuss an intellectual conflict, which is the ethical conflict.

The results of the study results the evidence of the prominence of the implication of the subjunctive mood as a communicative stylistic device, that reveals an ethical conflict and a philosophical moralistic debate. Melville's implication of the subjunctive mood was held under a stylistic, contextual and discursive analytical framework, with Halliday's Systemic Functional Grammar method, as it resulted his discussion of a philosophical and intellectual topic, in a communicative sphere. He expressed morality from three different philosophical trends; which reflects his ethical conflict tendencies, as he presented philosophical thought in a communicative social discourse, to reveal its existence in social reality, and communicative arguments, as a means to indicate that the ethical conflict is relevant in the social and communicative reality, and not isolated from social ground, dominated by intellectuals only.

The results of the analytical study reveal author's the successful achievement on discussing the ethical conflict in the use of the subjunctive mood. Due to the results where it is evident that he

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discussed morality from the perspective of various philosophical trends, the Kantian Transcendental Idealism’s concepts on morality, Hume’s Sceptical Morality, and Schopenhauer’s Pessimistic morality, via the implication of the subjunctive mood and the subjunctive markers: Can, Could, Will, Would, Shall, Should, May, Might, If, Must, and Ought to. Which were analysed contextually and discursively to reveal the author’s argumentation on the ethical conflict and the philosophical moralistic debate.

To conclude, the presented study, which takes Halliday’s approach of Functional Systemic Grammar, on a communicative discursive analysis, it is resulted that the author successfully accomplished the argumentation on the philosophical moralistic debate and the ethical conflict, by which he discussed morality from different philosophical perspective, in respect of the use of the subjunctive mood as a communicative and stylistic device, that functions as a means to express a philosophical conflict that survives in social grounds.

#### **3.6 Conclusion**

Melville’s short story *Bartleby, the Scrivener*, is a presentation of the realism and relevance of the philosophical thought in social and communicative sphere, as it is evident in the analysis of the subjunctive mood in the corpus, which denotes Melville’s treatment of the theme of morality from a philosophical perspective, through the utilisation of the subjunctive mood as a stylistic device, by which he explored the philosophical moralistic debate and the ethical conflict. His discussion of the Kantian Transcendental Morality, Hume’s Sceptical Morality, and Schopenhauer’s Pessimistic Morality, is portrayed through the use the subjunctive mod and the subjunctive markers. The study, which is held to analyse the functionality of the subjunctive mood as a communicative and stylistic device, results the author’s accomplishment in the discussion of the ethical conflict and the philosophical moralistic debate, which is done in respect with Michael Halliday’s approach ‘Systemic Functional Grammar’, where it is resulted

**Chapter three: The Use of Subjunctive as a means of 'ethical conflict' discussion in  
"Bartleby, the Scrivener"**

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that the author successfully implied the subjunctive mood to explore the ethical conflict from a philosophical perspective in a communicative and social grounds.

# **General Conclusion**

## General Conclusion

In an era where Romanticism reached its peak, as literary movement, among American authors, and transcendentalism was the trend that was pursued by several American writers. Whom were profoundly influenced by their nature and other proceeding philosophers; who reflected upon human nature; as a result to the oppression caused by both religion and politics, which lead poets and authors to pounder and have sceptical existential questions about the human nature and morality. The quest for morality and ethical conflict was a major theme in American 19<sup>th</sup> century Transcendental Romantic Literature. Herman Melville was one of the main figures in the American Transcendental literature; his works are eternally canons of the American literature. He discussed the ethical conflict from a philosophical perspective in social context literature, revealing how Transcendentalism was influential in the literary grounds and not a philosophical debate separated from literature or social realities. The discussion of the ethical conflict was displayed in the frequent use of the Subjunctive Mood.

This study has investigated the ethical conflict from a philosophical standpoint, in Herman Melville's short story *Bartleby, the Scrivener*, through the analysis of the functionality of the subjunctive mood, as a communicative means; which reflects a social and ethical reality. The study takes a stylistic, contextual and a discursive approach for the analysis of the implication of the subjunctive mood, relevant in the corpus. The analysis of the corpus pursue a descriptive methodology; by which it follows the qualitative approach and techniques in analysing and interpreting excerpts from the corpus. It is based under the use of the analytical techniques of the systemic functional grammar theory by the linguist Michael Halliday. by which the use of the subjunctive mood in the corpus is to be analysed and interpreted stylistically and contextually to discuss the semantic purport and motives behind the use of certain model verbs; which function as subjunctive mood tools. This dissertation is built on two parts; the first part contains two theoretical chapter, which include definitions and explanations about adapted theories and approaches in the study. Chapter one introduces the

## General Conclusion

overall approach and the selected theory, the origin of Structural Functionalism as a stylistic theory. In addition, introducing Michael Halliday's 'Systemic Functional Grammar' and his concepts about the Subjunctive mood and modality, which explains and elaborates on the selected approach and theory, how it emerged and how it functions. The chapter spots the light on Halliday's Systemic Functional Grammar, as the chosen theory for the analysis of the corpus; due to the fact that it meets the aims of the research. It provides techniques and methods that serve and facilitate on the analysis of the communicative aspects in the corpus; which indicate the implication of the subjunctive mood as a stylistic tool to the author. Chapter two is a presentation the philosophy of morality and its influence on American authors, it discusses the impact of Transcendentalism and Romanticism on literary canons, as a means of free self-exploratory and natural meditations, which created a sphere to social-communicative discussions to the human nature and ethical boundaries, that were major themes in the literature of that era. In addition, the second chapter includes a presentation of Herman Melville's standpoint on 'Morality' as a discussion of his way of handling the topic of morality, as a philosophical presentation, in several works of his; where he explored the theme of ethical conflict, and discussed the human nature and the ethical boundaries. The focus of this chapter is to provide similar previous studies and stand points on Melville's works, which also would validate the results of the study. Hence the second chapter exposes Melville's relation with philosophies and it provides previous studies that also discuss his relation with philosophy.

The stylistic, contextual and discursive study on the corpus reveals Melville's discussion of morality in his short story *Bartleby, the Scrivener*, the functionality of the subjunctive mood does not only work as a communicative tool, but a means to transcribe a philosophical notion in an everyday used language. This functionality of the subjunctive validates the author's attempt to argue that ethical conflict is actually a daily issue and not a philosophical monopolism. Hence, he implies the subjunctive mood as a communicative means

## General Conclusion

that has diverse functions; which, would eventually meet his aims in the discussion of morality and ethical conflict from various philosophical trends and notions perspectives. The study takes a descriptive method, following Halliday's Systemic functional Grammar techniques and methods; where the implication of the subjunctive mood is analysed discursively and stylistically according to its function, then defining its motives by contextually interpreting the semantic purpose behind it.

This study deduces the functionality of basic language's communicative means, in revealing intense and serious philosophical topics, as it comes to conclude that literature is a ground that relates intellectual and philosophical thought with the daily reality, in a language tool that is utilised by the common speakers. Moreover, it reveals the author's success in reviving the philosophical argumentations in a basic daily speech acts, to prove that the ethical conflict and morality are daily life issue, that can be expressed by a communicative means, which is the subjunctive mood. Furthermore, the study proves that Melville is actually versed in both philosophies and stylistics, thus he successfully presents the ethical conflict from various philosophical schools, through the implication of the subjunctive mood, as a stylistic device. According to the findings of the study, by which it concludes that Melville discussed several philosophical trends through the implications of a stylistic device, to reveal his profound interest in Kant transcendental views on morality, his discussion of Schopenhauer's pessimistic view on ethics, and Hume's sceptical stand point on the ethical conflict. Melville presents a critique to these three philosophies in a social-communicative situations as an epitome that philosophy cannot be separated from literature and from the social realities.

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## المخلص

تتمحور هذه الدراسة على تطبيق نظرية اللسانيات الوظيفية كتحليل استنتاجي على العمل الأدبي "بارتبليبي"، ذا سكريفينز" لهيرمان ملفيل. الهدف الرئيسي من هذه الدراسة هو الكشف عن الصراع الأخلاقي في القصة القصيرة من المنظور فلسفي للكاتب، من خلال تحليل استخدامه لصيغة المضارع المنصوب، باستخدام نظرية القواعد الوظيفية لمايكل هاليداي الوظيفية. التي تعتبر اللغة وسيلة تواصل، يجب فهمها في سياقها الوظيفي. يتم استخدام المضارع المنصوب كأداة أسلوبية من قبل المؤلف، والتي يتم تحليلها وتفسيرها سياقياً في هذه الدراسة، لمناقشة وجودية واهمية الصراع الأخلاقي الفلسفي في السياق الاجتماعي، كما يتم تقديمه في القصة المختارة الدراسة لخصت الأسلوب الأدبي للكاتب في مناقشته للفلسفة الأخلاقية من منظور الفلسفة المثالية بالنسبة للفيلسوف كانت، ومن منظور شوبنهاور و الفلسفة التشاؤمية. كذلك من منظور الفلسفة الشكوكية لهيوم. حيث ان الكاتب ناقش اختلاف وجهة نظر الفلاسفة لمعضلة الاخلاقيات في طابع اجتماعي، عن طريق استعماله لأسلوب ادبي رخص له الاستطلاع في موضوع فلسفي عميق كإشكالية اجتماعية يمكن مناقشتها في طابع ادبي وليس حكراً للمجال الفلسفي مستقلاً عن الادب و الحياة الاجتماعية الواقعية.

الكلمات المفتاحية: أخلاقي، صراع، تواصل، المضارع المنصوب، اجتماعي، فلسفي

## Résumé

Cette étude vise à examiner l'application de la théorie fonctionnaliste (you can also say: du fonctionnalisme linguistique) en tant qu'analyse discursive de l'œuvre littéraire (Bartleby, le Scribe) de Herman Melville. Le principal objectif de cette étude est de révéler, d'un point de vue philosophique, tous les faits liés à des conflits éthiques et à la quête de moralité dans le corpus, et cela, à travers l'analyse de l'utilisation du mode subjonctif, en se basant sur la théorie de la grammaire systémique fonctionnelle développée par Michael Halliday; qui ne considère la langue comme étant un moyen de communication, qu'en tenant compte du contexte. Le mode subjonctif a été employé comme outil stylistique par l'auteur, Nous avons donc essayé, dans la présente étude, de l'analyser et de l'interpréter afin de mettre en évidence la pertinence du débat sur la philosophie morale et dans le contexte social, tel qu'il est présenté dans le présent corpus. Nous avons adopté une méthodologie descriptive, analytique et qualitative; par conséquent, des extraits du corpus où l'utilisation du mode subjonctif est bien évidente, ont été sélectionnés, analysés et interprétés en s'appuyant sur la théorie susmentionnée; afin de dériver le débat philosophique sous l'utilisation du dispositif stylistique, l'auteur parle du conflit éthique et des limites morales. Dans cette optique l'auteur considère le conflit éthique comme étant une question de communication et de société et non pas comme une quête philosophique séparée de la réalité; en employant dans son ouvrage le mode subjonctif comme outil stylistique; qui sera analysé discursivement et interprété contextuellement dans cette étude.

Mots-clés : éthique, conflit, morale, communication, subjonctif, social, philosophie