RESEARCH ARTICLE

The Conflict Between Idealism and Realism in Hawthorne's Scarlet Letter: A Pragma-Discursive Study

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ABSTRACT

　　Tackled from a pragma-discursive perspective, this qualitative study intends to shed light on the conflict between realism and idealism of ideologies in the long run, as the well-known American novelist, Hawthorne, depicts in his masterpiece *The Scarlet* Letter, this study investigates the implicit messages the author attempts to convey to the audience. In fact, this work aims at: (1) discovering the types of speech acts employed in the novel in question, (2) finding out the pragmatic mechanisms that express the ideological conflict, (3) investigating the types of processes that the author uses in terms of Halliday's transitivity system, and (4) developing an eclectic model of conflict from a discursive point of view, a model based largely upon ([3], P. 120) three-element framework in conjunction with ([9], P. 23) insightful postulates in this regard.

　　This paper, in fact, falls into four sections and subsections. The first section is allotted to plot summary that serves as the cognitive context that the reader badly needs to get access to the events and actions that make up the conflict in the novel, while the second section is devoted to struggle between realism and secularism prevalent at the time in American communities as a whole. The third section involves the eclectic model, and section four encompasses the analytic texts.

مقالة بحثية

الصراع بين المثالية والواقعية في رواية الحرف القرمزي للكاتب الأمريكي هوثورن: دراسة تداولية نقدية

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الملخص:

　　هذه الدراسة النوعية, التي استندت على المقاربة التداولية الخطابية لتحليل الخطاب النقدي, تسلط الضوء على الصراع الطويل الامد بين الفكر المثالي والواقع , كما يصورها الروائي الامريكي الشهير هوثورن في روايته الحرف المقدس , تهدف هذه الدراسة الى (1) اكتشاف انواع الافعال الكلامية التي استخدها المؤلف في الرواية و(2) الستراتيجيات التداولية المستعملة في الرواية المذكورة و (3)التقصي عن العمليات الذهنية المستخدمة في الرواية حسب نموذج [6]) و(4) تطوير نموذج جديد انتقائي, بالاستفادة مفاهيم الموجودة في نموذجي [3] و[9] فيما يخص الصراعات الفكرية . وقسمت الدراسة –تبعا لذلك- الى اربعة اجزاء خصص الجزء الاول للصراع بين المثالية والواقعية بالاشارة الى الصراع بين العلمانية و المعتقد البيروتاني الذي كان سائدا في المجتمع الامريكي بشكل عام و الجزء الثاني قدم موجزا عن احداث الرواية الغرض منه تزويد القاري بسياق فكري يستند عليه في فهم الصراع اثناء التحليل , اما الجزء الثالث فقد كرس لدراسة النموذج الجديد للصراع الفكري وشرحا له في حين يمثل الجزء الرابع الجانب العملي لهذا البحث والذي تمثل بعينات من نصوص تخص الشخصيات الرئيسية في الرواية المذكورة.

Introduction

Novelists and dramatists are interested in writing their works on various topics with suspense in the highly professional style that fascinates the reader and audience. However, their contributions to what they have written is not neutral but biased. Of these writers, Hawthorne zeros in on the struggle between idealism and realism in an unprecedented treatment of daily experiences and practices of Boston's Puritan community members. Accordingly, such clashing ideas and judgments that people, notably authorities, had issued along with the psychological consequences these deeds spark merit analysis and discussion by means of discourse analysis in combination with pragmatics.

([3], P. 120) three-dimensional theory is an appealing approach to ideationally-charged and emotionally motivated events found in novels, dramas, poetry, politics and all other genres without exceptions. The reason for relying on the theory in question is that it provides free analytic entry to the topic it intends to tackle. In fact, the intellectual struggle between the fictional characters in this novel is still a virgin area that has not tackled so far. As a consequence the time is ripe to touch upon such conflict, which reflects the real ideological and religious clashes among American people then, as Hawthorne embodied it via a variety of actions and events in his masterpiece, *The scarlet letter*.

1. Plot Summary

In 17th century Boston, the novel in question is set in a city strictly governed by Puritans. Led out of the prison as a guilty woman who committed adultery, Hester Prynne, the main character in the novel, came out of the cell with the letter A embroidering her bosom as a symbol of shame, carrying her little child whose name is Pearl. Forced to mount the scaffold, Hester is surrounded by a big crowd with her husband, Chillingworth, unexpectedly emerged to recognize his wife.
Pretending not to know Hester, Chillingworth listened to one of the attendee's story as saying that the woman was married to English intellectual man who was supposed to follow her to Boston, but never did so. After two years or so, the woman, continued the witness, became a sinner by committing adultery, resulting in her child, Pearl ([7], P. 87).

Later on, Dimmesdale, the Revered minister and Hester's partner, ordered Hester to disclose her partner, but the latter refused to do so. Consequently, she was sent back to prison with her infant. Chillingworth decided to discover the identity of the partner. Acting as a doctor, Chillingworth can enter the prison to ask Hester to inform him of the partner, but the latter declined to do so. Assigned as the doctor to look after the minster, Chillingworth, being skeptical, realized that

Dimmesdale was the partner, and his suspicions grew bigger as he observed a mark engraved on his companions' heart. Voicing doubt over the case, the doctor started tormenting the minister psychologically. Dimmesdale's self-torture mounts so uncomfortably that he used to whip and punished himself to get some relief ([7], P. 65).

One night, the minster, feeling depressed and sad, went out to the forest and climbed the scaffold where Hester was identified as shameful three years ago. At the same time of the dark night, Hester and Pearl join him on the scaffold. All of a sudden, a meteor lighted the sky to find Chillingworth close to them. Then, Hester asks her ex-husband not to further torment the minster. Two days later, she disclosed Chillingworth's identity as her husband to Dimmesdale during their night meeting, suggesting the mister's travel to Europe along Pearl and her. The minster was not satisfied with Hester's proposal and delivered his sermon the next day while climbing the scaffold with Hester and Pearl, confessing his sin, and died (ibid.).

2. Idealism and Reality

Immensely recurring in philosophy and everyday experience of life, realism and idealism are exclusive terms; the existence of one presupposes the exclusion of the other. The former, according to ([12], P. 32), concerns unbiased and truthful judgment of social world in which events and actions take place. However realism also accommodates some covert normative attitudes that show self-interest, paying no much attention to morals, ideals, adherence to power authorities' instructions and conventions since such factors will ultimately undermine one's ambitions and progression, stifling creativity and innovation on the part of the talented individualists. On the other hand, idealism recommends commitment to the instructions imposed by the people in power, regardless the validity and practicality of the essence and consequences these practices lead to.

It should be acknowledged that Hawthorne deftly creates clash between secularism and religion in his masterpiece *The Scarlet letter* via the roles that he imputes to the fictional characters. Hester Prynne, the central character opts to materialism and secularism. On the other hand, the vast majority of population of Boston, remarkably Governor Billingham and the Rev. John Wilson, as ([7], 12) contends, are the hardliners that follow of Puritans and their deep-seated beliefs, as they proclaimed, were unquestionable. This bigotry is quite demonstrated in their stiff judgments and behavior. Nonetheless, Arthur Dimmesdale, one of the most notable character serving as the minister of the city, is oscillating between the two extremes. He occupies the highest religious and administrative positions who is supposed to fight and denounce sins whatever, punishing their perpetrators. Simultaneously, he rooted for some lusts that he thought he was deprived of.

3. Model of Analysis

Considered as an eclectic model because of the various publications the researcher consults to construct its make-up, this model accounts for the conflict between idealism and reality in terms with ([3], P. 120)'s theory of critical discourse analysis along with the researcher's observations and elaboration.   The proposed model consists of three component phases, together with their subcomponents, through which the conflict in question is embodied. This constitutes the textual phase (which is analyzed via transitivity system proposed by Halliday), discursive phase, and social phase that would be discussed in detail later on.

3.1 Textual Phase

This phase, which ([3], P. 119) branded as the descriptive stage, is selective; but it should cope with the data of the topic under scrutiny. Consequently, this stage would be analyzed in terms of transitivity system proposed by ([4], P. 130) to account for the structural and semantic properties of the utterances made by main fictional characters in *The Scarlet Letter* by Hawthorne.

According to ([4], P. 132), transitivity is "the key to understand the ideational meaning of texts". Arguing that experience is manifested by actions, events, ideas and recognitions, he (ibid.) contends that such patterns of experience can be grammaticalized in a given language. Transitivity system is meant to accommodate the semantic relationships holding between the constituents of a clause. In support of this argument, ([15], P. 22) concedes that transitivity involves three main elements of process: the *process* itself, which is grammatically indicated by the verb phrase, the *participants*, which is realized by a noun phrase, and the *circumstances*, which is encoded by either prepositional phrases or adverbs that fill up the Adjunct slot in clause structure.   According to ([4], P. 133)'s theory of transitivity, there are six kinds of processes.

3.1.1 Material Processes

Thought of as a "doing" or "happening" process, the material process is the outstanding category since it nests, so to speak, in utterances and clauses. Involved in this process are two participant roles: the Actor, which is mandatory, and the Goal, whose occurrence is optional ([15], P. 22). The actor in this process is concerned with the unfolding of the process, resulting in an outcome different from the beginning phase of the unfolding. The effect the actor causes can be confined to the actor himself/herself, a clause called an intransitive material clause. It may be extend to another participant called a goal, yielding a transitive clause ([2], P. 98), as exemplified below:
1.Samir nipped Daniel
2. The washing machine broke down. ([15], P. 23)
Besides, other participant roles can be involved in material processes; Scope, Recipient and Clients are the main roles in this group. Reserved for intransitive clauses, the Scope is viewed as an entity occurring apart from the process to denote the domain over which the process happens as exemplified by (3) *You will be crossing some lonely mountains, so make sure you have enough petrol*, where " mountains" are entities having nothing to do with the process of crossing. Alternatively, Scope is explicable as another term for Process as in (4) *I play tennis* as pointed out by ([4], P. 192). Concerning Recipient and Client, the former, whose syntactic structure is mostly marked by the preposition *to* as a part of the prepositional phrase in such clauses as (5) *She sent her best wishes to John*, refers to the participant who benefitted from the implementation of process and associated with goods exchange, while the latter, whose syntactic make-up has the preposition *for*, is attributed to service exchange as in

(6) *Mazin bought a bike for his son* ([4], P. 194).

3.1.2 Mental Processes

Preoccupied with the internal world of mental reality, mental processes, being associated with consciousness world, pertain to *sensing* activities. Drawing upon cognition (the activities manifested by verbs of thinking and wandering), reactions (such as liking or disliking), and perception (as in seeing and/or hearing), mental processes rule out the non-human being as a sensor, as opposed to the actor, which can be non-human, in the preceding category ([15], P. 23). Two types of participants are to be involved here: Sensor and Phenomenon: the former is simply described as the person who does the *sensing* while the latter draws upon the entity that is sensed, felt, seen, perceived or realized by the senses. Examples are the following clauses:
*(7) Mary understood the story (*cognition*)*
*(8)John noticed the damp patch (*perception*)*
(9) Sioboan detests Pate (reaction).

A typical characteristic of mental processes is that its roles cannot be altered when the utterance in question is amenable to some grammatical transformation. In consequence, example (9) above can be paraphrased as *Pate disgusts Sioboa   n* with no change of roles at all. In fact, the mental processes opt for present continuous, while their material counterparts are predisposed towards present continuous ([4], P. 203).

3.1.3 Behavioural Processes

Representing the borderline between material and mental processes, behavioural process combines actions of doing and sensing to accommodate physiological activities such as *breathe*, *cough*, *sigh*, *dream*, *worry* ,etc. The main participant in the process is Behaver, the human being who behaves. Similar to both material and mental processes, the behavioural clauses hold that the behaver is similar to the sensor; yet the grammatical structure of behaviour clause is like that of the material clause. The following examples serve as a testimony of the behavioural process ([4], P. 139).
(10) The student fell asleep in my lecture again.

(11) She frowned at the mess ([15], P.P. 23-4).

3.1.4 Verbalization Processes

Described as the process of saying, verbalization is akin to mental process simply because there is some sort of conscious thought in verbalization ([15], P. 24). The participant roles involved in this type of process are the Sayer (the source of speech or the person who speaks), the R, the Receiver (the entity to which the utterance is issued) and the Verbiage(that which is uttered). It is worth mentioning that verbiage may cover the content of the thing(s) uttered. Simultaneously, the process of saying should be understood broadly since the subject is either human or non-number beings as in (10) "*The advertisement said large discounts*"([5], P. 251). He ([5], P. 252) claims that verbal clauses permit the reporter to impute the information to resources such as officials, scientists, experts and eyewitnesses.

3.1.5 Relational Processes

Deemed as an important category of in this model, relational processes stand for processes of "being" in the sense that the two entities are of a symmetrical relationship. These relations can be triggered by means of the following types, which, in turn, are encoded into two modes each, viz. attributive and identifying. Three subcategories subsumed under this type of processes are (ibid.).

a. Intensive relational clauses. They refer to clauses that display relationships of equivalence between X and Y as in (13) *Joyce is the Irish writer.*

b. Possessive relational clauses. They allude to clauses where the connection between two entities is reflected by the equation: X has Y, e.g. (14) *Peter has a piano.*

c. Circumstantial processes clauses. They represent clauses where the circumstances elements scale up so highly that they serve as a full participant in the process, e.g. (15) *The forces of darkness are against you*([5], P. 253).

3.1.6 Existential Processes

Concerning with the phenomena expressing existence, these processes includes such verbs as *exist, occur, happen, emerge, come* and the like preceding a nominal group that acts as a real subject as in (16) *There exist similar medieval crosses in different parts of the country*. In addition, existential processes can be expressed by sentences beginning with There + a form of the verb *be* followed a noun phrase acting as empty subject, e.g. (17) *There is a house in this farm* ([13], P.P. 420-3).

3.2 Discursive Phase

Alternatively known as interpretation stage, discursive phase singles out the way texts are produced and consumed. Put differently, this stage, sustains ([3],

P. 143), draws upon negotiations taking place between the participants and the events and actions within certain contextual factors to communicate effective messages to the audience. This interaction, which is conducted pragmatically, is based on co-operative principle (CP) and politeness principle (PP) to construct and decipher linguistic utterances when released in suitable contexts.

This pragmatically based analysis is justified in line with ([9], P. 123)'s proposal with respect to the two principles. He (ibid.) concedes that the co-operative principle opens channels of communication and the polite principle keeps these channels open.

3.2.1 Co-operative Principle (CP)

Following, ([11], P.P. 100-105) one can communicate one's messages effectively by making inferences from what is said. Put differently, that more communication occurs than is said is the norm rather than the exception in speech events [1], cited in [11], P. 100) maintains that this communication, which is formulated with the help of contextual factors, assumptions and the background knowledge of the participants, is usually accomplished in terms of the following four supportive maxims to grasp the speaker's intended meaning:

1.Quantity maxim. Alternatively known as informativeness, this maxim singles out the sufficient amount of information conveyed to achieve communication ([11], P.P. 100-105).

2. Quality maxim. Also called that truthfulness, this maxim concerns the truth of is said and abandonment of raising anything which the speaker lacks evidence for ([11], P.P. 100-105).

3.Relevance maxim. Interested in avoidance of what is irrelevant, this maxim trades on the premises that are to the point with respect to the topic under discussion ([17], P. 43).

4.Manner maxim. Preoccupied with clarity and organization of the linguistic message, this maxim focuses on the removal of ambiguity and disorder of linguistic messages.

It should be noted that these maxims are not rules, but assumptions, because flouting of any one of them does not result in breakdown in communication ([17], P. 144). By contrast, such violation would terminate in an additional conveyed meaning as in the following exchange between A and B who are both Ukrainian citizens while talking about the Russian- Ukrainian war:

(18) A. *What is your opinion of the war*? B. *The war is war*.

B's response is tautological, and bluntly breeches quantity maxim. Nonetheless it is communicative since the addressee and audience interpret it as a warning that is implicitly spelt out as "War is a destructive and painful event and with dire consequences" ([3], P. 143).

3.2.2 Politeness Principle (PP)

Politeness is the core feature that oils the wheel of communication in order to guarantee an on-going and smooth communication between interlocutors in a certain situation. It is noteworthy that politeness is approached from

various perspectives, but all these approaches, ([17], P. 47) stresses, share the face consideration as a pragmatic dimension that should be taken into account. ([9], P. 149) affirms that politeness in English- speaking cultures is usually conducted by means of two main mechanisms, viz. Tact Maxim and irony.

3.2.2.1 Tact Maxim

As an influential approach that is pragmatically conducted, tact maxim is an appealing mechanism in analyzing the events involved in *The Scarlet Letter*. By imputation, ([9], P. 117) stresses the workability of such an approach in western communities in which the author was brought up. ([16], P.P. 65-7) stresses that tact maxim draws upon directives (such as command, request, warning, threat and so on) and commissives (like invitation, advice, promise and so on) illocutions as long as the cost/benefit variable is concerned, arguing that the relationship between the participants in this regard is asymmetrical. That is to say, what is polite to the speaker is impolite to the addressee and vice versa. This claim can be exemplified by offer, a commissives speech act, which is basically beneficial for the addressee and costly for the speaker.

([7], P. 92) holds that costs and benefits are not peculiar to physical entities and possessions such as money, but it extends to services and moral notions. Characterized by indirectness, tact maxim holds that direct speech acts are rude and insolent since they restrict the addressee's freedom. Worded differently, indirect speech acts are considered as more polite because the addressee would be left with two choices, and his freedom would increase accordingly.

3.2.2.2 Irony

Underscoring the two communicative layers of the explicit and implicit meanings inherent in irony, ([1], P. 90), argues that irony is an utterance in which what is said is diametrically opposed to what is meant. This disparity of meaning serves as a mask that the speaker uses to be tolerated to launch an affront and offence against his partner with no tit-for tat reaction by the assaulted individual. Such an orientation is corroborated by ([9], P. 126) when stating that irony is the avenue through which the speaker is impolite though he seems polite. Accordingly, when Samir says to a friend of his who has just let him down '*You are a fine colleague*', he intended to show dispraise rather than praise.

In fictional events and actions, ([10], P. 277) employ irony for its contrastive values inherent in views proposed by the writer's thought and the audience's pertaining to what is discussed. Stated differently, irony in novels, dramas and short stories, which is branded as secret communion between the producer and consumer, sparks clash between the author's point of view and the reader's, causing suspense on the behalf of the audience or reader. Alternatively, this trope, once expressed in literary genres, is valued as subversion in the form of conversion in content which has repercussion on the audience.

3.3 Social Phase

Interested in social practices, this phase, following ([3], P. 213), attempts to analyze the societal implications with respect to their relation to hegemony and power. Put differently, the focus here is placed on the hegemonic struggle and hegemonic relations alongside the way these ties are constructed with regard to the textual formation and the contextual factors. It should be noted that these practices are shaped by cultural, social and historical context concerning the participants in conjunction with their mentality. ([14], P. 211) argue that this stage trades on recursive practices in terms of their construction and consumption. Consequently, social practices counts as a necessary relation between social practices and structural texts as the main concern of social analysis.
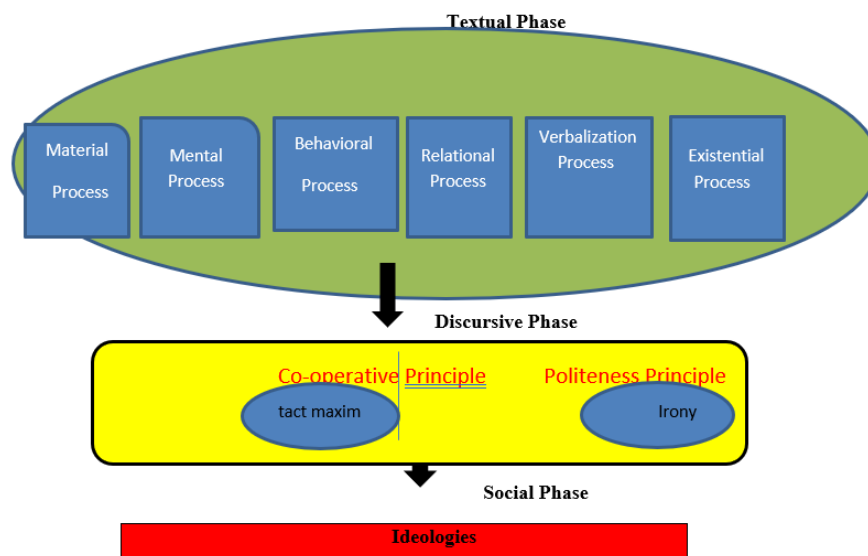

Figure (I): An Eclectic Model of Conflict between idealism and realism (After [3], [9] and [17] alongside the researcher's observations)**.**

Textual Analysis

This section is devoted to the empirical analysis of some excerpts adopted from *The Scarlet Letter* as analytic samples which are written purposely in bold for clarification. It should be emphasized that these samples, with its sentences numbered, concern the argumentative conflict articulated by the main characters, namely Hester, Dimmesdale, Chillingworth and Pearl in addition to Mr. Wilson. Depending on the eclectic model, the analysis would be conducted. Due to the curtailed space, only five excerpts are randomly selected from the novel at issue.

Extract (1)

Dimmesdale said **" thou hearest what this good man say, and seest the accountability under which I labor(1)….. If thou feelest to be for the soul's peace------ I charge thee to speak out the name of the fellow-sinner(2)------Haven hath granted thee an open ignominy, that there by thou mayest work out an open triumph over the evil with thee" ?(3)** ([7], P. 61).

The opening sentence, in its textual phase, is interpreted as a mental process since it comprises the verbs related to sense such as 'see' and 'hear', along with Hester as the actor and Mr. Wilson's saying and the minister's responsibility as goal. This sentence, in fact, is not statement since it implicitly involves warning SA in which the minister warns Hester not to reveal him as her partner in the adultery. Demonstrated by his justification by reference to the religious and administrative responsibility he had shouldered, Dimmesdale hinted that Hester's revelation of his personality as her partner brings in a huge crisis and severe scourge that he could not avert from. As such, warning is issued by the minister to get Hester silent with regard to the former's identity to guarantee Dimmesdale's safety as an important gain, a demand which is conducted in terms of tact maxim proposed by ([9], P. 98). Simultaneously, this warning, which ([8], P. 145) branded as a cost-avoidance action, is meant to benefit Hester since her confession may lead to taking her child away from her by the authoritative administration of Boston.

The social phase concerning this event, as ([3], P. 201) stresses, is apparently grounded in the punishment relief afforded to Hester. However, this assumption is misleading since the secret's disclosure would spark a destructive disaster, especially for the minister who is highly trustworthy and respectable by the public. Consequently, Hester reacts instantly to such a dilemma to abandon the dire consequences that would happen to her and her partner. She remained silent to protect her child, her partner and herself though she badly suffers from ruthless suppression, imprisonment, marginalization, torture and the social

scandal she is exposed to, along with other punitive measures as ([7], P. 213) suggests.

The second sentence which begins with if-clause stands for a mild warning in which the addressee, contends ([16], P. 89), is free as to carry out the proposed action. Worded differently, Dimmesdale prefers a smoother caution to a strict one to indicate his wish of Hester's rejection to nominate him as a fellow sinner. The minister, though apparently urging Hester to pinpoint the partner, banks on Hester's negative response that is inherent in if-clause warning to get her denial of his partnership in this abusive conduct. Pragmatically speaking, Dimmesdale was so polite in this utterance that he does not impose the recommended proposition upon Hester in this warning. In reality, warning is not an Impositive act, and, hence, Hester could seize the opportunity and made use of it by rejecting to reveal the partner's name. As a consequence, the utterance in question, which sticks to tact maxim, implies advantage to both characters by avoiding the cost resultant from disclosing the partner.

The third stage of socialism that the model culminates in, as ([3], P. 32) concedes, brews controversy conflict between Puritanism that the vast majority of characters as well as the public had embraced and reality that most people, including the pious ones like Dimmesdale, gravitated towards Puritanism which recommends strict commitment to the pattern of ideal behavior and this is untenable since there should be some sort of flexibility. On the other hand, though Hester committed adultery, she was loyal to humanity principles and never yielded to severe pressures imposed by authority and society on her.

The main clause in sentence (2) is analyzed as a behavioral process with Hester as the behaver due to the occurrence of ' speak' as the key verb in the sentence. While the first clause encompasses a mental process indicated by the verb ' feel' as the main verb, as [5], P. 143) sustains. As regards the actor, it is Hester that is asked to feel the responsibility as the minister claimed, whereas the goal is grounded in 'the soul' expression in the same clause. Concerning the third sentence, it belongs to the relational process, singling out the circumstantial one, where the attributive role consists in Hester's identity as the one who committed adultery that she had openly articulated.

In the second phase of discussion, the sentence in question serves as a piece of advice by Dimmesdale, as ([3], P. 132) claims, which holds that a proposed action of confession in order to get rid of the devil in her soul. This advice complies with tact maxim since it seems the purest form of politeness for explicitly guaranteeing Hester's interest. However, it turns out this advice proceeds in the reverse order, i.e. its intended meaning is for Hester to reject confession and repudiate the minister's name as the partner.

The social phase of this interaction is meant to convey the horrible outcome of the scandal that the minister may be exposed to if the adultery is disclosed publicly. The minister in question is characterized by reverence and respect because his behavior is

supposed to be devoid of any moral mistake.

Extract 2

" God gave me the child. He gave her in requital of all things else, which ye had taken from me (1). She is my happiness, she is my torture(2).Pearl keeps me here in life, Pear punishes me (3)" Hester said to the Governor ([7], P. 100).

Analyzed as a relational process, sentence(1), which is composed of two clauses juxtaposed to each other, draws upon the possessive faculty in the transitivity system proposed by ([6], P. 231). This is so because both sentences imply "Hester has a child "as their attributive role. Moving to the second discursive phase, the first sentence is taken to be more polite since the advantage is enormous. Besides, gratitude is assigned to the Creator Allah for this gift, the best form of politeness which consists in thanking Allah. In fact, the utterance in question is construed as thanking SA due to the fact that Hester, as ([8], P. 213) remarks, is in need of something valuable (the daughter) and she is entitled to thank the Almighty. Additionally, this gratitude SA implicitly contains challenge to the addressee (the Governor) to upgrade the position of ALLAH WHO is generous to her in comparison with that of Governor who recommends ruthless sanctions against her.

The third phase of socialism is reserved for the ideological concept articulated here. Worded differently, Hester intended to say that Allah is so generous to her though she committed what Puritans considered as a crime. For Hester, her relationship with the minister and the consequences incurred for such love is natural and has nothing to do with disobedience. This belief is entrenched in Hester's mentality since there was no revengeful action towards her at all, as ([3], P. 213) ascertains. On the contrary, she was greatly rewarded later on.

Sentence (2) is also regarded as a relational process conducted by intensive faculty of transitivity system by ([6], P. 204) since both the clauses that this sentence encompasses are with the structure Noun + be+ Noun. The discursive phase that this sentence passes through involves assertive SA because the speaker (Hester) wants to assert the addressee (the Governor) that pearl is her happiness and misery at the same time. This assertion, in fact, is beneficial to Hester since happiness is a spiritual and moral reward, and misery is a natural consequence due to the fact that children are not easily brought up.

The third stage of socialism is meant to convey that one can be proud of his right conduct even the community in which he lives rallied against such behavior. Hester loved Dimmesdale and was unable to marry him publicly; therefore she made some affairs with him engendering their child. True, this secret marriage is banned according to the rubrics of Puritan community. Nonetheless, all religions admit penitence. Why was such uproar and upheaval raised, then?

The third sentence in this extract also serves as a mental process and this is signalled by the verbs (keep)and (punish) with Pearl as the actor and Hester as the goal. The second phase of analysis, which functions as assertion and this is evident from her defying overtone, is meant to be more polite, especially in its first clause, since it generates a positive outcome for Hester represented by keeping that woman alive and happy. In the second clause of the sentence, relative benefit, as ([8], P. 54) maintains, features since there is integration between happiness and torture. In fact, such combination is rationalized when one envisaged that happiness does not come apart from bitterness; that is to say, Pearl represents joy for Hester; yet the mother is endangered by taking the child's being taken away from her.

The third stage of analysis concerns itself with the struggle between blind obedience to religion and the flexibility of religious beliefs. The first doctrine is represent by the Governor's belief in Puritanism and the strict application to anyone violating its conventions however slight this violation is. The second tendency is represented by Hester and Dimmesdale, though the latter did not articulate this wish openly because of his religious and social position.

Extract 3

" I found them growing on a grave which bore no tombstone, no other memorial of the dead man, save these ugly weeds that have taken upon themselves to keep him in remembrance (1). They grew of his heat and typify some hideous secret that was buried with (2)" Chillingworth says to the minister. ([7], P. 117).

Sentence (1) marks a mental process which is formulated by virtue of the physician's alleged knowledge regarding the dead men who were buried in the graves at the time. Here, Chillingworth is the actor, and the dead people are the goal. As regards the verb 'found', it should be interpreted in mental terms as 'realized', and this is a further indication of the mental process to which the sentence adverts. Sentence (2) draws upon a behavioural process concerning the consequential spread of bad secret that is analogous to black weeds growing out of a dead heart, so to speak. Black weeds, here, are the behaver according to ([6], P. 74) and hideous secrets are the circumstances. Interpreted as a request by the physician for Dimmesdale to confess his sin, this utterance, in its discursive phase, is ironically considered simply because there is a discrepancy between what is said and what is meant. It is impossible for plants to grow out of a corpse; that is to say, the implicit meaning, as opposed to the explicit one, is that Dimnesdale's sin would be no longer a secret and it would be discovered sooner. In fact, the utterance represents a violation of relation maxim since it touches upon the black weeds that have nothing to do with the minister's sin; yet the balance that is struck is meant to embody and accentuate the horrible consequences of keeping the sin secret undiscovered, as ([9], P. 121) remarks.

The phase of socialism, into which the processes slips, consists in the assumption that secrets would finally be disclosed, and they , by then, devastate the social fabric and the social cohesion of a given community. Chieftains, once their wrongdoings are revealed, come to their eternal demise. Against his will, Dimmesdale, after being pressurized, confessed his sin and committed a suicide. Consequently, the populace's trust in puritanism had not been stood longer. It is thought that Puritanism had severely restricted people's freedom. Arguments against puritanism and extremism had enormously proliferated. Realism is an appealing alternative since it addresses people's needs and wishes in accordance with disciplined conduct.

Extract 4

" The sunshine does not love you; it runs a way and hides itself because it is afraid of something on your bosom.(1) you may sit down, if you will tell me a story about the black Man(2)" said Pearl to her mother ([7], P. 163).

The first clause of sentence (1) is a mental process simply because the verb 'love' alludes to Hester's mental state which Pearl implicitly described to show that there is something wrong with her mother's conduct. The second clause adverts to the behavioral process, as ([15], P. 200) argues, due to the sun's disappearance from the mother with the sun as behaver and the letter 'A' as the circumstances. This is so because the sun's behavior in relation to Hester indicates something not natural with the mother given that she committed something terrible.

When it comes to the second phase of processing, this sentence implies a dispraise SA issued by Pearl toward, her mother. However, this indirect dispraise that breaks the relation maxim is indicated by a polite utterance since the speaker (Pearl) avoids mentioning the burden of the charge directed towards her mother by defusing the climaxed tension the accusation via reference to the sun's movement instead of her mother's sin.

The third phase accentuates the significance of honesty and condemnation of treason. It has been pointed out that concealment of crime does not last long whatever skills and tricks the perpetrators have at their disposal.

Sentence (2) counts as the material processes proposed by ([6], P. 201) since ' sitting down' implies ' doing something', while the second clause trades on the verbage process, as indicated by the verb 'tell' along with Hester as the sayer and a story as verbage. The second discursive phase of analysis implies a benefit for the mother in the form of relaxation after the mother's tiring journeys that are sprinkled with psychological and emotional apprehensions. This offer SA, of course, implies a sacrifice by Pearl in the sense that she abandoned her enjoyment and playing in favor of sitting down with her mother. As such, the utterance is

quite polite, as ([9], P. 58) remarks. The politeness mode of the utterance is endorsed by Pearle's demand for a story indicated by a request containing if-clause construction that exhorts the mother to give up thinking of the adultery any more.

The third stage signals that a crime is not only socially considered but it is also evaluated spiritually; that is to say, the person who makes a crime is exposed to Allah's punishment in the earthly world and the afterlife. However, penitence, if genuine, is acceptable. In consequence, the alleged idealists who call for strict commitment to religion should refrain from this belief since this orientation results in repression and oppression culminating in disintegration of society.

Extract 5

" Do you see that woman with the embroidered badge (1)?..... It is our Hester, the town's own Hester who is so kind to the poor, so helpful to the sick, so comforting to the afflicted (2)" the Reev. John Wilson said to strangers.([7], P. 145).

The first expression exhibits a mental process, as is indicated by the verb "see" which belongs to recognition domain, alongside with Hester as the actor and the badge as the goal. When it comes to the discursive stage, this utterance is a request SA by the speaker for the audience to pay attribute to Hester for her good deeds. Pragmatically speaking, this utterance implicates a great deal of politeness since the speaker (Mr. Wilson) minimized and uproot the social distance, which was once upon a time very huge, by adopting in-group strategy which placed Hester in an equal footing with this chieftains and other members of the Puritanical community. That is to say, Hester is imputed a good deal of benefit when the chieftain descended from high position to interact with Hester, praising her charitable work and her help for the needy and sick people. In the same vein, the utterance witnesses flouting of the relevance maxim proposed by [1] cited in [17], P. 121) since the request is formulated via a question to suggest that there is freedom for the addressee to choose between options posed by the speaker, an indication that this expression is courteous and mild.

The phase of socialism usually witnesses dialectal arguments terminating in social singer. It is grounded in the shift of the populace's attitude towards Hester when her recent humanitarian contribution to the relief of public sufferings and social pains had eclipsed all her previous deeds which the society considered abusive and unacceptable.

Conclusions

The study has come up with the following conclusions:

1- Hawthorn, although he had embraced puritanism from time immemorial, is oscillating between idealism and secularism.

2- The author successively presented two contrasting images of the heroine. The former is of outcast, treasoner and disloyal woman, while the latter is of a reformer, benefactor, angel and kind-hearted woman

3- The speech acts of request, warning and threat are

predominantly used in this novel.

4- The conflict between idealism and materialism relies heavily on the tact maxim as a pragmatic mechanism to present the ideologies adopted by the fictional characters

5- The social stage of analysis focus on sin, crime, confession, revenge and honesty.

6- Irony is scarcely called for in the novel's utterances and tact maxim is incorporated instead when analyzing the ideal and realistic arguments articulated in the novel.

7- It is the maxim of relevance that is primarily violated in utterances made by the characters in this novel.

8- Most characters' argumentative contribution to the events in the novel at issue tilt towards idealism ; nonetheless, Dimmesdale's arguments are swinging between idealism and realism. Chillingworth is predisposed to idealism, not for the sake of its essence, but to revenge himself upon Dimmesdale.

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