A Pragma-Stylistic Study in Analyzing Soliloquies of English Dramatic Texts

Lect. Dr. Suzanne Abdul Hady Kadhim

University of Kufa, College of Arts, Department of English Language.

E-mail: susan.hussein@uokufa.edu.iq

Lect. Dr. Manar Kareem Mehdi

Department of English, College of Education, Al-Zahraa University for Women, Karbala, Iraq.

E-mail: manar.kareem@alzahraa.edu.iq

Abstract

This study examines the pragma-stylistic analysis of soliloquies in Shakespeare's play. It aims to show how pragmatic theories are subordinated stylistically in literary discourse in general and in theatrical discourse in particular. Leech's stylistic theories and Searle's speech **acts**are used to the chosen data. Accordingly, the study aims at: "(1) Stipulating the main categories of speech acts applied by the chief character laterally with the stylistic influences attained through their use of soliloquies in Shakespeare's plays. (2) Displaying how pragmatic strategies yield stylistic effects via using stylistic devices on the two levels of interaction in Shakespeare's plays. For the current study to attain its goals, it is hypothesized that: (1) There are reliable patterns of speech acts that appear to offer contextual aspects through using stylistic devices about the characters' psychological states and the elements of their personalities and alignments, (2) Searle‘s Speech Acts and Leech's Stylistic devices are demoralized by Shakespeare and the characters in the plays to show notions and concepts explicitly and implicitly. Hence, as to attain the aims of the study and test its hypotheses, the subsequent procedures are assumed: (1) Introducing a theoretical literature review about the interface between pragmatics and stylistics in addition to their impacts on literary discourse in general and dramatic discourse in specific with some associated concepts that are noteworthy to the aims of the study. (2) Investigating (four) extracts of soliloquies consistent with an eclectic model established for this study. The results of the analysis confirm the overhead stated hypotheses."

Key Words: A Pragma-Stylistics, Dramatic Texts, Soliloquy, Shakespeare's Soliloquies.

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1.0 Introduction

Play texts provide a foundation for pragma-stylistics and a distinctive genre well-suited for study by reproducing real-world spoken language. Shakespeare's plays are the designated data in the current study (Hamlet, Macbeth, Othello, and Cesar). Shakespeare's soliloquies, however, are rarely discussed and have never been satisfactorily shown or thoroughly studied, according to Kostelanetz and Rocco (1999: xv).

They continue, "What endures of Shakespeare and his literary works are not his ideas, but rather his fundamental widening of our awareness of linguistic possibilities and his unique use of language." (ibid., p. xvi) His plays therefore provide rich linguistic material for research. Therefore, this study looks at the soliloquies in Shakespeare's plays from a pragmatic and stylistic perspective in an effort to respond to the following questions: (1) What are the main categories of speech acts applied laterally by the main character with the stylistic influences attained through their use of soliloquies in Shakespeare's plays? (2) What are the pragmatic strategies that yield stylistic

effects via using stylistic devices on the two levels of interaction in Shakespeare's plays.

1.1 Pragma-stylistics

Formerly, the main study in stylistics analyzed the formal language elements of literary texts, such as the grammatical structures, phonological characteristics, or propositional meaning. Soliloquies were the primary source of data for this analysis since they are brief enough to allow a stylisticist to assess the entire text. This analysis is simple since there is typically "only one discourse level where the playwright addresses the audience directly" when it comes to the soliloquy's discourse structure. Additionally, because the text is usually longer, it is impossible to study it completely.

Since they lacked the necessary skills to cope with these kinds of texts or to analyze discursive interaction, the early stylisticians neglected theatre (Jeffries and McIntyre, 2010: 100). After the advancements in conversation analysis, pragmatics, and discourse analysis in the late 1980s, stylisticians had the means to examine the significance of dialogue and interface in many literary genres (Norgaard, et. al. 2010: 45).

Accordingly, "pragmatic stylistics is emerged, also known as (pragma-stylistics). Pragma-stylistics, according to Davies (2007: 106), is stylistics with a pragmatic element." It focuses on applying pragmatic theories to literary works to clarify how effective language or structural devices are utilized in literary works. in context are produced. Its methods combine "pragmatic and stylistic approaches to describe how (literary) language is employed in context and how it could help characterize the characters in a work of literature or explain how power relations are established, among other things (Norgaard, et. al. 2010: 39)."

It is an approach that attempts to apply the results and methodology of pragmatics to the conception of language style, or the differences in usage between spoken and written language, such as by looking at the language of literary writings from various authors, genres, and historical periods, according to Allan (2016: 217). As per Sell (1991: 99), "the aim (of pragmatic stylistics) is to relate the writing and reading of literary texts to the linguistic and sociocultural contexts in which those processes have taken place."

This indicates that there is a strong emphasis on contextualization and that it is both literary and linguistic. Mey (2009: 256) agrees that pragma-stylistics belongs in the larger literary stylistics area and asserts that it is an established subject that is about to develop into a subfield of narrative studies.. He refers to it as the "science of the unsaid" or alternately as the study of the "user's part in the societal creation and consumption texts." Thus, Pragma-stylistics, a stylistic research conducted in accordance with the pragmatics framework, makes an effort to ascertain, examine, and codify the underlying meanings of utterances. However, what unites it is the focus on elucidating preexisting interpretations of texts rather than producing fresh interpretations.

1.2 Dramatic-Texts

A "dramatic text" is a story that, in its archetypal form, is told through voice and extralinguistic elements like physical action, costume, and staging.by Short, M. (1996:44). This linguistic component of play texts consists of the stage instructions as well as the dialogic or monologuistic speech of the characters "although this aspect has received little attention from linguists to date".

Linguists have become interested in discourse analysis in order to "account for reader and audience intuitions about soliloquies in those texts" because of the "conversational" character of dramatic dialogue interaction (Burton, 1980: ix). In order to establish a feeling of characterization and narrative development, the author, text, and audience engage in a dynamic procedure for creating meaning and taking advantage of meaning's potential.Utilizing practical approaches, this process is demonstrated. This is especially significant when you consider how language performs in drama, contributing to the action and developing characters frequently without the aid of a narrator (ibid.). Because at least two types of interaction occur simultaneously during dramatic performances, Bowles (2010: 10) notes that dramatic texts are typically complicated. In other words, while there is on-stage conversation between the characters, the characters also interact with the audience.

Dramatic conversation is harder to categorize structurally than face-to-face speech in real life because of these concurrent exchanges. Tan

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(1993: 50) claims that because of this layered feature, analyzing inter-character interaction is at best ineffective and at worst inaccurate. The dramatic texts of soliloquies, however, are the primary subject of much linguistic research due to the superficial resemblance to naturally occurring speech events. Short (1989: 149) continues, "it is this doubled discourse which accounts for so-called dramatic paradox, when the viewpoint of the audience is different from that of some character(s)."

The responsibilities of speaker and listener are likewise expanded. Characters on stage will often speak directly to one another, however they can occasionally break from this horizontal contact by speaking directly to the audience in a soliloquy role. The audience can, in this way, be both a silent observer and participant in the action taking place on stage, "both 'inside' and 'outside' the contexts of the utterance entailed by the speech events of the play" (Herman, 1995: 30).

1.3 Soliloquy

A term used to describe the interaction between ideas is a soliloquy. The author employs this literary phenomena to create the offered work of art. The difficulty of conveying the exact same image in many situations and historical times makes it difficult for this study to achieve its goal of seeking the reader's or audience's interpretation through the use of soliloquies. Between old and new texts, soliloquy may be crucial in bridging communication channels and delivering a moral message. in William Shakespeare's plays. Authors actually employ soliloquies to communicate additional and multiple implied meanings. Thus, a single soliliquy might predict multiple functions and interpretations which might lead to conflicting ideas in grasping the real intention of the author in English language in general and literature in plays in particular. (Verdonk; 2002;65).

It is an obvious fact that time is time, but there is more to that which the author means, and soliliquies may predict several implied meanings and functions that can be analyzed syntactically, pragmatically and discoursally. As a result, this thesis investigates how soliloquies might be interpreted and how these interpretations convey different implications and different intentions by authors. About 8 texts of soliloquies collected from different English dramatic works of William Shakespeare will be analyzed to explore the soliloquy used of this literary genre depending on Simpson (1993) conceptual functional theory and Van Dijk (1998) theory of ideology. Moreover, investigation of the linguistic features of soliloquies will be conducted.

1.4 Shakespeare's soliloquy

This study tackles Shakespeare's soliloquies in particular. A soliloquy is a dramatic speech or monologue often delivered on stage by a single character during which, this character speaks his mind and what he is thinking about, however, the intention of this speech is not to be heard by any other character (Hirsh, 2003: 13). Thus, soliloquies function as a window to the character's inner self. However ,the addressee, in this case, is usually the audience. The etymology of the word' soliloquy' gives its own meaning since 'solus' from Latin means 'alone', and' loqui' means 'to speak'. Another important function of soliloquy is to reveal the future intentions of characters, and, therefore, prepare the audience for further developments (Huessy, 1992).

According to Hirsh (2003: 13) there are three kinds of soliloquies when they are classified according the aspect of addressee:

a. Audience addressed soliloquy: the character speaks to an audience i.e. playgoers. This type of soliloquy is also known as plain soliloquy.

B .Self-addressed soliloquy: the character speaks only to himself and is unaware of playgoers.

c. Interior monologue: when the actor speaks the words that are merely passing through the mind of the character; these words do not represent words spoken by the character.

When it comes to ideology, Shakespeare is argued to be using language ideologically for the sake of effect. Mcginn ,(2009) in his philosophy of Shakespeare's language, discusses how Shakespeare uses language with certain meaning effects. Language is used ideologically, and can contain features of concealments; it can be used to manipulate; it can magnify or

minimize any problem of any kind, etc. as will be seen in the soliloquies (Mcginn, 2009: 65). To express personal vision or tendencies, Shakespeare is argued by Bloom (2004: 4) to have allowed something very close to a fusion between himself and the character of Hamlet. This might be used to express Shakespeare's ideologies through his character. This expression of ideology is also represented in soliloquies. Furthermore, each character in a play has personal idiosyncrasies, which can be used to differentiate between characters (Blake, 1983: 28).

2. Research Methodology

2.1 Research method

The term "research method" refers to a process or mechanism that must be used to identify a solution for issues that have been identified during a research project. The study's research methodology includes the study's research type, object, data type and source, data gathering methodology, and data analysis methodology.

2.2. The Model

The analysis of the current data will be conducted using an eclectic model by the researcher. It includes Leech's (1989) stylistic devices theory and Searle's (1969) classification of SAs as Speech Acts (2008). To demonstrate how closely the author and the characters adhere to the stylistic methods to create implicature, a pragmatic-stylistics approach is used. As Leech (2008, p. 25) makes clear, the dialogue will not be broken down; nonetheless, the speaker has chosen an indirect approach rather than providing a direct response to the question.

2.3. Research Mrthodology

This study is a descriptive study, with the aim of describing how language is actually used for communication. The purpose of nature is to investigate and depict, not to test and prove. The research is qualitative, to be specific. Four data extracts from soliloquies make up the data that was gathered. The qualitative data comprises of extensive descriptions of interactions, attitudes, opinions, and thoughts that demonstrate how the author's use of stylistic techniques helps him communicate his views and make them compelling to readers.

2.4. Type of the Data

The data source The soliloquies' sentences, declarations, utterances, and questions are both the most basic and the most intricate examples of literary expression. Both oral and written language styles are available. The four plays by William Shakespeare that serve as the sources for all the information are Hamlet, Macbeth, Othello, and Cesar.

2.5. Method of the Data Collection

The information is gathered through observation, recording, and watching. The method employed in scientific research to gather data by employing the evidence of soliloquies list is called documentation. Following are the steps that must be taken in order to acquire the data: A/ Looking up information on the internet. B/ Viewing YouTube videos and live news. C/ Writing the utterances in advance. D/ Repeatedly reading the dialogue and script. E/ Italicizing the sentences that contain stylistic elements and speech acts.

3. Literary Pragmatic Approaches

Dascal (2003: 273) thinks that the relationship between pragmatics and literary studies is natural and even essential. The theory of all linguistic uses, pragmatics, provides justification for this. As a result, pragmatics cannot be separated from literary speech. The pragmatic principles must be reformulated and strengthened in order to accommodate such inclusion.it will drive pragmatics to enrich and develop itself. The main relevant theories for literary discourse are described in detail in the following sections.

3.1Speech Acts Theory

Literary works have included the speech act theory. as well as to everyday dialogue because literary discourse imitates common discourse. It is safe to say that applying SAs theory to literary discourse has significance because it may be utilized to explain the language and interpretation of a certain work. As a result, Pratt (1973) in her book "Towards a Speech Act Theory of Literary Discourse" was the first to highlight the value of speech act theory. She makes an effort to demonstrate that discourse analysis theories and the SAs model of analysis can both be used to examine literary discourse.

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Consequently, the soliloquy in a play could be a parody of a biography or autobiography (Abrams and Harpham, 2009: 376). Additionally, Miller (2001: 1) claims that the phrase "in speech acts in literature" has many connotations in his essay "Speech Acts in Literature." It can be used to describe spoken gestures used in literary works, such as cries for help, promises, excuses, and similar things (whether said or written by characters or the writer). In light of SA's concept, many stylistics practitioners have specifically investigated different ways to approach dramatic texts. Application from Elam is one of them (1984). He contends that SAs theory should be applied to define the language of drama since dramatic discourse resembles ordinary language more than other types of discourse.

According to SAs standards. According to him, not all of the movements in theatrical texts or conversation are communicative acts; some of them are more traditional activities (Makaryk, 1998:196). According to Esterhammer (1994: 13), who concurs with Elam, speech act theory has had the greatest and most positive influence on literary theory in the study of theater. Drama served as a useful example for him of how linguistic interchange shapes and reflects social reality. This is attributed to the inherent character of theater, where speaking and acting go hand in hand.

This then stimulates social interaction and customs of the society it represents in a public setting. Short (1996:194) continues by saying that by seeing the behaviors of others, one might draw conclusions about them and their social interactions. For instance, if someone frequently engages in the behavior of commanding others to do something, this will be interpreted as being bossy. What works in the actual world also holds true in the play's fictional setting. The patterns of SAs can be used to infer information about the characters on stage. He gives a King Lear example from Shakespeare's play (ibid: 195–6). His ability as a monarch is demonstrated by his ability to command others to do things. Speaking represents law to him. Therefore, he loses his authority as a monarch when he distributes his kingdom between his two evil daughters.

SAs have an impact on both the literary and actual worlds. When reading a book and understanding the SAs, one can infer significant unsaid context elements. According to Beach et al. (2011: n.p.), It is doable to deduce a character's qualities, aims, and philosophies about their own status and power as well as the status and power of their audience from the type of speech acts they perform. They also claim that it is possible to infer the character's ability to perform the act, the social context in which the act takes place, and the effects of the act on other characters. The several SAs that the characters use, like stating, asserting, agreeing, responding, asking, recommending, and expressive speech actions, plays a vital part in both spoken language and soliloquial literature.

3.2 Stylistic Devices

Stylistic devices are interesting or creative ways of using language that go beyond expected or straightforward usage. According to the stylistic devices definition, stylistic devices add an additional dimension to language beyond its literal meaning. Leech, G.(2008:45) stated that stylistic devices can also be called rhetorical devices and figures of speech because they are often used in rhetoric, the discipline that covers effective and persuasive language use. Stylistic devices are often studied in the context of literature, where they are frequently employed by play-writers and oftentimes, people employ stylistic devices without even realizing it.

There are many reasons writers use stylistic devices or stylistic elements. Broadly speaking, a stylistic device can make a statement or description more interesting or meaningful. They can allow a sentence to say more than it seems to and can be a way to express ideas that add to the literal meaning that is conveyed. Stylistic elements are also a way to add variety to language and express familiar concepts in new ways. Stylistic devices might increase the vividness of a description or the strength of a reader's emotional response. Finally, stylistic devices can be used simply because they make a text more enjoyable to audiences. There are various types of stylistic devices. The following subheadings provide stylistic device examples for the most well-known types.

3.2.1 Style and Foregrounding

Style in literature is the literary element that describes the ways that the author uses words, sentence structure, figurative language, and

sentence arrangement all work together to establish mood, images, and meaning in the text. Making a language expression (word, clause, phrase, phoneme, etc.) stand out from the surrounding linguistic context, from specific literary traditions, or from more broad world knowledge is known as foregrounding in literary studies. (Leech: 2008;47). Patterns, such as repetitions, paradox, when meaning is evident but conclusions may be ambiguous, metaphor, and parallelism are the most popular approaches for establishing foregrounding.

3.2.2 Repetition

Repetition of a word, phrase, or sentence to highlight a certain theme is the foundation of this literary device. According to the placement of the repeated word, there are actually numerous sorts of repetition (literary devices, 2016).

3.2.3 Paradox

A paradox is a claim that, at first glance, seems to contradict itself but, upon closer examination, makes sense. This literary technique is frequently employed to pique a reader's interest in uncovering an underlying logic in a statement or phrase that appears to contradict itself. As a result, paradox enables readers to comprehend ideas in a unique and even unconventional manner.

3.2.4 Metaphor

A metaphor is a type of stylistic device where the writer links disparate ideas that do not fit together literally but can be interpreted figuratively as a comparison. In order to create a "genuine and fascinating new mix of ideas, objects, and sensation," writers utilize metaphors (Gray, 1984:122). These combinations seem too unusual to be combined in one sentence, and this kind of oddity is known as mixed metaphor (Ibid).

3.2.5 Parallelism

In order to emphasize related ideas in a sentence, parallelism is the use of comparable words, clauses, phrases, sentence structure, or other grammatical characteristics. It makes the statement succinct, understandable, and simple to read. Particularly in series, pairs, and items in an outline or list, parallel structuring is crucial.

3.2.6 Rhetorical question

A rhetorical question is asked just for effect, or to lay emphasis on some point being discussed when no real answer is expected.

4.Data Analysis and Discussion

4.1 The Model Explained

The practical part of the current work is distinctly displayed in this study wherein the data are collected, described and analyzed by means of pragma-stylistic approach as well as the results are estimated in accordance with the aims and hypotheses specified in the study.

4.2 Data Description

The data collected to be analyzed are represented by (4) of Shakespearians' plays that are randomly selected from American prolonged history of literature. The selected plays are distributed as follows:

1-Hamlet Act 3, Scene 1, Lines (57-91). Hamlet-1.

2-Macbeth Act 1, Scene 7, Lines (1-28). Macbeth-1.

3-Othello-1 Act 3, Scene 3, Lines (263-282). Othello-1.

4-Caesar Act 2, Scene 1, Lines (10-34). Caesar-1.

Furthermore, as far as data description is concerned, one further point needs to be given its due attention with regard to the data. In this respect, Shakespeare stays vigorous because the datum that his plays are performed and adjusted around the world highlights the universal plea of his storytelling and specifically with his tremendous soliloquies. As such, this will lead us to:

4.2.1 Data Analysis

The eclectic model introduced in this study schematized in the following figure alongside with soliloquy and considered the basic means employed here to conduct the pragma-stylistic analysis of the data. This will be helpful to first, probe the aims specified in the current work, and second, enhance the findings throughout a detailed clarification of the data under analysis:

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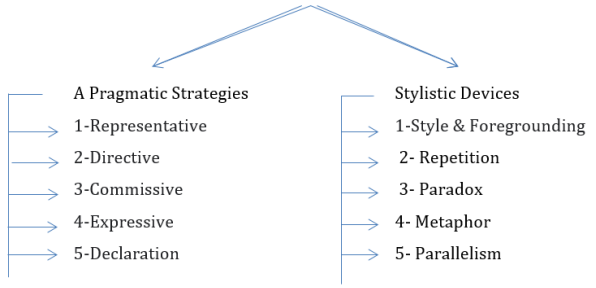
Figure (1)

A Pragma-Stylistic analysis of Soliloquies



Extract (1) Hamlet

This play explores the fights challenged by Prince Hamlet who move toward the detail that his father, King Hamlet, was assassinated by his uncle, Claudius who turns out to be the ruling king momentarily afterward. All through the play, Prince Hamlet attempts but vacillates to avenge his father by murdering his uncle.

1-APragmatic Strategies

Searle's (1976) "has different classification of illocutionary act based on solution grouping it as declaration, representative, commissive, directive, and expressive.

Declaration is the expression of some words that makes the real situation around the speaker change by their utterances, as in verbs like, state, claim, said, suggest, and declare." Shakespeare in the play of Hamlet used verbs to clarify something as in " *62) No more-and by a sleep to say we end"*, when he said that he could revenge his father via ending Claudius life.

The words used in an expression to represent what the speaker believes to be true are called representative words. For instance, describing items, reporting an event, or drawing a conclusion about a problem. As a result, verbs in the English language such as accuse, claim, blame, boast, complain, criticize, lament, forecast, scold, recall, and recommend serve as explicit representatives. (Yarahmadi and Olfati, 2011: 2524).

As such, we may find various representative verbs of an action as in; *"(57) To be, or not to be?"* . The author, here, suggests behave courageously and kill his mother's husband or thinking to delay this revenge for another suitable time,*"(60) Or to take arms against a sea of troubles, (61) And, by opposing, end them? To die, to sleep* " , otherwise he should stand against all the troubles until he dies as if he was sleeping. So, he believes that " (*65) Devoutly to be wished! To die, to sleep*" wishing to sleep means implicitly wishing to die.

Commissive are "the words which commit the speaker about future action can be after the utterances done or the next time, as in; promise, refusal and invitation." As such, the author refused hamlet to murder his enemy in saying *"(58) Whether 'tis nobler in the mind to suffer*" in which it clarifies that there is no need to suffer killing his enemy.

Directives are statements that relate to other people; in this case, the hearers are the persons who perform particular activities.This class of speech acts includes advice, command, ask, order, plea, request, and warning. Accordingly, the author employs verbs of asking a rhetorical question in saying, "*(67) For in that sleep of death what dreams may come,".*

In Searle's final classification of speech acts, expressive, a group of words are used to sometimes express the speaker's feelings. It reveals the psychological mindset of the speakers. In a genuine circumstance, these can be acts of apologizing, blaming, praising, thanking, regretting, and other expressions of sentiment. These can also be the expression of like, dislike, joy, and sadness (Mey 2009:1004).

In consequence, it is observed that expressive verbs are used to exemplify intent as if Hamlet had chosen to show his emotion. In the same line. Using hypothesizing, the author questions if it is honorable for a leader to suffer. as in; *"(58) Whether 'tis nobler in the mind to suffer", (62) No more—and by a sleep to say we end , (63) The heartache and the thousand natural shocks",*

Rendering to his hypothesis, the ideology is that sleeping is understood as the same as dying; this is to conceptually affect the audience to lead to the notion of death and hypothesize it as a way to outflow anxiety and commiserate with the protagonist of the play. Shakespeare embraces that Hamlet could continue distress but he chooses to end his sufferings. It is observed that from the beginning of soliloquy till its end the author wants his audience to accept the idea of death as a resolution in line; "*(67) For in that sleep of death what dreams may come,".*

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2-Stylistic Devices

Shakespeare's soliloquy is a stylistic analysis of his use of rich language and writing style. He is renowned for using colloquial language and wit in his soliloquy. Some words are employed to convey a sentiment or an attitude. You can use these identifiers to introduce and conclude a soliloquy. These words are utilized by *Hamlet* the main character naturally "without paying so much attention to their use." He produces **seriousness and sorrow**, and sometimes levity and laughter. Though this **parallelism** of contrasting feelings was against the prescribed norms in the Greek tradition of drama, Shakespeare violated them and the result is presentation of opposite feelings side by side. As in; *sleep, dreams, and death* in "*(67) For in that sleep of death what dreams may come,".*

These lines can be analyzed via **parallel** that is used in soliloquy. It suggests the direct opposite of the principle of possibility in the strategy of giving two alternatives equal chances: the question of being and non-being is formulated in two co-ordinated clauses connected by the exclusive co-ordinator or, so, rather, as a matter of choice in the next four lines give the content of the choice, as the syntactic **opposition**, constructed through the **parallel** between the **or** of *(to be **or** not to be)*. **Repetition** is used to tell the reader or audience that the words being used are central enough to be repeated, and let them know when to pay special attention to the language. When something is replaced with something similar, it is referred to as a **metonym** (i.e., something that closely resembles the original idea). Shakespeare employs the idea of sleep as a substitute for death when Hamlet asks, "To be or not to be"*To die, to sleep*". As such, there is a **substitution** in this line. Another figurative device can also be found in **metaphor**. The act of sleeping looks very much like death. Think about it: it is often described as an "*eternal sleep" or "eternal slumber*," since the two concepts are closely related. They are considered **metonyms**. Moreover **repetition** is seen in the phrase "to die, to sleep" is an example of repetition, as it appears once in line *61 and once in line 65;(61) And, by opposing, end them? To die, to sleep* " and " (*65) Devoutly to be wished! To die, to sleep*". Two repetitions of this sentence emphasize the **rhetorical question** that Hamlet compares death to what we all intuitively understand it to be: a never-ending sleep in an effort to intellectually define death.

This literary device also sets up Hamlet's turning point in his soliloquy, when he recognizes that it would be more accurate to equate dying to dreaming. However, this creates a dilemma because we are unsure of the nature of the hereafter, assuming there is one. When Hamlet says, "To die: to sleep," he's using metaphor. Hamlet often describes dying as "sleep," as though it were a break from living. He also employs metaphor when he claims that "sleep" or "death" would put an end to his "heart-ache" (with Ophelia) and "the thousand natural shocks that flesh is heir to," which refers to the numerous negative aspects of Hamlet's life to which he has grown accustomed.

Extract (2) Macbeth

This is a tragedy play entitled Macbeth written by William Shakespeare. Macbeth was tricked in believing a prophecy that he must be the Scottish king that the three witches had claimed to be, when he met them after returning from war. He later on murders the king as for power, ambition, and wealth. This ultimately indicates his defeat. Though, two soliloquies are analyzed disjointedly in a separate section.

It is assumed that Macbeth spoke his first soliloquy before killing the king.. At this time, Macbeth is previously imagining about killing the king. It is set in **Act 1, Scene 7, Lines (1-28)**, entitled Macbeth-1.

1-A Pragmatic Strategies

The analysis of pragmatic strategies is achieved through concentrating on these representative, expressive, declarative verbs illuminating in these lines: *"(1) If it were done when 'tis done, then 'twere well , (2) It were done quickly. If the assassination, (3) Could trammel up the consequence, and catch, (4) With his surcease success; that but this blow, (5) Might be the be-all and the end-all here,"*

In Macbeth, the discourse that is set by Shakespeare analyzes the positive and negative elements of ambition and power. Actually, Shakespeare set Macbeth in the distant past and in a part few of his audience would have been familiar with. Therefore, Macbeth's ambition to explore his concepts through his decline that is

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caused by a thirst for power. cited in the expressive verbs in these lines; *" I have no spur / To prick the sides of my intent, but only / Vaulting ambition, which o'erleaps itself And falls on th'other*" in this soliloquy .

In essence, Macbeth is a fine man who makes a mistake. He is motivated by a desire for power that ultimately leads to his downfall, and his wife also shares this fatal trait with him. Malcolm becomes King by the play's conclusion, and it appears likely that he will be just and fair to his subjects.

2-Stylistic devices

The foregrounding device is analyzed via **repetition** used in this soliloquy. Thus, the constant use of the same few words "*Might be the be-all and the end-all here" as in " if, were, done, be,all, but, and here"* each repeated two or three times within the first few lines. Within the smooth construction of this soliloquy, words and sounds constantly attract and suggest each other, giving the impression of a train of thought.

Shakespeare uses the tropes of tragedy to highlight the harmful effects of ambition. Significant hubris is displayed by Macbeth in his soliloquy. For instance, in line (5) of the poem "Might be the be-all and the end-all here," which is a rhetorical question, the speaker tells how he would sacrifice his soul to commit murder if only a figurative "trammel" could remove the consequences. All of this raises the rhetorical question of whether Macbeth can reason and articulate his ideas, so demonstrating his intelligence and lyrical spirit. If that is the true, does that make him seem more or less human, capable of committing sin, and, perhaps worrisome for the audience, capable of gaining their sympathy?

The imagery of Macbeth's soliloquy reveals the intentions he would like to achieve "assassination" and "success", but its construction shows the workings of a mind still contradicting and very much in confusion. So, he is using **paradox** in contradicting himself in doing the action of killing. Macbeth questions if the murder itself must necessarily have repercussions in the passage. "*the life to come" or "whether judgment will await him in this life".*

In addition to being aware of the equality and balance of both earthly and heavenly law, Macbeth is also aware of the deception and imbalance of the proposed murder (he is Duncan's relative, subject, and host).: "*this even-handed Justice / Commends the ingredients of our poison'd chalice / To our own lips*". It is observed that Lady Macbeth continues with another clothing **metaphor**, describing Macbeth as having dressed himself in hope.

Macbeth justifies his sane decision not to kill Duncan by playing the role of a teacher. and "*poisoned chalice to our own lips"* is a **metaphor** demonstrating how Macbeth's ambition would cause him harm and come back to haunt him.. Simile is also seen in "*his virtues will plead like angels"*, demonstrating Duncan's virtues as a leader and person. Murdering someone like him is wrong. and *"And pity, like a naked newborn baby*" Simile, and "Art thou afeard to be the same in thine own act and valour, As thou art in desire?" **Rhetorical question.** Lady Macbeth is asking whether Macbeth is afraid of acting upon his desires. His rationality and autonomy kicked in, but Lady Macbeth quickly destroys his autonomous and rationalized thoughts, "*And live a coward in thine own esteem"*, **Rhetorical question**. Lady Macbeth uses gender norms to convince Macbeth to reverse his justification for not killing Duncan. The scene's central theme, "And dashed the brains out," imagery, is gender and, in particular, masculinity. .

This comment strangely emphasizes the key concept of appearance vs. reality. Lady Macbeth is instructed by Macbeth to pretend to be a "honored hostess" and cover up the evil that she harbors in her heart. Thus demonstrating how her desire for success has poisoned her head and persuaded him to kill someone who does *"a virtue will plead like angels"*. Shakespeare recognises the deep impact that desire can have on a person, and Macbeth serves as an example of this.

Extract (3) Othello

This is also a tragedy play, titled Othello and written by William Shakespeare. Othello is deceived by Iago who is one of his followers. Iago is being ignored and in act of revenge, he manipulates Othello in disbelieving his wife's faithfulness. Thus, he persuades Othello to kill his wife. Actually, two soliloquies are analyzed.

1-A Pragmatic Strategies

In the following lines of the succeeding soliloquy, the terms that illustrate representation, expressive and directive verbs, are; *Must be, loath, can call*, *had rather be*, *keep* and *love* that can be observed in;

"(272) *Must be to loathe her. Oh, curse of marriage, (273)That we can call these delicate creatures ours, (274)And not their appetites! I had rather be a toad, (275)Than keep a corner in the thing I love,"* is used to convey physical pain, but Othello must have utilized it to denote emotional pain because he will be upset if Desdemona leaves.

(263) Though, line (273) employs declarative verb that is "must" to clarify hypothesizing through modal verbs which shows that Othello has clashed feelings toward her. Must all men hate women if women do not love them back? Such **ideology** is approaching from one person, maybe others differ.

2-Stylistic Devices

Stylistically, the author uses the action verb had rather, to attribute being a toad to Othello. Toad is a noun used **metaphorically** that refers to small amphibian in *(274)And not their appetites! I had rather be a toad, (275)Than keep a corner in the thing I love,"*. So Othello is **paralleling** himself to an animal if he is cheated on. Making such a hypothetical **metaphorical** utterance is triggering the idea in the mind of the audience that it is not possible in the real world to be that. It is hypothetically known that people in their nature want the person that they love to belong to themselves only, therefore, Othello does not want the woman he loves to be shared with others as to show his inaccurate jealousy because of what he hypothesis is not true.

In line (280), Othello uses action verb, be, and **paralleling**, destiny, with death. Here **paralleling** this betrayal to death has the ideological influence to convince the audience to have faith in it.

Othello has been manipulated and deceived by Iago, who he regards as a good friend. This is an example of **paradox;** in which Othello is contradicting himself in trusting such follow. Othello believes in these hypotheses because they have come from a trusted friendly face. The soliloquy illustrates Othello to loathe his wife centered on the lies that Iago has expressed.

Extract (4) Julius Caesar

Shakespeare wrote Julius Caesar as a tragedy play. He has chosen Brutus, who is Caesar's close friend to be the tragic hero of this play, and because he is worried about Rome. He attempts to kill Caesar that is why he introduced this soliloquy. Thus, Caesar is considered Brutus' victim. The soliloquies titled **by Caesar-1** and **Caesar-2**, in which both of them are given by **Brutus** in **Act 2 Scene 1**.

1-A Pragmatic Strategies

The first soliloquy is stated by Brutus in Julius Caesar play in **Act 2 scene 1, lines (10- 34).** This soliloquy is about Brutus intending Caesar's death as it can be seen in representative, expressive and commisive verbs in these lines; *"(10) It must be by his death, and for my part, (11) I know no personal cause to spurn at him, (12) But for the general. He would be crowned, (13)How that might change his nature, there's the question."* Thus, this letter introduces someone else's dialogue, who is addressing the letter to Brutus, telling him to wake up which ideologically means that Brutus had been asleep, either **metaphorically** or literally.

2-Stylistic devices

In fact the author is using **paradox**, since the verb *"wake up"* contradicts the verb *"sleep*" in this line (48). It is **ideologically** known that when somebody is said to wake up conveys that he has been either factually asleep or unaware of something. This letter may be a caution to Brutus to discontinue conspiracy compared to Caesar. Though, this letter **repeats** the same notion.

(53) —"Shall Rome, etc." Thus must I piece it out:

(54)"Shall Rome stand under one man's awe?" What, Rome?

(55) My ancestors did from the streets of Rome

(56) The Tarquin drive when he was called a king.

This letter, in regard to **stylistic devices** has **repetition** for many terms (*Shall Rome, Rome*) as mentioned in *(53)"Shall Rome, etc. Thus must I piece it out"* and *(54)"Shall Rome stand under one man's awe?" "What, Rome?*" which may present someone else's speech and thought "*shall Rome stand under one man's awe*?", which can be a **rhetorical question** that emphasis the same

reason and it can be seen as deceiving. Brutus is activated to take action against Caesar by manipulating Brutus' feelings, so in this letter we may find a positive side that leads to Brutus' love for Rome. The author left the audience to complete whatever comes to his mind. This is done to push Brutus to follow his ideology. **Metaphorically**, the author is requesting Rome to answer his **question** in "*Shall Rome*" as if, it is a human being. Brutus believes in his excuses as to gain his ambition.

Since the qualitative analysis has been dealt with, the researcher now turns to the quantitative analysis consequently; the data under analysis are submitted by frequencies with different occurrences as it is clarified in the tables below.

5. Findings

This study quantitatively presents the findings of the analysis. Therefore, the data under analysis are submitted by frequencies with varied occurrences as it is irradiated in the tables below.

The outcomes that this study ends up with are introduced in tables. These are, in order, available in four distinct plays: those associated with the dramatic texts: "Hamlet", "Macbeth", "Othello" and "Julius Caesar". The demonstration of statistical analysis of each of them will be succumbed with a table follows the order underneath:

1-A Pragmatic Strategies
2-Stylistic Devices

The findings presented by Table (1) below assert that many characteristics of soliloquies are exemplified by the four plays of each dramatic text (P.1, P.2, P.3, P.4). Each soliloquy's analysis is achieved by means of pragmatic strategies specific to it. This confirms the First hypothesis**, "***There are reliable patterns of speech acts that appear to offer contextual aspects through using stylistic devices about the characters' psychological states and the elements of their personalities and alignments,"*. Moreover, the results displayed in the table below show that the soliloquies' of speech acts: 'representative', 'directive', and ' expressive ', are the most frequently used ones by the four dramatic texts. The frequency of their use amounts to 0,75%, 0,35% and 0,7%, respectively. These results affirm the first hypothesis.

Table (1)

Statistics of pragmatic strategies of Soliloquies in Dramatics' Plays

Soliloquies		Hamlet.1	Macbeth2	Othello.3	Caesar.4	Comp. Chi Square Value		
No.	Pragmatic Strategies	Ex.1	Ex.2	Ex.3	Ex4			
		Freq.	Freq.	Freq.	Freq.	Freq	%	
1.	Represent-ative	6	3	3	3	15	0,75	0,3
2.	Expressive	4	3	4	3	14	0,7	0,28
3.	Directive	1	2	2	2	7	0,35	0,14
4.	Commissive	1	-	-	1	2	0,1	0,04
5.	Declarative	1	-	1	-	2	0,1	0,04
Total Number		13	8	10	9	40	100	0,8

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2.Stylistic Devices

The results displayed by Table (2) beneath show that many stylistic devices of soliloquies are demonstrated by the four plays of each dramatic text (P.1, P.2, P.3, P.4). Each soliloquy is accomplished by means of stylistic devices specific to it. This approves the second hypothesis, **"***Searle's Speech Acts and Leech's Stylistic devices are demoralized by Shakespeare and the characters in the plays to show notions and concepts explicitly and implicitly"*

Furthermore, the outcomes presented in the table below illustrate that the soliloquies' stylistic devices: 'metaphor', 'paradox', and ' parallelism" are the most highly utilized ones by the four dramatic texts. The frequency of their use amounts to 0,42%. These findings assure the second hypothesis, that is, **"***Searle's Speech Acts and Leech's Stylistic devices are demoralized by Shakespeare and the characters in the plays to show notions and concepts explicitly and implicitly"*

Table (2):

Statistics of stylistic devices of Soliloquies in William Shakespeare's Plays

Soliloquies		Hamlet.1	Macbeth.2	Othello.3	Caesar.4	Comp. Chi Square Value		
		Ex.1	Ex.2	Ex.3	Ex.4			
No	Stylistic Devices	Freq.	Freq.	Freq.	Freq.	Freq.	%	
1.	Style & Foregrou-nding	2	-	-	1	3	0,18	0,05
2.	Metaphor	2	2	3	-	7	0,42	0,11
3.	Repetition	2	2	-	-	4	0,24	0,06
4.	Paradox	2	2	1	2	7	0,42	0,11
5.	Paralle-lism	2	2	3	-	7	0,42	0,11
6.	Rhetorical questions	1	4	-	1	6	0,36	0,10
Total Number		11	12	7	4	28	100	0,54

5.1 Conclusions

The following conclusions can be introduced based on the results of the analysis performed in the previous section:

1. Soliloquy in dramatic text is linguistically achieved by means of: pragma-stylistic approach via two levels of analysis; pragmatic strategies and stylistic devices of soliloquies.
2. Soliloquy, as a dramatic literary device that is used when a character gives a speech that reveals something about their thought process, is a kind of dialogue.
3. The model developed by this work has proved its workability in analyzing soliloquies in the English plays.
4. Supported by the results mentioned in table (1-2) in statistical analysis, it seems that those who employ soliloquy are more influential than others in their dramatic works.
5. Soliloquy has an ideological means of impressionistic ideas in these plays due to the author's will. Nevertheless, it is

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demonstrated to be an effective way to poignantly and successfully affect the hearer's emotional conceptions in order to accomplish the desired purpose.This is supported by the results displayed by (tables 1-2) which show in percentages, the play which has impressed the audience more and thus won the affection; and this enhances the findings arrived at by this study.

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Appendix-1

"Hamlet Act 3, Scene 1, Lines (57-91). Hamlet-1

(57) To be, or not to be? That is the question—

(58) Whether 'tis nobler in the mind to suffer

(59) The slings and arrows of outrageous fortune,

(60) Or to take arms against a sea of troubles,

(61) And, by opposing, end them? To die, to sleep—

(62) No more—and by a sleep to say we end

(63) The heartache and the thousand natural shocks

(64) That flesh is heir to—'tis a consummation

(65) Devoutly to be wished! To die, to sleep.

(66) To sleep, perchance to dream—ay, there's the rub,

(67) For in that sleep of death what dreams may come

(68) When we have shuffled off this mortal coil,

(69) Must give us pause. There's the respect

(70) That makes calamity of so long life.

(71) For who would bear the whips and scorns of time,

(72) Th' oppressor's wrong, the proud man's contumely,

(73) The pangs of despised love, the law's delay,

(74) The insolence of office, and the spurns

(75) That patient merit of th' unworthy takes,

(76) When he himself might his quietus make

(77) With a bare bodkin? Who would fardels bear,

(78) To grunt and sweat under a weary life,

(79) But that the dread of something after death,

(80) The undiscovered country from whose bourn

(81) No traveler returns, puzzles the will

(82) And makes us rather bear those ills we have

(83) Than fly to others that we know not of?

(84) Thus conscience does make cowards of us all,

(85) And thus the native hue of resolution

(86) Is sicklied o'er with the pale cast of thought,

(87) And enterprises of great pith and moment

(88) With this regard their currents turn awry,

(89) And lose the name of action.—Soft you now,

(90) The fair Ophelia!—Nymph, in thy orisons

(91) Be all my sins remembered."

Appendix-2

"Macbeth Act 1, Scene 7, Lines (1-28) Macbeth-1

1) If it were done when 'tis done, then 'twere well

2) It were done quickly. If the assassination

3) Could trammel up the consequence, and catch

4) With his surcease success; that but this blow

5) Might be the be-all and the end-all here,

6) But here, upon this bank and shoal of time,

7) We'd jump the life to come. But in these cases

8) We still have judgment here, that we but teach

9) Bloody instructions, which, being taught, return

10) To plague th' inventor: this even-handed justice

11) Commends the ingredients of our poisoned chalice

12) To our own lips. He's here in double trust:

13) First, as I am his kinsman and his subject,

14) Strong both against the deed; then, as his host,

15) Who should against his murderer shut the door,

16) Not bear the knife myself. Besides, this Duncan

17) Hath borne his faculties so meek, hath been

18) So clear in his great office, that his virtues

19) Will plead like angels, trumpet-tongued, against

20) The deep damnation of his taking-off;

21) And pity, like a naked newborn babe,

22) Striding the blast, or heaven's cherubim, horsed

23) Upon the sightless couriers of the air,

24) Shall blow the horrid deed in every eye,

25) That tears shall drown the wind. I have no spur

26) To prick the sides of my intent, but only

27) Vaulting ambition, which o'erleaps itself

28) And falls on th' other. "

Appendix-3

"Othello-1 Act 3, Scene 3, Lines (263-282). Othello-1

(263) This fellow's of exceeding honesty

(264) And knows all quantities, with a learnèd spirit,

(265) Of human dealings. If I do prove her haggard,

(266) Though that her jesses were my dear heartstrings,

(267) I'd whistle her off and let her down the wind

(268) To prey at fortune. Haply, for I am black

(269) And have not those soft parts of conversation

(270) That chamberers have, or for I am declined

(271) Into the vale of years—yet that's not much—

(272) She's gone, I am abused, and my relief

(273) Must be to loathe her. Oh, curse of marriage

(274) That we can call these delicate creatures ours

(275) And not their appetites! I had rather be a toad

(276) And live upon the vapor of a dungeon

(277) Than keep a corner in the thing I love

(278) For others' uses. Yet 'tis the plague to great ones,

(279) Prerogatived are they less than the base.

(280) 'Tis destiny unshunnable, like death.

(281) Even then this forkèd plague is fated to us

(282) When we do quicken. Look where she comes.

(283) *For others' uses. Yet_'tis the plague to great_ones,*

(284) *Prerogatived are they less than the base,*

(285) *'Tis destiny unshunnable, like death.*

(286) *Even then this forkèd plague is fated to us,*

(287) *When we do quicken. Look where she comes,"*

Appendix-4

"Caesar Act 2 Scene 1 Lines (10- 34) Caesar-1

BRUTUS

(10) It must be by his death, and for my part

(11) I know no personal cause to spurn at him

(12) But for the general. He would be crowned.

(13) How that might change his nature, there's the question.

(14) It is the bright day that brings forth the adder

(15) And that craves wary walking. Crown him that,

(16) And then I grant we put a sting in him

(17) That at his will he may do danger with.

(18) Th' abuse of greatness is when it disjoins

(19) Remorse from power. And, to speak truth of Caesar,

(20) I have not known when his affections swayed

(21) More than his reason. But 'tis a common proof

(22) That lowliness is young ambition's ladder,

(23) Whereto the climber upward turns his face.

(24) But when he once attains the upmost round,

(25) He then unto the ladder turns his back,

(26) Looks in the clouds, scorning the base degrees

(27) By which he did ascend. So Caesar may.

(28) Then, lest he may, prevent. And since the quarrel

(29) Will bear no color for the thing he is,

(30) Fashion it thus: that what he is, augmented,

(31) Would run to these and these extremities.

(32) And therefore think him as a serpent's egg—

(33) Which, hatched, would as his kind grow mischievous—

(34) And kill him in the shell."