

A Systematic Functional Linguistic Approach towards Mood Structure Analysis of Soliloquy

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Abstract: - The Shakespearean dramatic texts exhibit the shades of power and ideology in the Elizabethan era through the representation of characters from various sections of the society. The class sensitive English society were much aware of their addressee's attachment to a specific social class which motivated not only their choice of lexemes but also the manner of arrangement of the same linearly in their conversations. However, there are situations when the participants in a conversational exchange do not linguistically react the way their mind wants to. This results in a disparity between thought and action. Soliloquies take deep into the minds of the interlocutors and brings out the actual thought process of individuals which may not always be reflective in conversational activities. This study aims to understand the nature of thought process, particularly through categorization of mood structures, understanding the soliloquial discourse and the manner of self expression.

Keywords: - Soliloquy, Discourse, Stylistics, Mood Structure, Conversation

I. INTRODUCTION

Critical Discourse Analysis (CDA) aims to "describe and explain how power abuse is enacted, reproduced or legitimized by the text and talk of dominant groups or institutions." (Van Dijk 1996:85). This branch of linguistic analysis brings to the forefront the explanation and description of the language in use by the participants in conversation which might belong to different eras of history, each having a significant social and linguistic tradition. Each era has its own social hierarchy and rules of power and ideology which are reflected in the way the people converse among each other with specific linguistic terminologies coupled with syntactic formations. The analysis of conversational discourse brings out such elements which help to dig deep into psychological motives, understand the lexical framework for sentence generation, predict the occurrences of pronouns of address in regular communication and also interpret the influence of power and ideology in speech generation.

On the other hand, stylistics focuses more on the text itself. It studies the texture of text and how the expression is communicated through particular lexical items. This is to say that Stylistics is concerned more on the techniques, concepts and theories of language science for structural analysis and understanding the societal obligations with respect to choice of speech forms. A combined approach of discourse and stylistics towards the analysis of dramatic discourse builds a bridge between language and literature. Literature being a

strong representation of the prevalent social and cultural norms and language being the medium of expression, discourse and stylistics can together be an effective combination to examine the forms and functions of language in use specially through conversational form of literature. A model like Discourse-Stylistics is not limited only to the investigation of sentential and other forms of language but goes broader to accommodate historical, cultural and social obligations which affects speech production in a variety of situational circumstances.

The fusion of the branches of Stylistics and Discourse Analysis can therefore be constructively used to answer the questions of 'what' and 'how' in communication.

II. CORPUS FOR ANALYSIS

This research study aims to understand and linguistically describe the soliloquies through the mood structure analysis approach. The soliloquies are the actual representation of the mind of the speakers. The discourse of the soliloquies reveals the psychological perception of the interlocutors towards the situational circumstances. However, there are setups which force the speakers to act the way they do not want to react. Such setups are a combination of external pressure, internal obligations, social status, personal sense of morality, greed for power and ideological complexes. These factors act as hindrances or influencers in the resultant behavioural patterns of individuals. The mood structure analysis approach will facilitate in understanding the texture of the discourse of the soliloquies, thus enabling to form a model about its structure. The physical and actual reaction of the speakers through their utterances will be scrutinised post and pre soliloquies. Therefore, an understanding will be established about how participants in conversation react the way they do and whether they deviate from their own perceptions and compromise for various reasons. In this paper, the same will be analysed for the chief character of the play *Macbeth*- Macbeth. Macbeth speaks his thoughts to himself seven times during the course of the play. Macbeth is a character who rise to power to the position of the King of Scotland from Thane ultimately leads to his own downfall and demolition of his moral sensibilities. The demolition happens not suddenly but gradually having forcibly acting against his will and strongly exhorted by his wife Lady Macbeth. The greed and ambition inherent in the character of Macbeth was boosted further by his wife. The soliloquies are the resultant outbursts of his mind being pricked by moral conscience before and after commitments of

murders and adopting evil measures. In this study, the first soliloquy of Macbeth is considered for mood structure analysis under the Systematic Functional Linguistics(SFL) approach. Although mood analysis examines the interpersonal metafunction of language, the study here will consider two selves of one person in conversation when he is talking to himself. This approach towards the selected corpus will bring out how Macbeth prepares and consoles himself psychologically to fulfill his desire to rise to power. It includes acting against own moral belief, taking the path of evil and actions which are detrimental to values and ideals of life.

III. RESEARCH PROCESS

The first soliloquy of Macbeth reveals how the prophecies of the witches about his probable rise to power have sparked his intimate desire to capture the throne of Scotland. The soliloquy is the truest expression and representation of Macbeth’s mind. Analysis of his self talk through mood structure examination under the SFL module will not only enable greater understanding of the Shakespearean structuring of words and their functions but also facilitate finer semantic interpretation. The difference in what goes on in human mind

and how differently the thoughts are converted to actions due to numerous social obligations, human interferences, customs and beliefs can be better understood. The analysis has been conducted by demarcating and tagging the lexemes in the clauses of the soliloquy according to the grammatical constituents (Subject, Finite, Predicator, Complement and Adjunct). Furthermore wider categorization in terms of Mood and Residue are also made. Subject occupies the nominal position in a clause and is majorly the chief action-does whereas Finite represents the tense which can be positive or negative. The lexeme which is representative of the actual action is termed as the Predicator and the Complement is that part of the clause which completes the argument put forward by the verb. Finally, Adjunct is that clausal category which defines the place, manner, time etc which are mostly non-obligatory elements. The Mood constitutes of the Subject and the Finite. On the other hand, the Residue is a combination of the sub-elements comprising of Predicator, Complement and Adjunct

IV. DATA DESCRIPTION AND TAGGING

The first soliloquy of Macbeth is analysed here according to the mood structure:

DATA I: *Two truths are told as happy prologues to the swelling act of the imperial theme.*

Two truths	are	told	as happy prologues to the swelling act of the imperial theme.		
Subject	Finite	Predicator	Adjunct: Consecutive		
MOOD: DECLARATIVE		RESIDUE			

DATA II: *I thank you gentlemen.*

I	thank	you	gentlemen.		
Subject	Predicator	Complement	Adjunct: Nominative		
MOOD: DECLARATIVE		RESIDUE			

DATA III: *The supernatural soliciting cannot be ill, cannot be good..*

This supernatural soliciting	cannot	be	ill,	cannot	be good.
Subject	Finite(Neg)	Predicator	Complement	Finite(Neg)	Predicator-Complement
MOOD: DECLARATIVE		RESIDUE-1		RESIDUE-2	

DATA IV: *If ill, why hath it given me earnest of success, commencing in a truth?*

If ill,	why	hath	it	given	me	earnest of success,	commencing in a truth?
Adjunct: Conditional		Finite	Subject	Predicator	Subject	Complement	Adjunct: Consecutive
MOOD: INTERROGATIVE				RESIDUE			

DATA V: *I am Thane of Cawdor*

I	am	Thane of Cawdor
Subject	Finite	Complement
MOOD: DECLARATIVE	RESIDUE	

DATA VI: *If good, why do I yield to that suggestion?*

If good,	why	do	I	yield	to that suggestion
Adjunct: Conditional	Finite	Subject	Predicator	Complement	
MOOD: INTERROGATIVE	RESIDUE				

DATA VII: *Whose horrid image doth unfix my hair?*

Whose	horrid image	doth	unfix	my hair?
Subject	Finite	Predicator	Complement	
MOOD: INTERROGATE	RESIDUE			

DATA VIII: *And make my seated heart knock at my ribs against the use of nature?*

And	make	my seated heart	knock	at my ribs	against the use of nature?
Adjunct: Conjunctive	Finite	Subject	Predicator	Complement	Adjunct
MOOD: INTERROGATE	RESIDUE				

DATA IX: *Present fears are less than horrible imaginings.*

Present fears	are	less than horrible imaginings
Subject	Finite	Complement
MOOD: DECLARATIVE	RESIDUE	

DATA X: *My thought whose murder yet is but fantastical shakes so my single state of man.*

My thought whose murder yet is but fantastical	shakes	so my single state of man
Subject	Predicator	Complement
MOOD: DECLARATIVE	RESIDUE	

DATA XI: *That function is smother'd in surmise.*

That	function	is	smother'd	in surmise.
Adjunct: Conjunctive	Subject	Finite	Predicator	Complement
MOOD: DECLARATIVE	RESIDUE			

DATA XII: *And yet nothing is but what is not.*

And	nothing	is	but what is not.
Adjunct: Conjunctive	Subject	Finite	Complement
MOOD: DECLARATIVE		RESIDUE	

V. DATA ANALYSIS

The mood structure analysis using the SFL approach reveals instances of eight declarative moods followed by four interrogative moods in the first soliloquy of Macbeth. This shows how Macbeth is influenced by the prophecies of the witches about his possible rise to power and how his thoughts are constantly dominated by his willingness to find measures that would lead him to his long hidden desire of being the supreme leader of Scotland. He is afraid and apprehensive about taking the evil route to success. The moral conscience inherent in the character of Macbeth is clear by the number of questions he puts in front of his soul while talking to his inner self. He asks himself about why he has succumbed to the thought of plotting to murder King Duncan. Simultaneously he further questions himself the reason for which the thought is 'unfix'ing his hair and making his heart beat faster. He is also doubtful about the prophecies of the witches which might not be fruitful at the end. The use of repeated adjuncts in his soliloquy resulting in lengthy utterances shows how disturbed his thoughts are. He is in a state of deep psychological trouble because of his profound conscience of guilt which is bothering him to take the path of murdering Duncan whom he knows inside his heart to be an honest and benevolent King, loved by his subordinates and also himself. The mood structure analysis could therefore structurally bring to the forefront the various shades of Macbeth's mental state and how he is deeply affected within himself by the prophecies of the witches. This is evident through his talk to himself using various speech and mood patterns.

VI. CONCLUSION

In general, the mood analysis based on SFL approach describes the interpersonal relationships of the participants in conversation. It helps in understanding the psychological

situation and motifs of the participation in any interactional activity. However, in this study, both the participants are represented by the same individual as Macbeth talks to himself in the first soliloquy of the play. The soliloquies in dramatic texts reveal the minds of participants and helps to understand the actual motifs and their characters. The inability to do what one actually believes in and actions undertaken forcefully due to external pressures are disclosed through this study. The linguistic analysis of the soliloquy through the SFL approach helped to have a better understanding of the mind and character of the protagonist.

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