

# A Linguistic Approach to Analyzing Soliloquies in some English Plays

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## Abstract

One of the main approaches in Linguistics is discourse analysis, which is a research method for studying spoken or written language related to its social context. It is used to comprehend how language is employed in actual life status. According to discourse analysis, a soliloquy is a form of a speech made by a theatrical character to bring his/her inner feelings and thoughts to light. The present study is an investigation into the discursal aspects of soliloquies in English drama. The problem of the present study lies in the fact that the inner feelings and emotions expressed by a character through soliloquies and the different implications and intentions ensuring from them are difficult, if not impossible, to be understood and interpreted without knowing the discursal criteria and types on which soliloquies are based, among other things.

The study aims at presenting the discursal criteria by which a certain dramatic text is considered a soliloquy, identifying the types of soliloquy used by the authors in English drama, figuring out the discursal strategies through which power and ideology are fulfilled in soliloquies. The data of study have been taken from four plays written by Shakespeare, namely: Hamlet, Macbeth, Othello, and Julius Ceaser. The model used in the present study is eclectic, consisting of two models, namely: conceptual functional theory advanced by Simpson (1993) and the theory of ideology forwarded by Van Dijk (1998).

**Key Words:** Linguistic Approach, discourse analysis and soliloquy.

## **1.1 The Problem of the Study**

This study will focus on discourse analysis which is one of the linguistic approaches and through using soliloquies to seek the reader's or audience's interpretation for the text. It is complicated by the difficulties of delivering the exact same picture in different contexts and time periods. Soliloquy is a passage or verse in a drama in which a character expresses his thoughts or feelings aloud while either alone upon the stage or with the other actors keeping silent. Thus, the problem of the present study is to know how to use soliloquy by giving the audience exclusive “insider” knowledge of what their characters are thinking, playwrights can create dramatic irony and suspense. Soliloquies allow the audience to know things that other characters do not. Because soliloquies must have a visual component to be effective, they are most often used in plays, movies, and television shows. Precisely, as far as English dramatic texts are concerned, this study sets itself towards answering the following questions:

1. What discursal criteria are available, and thus, this literary genre can be considered as Soliloquy?
2. What are the Soliloquies' types used by authors in English drama?
3. Which Soliloquy type(s) is/are most highly employed by authors in English drama?

## **1.2 Aims of the Study**

The present study basically aims at answering the questions above as follows:

1. Stipulating the discursal criterion/criteria according to whose presence a certain dramatic text is considered as Soliloquy.
2. Identifying the Soliloquy types used by authors in English drama.
3. Specifying the Soliloquy types most highly used by authors in

English drama.

### **1.3 Hypotheses of the Study**

In relation to the aims mentioned above, it is hypothesized that:

1. English drama is considered as Soliloquy according to the presence of one or more of certain discourse criteria.
2. Several types of Soliloquies are resorted to by in English drama.
3. Certain types of Soliloquies are highly used by English dramatists.

### **1.4 Limits of the Study**

The present study is restricted to scrutinizing the discorsal aspects of Soliloquy, i.e., as it is related to discorsal theories of conceptual -textual functions depending on Simpson (1993) conceptual functional theory and Van Dijk( 1998) theory of ideology and discorsal strategies in English dramatic texts. The researcher has chosen three extracts from different plays written by William Shakespeare, that is Hamlet (1603\_1599), Macbeth (1623), and Othello (1604).

### **1.5 Importance of the study**

This study can be of value to those who are interested in the field of English drama and discourse. It will be for linguistic scholars attentive in studying linguistic approach as an interdisciplinary field of analysis. Understanding Soliloquies as a practical, significant method of analyzing all types of literary written and spoken forms is critical in discorsal research, as it is a linguistic tool that allows scholars and writers to add additional depth of meaning and their personal affection to the work.

#### **2.1. Definition of terms**

##### **2.1.1- Linguistic Approach;**

It is noticed that linguistic approach provides an international forum for researchers who believe that the application of linguistic methods

leads to a deeper and more far-reaching understanding of many aspects of literature. The emphasis will be on linguistic approaches intersecting with areas such as stylistics, discourse analysis, sociolinguistics, rhetoric, and philosophy. (Bernstein, G. ;1990).

**2.1.2-Discourse analysis:** It is a broad term for the study of the ways in which language is used between people, both in written texts and spoken contexts.

**2.1.3- Soliloquy:** It is "an utterance or discourse by a person who is talking to himself or herself or is disregarding of or oblivious to any hearers present often used as a device in drama to disclose a character's innermost thoughts". (web.1).

## **2.2-Previous Studies of Soliloquy**

There have been several previous studies have deduced ideas that are diametrically opposed to mine, such as Hussein, R. (2021;59), who wrote about soliloquy and clarified his thoughts on this phenomenon through his study that aims to investigate the critical stylistic analysis of soliloquies taken from Shakespeare's tragic plays. Soliloquies are monologues or speeches spoken by a single figure on stage, in which he or she expresses his or her thoughts and emotions. It is believed that all forms of language would express political ideology.

Therefore, it is predicted that Shakespeare's language would reflect some of these ideas inside its structure; however, what type of ideology may be discovered in Shakespeare's soliloquies is not known. Critical Stylistics investigates what the text is doing, using the textual-conceptual functions outlined by Jeffries as a way of understanding the text (2010; 54). In order to conduct the analysis, both qualitative and quantitative

methodological techniques were used. The qualitative study investigates the manner in which the textual-conceptual functions are used, while the quantitative analysis reveals the frequency with which these functions are employed.

According to the findings of this research, after applying these functions to the eight selected soliloquies of the four plays (two from each), it is concluded that Shakespeare's language reflects a significant amount of ideology, both hidden and visible. Due to the assertions of dangerous actions such as the killing of others for various reasons (Hamlet asserts killing for revenge, Macbeth asserts killing for ambition), Othello is manipulated to kill for revenge, and Brutus attempts to kill Caesar because Caesar is unfit to rule, this ideology is dangerous and manipulative. Shakespeare's language, on the other hand, contains repetitions of sentences, beliefs, and ideologies to reinforce the impact of these occurrences.

J. Shea investigated Shakespeare's use of soliloquy as a norm common to early English tragedy in 1963. Its goal is to assess his development of the device's dramatic efficacy. The first chapter is a broad examination of soliloquy: its dramatic roles, the many critical perspectives on the practice, Shakespeare's use of soliloquy has been studied under the following headings: "Self-described Villains" (Richard III, Iago, and Edmund), "Heightened Pathos" (Romeo and Juliet, Richard II, and Lear), and "Conflicts of Mind" (Romeo and Juliet, Richard II, and Lear) (Brutus, Hamlet and Macbeth). Although not strictly, have a similar "detached aspect".

Brutus' internal dialogues represent the conflict between his noble character and his national beliefs they lack the emotional intensity that

distinguishes Hamlet's and Macbeth's soliloquies. Throughout Shakespeare's career, there is a clear progression in the use of soliloquy: the extravagantly rhetorical versification gradually matures to a style more resembling spontaneous utterance; direct exposition becomes less dominant as Shakespeare begins to illustrate the state of consciousness inside the characters themselves.

### **2.3. Soliloquy as a Discourse**

According to (Adam; et.al.; 2015 ) Every piece of discourse has both a creator or presenter and an audience, both of which have an influence on the message's meaning. Monologues and dialogues are often characterised as the two types of discourse, although the truth is that the majority of discourse texts have an audience in mind. There is always an audience for "monologue" discourse, such as a lecture or presentation, even though the speaker is alone. In presentations, the audience's response and reaction are taken into consideration (Goffman: 1981; 67). If the audience laughs or nods in agreement, they take a pause and look around. It doesn't matter whether the "monologues" are delivered to an audience of one, or if they are delivered to an audience of nonexistent. In this way, we may examine the purpose to engage in every conversation.

The most participatory conversation may nonetheless include long monologues in which a single person discusses a number of subjects in detail for long periods of time. Discourse may be broken down into internal pieces (Labov; 1972:98) and examined in relation to how the reactions of other participants are influenced by them.

Communicating as though it were a cycle might be useful at times. Depending on how a person chooses to express himself or herself from the outset, the process starts. A speech is only complete when it is

received by another person and interpreted in accordance with that person's own understanding of the language, context, and content. When the other person answers, they make their own choices of linguistic elements to express the underlying meaning, and it goes even farther when the initial interactant gets a response from the other person. The continuation of meaning-making is used in order to foster more comprehension, and subsequently the continuation of additional discourse, or a response (Goffman: 1981;68).

The audience was allowed to pretend that the character was "thinking aloud," but it was supposed to agree not to bring into its judgements about the character any factors that it would bring into its judgments about a real-life person who was talking to himself loudly in public. As a result, the audience is not expected to assume that the character is inherently out of balance just because he is speaking words out loud to himself, no matter how passionately. In any case, this does not imply that the audience should never suspect that the character is in a state of equilibrium. Everything is dependent on the nature of the thought that has been placed in front of us for examination!, (Web,3).

However, there can be complications in this situation as well. However, even though the speaker believes he is alone in his thoughts, the audience (as is frequently the case in plays) is aware that another character (or characters) is secretly observing him. The character in question can either be imagined to overhear the person actually speaking aloud, or they can be imagined to be able to simply see the person pacing and "reflecting." There is no way for us to know until the scene has concluded and the secret observer demonstrates through his own speech and action what he has learned from watching the scene. (Adam; et.al.; 2015;87 )

Alternatively, it is possible that the speaker, during the course of the soliloquy, imagines himself as addressing this individual or that group of individuals (definite or general). In our own lives, we have all experienced situations in which we have felt mistreated or otherwise "burned," and on which we have later rehearsed, often over and over, with variations and elaborations, what we would have liked to said to the guilty party or to the judging consciousness, despite of whether we could have thought of it on the spot or whether we would have had enough courage (or impudence) to say it if it had happened to us at the time.

So, for example, soliloquies can flow in and out of "dramatic monologic" moments - with the distinction being that the addressed are not actually present, but are instead imagined by the speaker and referred to as "fantasy" addressees. In other words, in a soliloquy, a character may "do battle with" others, shouting at them, controlling them, or having an argument with them, among other things. However, these "others" are phantoms, figments of the speaker's imagination, no matter how closely we believe these figments to refer to the fictional realities to which they refer, (web; 5).

Discourse of any sort is one of the most crucial parts of human behaviour and development. Various studies have been done on the way the human brain transforms thoughts into words and, indeed, the way that communication affects the brain. Many studies have especially addressed the way that people of various languages interpret things differently. Thus, the invention and spread of speech is of the highest significance to the continuation of the human species.(Web,3).

Literature is one of the fundamental means of retaining a record of debate and producing new ways of interpreting the world. By reading



books from different cultures and other historical eras, we are better equipped to grasp the manner in which the creators of such texts thought. Indeed, reading literature from our own apparent cultures might better expose the ways in which we think and interact. Since each work of literature ever written is an example of discourse, our knowledge of discourse is crucial to our comprehension of literature.

## **2.4. The Main Criteria of Soliloquy**

The soliloquy is a meditation or reflection performed alone and aloud by a person in order to share his or her feelings and thoughts. Another way to describe the soliloquy is as the utterance of an emotional speech that the speaker speaks with himself or an object incapable of responding. Soliloquy characteristics may be examined using these criteria (Bevington; 1992:42),

### **2.4.1-Say your expression aloud**

One of the most distinguishing qualities of the soliloquy is that it is said aloud. The communication is heard by the same person who sends it, or by a receiver who is not a participant in what is being stated, as explained above.

### **2.4. 2-Alone**

This characteristic of the soliloquy refers to the dialogue or conversation that a subject conducts with himself at the beginning of the piece. This means that the feedback or reply that would normally occur in a regular contact does not occur in this circumstance.

### **2.4. 3-Subjectivity**

The subjective, personal, or individual element of the soliloquy distinguishes it from other forms of poetry. What is stated in a soliloquy is strongly tied to what the speaker is feeling or thinking at the time of the performance.

#### **2.4. 4-Reflexive**

Reflective in nature, this style of expression has as its primary goal the thorough understanding of the deepest subject of the person who is employing it. A soliloquy is a piece of writing that expresses a consistent mood or idea regarding a particular scenario.

#### **2.4. 5-The Use in Dramatic Works**

While it is true that a soliloquy may be done by an ordinary person at a certain period in their everyday life, it is also true that it is a component of dramatic works.

Soliloquy is a figure of speech that is commonly employed in the theatre, particularly in the figure of the (monologue). (This is done with the goal of allowing the general public access to the most personal feelings and thoughts of a particular character. Because of the goal of a soliloquy, linguists accord it a significant amount of importance. (Hirsh: 2003;27).

In reality, the primary purpose of a soliloquy is to reveal to the audience or the reader the hidden thoughts and/or intentions that the character is hiding in his head. It also sheds light on the character's exterior relationships, thoughts, and actions in the future, as well as those of the other characters in the drama. (Bevington; 1992:23.)

#### **2.5. The Functions of Soliloquies**

Soliloquy is a delivery of words from a single character who is addressing himself or the audience directly, but who is not speaking to any other characters. It helps to develop the plot by providing the audience with important information that the other characters do not yet have access to. Soliloquy is a kind of dramatic literature that is often encountered in plays. (Gilbert; 1997: 56)

Soliloquy is an essential literary device because it enables a character to express himself or herself without engaging other characters. It provides an author with the ability to let their character speak crucial information without any complicated interpersonal dynamics between characters getting in the way.

If you read a book or another type of literature, like a novel, you can get important information that is not said out loud. A soliloquy is a chance to move the plot forward through spoken words that also feel real and fit in with the action of the play. (Adam et. al. ; 2015:65).

Soliloquy is usually used when it is important to move the plot forward with important information. This allows the audience to get this important information without affecting the relationship between the characters. Irony comes into play because the audience now knows something the characters do not, which makes it more fun for them to watch the play, (Zellig;1952: 72).

## **2.6. Types of Soliloquy**

There are many different types of soliloquies based on the relationship between the soliloquist and the people he or she speaks to. A theatrical tradition known as soliloquy is used a lot in Shakespeare's plays. In some people's minds, it is a speech by a single character on stage, in which he tells us how he really feels. Shakespearean soliloquies can be found in

many different forms and with many different dramatic meanings. Plain Soliloquy, Attended soliloquy, Soliloquy with Props, and Dialogical Soliloquy are the four main types of soliloquy. (Alexander: 2004: 78).

### **2.6.1 Plain Soliloquy**

Plain Soliloquy is the most straightforward of these four types, and it is also the most frequently encountered. It consists of a single character speaking without the presence of any other characters on stage. A character may make his or her way up to the stage and introduce themselves to the audience. In most cases, after having just gone through something amazing, the lone character is impelled to voice a thought, make a comment, or express his feelings. A large number of Hamlet's soliloquies are of this kind. For example, his speech that begins with "O that this too sullied flesh would melt" (Alexander: 2004: 79) follows immediately after the court scene in which Claudius and Gertrude act as man and wife for the first time since their marriage and in which they make a concerted effort to win Hamlet's affection (Ibid, 80).

During the soliloquy, Hamlet expresses his strong opposition to Gertrude's hurried marriage in a loud and resounding manner. Even though the lengthy speech begins with plain soliloquies, it is not always simple in terms of its dramatic connotation. A common feature of such soliloquies is that they are both directed to themselves and addressed to the audience in the theatre. He feels that "Shakespeare regarded audience address in the midst of the action as a ridiculous device" according to Hirsh (2003; 202).

### **2.6.2 Attended Soliloquy**

Attended soliloquy can heighten dramatic effect even where no real eavesdropping takes place. Thus, despite what has been said before, a

soliloquy does not always entail the disappearance of other characters from the stage. Because of the latter's existence, the drama is often given a new depth. The aside is an example of this. (When an actor portraying a character speaks to the audience, he or she may be obvious that he or she is speaking with them, to other characters on stage, or to himself or herself when the other characters on stage are not listening. If the soliloquist is unaware that he or she is being seen or overheard and is therefore taken off guard a greater sense of dramatic relevance and intensity may be established. (Ibid.204).

### **2.6.3 Soliloquy with Props**

The third type of soliloquy is when you use a prop or props to help you talk. Props become characters no matter how many people there are on stage. As long as a prop is directly addressed, they become characters, too! Hamlet is about to carry out the murder plan in Macbeth 2.1 when he starts to see things. A dagger: "Is this the one I see in front of me? Is the handle toward my hand?" "There's no such thing," he tells himself. The dagger he sees, though "in form as palpable / As this which now I draw," is there because of "the bloody business" he has at hand. He wants the audience to pay attention to this contrast. What starts out as a direct address to an imaginary prop (to help the audience imagine it, one would think) turns into a discussion of what is real and what is not. This is what happens very quickly.

### **2.6.4 Soliloquy as Dialogue**

The fourth type of soliloquy is one that the audience can hear. "Dialogical soliloquy" is a type of speech that comes from the third type of speech we talked about above. It is the most sophisticated in form and theatrical in effect. When it comes to this third type, the soliloquist has a dummy

"recipient," but that dummy isn't really the recipient. The epistle is a prop that is used in a lot of dialogical soliloquies. In the theatre, it is part of a group of characters called *dramatis persona* that are very interesting and unusual. Skiffington wrote about this in (1985:96).

Normally, when there is a letter, the person who wrote it isn't there. Otherwise, the letter would be useless. Besides, because he can write the letter, he is in a real sense "on stage." That is not all, though. Because his letter has to be read by someone else, he has to be interpreted, just like the dead author did, through his reader. At 104 in the text, it says:

The writer is not allowed to explain himself even if he does not agree with the reader's interpretation. As it turns out, the reader and the person who wrote the letter work together in a strange way. So, when the soliloquy is written in the form of a comment on a letter, the audience can hear a real conversation between the letter's writer and the person who reads it. The letter's writer is the more vulnerable of the two, because he is mediated and does not have the right to protest when he is clearly misunderstood.(web.1).

When one person says two different things, it's almost like they're talking to each other. They may even speak in two different voices while reading, which is likely to be the case here. There is even more drama in it.

In the performance, the audience will hear two separate voices. The former is chastising the latter. The audience can now even picture the presence of the epistler, even though he or she is not there. And even though the audience is not directly addressed, they are still a part of the argument.

### **3. Research Methodology**

The model intended to be developed in this study is interlaced out of the various notions in the current study. This model will be the basic instrument by means of which the data of this work are analyzed.

In order to introduce a clear picture about the various components of the model, it is necessary to bring to the frontage the main Soliloquy strategies used by writer's which have a pivotal role in achieving the intended goals via discourse analysis.

#### **3.1 The Adopted model of Soliloquy**

Language is a tool for people to communicate. Through language, people can express their feelings and messages. Paul Simpson's in (1993;45) stated that the function of a language is to make the communicants be able to understand the messages that they deliver. As to achieve the purpose of the study, the researcher subdivided the eclectic modal of soliloquy into two levels. In the first level, he gives importance to the main criteria that were stated by (Bevington, D; 1992: 34) and in the second to the types as follow; Soliloquy Characteristics can be seen through such criteria;

##### **Level one: criteria of soliloquy**

Soliloquies help to establish a vital part in a play, which is to reveal the character's emotions and thoughts. Not only does it effectively does that, but also deepens the plot and creates a strong atmosphere for any play. Without soliloquies, plays would lack depth and length, along with various key elements. No doubt, the soliloquy is the most powerful instrument into discovering the deepest ideologies of a character to reveal his true internal conflicts in which the play without soliloquies would have a far different effect. As it was mentioned before, a soliloquy is a speech that an actor gives while he or she is alone onstage and allows for

the audience to hear the character's innermost thoughts. Thus, the core criteria of soliloquy are expression out loud, alone, subjectivity, reflexive, and it is used in dramatic texts. The overhead characteristics exemplify that the message is perceived by the same person who emanates it or by a receiver who does not contribute in what is conveyed. (ibid; 76).

Accordingly, authors and playwrights in which they often use many literary elements to help aid the audience in a further understanding of a character's thoughts, to advance the storyline and create a general mood for the play. Elements frequently used in Shakespearian's plays, is of various types of soliloquy. As such, soliloquies hold a significant role in any play. (Rimmon-K.S; 1983).

### **Level two: Types of soliloquy**

Soliloquies' types offer a variety of different possible effects, regardless of whether they are being used in a Shakespearean play or a more modern drama, in which the exposition of types of soliloquies by Characters can reveal action that has taken place off-stage or off-screen but is critical to understanding the current story.

## **3.2 Data Analysis and Discussion**

### **3.2.1 The Model Explained**

The practical part of the current work is distinctly displayed in this chapter wherein the data are collected, described and analyzed by means of discourse approach as well as statistical methods of analysis. On the basis of the analysis, the findings are presented and discussed. The results are estimated in accordance with the aims and hypotheses specified in section one.

### **3.2.2 Data Description**



The data is analyzed are represented by (3) of shakespeareans' 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-Hamlet Act 3, Scene 3, Line (74-97). Hamlet-2.
- 3-Macbeth Act 1, Scene 7, Lines (1-28). Macbeth-1.
- 4-Macbeth Act 2, Scene 1, Line (33-65). Macbeth-2.
- 5-Othello-1 Act 3, Scene 3, Lines (263-282). Othello-1.
- 6-Othello Act 5, Scene 2, Lines (1-17). Othello-2.

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 his plays introduce people and circumstances that we diagnose nowadays. His characters have an emotive authenticity that go beyond time, and his plays portray acquainted familiarity, fluctuating from family disagreements to falling in love to war. 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 which criteria and types are the basic means employed here to conduct the discourse 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.

Thereafter, statistical methods (see in table 1-2) are used as a means, through which, the results of analysis that are yielded by means of

the eclectic model which involved two levels are calculated to test the hypotheses of the current work.

### ***Text (1) Hamlet 1***

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.

Each soliloquy of Hamlet is scrutinized in a diverse sub-section so as not to make the reader confused and to evade any deliberate combination of the two soliloquies. Accordingly, the study begins with Hamlet's first soliloquy, and then we will tackle the second soliloquy.

At this point, the analysis will be carried out through concentrating on these illustrative lines:

- (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,(web.2).*

### **Level One: Criteria of Soliloquy**

This soliloquy, probably the most famous speech in the English language, is spoken by Hamlet in Act III, scene I (57–61). His most logical and powerful examination of the theme of the moral legitimacy of suicide in an unbearably painful world is exposed in this soliloquy. Thus, the highest shared criterion of the soliloquy is "**expression out loud**" and "**a lone**" which convey that the extract "*to be or not to be? That is the question— -----to die to sleep*" is manifested out loud and the dispatch is

caught by the similar character who produces it or via a recipient who does not contribute in what is conveyed.

## Level Two: Types of Soliloquy

The type of soliloquy is **plain** because the character is performing alone with no other person on platform when the actor is assumed to be or not to be – that is the question and he also exposes his inner belief. Then, when the researcher has a look on the other lines of the soliloquy, that is;

(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,(web.3)*

It is found the soliloquy in Act 3 Scene 1 is significant in showing Hamlet's tragic flaw; his inability to decide and inability to take action, which signifies the main criteria that he is **alone** in taking the pronouncement. The main purpose of this soliloquy is to establish Hamlet as a characteristically reflective, analytic, and moral character which leads to his tragic fall.

The soliloquy seems as **a dialogue** stated by Hamlet who is seen as the prince of philosophical speculators when he contemplated suicide as the purpose of existence. This allows the audience to recognize that his actions are not simply reactions to what is going on around him; instead he intensely considers things that prevent him from taking action. Thus, this type of soliloquy may deeply affect the audience to sympathy with the character as being a hero facing the troubles alone.

The ideology at this point is that people are blessed with conscience and normal courageous through which they make their decision, but the dread

of death leads Hamlet to be a coward. Furthermore to feel so much, which is associated to sickness, is also inconvenience to what Hamlet need to achieve. As to analyze Hamlet Act 3, Scene 3, Line (74-80). Hamlet-2, we will start with;

### ***Text (2) Hamlet 2***

At the present study, the analysis is achieved through focused on these descriptive lines:

*(74) Now might I do it pat. Now he is a-praying.*

*(75) And now I'll do' t. And so he goes to heaven.*

*(76) And so am I revenged.—That would be scanned .*

*(77) A villain kills my father, and, for that,*

*(78) I, his sole son, do this same villain send*

*(79) .To heaven*

*(80) Oh, this is hire and salary, not revenge .(web.4).*

### **Level One: Criteria of Soliloquy**

These lines exemplifies the use of these criteria (**Alone, Subjective, and Reflexive**), which show that these characteristics of the soliloquy refer to the dialogue that hamlet swallows alone with himself at the commencement of this piece, signifies the subjectivity of certain notion that reflects the hidden ideology of revenge for his father that hamlet is seeking for achieving in a regular circumstance.

### **Level Two: Types of Soliloquy**

The type of soliloquy here is **attended soliloquy** which may amplify ideological outcome even where no actual overhearing happens. In Hamlet, King Claudius rudely walks out of the show Murder of Gonzago and goes to the chapel where he is seen kneeling and praying. Hamlet, who chances upon this scene, has been emboldened by what he saw in

Claudius during the performance of the internal play and believes himself now justified to revenge his father murder and yet, just as he is about to finish off his uncle, when he says “*Now might I do it pat, now a is a-praying, / And now I'll do 't*” a second thought suddenly dawns on him to choose another suitable time for his action.

Subsequently, to get a clear idea of what Shakespeare think, the researcher will interpret the play of Macbeth Act 1, Scene 7, Lines (1-5). Macbeth-1 will be analyzed below;

### **Text (3) Macbeth-1**

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

Macbeth’s first soliloquy is assumed before his murdering of the king. At this time, Macbeth is previously imagining about killing the king. It is set in **Act 1, Scene 7, Lines (1-5)**, entitled Macbeth-1.

The analysis is achieved through concentrating on these illuminating lines:

#### **Macbeth Act 1, Scene 7, Lines (1-5) 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 (web.5).*

### **Level One: Criteria of Soliloquy**

In this soliloquy Macbeth's speech begins with a complicated 'tongue twisting' affirming sentence. "*if it were done when 'tis done, then 'twere well it were done quickly*", as to exemplify his confusion about the matter of killing Duncan, but it is also rich with various suggestion as a train of thought constantly flowing into one another.

**Alone**, Macbeth ponders the deed that he is about to perform. He is aware of the powerful reasons for murdering the king, but is nagged by self-doubt arising from his fear of retribution both in heaven and on earth and by his likely loss of reputation.

So, the main common criterion of the soliloquy are "**alone**", "**expression out loud**" and "**reflective**" which transfer that the quotation "*If it were done when 'tis done, then 'twere well* " is demonstrated out loud and the message is fixed by the same personality who reflects it or by a receiver who does not donate in what is elated.

### **Level Two: Types of Soliloquy**

The kind of soliloquy is **plain** cause the actor is acting alone with no other characters on stage when he presumes 'it were done when 'tis done', and he correspondingly depicts his internal trust, set a part cloistered challenging, trying to work out a clash search mixed edges of a theme, or follow a replay to a problem.

#### ***Text (4) Macbeth 2***

##### **Macbeth Act 2 Scene 1, Lines (33-65)**

33) *Is this a dagger which I see before me*

34) *The handle toward my hand? Come, let me clutch*

- 35) *thee*
- 36) *I have thee not, and yet I see thee still*
- 37) *Art thou not ,fatal vision, sensible*
- 38) *To feeling as to sight? Or art thou but*
- 39) *A dagger of the mind, a false creation*
- 40) *Proceeding from the heat-oppressèd brain?*
- 41) *I see thee yet ,in form as palpable (web.6).*

### **Level One: Criteria of Soliloquy**

This soliloquy tells us that in a sudden darkened hall, Macbeth has a vision of a dagger floating in the air before him, its handle pointing toward his hand and its tip aiming him toward Duncan. Macbeth tries to grasp the weapon and fails. He wonders whether what he sees is real or a “*dagger of the mind, a false creation / Proceeding from the heat-oppressed brain*” (lines 38–39). Macbeth continues to gaze upon the dagger, he thinks he sees blood on the blade, as in the citation “*And such an instrument I was to use, Mine eyes are made the fools o' th' other senses, Or else worth all the rest. I see thee still, And on thy blade and dudgeon gouts of blood.*” (Lines, 41). Then abruptly, he decides that the vision is just a manifestation of his unease over killing Duncan. The night around him seems thick with horror and witchcraft, but Macbeth stiffens and resolves to do his bloody work. A bell tolls, Lady Macbeth’s signal that the chamberlains are asleep, and Macbeth strides toward Duncan’s chamber.

So, the main common criterion of the soliloquy are "**Subjectivity**", "**expression out loud**", "**reflective**", and "**Use in Dramatic Works**" which convey that the citation "*Is this a dagger which I see before me, The handle toward my hand? Come, let me clutch, thee*", "*I have thee not, and yet I see thee still*" is confirmed out loud and the subject is fixed by

the same character who reflects it in dramatic works or by an audience who does not contribute in what is excited.

## **Level Two: Types of Soliloquy**

The type of soliloquy is with **props** because props become characters, no matter how many people are acting on the stage; on the assumption that props are directly addressed, they become characters, Macbeth is about to take out the killing strategy in Macbeth 2.1 when he begins to grasp subjects. A dagger: "*Is this the one I see in front of me? Is the handle toward my hand?*" "*There's no such thing,*" (lines 33-41) he tells himself. The dagger he sees, though "*in form as palpable / As this which now I draw,*" is there because of "*the bloody business*" he has at hand. He wants the audience to concentrate on this divergence. What begins as a straight address to an imaginary prop (to help the audience imagine it, one would think) turns into an argument of what is factual and what is not as a **contrasting** way of thinking. This is what happens very quickly.

### **Text (5) Othello- 1**

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.

#### **Act 3, Scene 3, Lines (263-268), entitled Othello-1.**

(263) *This fellow's of exceeding honesty*

(264) *And knows all quantities, with a learned 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 (web.7).*

### **Level One: Criteria of Soliloquy**

This play uses soliloquy to unravel the hidden motives of a complex yet out rightly villain character Iago and at the same time, such soliloquies are used to advance the action of the play. This soliloquy allows you to feel more like a commentary on whatever is happening throughout. Thus, the common criteria of this soliloquy is (**alone, reflective, and subjective**), which starts with the extract that describing the *fellow, honesty*, and verb *be* attributing a characteristic to Iago. This leads us to be in doubt whether this follow behaves honestly or not, which will be explained clearly in the following lines.

### **Level Two: Types of Soliloquy**

The type of soliloquy is **plain** cause a character is acting alone with no other person on the stage when Othello assumed "*This fellow's of exceeding honesty, And knows all quantities, with a learnèd spirit, Of human dealings. If I do prove her haggard*" that ends the question of his suspicious of his wife. He also depicts his inner believes, enigmas out set apart challenging, trying to work out a clash examine varied sides of a subject, or pursue an answer to a problem. Then, the researcher tries to clarify the problem on the other lines of the soliloquy, that is;

### **Text (6) Othello- 2**

As mentioned above in Othello-1 that Othello is deceived by his closest friend Iago, who is one of his followers in disbelieving his wife faithfulness, in Othello-2, soliloquy 2 will be analyzed. At this point, the study is set through concentrating on these dramatic lines: Othello's

second soliloquy in **Act 5, Scene 2, Lines (1-5)** entitled **Othello-2** which is about thinking of killing Desdemona and what sort of compassionate hurt Othello would have to suffer if she dies.

- (1) *It is the cause, it is the cause, my soul.*
- (2) *Let me not name it to you, you chaste stars,*
- (3) *It is the cause. Yet I'll not shed her blood,*
- (4) *Nor scar that whiter skin of hers than snow*
- (5) *And smooth as monumental alabaster.*(web.8)

### **Level One: Criteria of Soliloquy**

The core characteristics of this soliloquy is (**Subjectivity and Reflexive**), which refers to the dialogue or conversation of a personal subject that is powerfully connected to what the author is feeling or thinking at the time of the acting. It conveys a reliable attitude or idea concerning a particular scenario.

### **Level Two: Types of Soliloquy**

The type of Othello's-2 soliloquy is **attended and with a prop**, when Othello is hovering over the sleeping Desdemona, and he has been there for some time, trying to prepare himself to kill her. The evidence for her unfaithfulness was the handkerchief that was given to her as a gift from her husband 'Othello'. The bed, with Desdemona on it, at the moment the curtains are open, and we know that Othello has been there for some time because his thoughts are the result of looking at his beautiful wife. Othello says, maybe whispers, "*It is the cause, it is the cause, my soul, Let me not name it to you, you chaste stars! It is the cause*". He means that he is going to kill Desdemona because of "the cause," the crime that she has committed, a crime so horrible that he cannot say its name even to the stars.

## 4. Statistical Analysis

This study quantitatively presents the findings of the Discourse analysis that have been attained by Statistical Package of Social Science (SPSS) software, through which; two types are utilized of statistics:

1. Evocative Statistics: This comprises frequencies and percentages.
2. Inferential Statistics: This contains associating the Chi-square ( $X^2$ ), as more than one adaptable can be illustrious.

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 three distinct plays: those associated with the dramatic texts: "Hamlet", "Macbeth", and "Othello". The demonstration of statistical analysis of each of them will be succumbed with a table follows the order underneath:

1. **Level one;** Criteria of Soliloquy
2. **Level two;** Types of Soliloquy

After that, a contrast between these dramatic texts is prepared and also exposed in tables.

### 1. Level one; Criteria of Soliloquy

The findings presented by Table (1) below assert that many characteristics of soliloquies are exemplified by the three plays of each dramatic text (P.1, P.2, and P.3). Each criterion is achieved by means of discursal strategies specific to it. This confirms the First hypothesis, “*English drama is considered as soliloquy according to the presence of one or more of certain discourse criteria.*”. Moreover, the results displayed in the aforementioned table show that the soliloquies' criteria: 'reflexive', 'alone', and ' subjectivity ', are the most highly used ones by the three dramatic texts. The frequency

of their use amounts to 0,07%, 0,06% and 0,04%, respectively. These results affirm the first hypothesis, that is, "*There are certain discorsal criteria particular to soliloquy.*".

**Table (1) Statistics Criteria of Soliloquies in Dramatics' Plays**

Soliloquies		Hamlet. 1		Macbeth. 2		Othello. 3		Comp. Chi Square Value		
		Ex.1	Ex.2	Ex.1	Ex.2	Ex.1	Ex.2			
No.	Criteria of Soliloquies	Freq.		Freq.		Freq.		Freq.	%	
1.	Alone	1	1	1	-	1	-	4	0,3	0,06
2.	Expression Out Loud	-	-	1	1	-	-	2	0,1	0,02
3.	Subjectivity	-	1	-	1	1	1	4	0,2	0,04
4.	Reflexive	-	1	1	1	1	1	5	0,35	0,07
5.	Use of Dramatic Work	-	-	-	1	-	-	1	0,1	0,02
<b>Total Number</b>		<b>4</b>		<b>7</b>		<b>5</b>		<b>16</b>	<b>100</b>	<b>0,21</b>

### Level Two;Types of Soliloquy

The results displayed by Table (2) beneath show that many types of soliloquies are demonstrated by the three plays of each dramatic text (P.1, P.2, and P.3). Each type is accomplished by means of discorsal strategies specific to it. This approves the second hypothesis, "*Several types of Soliloquies are resorted to by playwrights in English drama*"

Furthermore, the outcomes presented in the table below illustrate that the soliloquies' types: 'plain', 'attended', and ' with props' are the most highly utilized ones by the three dramatic texts. The frequency of their

use amounts to 0,013%. These findings assure the third hypothesis, that is, " *Certain types of soliloquy are highly used by English playwrights* ".

**Table (2) Statistical Types of Soliloquies in William Shakespeare's Plays**

Soliloquies		Hamlet. 1		Macbeth. 2		Othello. 3		Comp. Chi Square Value		
		Ex.1	Ex.2	Ex.1	Ex.2	Ex.1	Ex.2			
No.	Types of Soliloquies	Freq.		Freq.		Freq.		Freq.	%	
1.	Plain	1	-	1	-	1	-	3	0,12	0,013
2.	Soliloquy of Attended	-	1	-	-	-	1	2	0,12	0,013
3.	Soliloquy of a Dialogue	1	-	-	-	-	-	1	0,08	0,008
4.	Soliloquy with Props	-	-	-	1		1	2	0,12	0,013
<b>Total Number</b>		<b>3</b>		<b>2</b>		<b>3</b>		<b>8</b>	<b>100</b>	<b>0,048</b>

## 5.1 Conclusions

On the basis of the findings of the analysis conducted in the previous chapter, the following conclusions can be introduced:

Soliloquy in dramatic text is linguistically achieved by means of: discursal approach via two levels of analysis; main criteria and types of soliloquies. 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. Because of the presence of the five criteria: alone, expression out loud, subjectivity, reflexive, and use in dramatic texts introduced in the three plays. The dramatic texts are considered as soliloquy. This is quite evident by the percentages of the

use of the criteria they show: (0,06%, 0,2%, and 0,04%) respectively in this dramatic texts. Hence, the first hypothesis which reads, “*There are certain discorsal criteria particular to soliloquy.*” is verified. Four types of soliloquies namely; *plain, attended, dialogue, and with props*, are resorted to by writers. Nevertheless, not all of them are necessarily used by each dramatic work in a specific situation.

This is clear by the percentage of use each type shows: the plain 0,12%, the soliloquy of attended 0,12%, the dialogue 0,8%, and the soliloquy with props. These results confirm the second hypothesis which states, “*Several types of Soliloquies are resorted to by playwrights in English drama*”. The results introduced in (4) above show that the soliloquies' types 'plain', 'expressed out loud', and 'alone' are the most highly employed ones by the four plays. This supports the validation of the third hypothesis, that is, “*Certain types of soliloquy are highly used by English playwrights*”. Soliloquy has an ideological means of impressionistic ideas in these plays due to the author's will. Nevertheless, it is proved to be a powerful means to successfully and poignantly affect the hearer's emotional notions to achieve the intended goal. This is supported by the results displayed by (table-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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