

CHAPTER-ONE

INTRODUCTION

1.1 General Background

The actual term 'Soliloquy' was coined by St. Augustine in the fourth century in Latin the word was soliloquies and was constructed from solus and loqui, meaning to talk to one self. A soliloquy is a speech an actor gives that reveals to the audience how they feel at that moment in the narrative. The soliloquy can serve either one or both of two primary purposes it can reflect on the character's inner state of mind, or it can let the viewer know about events and actions that help them to understand what is about to happen. During a soliloquy, the audience comes to understand how a character feels about other characters of circumstances in a more immediate way than they do through dialogue.

William Shakespeare is known to be famous with using soliloquies in his plays. He uses them in Hamlet, Macbeth, and Romeo and Juliet. Soliloquies are act of one character speaks to him self while the other characters are away or when they are present (but they don't here it). In Hamlet there are eleven soliloquies spoken by characters in which seven are by Hamlet, the protagonist of the play. The focus to be given to these seven soliloquies as are key in developing the structure and situation of the play Hamlet. Also Shakespeare incorporated the technique of a play-within-a play as part of reinforcing the drama of his play Hamlet.

William Shakespeare (26April 1564-23April 1616) was an English poet and actor, greatest writer in the English language and the greatest dramatist. His extant works, including collaborations, consist of some thirty nine plays, 154 sonnets, two long narrative poems, and a few other verses. Shakespeare produced most of his known

plays were primarily comedies and histories. He wrote mainly tragedies, among them Hamlet, Othello, King Lear and Macbeth. In the last phase of his life, he wrote tragicomedies and collaborated with other writer. His plays remain popular and are studied, performed, and reinterpreted through various culture and political context around the world. Hamlet is one of the tragic plays written by the well-known English playwright William Shakespeare. The play also consider to be belonging to the one of three genres that written by Shakespeare, which are comedy, tragdy and history. Hamlet as a play is perceived to the Shakespeare's longest play among the most powerful and an influential tragedy in English literature as it's still been retold and adapted by others. (Tayler, 2006)

Hamlet is mourning his father, who has been killed and lamenting the behaviour of his mother, Gertrude, who married his uncle Claudius within a month of his father's death. The ghost of his father appears to Hamlet informs him that he was poisoned by Claudius, and commands Hamlet to avenge his death. Hamlet begins to act the part of madness. Hamlet contrives a plan to test the ghost's accusation. Hamlet confronts his mother in her chambers with Claudius. Hamlet stabs the person assumes to be Claudius. The victim however is Polonius. Ophelia, distraught over his father's death and Hamlet's behaviour: she drowns Laertes vows to punish Hamlet for her death as well.

Laertes plots with Claudius to kill Hamlet. Laertes drops his poisoned sword. Hamlet retrieves sword and cut Laertes. Gertrude has drunk poisoned cup Claudius had intended for Hamlet. The Queen died. At last Hamlet stabs Claudius with poisoned sword and pours poisoned wine down the king's throat. Hamlet declares the throne should now pass to prince Fortinbars of Norway. The play ends as prince Fortinbars,

in his first act as king of Denmark, orders a funeral with full military honors for slain prince Hamlet.

1.2 Statement of Problem

In studying literature by common and specifically by those student who major the field, they assume to do pay attention to one of the major aspect studying literature since to the best of researcher knowledge that their is possibly that such interested group in literature generally unable to analyse a piece of literary work such as novels, plays, short stories and prose to name just of few; the researcher means in this study to elaborate clearly what soliloquy is in general with a specific focus on as one of the plays in which this technique was use, how do Soliloquies help the audience to understand situation. The researcher wanted to bring those interested in literature specially students who studying literature to acquaint them with the way on how to analyze any dramatic art, situation and types of soliloquies specially of plays if they encounter.

1.3 Objectives of the Study

The objectives of the study are as follows:

- a. To find out the situation of Soliloquies in Hamlet.
- b. To point out the types of Soliloquies in Hamlet.

1.4 Research Questions

This study seeks to find the answer of the following questions:

- a. What is the situation of Soliloquies in Hamlet's?
- b. What are the types of soliloquies in it?

1.5 Significance of the Study

The result of the research generally expected to acquaint those interested in literature studies specially students of literature too. First to know how to define the technique "Soliloquy" and what function and importance this device has generally in literature. They will learn to describe situation and type of soliloquies. The study will be useful for the future researchers who may want to study in similar areas. It will be equally important to those who are involved in teaching and learning. It will be beneficial to text book writers, curriculum designers and materials producers, too.

1.6 Delimitations of the Study

This study is delimited on soliloquy as one of the dramatic techniques use in Hamlet, a play written by Shakespeare. For the purpose of achieving the research objectives, the researcher specifically deal with just the seven soliloquies of Hamlet. The study was based on qualitative investigation.

1.7 Operational Difinition of Key Term

In addition to the abbreviation and acronyms provided, key terms throughout this study are defined to increase understanding about the study. In this context of this research work, the terms listed below have the following specific definition:

Drama: Drama is the potrayal of fictional or non fictional event through the performance of written dialogue

Soliloquy: A soliloquy is a popular literary device often use in drama to reveal the innermost thoughts of a character.

Allusion: It is refered to someone or the obsession that within the character's mind.

Juxtaposition: putting two elements together to compare or contrast them

Foreshadowing: Hints dropped about what is going to happen later

CHAPTER-TWO

LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK

2.1 Theoretical Review

The theoretical framework is a summary of the theory regarding a particular problem that is developed through a review of previous research on the variables involved. It identifies a plan for investigation and interpretations of the findings.

(Source: <http://www.statisticssolutions.com/theoretical-framework>)

2.1.1 Stylistics and its Elements

The term Stylistics is derived from style. Style refers to register in broad sense but narrow sense, it refers to literary register. Stylistics is analysis of study. It is study of characteristic features of any literary text or language. It studies how one language is different from the other types of language. Stylistics is the linguistic analysis of any literary text. Stylistics is to explore creative aspect of language use in literary texts. Stylistics is the study of the characteristic feature of any literary text or language. It studies how one language is different from the other types of language. It also makes us feel that creation of a literary work was connection with the writer conscious competence of language selection. It reveals us how a literary work is a verbal embroidery generating pleasure and beauty. Stylistics looks at what is 'going on' within the language; what the linguistic associations are that the style of language reveals.

Simpson's (2004:2) words, "Stylistics is a method of textual interpretation in which primacy of place is assigned to language". The reason why language is so important to stylistician is because the various forms, patterns and levels that constitute linguistic structure are an important index of the function of the text. The text's functional significance as discourse acts in turn as a gateway to its interpretation. While linguistic

features nonetheless serve to ground a stylistic interpretation and to help for the analyst, certain types of meaning are possible. In Crystal's (2003:440) words, "A branch of linguistics which studies the features of situationally distinctive uses of language, and tries to establish principles capable accounting for the particular choices made by individual and social groups in their use of language."

Stylistics helps us to talk about the differently, provides us vocabulary, gives us a new methodology for interpretation and solves our query. To help raise students awareness of how text work linguistically and ideologically, Stylistics can be used as a significant teaching tool in language and literature studies for both native and foreign speaker of English. Stylistics is also a significant tool in translation and subtitling studies. There are two types stylistics;

I. Literary Stylistics ; Studies the devices in language of literary texts (such as rhetorical figures and syntactical patterns) that are employed to produce expressive or literary style. is synonymous to literary criticism. Literary criticism rests solely on subjective interpretation of texts. To decipher message.

II. Linguistics Stylistics; "Stylistics analysis in linguistics refers to the identification of patterns of usage in speech and writing" (Widdowson, Stylistics)

III. Elements of style in literature

Elements of style studied in literary works are what are for discussion in any literatures such as:

Big-picture Elements

- a. Character development: How a character change throughout the story
- b. Dialogue: Lines spoken or internal thoughts

- c. Foreshadowing: Hints dropped about what is going to happen later
- d. Form: Whether something is poetry prose, drama a short story, a sonnet, etc
- e. Imagery: Scenes set or item shown with descriptive word
- f. Irony: an occurrence that the opposite of what's expected
- g. Juxtaposition: Putting two elements together to compare or contrast them
- h. Mood: The atmosphere of a work the attitude of the narrator
- i. Pacing: How quickly the narration unfolds
- j. Point of view: The narrator's perspective; first person or third person
- k. Structure: How a story is told (beginning, action, climax, and denouement) or a piece is organized.
- l. Symbolism: Using an element of the story to represent something else
- m. Theme: A message delivered by or shown in a work; its centered topics or big idea
- n. Tone: The writer's attitude toward the subject or manner with choosing vocabulary and presenting information such as informal or formal

Line-by-Line Elements:

Illustration, Assonance, Colloquialism, Diction, Jargon, Metaphor, Repetition

(Source: [https:// www. thought. com](https://www.thought.com))

2.1.2 Stylistics of Drama

Stylistics can generally be considered to be the study of literary text with a sharp concern for how the language element works in this text. Stylistics is also related to the practical criticism method in literary criticism. The critical moment advocated a

formalistic approach. A strong distinction was made between what was textual and what was extra textual. Extra textual matter includes biographical details, the author's intention, or socio historical and cultural influences. What was textual was what was found on the page itself. In fact this kind of Stylistics, known as pedagogical Stylistics, is often useful in teaching literature to foreign-and second language learner. In that it allows pupils to tease out meaning from the text itself without making the pupil feel threatened by lack of background information. The Stylistics of drama is a semiotic approach to dramatic texts, which focuses on linguistic elements of text. It is one of several possible approaches it is closely related to practical criticism.

2.1.3 Drama: Its Elements, Types and Dramatic Conventions

I. Elements of Drama

In literature a drama is the portrayal of fictional or non-fictional events through the performance of written dialogue. Drama can be performed on the stage, on film or the radio. Dramas are typically called plays. The term "drama" comes from Greek word 'dren' meaning action, which gives the sense of immediacy. According to M.H. Abrams "The form of composition designed for performance in theatre in which actors take the role of characters performs the indicated action and utter the written dialogue is called drama.

Drama can be metaphorically compared to a tapestry, in which various strands are intricately woven. There are six main elements of drama. This can be discussed under the following headings.

a. Plot

Plot referring the basic story line of the play, is the structure of a play which tells what happens as the story goes. The plot structure can be divided into six stages: exposition, foreshadowing, rising action, climax, falling action, denouement.

b. Character

Characters are the imaginary people who make up the world of a play. Character can be characterized three types according to the role of the play: protagonists, antagonists and secondary characters

c. Setting

Setting refers of the time and space where the action of a dramatic work takes place. The combination of time and place constitutes environment which are very important role in drama.

d. Dialogue

Dialogue is one of the most important elements in drama. It is a speech or conversation between or among the characters in the drama. The dialogue must serve as a script for all the elements of production and performance for the entire theoretical realization of a play.

e. Conflict

Conflict stands for the opposition between or among characters in a play that shapes the action of the plot. Conflict can be either inter-personal or intra-personal.

f. Theme

Theme has been called soul of a play. It is the central idea or message of the text.

II. Dramatic Conventions

Dramatic conventions stand for a set of rules shared by both the audience and actors. They are the established practices which are used to explore and shape the elements of a significant moment in drama. The following are some of the dramatic conventions;

a. Dialogue;

Dialogue is an extraordinarily significant form of conversation, for it is the means by which every play conveys the total make-up of its imaginative world.

b. Monologue;

Monologue is a speech uttered by one speaker, either to others or as if alone.

Significant varieties include the dramatic monologue. Monologue also shares much commonly with several other literary devices including Soliloquies and aside, but there are distinctions between each of these devices.

c. Soliloquy;

Soliloquy is a dramatic speech uttered by one character speaking aloud while alone on the stage. It is the speech by a character in a play delivered while the speaker is either alone addressing the audience directly or the other actors are silent. As an accepted dramatic convention in the 16th and 17th centuries, soliloquy was used artfully by Shakespeare to reveal the minds of his characters.

d. Asides;

Asides are the speeches whispered to the other character or to the audience. It is whispered because it should not be heard by the other character that is near the speaking character.

III. Types of Drama

Broadly drama can be divided into three types. They are tragedy, comedy and tragicomedy

a. Tragedy: Tragedy is presented in the form of action, which is arouse pity and fear in the audience as it witnesses the action. Tragedy is serious by nature in its theme and deals with profound problems. Tragedy based on darker themes; portray serious subjects like death, disaster and human suffering in a dignified and thought provoking way. In tragedy, catastrophe and suffering await many of the characters, especially the hero.

b. Comedy: Lighter in tone, comedies are intended to make the audience laugh and usually come to a happy ending. Comedies place of bit characters in unusual situation causing them to do and say funny things.

c. Tragicomedy: Tragicomedy is the most lifelike of all dramatic genres. It is non-judgemental ends with no absolutes. It focuses on character relationships ws society in a state of continuous flux.

2.1.4 Soliloquy in Drama

Tha term "soliloquy is generally as a means of character revelation on character manifestation to the audience or the reader of the drama. Soliloquies used as a tool or process by which the dramatist conveys the secret thought or inventions of the character, to the audience or the reader of the drama but; also while doing so, it preserves secrecy of those thoughts from the other character.

Soliloquy is dramatic convention. Soliloquy passage in a drama in which a character expresses his thought or feeling aloud while either alone upon the stage or with the other actors keeping silent. This device was long and accepted dramatic conventions,

especially in theatre of the 16th, 17th and 18th centuries. Long, ranting soliloquies were popular in the revenge tragedies of Elizabethan times, such as Thomas Kyd's Spanish tragedy, and in the works of Christopher Marlowe, usually substituting the outpouring of one character's thought for normal dramatic writing. William Shakespeare used the device more artfully, as a true indicator of the mind of his characters. As in the famous "to be or not to be" soliloquy in Hamlet. Among the French playwrights, Pierre Corneille made use of the lyrical quality of the form, often producing soliloquies that are actually odes or cantatas, whereas Jean Racine like Shakespeare, use the soliloquy more for dramatic effect. The soliloquy fell into disfavour after much exaggeration and over use in the plays of English Restoration (1660-85), but it remains useful for revealing the inner life of characters with the emergence of a more naturalistic drama. In the 19th centuries, the soliloquy fell into comparative disuse, though it made an appearance in T.S. Eliot's *Murder in the Cathedral* (1935) and Robert Bolt's *A Man for All Seasons* (1960; film 1966), among other plays. Other 20th Century playwrights experimented with various substitutes for the set speech of the soliloquy.

Dramatic language is modelled on real life conversation among people, and yet, when one watches a play, one also has to consider the differences between real talk and drama talk. Dramatic language is ultimately constructed or made up and it often serves several purposes. On the level of the story world of a play, language can of course assume all the pragmatic function that can be found in real life conversation too. e.g. to insure mutual understanding and to convey information to persuade or influence someone, to relate one's experiences or signal emotions, etc. However, dramatic language is often rhetoric and poetic, i.e. it uses language in which differ from standard usage in order to draw attention to its artistic nature. When analyzing

dramatic texts, one out to have a closer look at the various forms of utterance available for drama.

Soliloquies in plays are very important. They are considered to be one of the dramatic technique playwrights used in their works to give more impact and influence to their stories. In this regard, Shakespeare is said to be a man who often who often has his character speaks in soliloquies during the course of his plays (Alam, 2015)

2.1.5 Monologue and Soliloquy

A monologue is a literary device used in drama that is characterised by a long speech delivered by an individual character. Monologues are not confined to drama; it is also largely used in almost all dramatic media including films as well as in non dramatic media such as texts, by contrast, thought can be presented directly through techniques such as interior monologue or free indirect discourse. There are two types of monologues: interior monologue and dramatic monologue. Interior monologue involves a character externalizing their thoughts to the audience and this allows the audience to understand experiences which might otherwise remain mostly internal. A speech that is directly to the audience or another character. It is almost always significant in both length and purpose. Monologue gives the audience and other characters access to what a particular character is thinking, either through a speech is obvious for characterisation: it aids the audience in developing an idea about what the character is really thinking, which in turn helps explain previous actions and behavior. It allows readers to move from one character to another, and to have insight into their imaginations.

In drama contrast to narrative characters typically talk to one another and the entire plot is carried by and conveyed through their verbal interactions. Language in drama

can generally be presented either as monologue or dialogue. Monologue means that only one character speaks while dialogue always requires two or more participants. A special form of monologue, where no other person is present on the stage beside the speaker, is called soliloquy. Soliloquies occur frequently in Richard III for example, where Richard often remains alone on the stage and talks about his secret plans.

Soliloquies are mainly used to present character in more detail and also on a more personal level. In other words characters are able to speak their mind in Soliloquies.

That character explained their feeling, motives etc. on stage appears unnatural from a real life standpoint but this is necessary in plays because it would otherwise be very difficult to convey thoughts, for example in narrative

Soliloquy is a device according to which a character brings out the inner complex feeling by speaking by him/ her self. The audience supposed to hear it but not the other characters on the stage. Soliloquy is a popular literary device often use in drama to reveal the innermost thoughts of a character. It is a great technique used to convey the progress of action of the play, by means of expressing a character's thought about a certain character or past, present upcoming event, while talking to him self without acknowledging the presence of any other person This technique used by dramatists to portray the thoughts of characters which would otherwise remain hidden from the audience. A soliloquy is often used as a means of character revelation or character manifestation to the reader or the audience of the play. A soliloquy in a play is a great dramatic technique or tool that intends to reveal the inner working the character. No other technique can perform the function of supplying essential progress of the action of the story better than a soliloquy. It is used, not only to convey the development of the play to the audience but also provide an opportunity to see inside of a certain character. Realistic in the sense that it reflects the practice of thinking

aloud, this self-address is yet a useful theatrical device since it has many functions. As Hussey (1992) has noted, in early Elizabethan drama it was often expository or informative about a character's intentions. With the development of malcontent introspective character like Hamlet, soliloquies began to reveal inner dialogic dilemmas and disturbed mental states. Moreover, soliloquy is an effective device for attracting the sympathy of the audience: particularly so if the hero is a villain, like Richard III or Macbeth. With the decline of poetic drama, however, the extensive use and extended utterances of soliloquy also decline.

Yet as a device for the representation of thought it was taken over into a novel tradition as one of a range of conventions. Identical in form with direct speech but having the self address of direct thought. Its theatrical origins perhaps explain why it is often melodramatic. as in Ralph Nickleby's last words before his suicide, reminiscent of the despair of Faustus's final soliloquy in Christopher Marlowe's poem. Soliloquies make the story progress by means of developing the plot structure. Soliloquies facilitate the advance in understanding the character and themes of the play. Hamlet soliloquies give impression that there is a man discovering himself as he speaks. Shakespeare used soliloquies in his plays in representing this method of indirect characterization

According to Morner and Rausch (1998) "Soliloquy is a dramatic convention in which a character is alone on the stage, speaks his or her thought aloud" (p26)

The main purpose of soliloquy remains to acquaint the audience or the reader, the secret thoughts that character is having in his mind. It also puts light on the external relationships, thoughts and the future actions related to the character and to the other character of the drama. The soliloquy also provides some transition into opening scene of the play.

2.2 Empirical Review

The researcher has studied the literary works that order to collect some ideas and information for the present study, the researchers has collected and studied the following reference by different researcher.

Ning (2004), Carried out research on "The psychology of the soliloquy and the psychology of the dialogue." There are two kinds of language appearance in the research of the psychology, namely the psychology of the soliloquy and the psychology of the dialogue. For a long time, the research of a kind soliloquy is the main current type of the research of the psychology. The psychology of the soliloquy follows two cents of subject and object, turning drive researcher object, express to soliloquize for the rational soliloquy, corpus with the soliloquy of the methods and procedure. The psychology of the soliloquy lost the living meaning gradually, the research is tied up in the barracks of the method and procedure. The psychology of the soliloquy sets out from the entity principle of the nature consistency principle, mental state and cause and effect principle three greatest principles of the mental state of the mental state, equaling the human mental state to natural thing, denying the special state of the human mental. The psychology of the soliloquy of the soliloquy was end cause the psychological theory soliloquize, the soliloquize of the study method and procedures, finally, it caused the abstract research of the psychology. In psychology study, the relation between researcher and object is a kind of relation " I - - you". Psychology in soliloquy research inside <WP=163>first, this kind of " I - - you" the relation expresses for the relation of the " person - - thing", performance for rational soliloquy, pursue the absolute reasonableness, see the world to make is a corpus rational and subsidiary. The psychology of the soliloquy pursues to explain to the formalization of the mental state, using to replace the realistic social middleman to the

behaviour research in mental state and person relation of research, use the research to thought to reasonableness replaced to the realistic individual and the research of the core. Make a point of the construction of the mental state and form, neglected the behavioral real life in mental state in conduct and actions contents.

Hasegawa (2005) "A study of soliloquy in Japanese" this paper advocates in-depth investigation of soliloquy (i.e. uttering one's thoughts without addressing anyone) as a new approach in pragmatics research. Language has been recognized as an instrument of communication and thought. The research exploring the former is enormous and understanding of various linguistic devices for effective communication has advanced significantly in recent decades by contrast, exploration of the latter is scarce, with the study of private speech in psycholinguistics a notable exception. Study of soliloquy provides valuable data for examination of how linguistic structures differ between communicative and non-communicative settings. Japanese is especially appropriate for this kind of investigation, as its native speakers appear to have a categorical awareness of soliloquy. One speaker of English, by contrast, normally does not have same clear distinction. For example, when asked whether a phrase such as I see in dialog or soliloquy, their answers vary considerably. This difference is likely due to the fact that soliloquy mood of discourse has been grammaticised in Japanese, but not in English. Consequently soliloquy plays a more significant role in Japanese, although it has pragmatic significants in both languages. Some researchers consider that speech and thought are always dialogic; that is the speaking self and the talked-to-self exist in soliloquy and they mirror normal conversational exchanges. This idea is consistent with Vygotsky's (1934-1986) thesis of the social origins of private speech. Even this is the case; however, there should be profound differences between the two modes of discourse.

Oyamada (2006) "Soliloquies in Shakespearian Films: the case of Hamlet". The epistolary debate between Harley Granville-Barker and Alfred Hitchcock that took place in the two 1937 issues of *The Listener* still offers us an interesting starting point in considering what should be shown and spoken in Shakespearian Films. The point disputed by these two representatives of early twentieth-century British stage and film was the aesthetic validity of visualizing Shakespeare's verbal images. For Barker, the visual expressiveness of cinema that undermined the primary function of poetry was a nightmarish revival of the pictorial Shakespearian production that he thought had become outmoded. In the next issue of the *Listener*, Hitchcock launches on a crusade for both Shakespeare and film. In his essay Hitchcock describes Shakespeare as an imaginative playwright whose gift was desperately frustrated by the poor stagecraft of his time and save Shakespeare from such misery, "The cinema has come to Shakespeare rescue" looking at the debate after seventy years, it can not be denied that things did turn in favour of what Hitchcock has predicted. As films are fundamentally a visual medium verbal images in Shakespearian films are inevitably transformed into visual language, and film makers of popular films such as Kenneth Branagh and Baz Luhrmann no longer feel any constraints in such translation. There is a last stronghold of verbal expressiveness in Shakespearian play that seems to resist being utterly subordinated to the incroachment of visual images this is a soliloquy. Soliloquy is highly artificial stage convention in which character gives a long speech alone on the stage. The soliloquy raises some problems when it is to be assimilated into the mis-en-scene of realistic Shakespearian films. In the first place, as Sarah Hatchuel points out "(soliloquy) means a long vocal sequence delivered by one single person, which is far from normative in the cinema". (Hatchuel 75) The following essay is an attempt to analyze how film makers actually treat soliloquies in their realistic film adaptation of

Shakespearean plays in order to consider the effects that different treatments make six film versions of Hamlet have been selected as a case in point.

Murphy (2006) has done research on "A corpus Stylistics approach to Shakespearean soliloquies" A popular interest in Shakespeare has been matched in recent years by an increasing number of computer-assisted analyses of the plays. Although not without critics, corpus Stylistics studies have offered scope and reliability in the study of literary text, particularly through key word analysis. This paper, he shows how Wmatrix, a web based corpus processing environment (Rayson, 2003, 2007), in conjunction with other corpus tools, can systematically extend such key analysis from words to parts of speech and semantic fields. By so doing, a great understanding of linguistic aspect of an author's literary output may be achieved. This study is based on a key word grammatical category and semantic field analysis of soliloquies and asides in twelve Shakespeare plays and investigation of linguistic characteristic of soliloquies/asides as opposite to dialogic speech reveals the over use of interjection O and words related to the body. Comparisons of soliloquies across genres trained to match intuitive assumptions. Finally, soliloquies written in the later period (1596-1606) tend to have a far greater proportion of the (noun) of (noun phrase) structures. The paper ends by suggesting that more empirical work of this nature is needed to underpin qualitative literary judgement.

Hasegawa (2011)"soliloquy for linguistic investigation" ; This study advocates the investigation of soliloquy as a new approach in pragmatics research. The primary function of language is arguably to communicate with others, but language is also used to think. Thoughts constantly emerge in confluent streams of images, concepts, and ideas within the mind; to grasp and manage them, we need language. An analysis of soliloquy can open a window to a better understanding of our mental activities. Based

on experimentally obtained soliloquy data in Japanese, three issues are considered: gendered language, the sentence-final particles *ne* and *yo*, and the *ko-so-a* demonstratives. It is demonstrated that soliloquy can shed new light on these widely studied topics. The conclusions reached include that (a) Japanese gendered language is more gendered than recent studies in the field claim, (b) *ne* and *yo* are used to monitor and control the speaker's internal information processing, and (c) the *deix-anaphra* distinction is not clear-cut.

Vallack (2014) *Soliloquy, a Methodology for First -Person Research*. As ways of knowing move beyond the limitations of twentieth century modernism, Qualitative researchers are embarking on the depth of understanding that can come from first-person research methods. These include Autoethnography (Ellis, 2004), Heuristics Inquiry (Moustakas, 1990), Narrative Inquiry and some approaches to Performance Ethnography. This paper recognises that although quantitative methods remain vital for information about the what, how many and where of an inquiry, the why is often better served through qualitative indicators, including first-person research methods. Soliloquy is a methodology for doing research within one's own experience. Informed by the pure phenomenology. It presents a step-by-step model for reflective inquiry, which uses arts-based methods for data collection, analysis and also for the presentation of research outcomes. It is a research approach that is highly suited to artists and entrepreneurs. In the paper, *Soliloquy: A methodology for First – Person Research*, the key notion of *apodictic* explained, and used to account for the possibility of credible, intersubjective truths emerging from highly subjective and personal data. Rather than seeking themes from second-hand descriptions, researchers are invited to prepare the way for archetypal objects to emerge through unconscious synthesis of data- like in drama, or through arts practice- thus potentially creating

Universal insights into the research questions. Furthermore, the specific methods of Experiencing, Epoche retreat, Epiphany, Explication and Examination, are explained, and illustrated with examples from previously published research, through which soliloquy has been trialed and refined.

Tawera (2017) Soliloquy in Carousel Research. In this document, the author explores the compitional process of Rodgers and Hammerstein in the formation of Carousel, specifically focusing on the development of the musical number "Soliloquy" and performance practice issues relating to the song. The author provides historical background on the musical itself, discusses the known drafts of "Soliloquy", and proceeds to analyse the four contrasting performances of the piece. Kokas analyses the performances, and supplies insight as to how less experienced singers can effectively perform the piece.

The most interesting sections of the document are the discussions of the genesis of the piece and the differences between the three drafts of the song. It is interesting that Richard Rogers incorporated a section of "Soliloquy" into the Second draft that was later deleted without explanation. The author's analysis of selected performances of "soliloquy" are especially useful to singers studying the musical number. Kokas analyses four distinctly different performances of the piece, by John Raitt, Gordon MacRae, Nathn Gunn, and Robert Goulet, respectively. The author analyses each performance, and provides insight as to issues in style and varying artistic interpretation. Some of the performance practice issues discussed include notes on the tessitura of the piece as they pertain to John Raitt's rendition, differences in rhythm in the Robert Goulet recording. The author's discussion of these contrasting performances provides useful information singers that may be interested in performing "Soliloquy", and increases awareness of certain nuances within the piece.

Sathya and Barathi (2017) have conducted a research on "The importance of soliloquies in William Shakespear's Macbeth", William Shakespeare the popular dramatic shows his excellence in using soliloquies in dramas. One of major tragedies "Macbeth" is the best example using effective soliloquies. The play encounters the life of the tragic hero, Macbeth, and the heroine Lady Macbeth. Both the characters are come across many interesting and critical situations in their life throughout the play. This play is also an example of the negative role of a woman. Shakespeare uses the literary device soliloquy as a tool to exhibit the hero and heroine's mental state to the audience. There is also a little confusion between a soliloquy and a monologue among the readers. Soliloquy is different from a monologue. A monologue is a speech given by a character in the presence of other characters, whereas, the soliloquy is speech made by character in the absence of other characters. The present study is an attempt to reveals the importance of soliloquy in a drama and how effective it is to the plot with reference to the play, Macbeth.

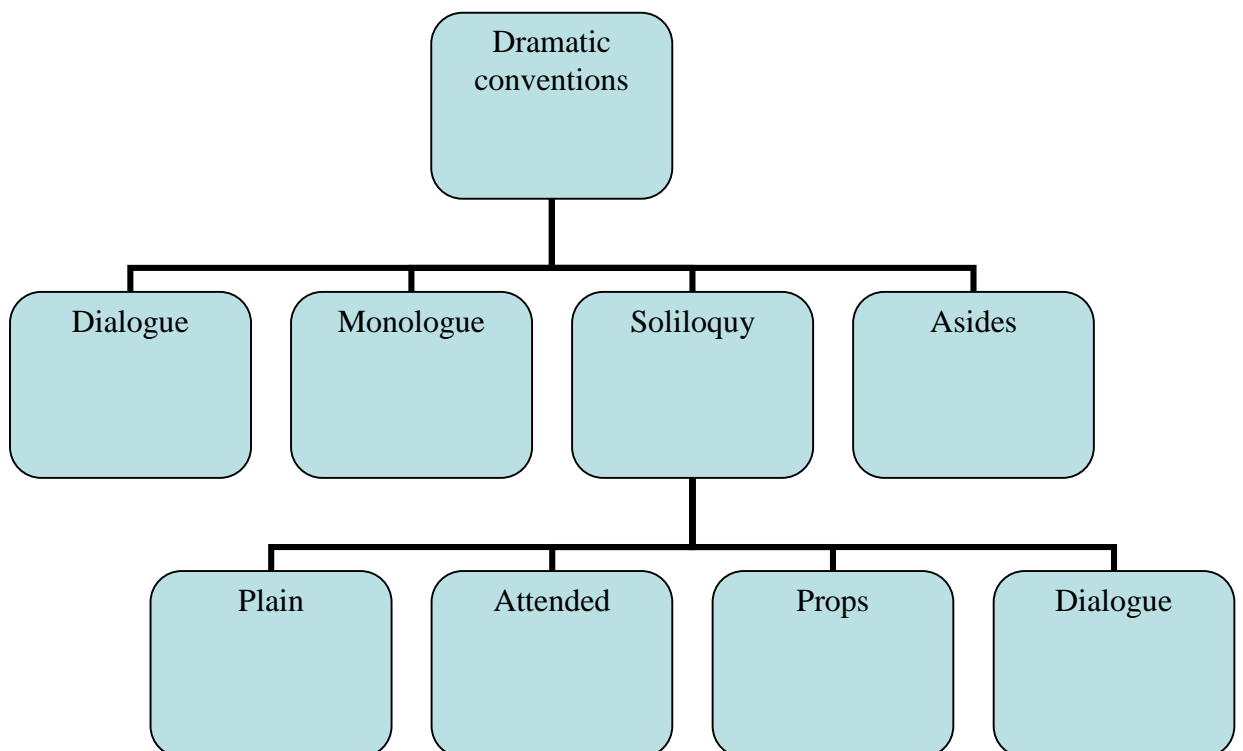
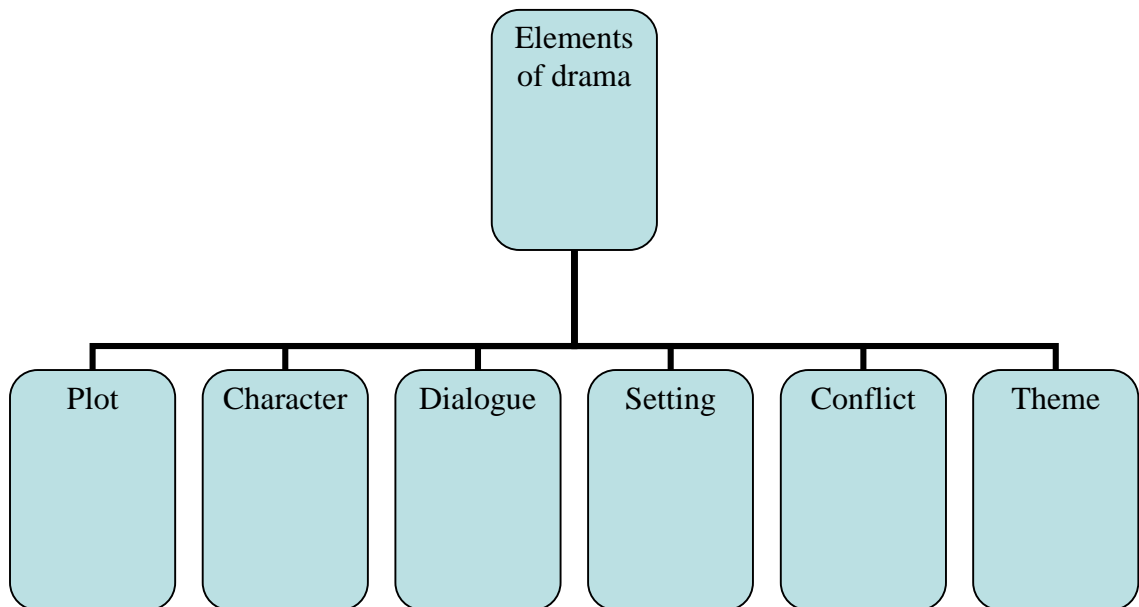
2.3 Implications of the Reviewed Literature

Researcher has got some ideas from the related reviewed literature. She studied them carefully. These research works were to some extent related to this study. After reviewing these works, she has got ideas of adopting appropriate methodologies, analysing and interpreting, the data and drawing the conclusion of the research works. To conclude this, the researcher collected all ideas to design this thesis in this form these literatures.

2.4 Conceptual Framework

Conceptual framework is the foundation in which thesis is carried out. It refers to the approach or pathway to structure a research. The study of Soliloquies in Shakespeare's

Hamlet is the theme of this research. This research is best on following conceptual framework.



CHAPTER-THREE

METHODS AND PROCEDURES OF THE STUDY

The following methodology was followed by the researcher to accomplish the objectives of the study

3.1 The Design of the Study

The researcher used qualitative research design especially the textual and descriptive approach to analyze the data.

3.2 Sources of Data

The researcher collected the data from both primary and secondary sources of data.

3.2.1 Primary Sources of Data

The primary sources of data were William Shakespeare's tragedy drama Hamlet (Fingerprint Classic publication, 2017).

3.2.2 Secondary Sources of Data

The secondary sources of data were taken from the different books, journals, articles, dictionaries, theses as well as visited some related web sites to collect more information for the facilitation of the study. Some of such research related secondary sources were: Sathya and Barathi (2017), Oyamada (2006), Hasegawa (2005), Murphy (2006), Ning (2004), Hasegawa (2011), Tawera (2017), Vallack (2014), Tayler (2006), Hussey S. (1992), Morner and Rausch (1998), Hirsh (2003), Perng (2008).

3.3 Population and Sample

In Hamlet there are eleven soliloquies spoken by different characters are population of the study. Among them seven Soliloquies spoken by Hamlet are taken here as the sample for this study.

3.4 Sampling Procedures

The researcher used non random sampling procedures i.e. purposive to collect the data.

3.5 Tools for Data Collection

The tools which were used in this study observation using checklist and collected the data from books, journals, web- sites.

3.6 Process of Data Collection

The researcher adopted following stepwise procedures to collect the required data.

- a. The researcher read Hamlet drama and identified Soliloquies in whole drama.
- b. She decided to select seven Soliloquies were sufficient content for this research.
- c. She chose then studied those seven soliloquies spoken by the main character Hamlet.
- d. After that she used descriptive approach. She noted and consulted as secondary sources to find out situation and types of Soliloquies which are spoken by main character Hamlet in drama.

3.7 Data Analysis and Interpretation Procedures Researcher used primary and secondary source of data to collect information for the facilitation of the study.

Researcher used qualitative and descriptive approach to analyze the data using textual technique.

CHAPTER-FOUR

ANALYSIS AND INTERPRETATION OF THE DATA

4.1 Analysis and Interpretation of Seven Soliloquies

Hamlet is famous for his soliloquies. Soliloquy is a kind of internal debate spoken by a character that is alone on the stage. Shakespeare is set to be a man of soliloquies and also a man who knows the nature of man. In the play there are about eleven soliloquies spoken by different characters among which seven are spoken by the main character Hamlet the prince.

4.1.1 Hamlet's First Soliloquy and its Situation

The first soliloquy falls in Act 1 Scene 3. This soliloquy takes place after King Claudius and Queen Gertrude urge Hamlet in open court to cast off the deep melancholy which, they believe, has taken possession of his mind as a consequence of his father's death. In the opinion of the king and queen, Hamlet has already sufficiently mourned for his father. Prior to the soliloquy, King Claudius and Queen Gertrude announce their upcoming marriage. This announcement sends Hamlet into a deeper emotional spiral and inspires the soliloquy that follows.

O, that this too too solid flesh would melt

Thaw and resolve itself into a dew!

Or that the Everlasting had not fix'd

His canon 'gainst self-slaughter! O God! God!

How weary, stale, flat and unprofitable,

Seem to me all the uses of this world!

Fie on't! ah fie! 'tis an unweeded garden,

That grows to seed; things rank and gross in nature
Possess it merely. That it should come to this!
But two months dead: nay, not so much, not two:
So excellent a king: that was, to this,
Hyperian to a satyr; so living to my mother
That he might not beteem the winds of heaven
Visit her face too roughly. Heaven and earth!
Must I remember? why, she would hang on him,
As if increase of appetite had grown
By what it fed on: and yet, within a month —
Let me not think on't — Frailty, thy name is woman!-
A little month, or ere those shoes were old
With which she follow'd my poor father's body,
Like Niobe, all tears: — why she, even she —
O, God! a beast, that wants discourse of reason,
Would have mourn'd longer — married with my uncle,
My father's brother, but no more like my father
Than I to Hercules: within a month:
Ere yet the salt of most unrighteous tears
Had left the flushing in her galled eyes,
She married. O, most wicked speed, to post

With such dexterity to incestuous sheets!

It is not nor it cannot come to good:

But break, my heart; for I must hold my tongue .

(Source: Act I Scene II Lines 129-159)

One aspect of Hamlet soliloquies that makes them so enduring is Shakespeare's mastery of literary devices. The following literary devices are employed in the above soliloquy.

(Line 129) – Hamlet uses synecdoche; a special type of metaphor that uses a part to represent the whole or the whole to represent physical life. His flesh melting, thawing and resolving itself into dew is a metaphor for dying.

(Lines 135-136) – Hamlet uses a metaphor, comparing the world to an unweeded garden that produces things "rank and gross in nature"

(Line 140) – Hamlet uses an allusion to compare his father to his father to his uncle; Hyperion is the Titan god of light in Greek mythology, satyrs are half man/ half beast, usually depicted as man above horse or goat below the waist. The implication that Claudius below the waist is a comment on the new king's lechery.

(Line 146) – Hamlet uses an apostrophe, speaking directly to 'frailty'. This line provides insight on Hamlet's attitude toward women.

(Line 149) – Hamlet alludes to Niobe, a character in Greek mythology, famous for her ceaseless tears following her children's death. Hamlet compares the Queen to Niobe immediately following his father's death, making her marriage to Claudius all the more despicable in Hamlet's eyes.

(Line 157) – Hamlet uses personification – incestuous sheets to characterize his mother and his uncle's relationship, Dexterity in the same line is not void of sexual innuendo.

(Line 158) – Hamlet uses meiosis or understatement, to end his soliloquy, stating that all this cannot come, rest of his speech.

Hamlet's passionate first soliloquy provides a striking contrast to the controlled and artificial that he must exchange with Claudius and his court. The primary function of the soliloquy is to reveal to the audience Hamlet's profound Melancholia and reasons for his despair. In a disjointed outpouring of disgust, anger, sorrow, and grief, Hamlet explains, that without exception, everything in his world is either Futile or contemptible. His speech is saturated with suggestions of rot and corruption, as seen in the basic usage of words like "rank"(138) and "gross" (138),and in the metaphor associating the world with "an unweeded garden" (137). The nature of his grief is soon exposed as we learn that his mother, Gertrude, has married her own brother-in-law only two months after the death of Hamlet's father. Hamlet is tormented by images of Gertrude's tender affections toward his father believing that her display of love was a pretense to satisfy her own lust and greed. Hamlet even negates Gertrude's initial grief over the loss of her husband. She cried "unrighteous tears" (156) because the sorrow she expressed was insincere, believed by her reprehensible conduct and contrast to enhance Notice Shakespeare's use of juxtaposition Hamlet's feeling of contempt, disgust and inadequacy " The counterpointing between things divine and things earthly or profane is apparent from the opening sentence of the soliloquy, in which Hamlet expresses his anguished sense of being captive to his flesh. His desire for dissolution into dew, an impermanent substance, is expressive of his desire to escape from the corporality into a process suggestive of spiritual release immediately

juxtaposed to this nation, and standing in contrast to flesh is his reference to the ever lasting the spiritual term for the duality, paradoxically, in his a version from the flesh, his body must seem to him to possess a state of permanence, closer to something everlasting than to the ephemeral nature of the dew he yearns to become" (Newell 35)

Another striking juxtaposition in the soliloquy is Hamlet's use of Hyperion and a satyr to denote his father and his uncle, respectively. Hyperion, the Titan god of light, represents honor virtue, and regality, ... all traits belonging to Hamlet's father, the true king of Denmark, satyrs the half-human and half beast companions of the wine-god Dionysus represent lasciviousness and overindulgence much like Hamlet's usurping uncle, Claudius. It is no wonder, that the Hamlet develops a disgust for, not only Claudius the man, but all of behaviours and excesses associated with Claudius. In other passages from the play we see that Hamlet has begun to find revelry of any kind unacceptable, and in particular he loathes drinking and sensual dancing.

The purpose of this soliloquy is to notify the audience of Hamlet awareness of both his mother and uncle's guilt. While he may not accuse his mother to murder. He does indicate her of having on affair with his uncle before his father's death. Hamlet concludes his soliloquy with his frustration in saying he cannot say anything nor do anything about his knowledge and disapproval of his uncle's actions and relationship with his mother. This is a tone of not only frustration but perhaps even disappointed because he cannot act on his feeling of anger.

4.1.2 Hamlet's Second Soliloquy and its Situation

Hamlet's second Soliloquy falls in Act 1, Scene 5. Hamlet speaks his second soliloquy, the time when he first meet his father's ghost who informs him that in fact was murdered by his own brother, Claudius casting his kingdom and remarriages the

widowed, Hamlet mother queen Gertrude lays faults of the audience and shows that he is a state of sorrow and sorry by putting a pile of personal blames to soul, as well as through pretending that he is a mad and his mind is not a good order as indicated by the Soliloquy below:

O all you host of heaven! O earth! what else?

And shall I couple hell? O, fie! hold, hold, my heart;

And you, my sinews, grow not instant old,

But bear me stiffly up. Remember thee!

Ay, thou poor ghost, while memory holds a seat

In this distracted globe. Remember thee!

Yea, from the table of my memory

I'll wipe away all trivial fond records,

All saws of books, all forms, all pressures past,

That youth and observation copied there;

And thy comandment all alone shall live

Within the book and volumn of my brain,

Unmix'd with baser matter: yes, by heaven!

O most pernicious woman!

O villain, villain, smiling, damned villain!

At least I'm sure it may be so in Denmark:

(Source: Act I Scene 5 lines 92-112)

In the second Soliloquy Hamlet has decided to take revenge and from now on he will erase all the trivial things from the file of his memory and depends only the instructions and the commandment that given by the ghost, stressing that it's only this commandment that shall be in his memory.

In the this soliloquy, Hamlet calls on the audience 'this distracted globe' to hear his vow to take revenge on his uncle. Now he promises to erase all the foolish lessons in order to remember the commandment of the ghost. The ghost that resembles his father has told him that King Claudius has murdered his father and his soul cannot rest until the revenge is taken. The audience here learns Hamlet's promise to make Claudius pay for this unnatural crime. Already the audience is excited at Hamlet's promise because it is giving them something to look forward.

Having heard the ghost's testimony, Hamlet becomes distressed and impassioned. He is horrified by the behaviour of Claudius and Gertrude and is convinced he must avenge his father's murder fragmented and confused. To reveal his state of shock he uses rhetorical questions, short phrases, dashes and exclamations, and jumps from subject to subject. God is invoked three times. The dichotomy between head and heart is mentioned again.

Hamlet's confused speech relates to his dislike of the behaviour of the characters Claudius and Gertrude and his feelings that he is responsible for avenging the death of his father. This soliloquy reveals an important secret to Hamlet and carries his rage and grief. This soliloquy holds immense importance and is one of the pivotal pillars in Act 1.

4.1.3 Hamlet's Third Soliloquy and its Situation

Hamlet's third Soliloquy falls in Act 2, Scene 2. In this Soliloquy Hamlet speaks meanly to display faults of himself to the audience and so that he is in a state of sorrow and sorry by putting a pile of personal blames to his soul, as well as through pretending that he is a mad and his mind is not in a good order as indicated by the soliloquy below:

Now I am alone.

O, what a rogue and peasant slave am I!

Is it not monstrous that this player here,

But in a fiction, in a dream of passion,

Could force his soul so to his own conceit

That from her working all his visage wann'd,

Tears in his eyes, distraction in's aspect,

A broken voice, and his whole function suiting

With forms to his conceit? and all for nothing!

For Hecuba!

What's Hecuba to him, or he to Hecuba,

That he should weep for her? What would he do,

Had he the motive and the cue for passion

That I have? He would drown the stage with tears

And cleave the general ear with horrid speech,

Make mad the guilty and appal the free,

Confound the ignorant, and amaze indeed
The very faculties of eyes and ears. Yet I,
A dull and muddy-mettled rascal, peak,
Like John-a-dreams, unpregnant of my cause,
And can say nothing; no, not for a king,
Upon whose property and most dear life
A damn'd defeat was made. Am I a coward?
Who calls me villain? breaks my pate across?
Plucks off my beard, and blows it in my face?
Tweaks me by the nose? gives me the lie i' the throat
As deep as to the lungs? who does me this?
Ha!
'Swounds, I should take it: for it cannot be
But I am pigeon-liver'd and lack gall
To make oppression bitter, or ere this
I should have fatted all the region kites
With this slave's offal: bloody, bawdy villain!
Remorseless, treacherous, lecherous, kindless villain!
O, vengeance!
Why, what an ass am I! This is most brave,
That I, the son of a dear father murder'd,

Prompted to my revenge by heaven and hell,
Must, like a whore, unpack my heart with words,
And fall a-cursing, like a very drab,
A scullion!
Fie upon't foh! About, my brain! I have heard
That guilty creayures sitting at aplay
Have by the very cunning of the scene
Been struck so to the soul that presently
They have proclaim'd their malefactions;
For murder, though it haveno tongue, will speak
With most miraculous organ. I'll have these players
Play something like the murder of my father
Before mine uncle: I'll observe his looks;
I'll tent him to the quick: if he but blench,
I know my course. The spirit that I have seen
May be the devil: and the devil hath power
To assume a pleasing shape; yea, and perhaps
Outof my weakness and my melancholy,
As he is very potent with such spirits,
Abuses me to damn me: the play's the thing,
WhereinI'll catch the conscience of the king.

(Source: Act II scene II Lines 546-603)

This Soliloquy speaks much of personal trait of Hamlet as he took decision to act or take the revenge. Hamlet speaks of himself for the continuing failures that prevent him to take the action of revenge.

Hamlet's mood shifts from self-loathing to determination to sub-due passion and follow reason, applying to the testing of the Ghost and his uncle with the play. The first part of the speech mirrors the style of the first player describing Pyrrhus, with its short phrasing, incomplete lines, melodramatic diction and irregular meter. This is a highly rhetorical speech up to line 585, full of lists insults and repetitions of vocabs, especially the word villain; this suggests he is channeling his rage and unpacking his heart with words in this long soliloquy railing impotently against himself as well as Claudius. He then settles into the gentler and more regular rhythm of thought rather than emotion. The irony being conveyed is that cues for passion do not necessarily produce it in reality in the same way that they do in fiction, and that paradoxically, deep and traumatic feeling can take the form of an apparent lack of or ven inappropriate, manifestation.

During this scene, the mood shifts as Hamlet's attitude becomes more determined to channel his rage in order to avenge his father's death. Shakespeare literary devices like repetition and irony during this soliloquy. Hamlet still feels grief-stricken, frustrated and angry, but his important and confused cowardic is being overcome by a belief that he can do something about his situation.

4.1.4 Hamlet's Fourth Soliloquy and its Situation

Hamlet's fourth Soliloquy falls in Act 3, Scene 1. This Soliloquy is considered to be one of the most important, fundamental, and celebrated Soliloquy in English literature

generally. Shakespeare's 'to be or not to be, that is the question' is still considered as a leading Soliloquy, and it's a unique in English literature, because of its philosophical nature. In this Soliloquy Hamlet seems going to the direction of at least trying to act, a matter which was delayed in the previous Soliloquies that have passed, without taking action:

To be or not to be: that is the question:

Whether 'tis nobler in the mind to suffer

The slings and arrows of outrageous fortune,

Or to take arms against a sea of troubles,

And by opposing end them? to die: to sleep;

No more; and by a sleep to say we end

The heart-ache and the thousand natural shocks

That flesh is heir to, 'tis a consummation

Devoutly to be wish'd. To die, to sleep;

To sleep: perchance to dream: ay, there's the rub;

For in that sleep of death what dreams may come

Wha we have shuffled off this mortal coil,

Must give us pause: there's the respect

That makes calamity of so long life;

For who would bear the whips and scorns of time,

The oppressor's wrong, the proud man's contumely,

The pangs of despised love, the law's delay,

The insolence of office and the spurns
 That patient merit of the unworthy takes,
 When he himself might his quietus make
 With a bare bodkin? who would fardels bear,
 To grunt and sweat under a weary life,
 But that the dread of something after death,
 The undiscover'd country from whose bourn
 No traveller returns, puzzles the will
 and makes us rather bear those ills we have
 than fly to others that we know not of?
 Thus conscience does make cowards of us all;
 And thus the native hue of resolution
 Is sicklied o'er with the pale cast of thought,
 And enterprises of great pith and moment
 With this regard their currents turn awry,
 And lose the name of action.- soft you now!
 Ophelia! Nymph, in thy orisons
 Be all my sins remember'd.

(Source: Act III Scene I lines 56-89)

(Line 56) – To be or not to be is an example of antithesis, a rhetorical device containing a contrast of ideas in a balanced parallel construction. He uses of antithesis

draws attention to the first line of the soliloquy and focuses the reader on one of the play's prominent themes.

(Lines 59, 60, 61) – Hamlet uses metonymy, a special type of metaphor that substitutes the name of one thing with something it is closely associated with. In these examples sleep represents death.

(Lines 57, 69) – Hamlet uses a metaphor, comparing slings and arrows and the whips and scorns of time to life's problems.

(Lines 69-73) – Hamlet uses a parallel structure, a rhetorical device comprised of phrases with like grammatical structure, to create rhythm and draw attention to life's woes.

(Line 79) – Hamlet uses a metaphor, calling death "the undiscovered country, from whose bourne no traveller returns"

(Lines 83-84) – Suicide is referred to as "The native hue of resolution, a metaphor, the fear of death is referred to as the "pale cast of thought".

In this Soliloquy there are lots of hidden thoughts and feelings to be discovered within this scene. In this Soliloquy Hamlet finds himself in dilemma of choosing only two options, which are to proceed without hesitation and overcoming all obstacles that lead him to pause take action.

This was originally the third soliloquy in Q1 and came before the entry of the players. In Q2 it has been moved to later. Some directors therefore place this most famous of soliloquy at II 2-171 but this has the effect of making Hamlet appear to be meditating on what he has just been reading rather than on life in general whereas the Act III Scene I placing puts the speech at the centre of the play. Unlike Hamlet's first two major soliloquies, his third and most famous speech seems to be governed by reason

and not frenzied emotion unable to do little but wait for completion of his plan to catch the conscience of the king Hamlet sparks an internal philosophical debate on the advantages and disadvantages existence, and whether it is one's right to end his or her own life

Hamlet asks the question for all dejected souls ... is it nobler to live miserably or to end one's sorrows with a single stroke? He knows that the answer would be undoubtedly yes if death were like a dreamless sleep. The rub or obstacle Hamlet faces is the fear of what dream may come (74) i.e. The dread of something after death 86. Hamlet is well aware that suicide is condemned by the church as a mortal sin.

Hamlet's soliloquy is interrupted by ophelia who is saying her prayers. Hamlet addresses her as Nymph a country salutation common in the Renaissance. Some critics argue that Hamlet's greeting is strained and coolly polite, and his request that she remembers him in her prayers is sarcastic. However, others claim that Hamlet, emerging from his moment of intense personal reflection, genuinely implores the gentle and innocent ophelia to pray for him. Hamlet continues to feel frustrated and angry in his grief, and his feeling of impotence have returned. Although Claudius's response to the play indicated guilt, Hamlet still does not know what the right thing to do is right in the eyes of God, that is.

4.1.5 Hamlet's Fifth Soliloquy and its Situation

Hamlet's fifth Soliloquy falls in the Act 3, Scene 2, prior to going in his mother's chambers for a conversation. Prince Hamlet's Mother, Queen Gertrude, sends words to summon Hamlet into her Chamber to have a talk with him. Hamlet asks for a short amount of time alone, and in this short period, he delivers this Soliloquy, in which he plans out the conversation.

Tis now the very witching time of night,
When churchyards yawn and hell itself breathes out
Contagion to this world: now could I drink hot blood,
And do such bitter business as the day
Would quake to look on. Soft now to my mother.
O heart, lose not thy nature; let not ever
The soul of Nero enter this firm bosom:
Let me be cruel, not unnatural:
I will speak daggers to her, but use none;
My tongue and soul in this be hypocrites;
How in my words soever she be shent,
To give them seals never, my soul, consent!

(Source: Act III Scene II Lines 395-406)

This Soliloquy also shows when Hamlet is about to go his mother's Chamber in response to his mother's summons, and in this very time when Polonius was escorting Prince Hamlet to Queen Gertrude's chamber, Hamlet asks for a moment alone, he delivers the above short Soliloquy in which he resolves to be brutally honest with his mother but to lose control of himself over her at any way.

Hamlet's plan to "catch the conscience of the king" has been a success and Claudius has retired distraught, to his chamber. Thrilled that his scheme worked, Hamlet experiences a sudden surge of confidence which prompts the first half of this short

soliloquy. Hamlet is now sure that he could easily complete the "bitter business" of revenge sure that he could murder his uncle without hesitation however, Claudius is out of reach for the moment, and so Hamlet turns his attention to his mother, revealing in the second half of the soliloquy his intentions to force Gertrude to make a full confession. Although Hamlet still loves his mother he must be cruel to her in order to facilitate the admission of her guilt. Hamlet says "my tongue and soul in this be hypocrites" 404, because he knows that he must feign violent intentions towards his mother and that his words must express those false intentions. Hamlet is becoming like the players who so mystified him in 22: Is it not monstrous that this player here but in a fiction, in a dream of passion. His great fear is of being unnatural behaving as monster like Claudius. He is, however, impressionable to theatrical performance as we saw from his reaction to the Pyrrhus/Hecuba speeches earlier. This Soliloquy creates tensions for the audience, who are unsure of how his first private meeting with his mother will turn out and how they will speak to each other.

This short soliloquy focuses on the upcoming conversation between Hamlet and his mother, Queen Gertrude' and its preparation in Hamlet's mind. Hamlet decides his course of the conversation with his mother. He vows to treat her harshly, but to refrain from harming her, saying, "I will speak dagger to her, but use none."

4.1.6 Hamlet's sixth Soliloquy and its Situation

Hamlet's sixth soliloquy falls in Act 3, Scene 3. The basis of this Scene is formed when the play has been abandoned and skipped by the guilty king Claudius. Hamlet planned the play deliberately, so as to catch the conscience of the king and to find if he indeed killed his father and the dead soul was right in his blame. Now, Hamlet has found the truth and intends to kill the villain who killed Hamlet's father.

Now might I do it pat, now he is praying;
And now I'll do't. And so he goes to heaven;
And so am I revenged. That would be scann'd:
A villain kills my father; and for that,
I, his sole son, do this same villain send
To heaven.
O, this is hire and salary, not revenge.
He took my father grossly, full of bread;
With all his crimes broad blown, as flush as may;
And how his audit crimes stands who knows save heaven?
But in our circumstace and course of thought,
'Tis heavy with him: and am I then revenged,
To take him in the purging of his soul,
When he is fit and season'd for his passage?
No!
Up, sword; and know thou amore horrid hent:
When he is drunk asleep, or in his rage,
Or in the incestuous pleasure of his bed;
At gaming, swearing, or about some act
That has no relish of salvation in't;
Then trip him, that his heels may kick at heaven,

as hell, whereto it goes. My mother stays:

This physic but prolongs thy sickly days.

(Source: Act III Scene III Lines 73-96)

This Soliloquy better described as a mouse-catching plan, which Hamlet the Prince plans carefully in order to know whether his Uncle is guilty or not murdering his father, the late King. Hamlet plans a play-within-a play in a way which cleverly detects the wrong doer, specifically his Uncle Claudius.

Hamlet has thought himself prepared to "drink hot blood"(3.2 .382) and carry out the murder of The King. Now as he happens upon the unattended Claudius, the time has come to take action, but Hamlet finds that he is unable to kill. Hamlet's reason for delay is that Claudius is in the midst of praying, claiming that this would not be a fitting punishment for a man who killed his father unprepared for death and sent him to purgatory and in order for revenge to be complete, the king must be engaged in some sinful act such as sex, gambling or drinking and thus be condemned to eternal damnation. While it is true that similar reasoning is common in other revenge plays, such vengeance seems unworthy of our noble prince. For Hamlet revenge must involve justice. It begins with a hypothetical 'might', as if he has already decided to take no action, confirmed by the single categorical word no in line 87, the most decisive utterance in the play. The usual diction is present; heaven (4), black, villain (2) sickly soul (2), heavy thought act.

In this way, when the King Claudius will be killed, he will have to pay sins and misdeeds, and totally accountable for his crime and that will justify the act of revenge and the promise the prince Hamlet made to his father.

4.1.7 Hamlet's Seventh Soliloquy and its Situation

Hamlet's seventh and last Soliloquy falls in Act 4, Scene 4. The scene develops when Prince Hamlet, on his way to England, sees Fortinbras, who is leading his army through Denmark to capture some part of Poland, a small territory which, according to captain, 'hath in it no profit but the name,' This little revelation includes Hamlet to ponder upon his inability to execute his father's revenge, even with sufficient motive and cause. Then Hamlet delivers the following Soliloquy

How all occasions do inform against me,
And spur my dull revenge! What is a man,
If his chief good and market of his time
Be but to sleep and feed? a beast, no more.
Sure, he that made us with such large discourse,
Looking before and after, gave us not
That capability and god-like reason
To fust in us unused. Now, whether it be
Bestial oblivion, or some craven scruple
Of thinking too precisely on the event,
A thought which, quarter'd, hath but one part wisdom
And ever three parts coward, I do not know
Why yet I live to say 'This thing's to do;'
Sith I have cause and will and strength and means
To do't. Examples gross as earth exhort me:

Witness this army of such mass and charge
Led by a delicate and tender prince,
Whose spirit with divine ambition puff'd
Makes mouths at the invisible event,
Exposing what is mortal and unsure
To all that fortune, death and danger dare,
Even for an egg-shell. Rightly to be great
Is not to stir without great argument,
But greatly to find quarrel in a straw
When honour's at stake. How stand I then,
That have a father kill'd, a mother stain'd
Excitements of my reason and my blood,
And let all sleep? while, to my shame, I see
The imminent death of twenty thousand men,
That, for a fantasy and trick of fame,
Go to their graves like beds, fight for aplot
Whereon the numbers cannot try the cause,
Which is not tomb enough and continent
To hide the slain? O, from this time forth,
My thoughts be bloody, or nothing worth!

(Source: Act IV Scene IV Lines 32-66)

Hamlet's final soliloquy appears in Q2 but not in the first folio. Some critics argue that Shakespeare himself cut the passage from the folio as he made revision to his work over the years before his death. It is possible that editors of the folio printed a copy revisions by Shakespeare would mutilate his own work by removing such an integral part of the play.

Hamlet's last soliloquy is crucial to our understanding of his character development. By the end of soliloquy, Hamlet brings to a halt his solemn contemplation on the immoral act of murderous revenge, and finally accepts it as his necessary duty. It is not that Hamlet has presented a solid and reasonable argument to convince himself of his terrible responsibility; rather he has driven himself of forgetting his father in that "bestial oblivion" (43), yet, he thinks his problem could be "thinking too precisely on the event (44) moreover, although Hamlet has seen Fortinbras only for a moment earlier in the play, and knows nothing of his true motives far going to war, Hamlet convinces himself that Fortinbras is fighting to protect his honor part of Hamlet relishes the idea of such conviction, however illogical and futile, and so he focuses on the image of Fortinbras courageously leading his troupes. Hamlet's reason, the part of him that has been dominant throughout the play; the part of that questions the honor in murder and revenge, this time cannot provide a rebuttal. So, Hamlet is overcome by his obligations to enact revenge.

The information given to Hamlet by the captain stimulates his thoughts of revenge and makes him scold himself for his inaction. Hamlet is equipped with an excellent motive to take revenge for his father's death, is still unable to do anything about it. He tells himself that every person has a purpose and they should fulfill it. Hamlet remembers his powerful motive with "a father killed, a mother stained". These are the images that torture him.

Through this Soliloquy the audience continues to learn more about Hamlet, to appreciate his confused emotional state; to understand his depressed guilty turmoil. This Soliloquy sheds light on the fact that he has a nature deficiency that always thwarts his purpose. He tells himself that every person has a purpose and they should fulfill it.

4.2 Types of Soliloquy in Hamlet

Depending on the complexity of mise-en-scene and the interrelationship among characters and between actor and audience, soliloquy in Shakespeare's play may be divided into four basic types: plain soliloquy, attended soliloquy, soliloquy with props and soliloquy as dialogue.

a. Plain Soliloquy: plain soliloquy is the simplest and most often run into. It involves a character speaking alone, with no other character on the stage. A character may come up the stage and tell the audience about himself. More often the lone characters having just experience something extraordinary, is promoted to express a thought, make a comment, or give vent to his emotions. Plain soliloquies are not necessarily plain in its theatrical implication. More often than not, such soliloquies are self-addressed as well as addressed to the theater audience. Many of Hamlet's soliloquies are of this kind, (Perng 2008 p206).

In Hamlet's first Soliloquy Hamlet is alone, he himself speaks and tells the audience about innermost thought himself. His speech that begins with:

a. "O, that this too too solid flesh would melt

Thaw and resolve itself into a dew!

Or that the Everlasting had not fix'd

His canon 'gainst self –slaughter ! O God! God!

How weary, stale, flat and unprofitable,
Seem to me all the uses of this world!
Fie on't! ah fie! 'tis an unweeded garden,
That grows to seed: things rank and gross in nature
possess it merely. That it should come to this!
But two months dead: nay, not so much, not two:

(Hamlet, 1.2.129-159)

Hamlet shows himself that he is very angry and upset with his father's death and his mother remarried with his Uncle. This soliloquy reveals that Hamlet is feeling melancholic and depressed. He seems to hate the idea of well-being; by wishing that it were better the religion allow suicide in order to do it and melt in the air. Hamlet shares with audience of upcoming events later when he delays taking action after deciding chasing and killing his Uncle Claudius. This Soliloquy kindles an interest in the readers and provides a glimpse on Hamlet's thoughts while informing the audience of the history of his family's tribulation. This Soliloquy introduces a later recurrence of Hamlet's deep disturbance of his mother and Claudius relationship.

In Hamlet's third Soliloquy Claudius and Gertrude appear as a man and wife for the first time after marriage and in which they try hard to in themselves to the Hamlet with the soliloquy. Hamlet is against Gertrude's hasty marriage. The long speech begins with:

O, what a rogue and peasant slave am I!

Is it not monstrous that this player here,

But in a fiction, in a dream of passion,

Could force his soul so to his own conceit
That from her working all his visage wann'd,
Tears in his eyes, distraction in's aspect,
A broken voice, and his whole function suiting
With forms to his conceit? and all for nothing!
For Hecuba!

(Hamlet 2.2.546-603)

In this soliloquy Hamlet speaks of himself for the continuing failures that prevent him to take the action of revenge. Hamlet speaks of himself for the continuing failures that prevent. This soliloquy explains that Hamlet in a self-pity accuses himself as a coward Am I a coward? But the only person speaking is himself. At this point this point, he is accusing himself of villainy for not speaking on behalf of his dear, recently deceased, father. The audience stands with Hamlet emotionally because he has a lot of worries running through his head as to his mother's quick marriage and his Uncle's possibility of murdering his father. He is telling audience about his new idea of justifying the credibility of news provided by ghost. He examines the truth through the play with the poison pouring scene. If his uncle's involvement in the murder. Now the audiences have more of a buildup of what is to come.

Hamlet's first and Third Soliloquies are good examples of Plain Soliloquy. These are simple. In these Soliloquies Hamlet comes up the stage and tells the audience about himself.

b. Attended Soliloquy:

A soliloquy does not necessarily imply the absence of other characters on the stage. The presence of the latter often adds a new dimension to the drama. A typical case is aside. With a simple gesture, and actor playing a character can send signal to the audience that he is talking to them or other characters on the stage or to himself while out of the hearing of any other characters on the stage. Attended soliloquy can heighten dramatic effect even where no real eavesdropping takes place (Perng2008 p208).

To be or not to be: that is the question:

Whether 'tis nobler in the mind to suffer

The slings and arrows of outrageous fortune,

Or to take arms against a sea of trouble,

And by opposing end them? To die: to sleep.....

(Hamlet 3.1.56-89)

Passage was original staged as feigned soliloquy. Soliloquy in Hamlet is not "utterly absorbed by his mother's "hasty remarriage," his suspicious of Claudius' crime, or his own reluctance to avenge it. Insisting that on one returns from the dead, Hamlet has forgotten his vow to his father's Ghost and the mousetrap he already contrived to expose Claudius' guilt. Instead, Hamlet speaks to himself in "utterly impersonal," "abstract" terms, thinks "about philosophical issues," and offers a long catalogue of human misery and grievance in a highly generalised or metaphorical style. Given his hatred of Claudius and the Ghost's revelations, true or not, Hamlet still suspects he is under close surveillance. That's why he feigns a self-addressed soliloquy, to protect himself and gain an advantage over his enemies (Hirsch 232), Hamlet later emotion out

bursts against Ophelia, through, make his feigned soliloquy "moot" once Claudius has also seen Hamlet's anger and realizes Hamlet could still be a threat to his power, (Hirsh 235,237).

When Hamlet churns out the famous "to be or not to be" speech, he may be quite aware of the presence of eavesdroppers. Here the audience observes that Hamlet is incapable of taking revenge, as he is always contemplative. In this inter monologue, he contemplates whether or not he should continue or end his life. He also considers seeking revenge for his father's death. Evidence of his uncertainty and over thinking is not only shown in this speech, but it also can be referenced in other important parts of the play.

In Hamlet's fifth Soliloquy, He is about to go his mother's chamber in response to her summons. In this moment he is alone in the moment he delivers his short Soliloquy.

"Now could I drink hot blood,

And do such bitter business as the day

Would quake to look on"

(Hamlet 3.2.397-99)

Claudius walks out of the show murder of Gonzalo where he is praying. Hamlet who chance upon this scene, has been emboldened by what he saw in Claudius during the performance of the internal play and believes himself. This soliloquy indicates that Hamlet the Prince is in a state of better to be described as at his highest mood of wanting to take action promptly with no hesitation as he used to hesitate in the previous session. In this moment, Hamlet best described as perceived to be in a mood also he could "drink hot blood, and do such bitter business as the day would quake to

look on". In this mood Hamlet shows signal to audience that he could even kill his mother.

In sixth Soliloquy, Hamlet passes the chapel on his way to his mother's room he sees the light in chapel. He pauses and stands. He sees his uncle is kneeling and praying. This speech begins with:

Now might I do it pat, now he is praying;

And now I'll do't.

A second thought suddenly dawns on him:

And so he goes to heaven;

And so am I revenged. That would be scann'd:

A villain kills my father; and for that,

I, his sole son, do this same villain send

To heaven.

No!

Up, sword; and know thou a more horrid hent:

(Hamlet 3.3.73-79, 87-88)

This speech is an interior monologue. Hamlet is searching for a suitable occasion for revenge with his uncle Claudius. Hamlet is talking to himself so the audience understands Hamlet's decision through the scene. Hamlet's soliloquy is followed by Claudius's, it is another monologue. Hamlet does not hear Claudius; by the time Claudius says his prayer, Hamlet is gone. And Claudius is unaware of being watched by Hamlet so two soliloquies are parallel, somehow meet at a focal point. He tells

himself to wait for opportunity and kill the king when he is drunk, asleep or in his rage, incestuous pleasure of his bed, Hamlet can not kill the praying uncle. This is also highly ironic. Hamlet also reveals he is capable of the darkest, audience realise presence of Claudius. It is essentially the turning point of the play because the audience discovers his hesitation to kill Claudius in a prime opportunity.

c. Soliloquy with props: The third kind of soliloquy involves the use of prop or props. Whatever the number of characters, as long as a prop is directly addressed, it becomes an add-on character, (Perng2008 p212).

d. Soliloquy as Dialogue: The fourth kind of soliloquy is one in which the audience can actually hear a dialogue. This "dialogic soliloquy" is the most sophisticated in form and theatrical in effect for while the third kind provides the soliloquist a de facto "addressee" in the form of a prop, that prop is after all a dummy. A typical example is found in I Henry IV. The dialogical soliloquy often involves a special kind of prop-the epistle, which in the theater belongs in a curious and fascinating group of dramatis persona. On the one hand the presence of a letter normally presupposes the absence of the writer of that letter, or a letter would be superfluous,(Perng2008 p216).

CHAPTER- FIVE

SUMMARY, CONCLUSION AND RECOMMENDATION

This is the final chapter of the study as summary, conclusion and recommendations made by researcher after analysing the data. This chapter are divided into three parts; summary, conclusion and recommendations.

5.1. Summary

The main purpose of this research is to describe the soliloquies in Shakespeare's *Hamlet* which are spoken by Hamlet, their situation and types. The researcher has included literal meaning of Soliloquy, introduction of Shakespeare, Hamlet drama and Hamlet's Soliloquies in general background of this research. Statement of problem and research questions are mentioned along with the objectives. This research has been limited on seven Soliloquies. This study introduced stylistics analysis of Soliloquy in drama. In the section of theoretical review, the researcher mentioned stylistics and its elements; drama; its elements and dramatic convention, Soliloquy in drama, Soliloquy and monologue are introduced and discussed. She also reviews previous researchers' theses in empirical review. She collected data from Shakespear's tragedy drama Hamlet. She has described them along with their situation and types to interpret and analyse the data. She found out the following findings.

5.2. Conclusion

From the analysis and interpretations of Soliloquies in Hamlet are found as below:

- a) A soliloquy is a popular literary device often used in drama to reveal the innermost thoughts of character.
- b) Hamlet's seven soliloquies reveal hamlet's inner thoughts to the audience and help to creat situation in play.

- c) In the first soliloquy it is mainly used to explain how he was so melancholic and upset.
 - d) Second soliloquy reveal Hamlet as psychologically courageous somewhat to proceed to act.
 - e) In third soliloquy explains clearly of Hamlet lack of confidence and that it displays also the degree of courageous inside him towards murdering Claudius, and blaming himself that he has not taken yet.
 - f) The fourth soliloquy reveals that Hamlet can be indecisive. Hamlet is in a dilemma of choosing options.
 - g) The fifth soliloquy reveals moreover the hidden thoughts of Hamlet character.
 - h) The sixth soliloquy described as a mouse-catching plan.
 - i) The last soliloquy presents Hamlet as frustrated and tired after many commitments that took to take the revenge.
- d) Soliloquies in Shakespeare's play divided into four basic types; Plain, Attended, Soliloquy with props, Soliloquy as Dialogue.
- e) Many of Hamlet's soliloquies are Plain soliloquy. Plain Soliloquy is the simplest. It involves a character speaking alone, with no other character on stage, i.e. "O that this too too solid flesh would melt" (1.2.129-159), "O what a rogue and peasant slave am I" (2.2.550-606).
 - f) Attended Soliloquy with a simple gesture, an actor playing a character can send clear signals to the audience that he is talking to them or to some other characters on stage, i.e. "drink hot blood / And do such bitter business as the day / Would quake to

look on", "Now might I do it pat, now a is a praying /And now I'll do't"(3.3.73-79, 87-88),"To be or not to be: that the question:"(3.1.56-89).

g) Researcher did not find Soliloquy as Props and Soliloquy as Dialogue in *Hamlet's* Soliloquies.

5.3 Recommendations

Based of the findings for the purpose of covering wider are of literary stylistcs analysis of soliloquy in drama,situation and types Hamlet's Soliloquies,the researcher came up with the following recommendations so that could help in adressing most of the challenges facing literature students and those interested in the field.

a. There is need of literary Stylistics analysis seminars to be carried out as methods during lectures.

b. Soliloquy worksheets those are perfect to test student's knowledge and understanding of what Soliloquy is and how it can be use.

c. Students should try to conduct literary technique analysis sessions to discuss it among group.

d. Students need to focus on literary devices, dramatic techniques, situation and types of soliloquy.

5.4 Suggestions for further studies;

This research studies one of the several dramatic techniques that use by dramatists in theirs dramas to reveal the innermost thoughts of a character that is the soliloquy as exemplified in Shakespeare's tragedy drama Hamlet.

In the research through literary Stylistics analysis of Soliloquy in drama was adopted to analyse Situation and types of Hamlet's Soliloques through studying the seven Soliloquies of Prince.

There are plenty of similar application of such literary stylistics analysis of Soliloquy can be useful for the result of this study for the future works.

Finally, apart from Hamlet as a drama, there are other Shakespeare's dramas which can be used similarly such as Othello, Macbeth, Romeo and Juliet, Henry all have similar or other aspect of literature which could be further studies to relate with the result of this research in under study.

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HAMLET

I shall in all my best obey you, madam.

KING CLAUDIUS

Why, 'tis a loving and a fair reply:
Be as ourself in Denmark. Madam, come;
This gentle and unforced accord of Hamlet
Sits smiling to my heart: in grace whereof,
No jocund health that Denmark drinks to-day,
But the great cannon to the clouds shall tell,
And the king's rouse the heavens all bruit again,
Re-speaking earthly thunder. Come away.

Exeunt all but HAMLET

HAMLET

O, that this too too solid flesh would melt
Thaw and resolve itself into a dew!
Or that the Everlasting had not fix'd
His canon 'gainst self-slaughter! O God! God!
How weary, stale, flat and unprofitable,
Seem to me all the uses of this world!
Fie on't! ah fie! 'tis an unweeded garden,
That grows to seed; things rank and gross in nature
Possess it merely. That it should come to this!
But two months dead: nay, not so much, not two:
So excellent a king; that was, to this,
Hyperion to a satyr; so loving to my mother
That he might not beteem the winds of heaven
Visit her face too roughly. Heaven and earth!
Must I remember? why, she would hang on him,
As if increase of appetite had grown
By what it fed on: and yet, within a month—