



## **An Ideological Representation in Shakespeare's Macbeth: Critical Stylistic Analysis of Soliloquies**



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### **Abstract**

Critical Stylistics is a new branch of linguistics that studies ideology in literary and political texts. It relies on criteria adopted from the stylistic analysis. Thus, this paper aims to apply Jeffries' (2009) critical stylistics model to soliloquies in Macbeth written by Shakespeare. This study also aims at analyzing two soliloquies given by the character of Macbeth using only three of the textual-conceptual functions of Jeffries' (2009) model. These functions are: Naming and Describing; Prioritizing; and Equating and Contrasting. These functions are adopted in this study because they reveal what the speaker is representing regarding his ideology. This study follows the qualitative and quantitative approaches of analysis; the qualitative analysis of the soliloquies is intended to show how the textual-conceptual functions are used, and the quantitative analysis shows the frequency of this use. This study concludes that Shakespearean soliloquies in Macbeth are loaded with ideology and this ideology is represented by the use of naming and describing words such as assassination, dagger, ambition to represent negative and dangerous ideology; furthermore, prioritizing some instances such as his murderer to contradict what is supposed to be the case. Moreover, the use of equating and contrasting; equating the king's virtues to angels, and contrasting heaven with hell. In addition, the frequency of the textual-conceptual functions proves how the ideology is used and enforced through the language used in the text.

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## 1 Introduction

Critical Stylistics, coined by [Jeffries \(2009\)](#), is concerned with studying ideology through the use of language by speakers/writers, through their linguistic choices that are available to form an utterance. The model of critical stylistics proposed by Jeffries consists of ten tools known as “Textual-Conceptual Functions”. These tools show what the text is doing or how it is functioning, that is the reason why they are presented in the present participle tense. This study aims to provide answers to the question; is Shakespeare’s language ideological? How does Shakespeare use language to convey ideology? How are the textual-conceptual functions used to express ideology or affect the reader? Why such words are used in the utterance? After these questions have been answered, only then can the analyst dig out the ideology behind the text.

This paper, however, is limited to tackling ideology found in only two soliloquies in Shakespeare's Macbeth. A soliloquy is a monologue or speech given by a sole character on a stage expressing his/her thoughts and feelings because ideology could be coined or planted in any form of language that people speak; and also packaged through language structure. [Jeffries \(2009\)](#), claims that her approach is more comprehensive than other approaches in the literature on CDA, and more objective since CDA heavily relies on the contextual features of texts. Jeffries aims to reduce such reliance.

### *Ideology*

In general, ideology is the mainstream views that a group of people has amongst them. The term 'ideology' was coined by the French philosopher Anotoine Destutt de Tracy in 1796. It is intended as a science; the science of ideas ([Freedon, 1996](#)). [Jeffries \(2009\)](#), defines 'ideology' as "those ideas that are shared by a community or society are a very important aspect of the world that we live in, and they are, of course, communicated, reproduced, constructed, and negotiated through language." [Teo \(2000\)](#), opines that language can be thought of as “the primary instrument through which ideology is transmitted, enacted and reproduced.” So, ideologies are these abstract ideas or thoughts that a particular group of people or community holds, transmits, and generates through language. [Hodges \(2015\)](#), partially agrees with Jeffries but he defines ideology as “systems of thoughts and ideas that represent the world from a particular perspective and provide a framework for organizing meaning, guiding actions, and legitimating positions.” Hodges' definition mentions that ideologies are a product of perspective or inclination and they are meaning determiners.

However, for other linguists such as [Machin & Mayr \(2012\)](#), the concept of ideology is “an important means by which dominant forces in society can exercise power over subordinate and subjugated groups”. Some linguists define ideology as a somewhat negative concept and others see it as a neutral term. In other words, people give the intended meaning to ideology; ideologies are not often bad or negative, there are, however, racist ideologies, as well as anti-racist ideologies. It is observed by [Threadgold \(1989\)](#), that no text is empty of ideology nor is it objective; all texts have certain values or norms attached. And there are ideologies stronger than others; these stronger ideologies might be dominant. [Simpson \(2003\)](#), claims that dominant ideologies function as a tool for the preservation of unidentical power relations in society; these dominant ideologies are the cause of power relation chains.

Ideologies exist because of a process known as naturalization where dominant ideologies usually become inherent in daily discourse, and they become justified as natural ([Simpson, 2004](#)). When ideologies are common sense, they then become naturalized. There are cases of naturalization people are not aware of. [Fairclough \(2001\)](#), makes an example of such naturalization when a patient has to follow the doctor’s advice regardless of the patient’s social place, status, or rank because the doctor simply knows more about diseases and their cure.

### *Critical stylistics*

Critical stylistics is a recently coined branch of stylistics by [Jeffries \(2009\)](#), who attempts to advocate critical stylistics from stylistics and CDA. Jeffries asserts that since stylistics is an interdisciplinary approach, it is possible to make fundamental progress to critical stylistics adopting theories of critical studies and stylistics together. Critical Stylistics is a methodology for language study where the focus is mainly on ideology and style. Moreover, the subjective views of an analyst are tested against certain criteria; this is to avoid bias, which CDA is accused of. Critical stylistics is devised by [Jeffries \(2009\)](#), as a response to CDA because critical stylistics attempts to return the text to its central position in the analysis and tries to move a step away from politically motivated nature ([Ras, 2020](#)).

Because the tools of analysis of literary studies are vague and limited as in CDA, Jeffries depends on stylistics to provide the necessary vocabulary to describe literary effects. The analysis models of CDA are vague because they depend on the contextual features of powerful language (Jeffries, 2009). Therefore, it does not provide a wide range of tools to explore how texts are used to affect and persuade readers into taking up certain ideologies (ibid). Therefore, critical stylistics is proposed here to explore these effects. The critical stylistics model consists of ten tools known as the textual conceptual functions. Each tool consists of two parts in the present participle form to state what the text is doing at the moment of reading. However, only three functions are tackled in this paper, are: Naming and Describing; Prioritizing; and Equating and Contrasting discussed next.


### *Naming and describing*

Speakers or writers rely on the resources of language to name things in the world. The question that this tool is concerned with is how writers name things in the texts from the resources of language. This textual-conceptual function is based on the claim that writers choose from the available vocabulary the ones that suit their intentions. This represents the author's view of the world. English has different ways of referring or naming, for example, one could say Mr. Obama or the President of the USA in 2008. Each one of these two has an ideological intention. Thus, writers may use an alternative way of naming which is normal in English. The idea of reference is discussed by linguists such as De Saussure (1986); Saeed (2009); Kroeger (2018), etc. Reference is basically how people use language to name things around them and could be done by using different expressions and sometimes there are two expressions or more that refer to the same entity (Saeed, 2009).

There are three important ways through which an ideological meaning is created through naming in English. One is the relatively straightforward way where a noun is selected from the available alternatives. The second is the matter of other information used within the noun phrase, this is known as a modification. The third is through nominalization which is a morphological process through which verbs are converted into nouns "with certain ideological consequences" (Jeffries, 2007). To understand the ideological effect that is caused through the use of each one of these, it is necessary to keep in mind that the system of language is made of stereotypical rules or codes that sentences in English are made of the noun phrase and verb phrase, for example:

- 1) *The man has gone home*<sup>c</sup>  
           NP        VP

The tool of "naming and describing" is concerned with the nominal parts of the sentence and those are the noun phrases which could either be a subject or object of an active sentence, sometimes, actor (initiator of action) or goal (receiver of that action). Ideological meaning is created by additional information within the noun phrases, which is known as a modification which is describing the entity that is referred to by the noun phrase. For example,

- 2) *The old bearded man with glasses who is known by everyone has gone home.*  
  
           Pre-modifiers      post-modifier                              post-modifier

There is more information added now, and therefore, the sentence has two attributive adjectives pre-modifying *the man*; a phrase and a relative clause post-modifying the subject as well. The ideological effect of naming and describing is essentially attributed to the formal aspect of the noun phrase, which is linked to the textual features (Jeffries, 2007). Furthermore, modifiers have the potential of asserting ideology and add more information or details and this packages more ideology, for example:

- 3) *John, the best man in the world, is my closest friend!*

and to attest to this ideology, one could see that there is a kind of prejudice,

<sup>c</sup> Note that all examples in this chapter are invented without ideological underpinnings, they are merely used to explain the model of analysis

- 4) *Aren't there people as good as John?*
- 5) *Am I not your close friend?*
- 6) *Is John better than me or other people?*

Although modifiers add an ideological meaning, they do not form the proposition of the sentence; this is because the relationships between the nominal parts of sentences are indicated by the verb which is essential for this purpose (ibid.), for example:

- 7) *John ate the cookie.*

The verb 'ate', identifies the relationship between the two nominal phrases. This relationship is obvious because it is a process where one eats the other. Therefore, the proposition is composed of two entities and a process (Junaidi, 2018; Dasih et al., 2019). However, this verb can be changed to a nominal component through nominalization, and this creates an ideological effect through the exploitation of the basic truth of the sentence, and in this case, this basic truth is assumed or presupposed, for example:

- 8) *John's eating of the cookie was terrible in his sister's eyes!*

The presupposition of such sentence would be:

- 9) *John ate the cookie.*

The sentence in Example (8) does not assert the action of eating anymore but it implies it because the focus is shifted from eating to it being terrible, and thus an ideological effect is created through nominalization where the nominal is packaging up more information. This implication makes the action rather hardly questionable or arguable for which the reason can be related to the normal structure of English sentences (ibid: 25-26). Since Naming and Describing have been tackled here, the paper discusses the function of Prioritizing next.

### *Prioritizing*

Prioritizing as the name suggests is to give importance to something in an utterance when it is put in a particular position in the structure of the text (in higher or lower levels). Prioritizing, as a textual function, has three processes to prioritize or focus on a certain element of the clause. These three processes are: employing information structure; transformation and subordination (Jeffries, 2007).

### *Information structure*

The structure of information within a sentence has a structural significance in that the basic information structure of English sentences consists of Given and New. The English language usually puts new and important information in the final position of the clause, such as:

- 10) *John saw a bird in the backyard.*  
Given      New

It is assumed that the hearer/reader knows there is a person named John and knows where to look for new information in the sentence. The basic structure of English sentences consists of the subject, predicate, and a focal element which can be nothing (as in the case of intransitive verbs), a subject complement, one object or two, adverbial, object, and adverb or object and object complement (Gollwitzer & Melzer, 2012; Hassan et al., 2019).

### *Transformation*

The transformation process is manifested in the adjectival transformation and the passive transformation which is based on the work of Chomsky (1957). The passive voice focuses on the predicator viz. the verb phrase and also hides the Actor of the active sentence which becomes an optional adverbial and thus loses focus. Sometimes, the

verb of the active sentence is a material action intention, and converting to passive would hide the doer or actor (Jeffries, 2007). Thus, semantically the two are the same but pragmatically they are different, for example:

- 11) *John built a house in the forest. (active)*  
 12) *A house was built in the forest. (passive)*

The adjectival transformation is based on the idea that there are two kinds of adjectives: attributive (pre-modifying) and predicative.

#### *Subordination*

Subordination, on the other hand, is a syntactic process that includes subordinate phrases or clauses within another phrase or clause; English is one of the languages that allow such structures, for example:

- 13) *He is promoting a kind of procedures which the government take about the immigration policy.*

The main proposition of the clause is that there is someone promoting procedures about immigration. The subordinate clause begins from onwards, where a relative clause is embedded within the object of the sentence and specifically within the modifying phrase of procedures which modifies the head noun kind. Jeffries (2009), states “the lower the level of the subordination, the less amenable the structure is to scrutiny and/or objection or disagreement by the reader/hearer,” and this is because the emphasis is usually on the higher-level elements of the clause that form its proposition. Thus, speakers/writers may put something at a high syntactic level which means that it is more important, but at the same time, it can be susceptible to question. Speakers may choose to prioritize any element through one of these three processes. A question that the reader should keep in mind is that to ask “what are the other ways that the sentence could be constructed?” Each one of these processes has an ideological effect on the reader, this effect will be discussed further in the analysis of the soliloquies.

#### *Equating and contrasting*

Equating and contrasting tools refer to what is being portrayed as equivalent and what is contrasted or seen as an opposition, especially where ideology is considered. Equating refers to the use of synonyms, even though many linguists agree that there are no fully identical synonyms and even synonyms that are considered near-synonyms are not identical and that each one has different connotations. Still, there are items that speakers of English consider equivalent in meaning, and many dictionaries show that meaning equivalence is psychologically real for English speakers (Jeffries, 2007).

However, contrast refers to the use of opposition and the same case with synonyms happens with antonyms; it is assumed “that there is a clear semantic link between certain pairs of lexical items” (ibid: 51). Semanticists try to relate words together through the lexical features of words that are related on certain levels, and this also happens with oppositions where they try to group words that are opposed to each other. Therefore, there are different kinds of oppositions such as converseness (lend/borrow), gradable opposites (tall/short), and non-gradable (dead/ alive). To explain this, one could look at lend and borrow; the semantic features of both are related in the transfer of something, but the direction is different, one is to give something and one is to take it, with the intent to return it. However, the difference between the two is not as important as the effect they have on the minds of the reader or hearer; in other words, the meaning of the opposites is usually more important (Shook & Fazio, 2009; Mann & Paulsen, 2010).

Texts could show or discuss similar ideas through equating by using synonyms or contrasting by opposites whether between words, phrases or clauses, or even complete paragraphs in some cases. This suggests that context must be considered because, in some cases, authors/speakers may use synonyms or opposites that are not related to each other at all, and these can be seen as new synonymies or opposites (ibid: 52). Therefore, there are syntactic frames or structures to identify equating and contrasting instances such as the following:

- It was X, not Y. (to set up opposites)*  
*It was X, Y. (to set up equivalence)*

To apply these frames to example data, we can invent something like:

14) *It was language teaching not playing videogames.*

15) *It was inability, frustration.*

It can easily be stated in Example (14) that language teaching is not like playing video games; they are opposites. However, in Example (15), the opposition of two or more words, phrases, or clauses with a similar structure is used to set up a kind of equivalence between inability and frustration (Jeffries, 2007). In this case, though both are not related, inability and frustration both refer to the same referent. The ideology behind (14) could be that language teaching is not as easy as playing video games, furthermore, language teaching is done by adults while playing video games is seen as childish. In Example (15), inability is seen as being equivalent to frustration. If the hearer is to construct a context where these two are equivalent is to say that someone is unable to do something; this person becomes frustrated. The second kind of equivalence trigger is parallel structures (ibid: 53), as in:

16) *Language teaching is our goal. Language teaching is the way.*

This invented example shows that there are two different ideas put in the same syntactic position in identical parallel structures. The third kind of equivalence trigger is transitivity choices as in:

17) *The only problem teachers encounter is how to motivate students.*

In this example, the subject is linked to its complement by the verb *is*; in this case, the problem is seen related to motivation, both refer to the same referent, although in both examples the message is slightly hidden. Other kinds of equivalence are technical literary devices such as metaphor and simile. (men are lions/ men are like lions). The ideological effect of opposition is the inherent negative underpinning. The opposed sets contain negative interpretations because two different contrasting things are being compared or evaluated. When it comes to the ideological effect of equating, it should be noted that equating uses two unrelated words either in positive or negative interpretation altogether (Becker, 2020; Söderbaum, 1999).

## 2 Materials and Methods

Methodology explains the method, the sample, and the model of analysis followed in this paper.

### *Method*

The methods followed in this study are qualitative and quantitative. The qualitative method is intended to fulfill objectives stated in this study such as what kind of ideologies are shown in Shakespeare's language; how does he use language ideologically to affect, and how are the tools adopted to deliver these ideologies through the language used about the critical stylistics model. However, the quantitative method is intended to show the frequency of these textual-conceptual functions. This could function as evidence of the existence of ideologies found. Therefore, the quantitative method is used to back up the qualitative analysis. In this view, soliloquies are analyzed qualitatively and then quantitatively.

### *Sample*

This study tackles soliloquies in Shakespeare's tragic play Macbeth. Macbeth is a tragic play about a general named Macbeth who returns from war and meets three witches who trick him into believing a prophecy that he should be the king of Scotland. He then kills the king in ambition for power and wealth. This eventually leads to his downfall. The soliloquies taken for analysis are the soliloquies made by the character of Macbeth. The lines of each soliloquy are the same numbers in the play. The first soliloquy is in Act 1, Scene 7, Lines (1-28), entitled Macbeth-1. The second soliloquy is found in Act 2 Scene 1, Lines (33-65), entitled Macbeth-2.

### Proposed Model

Since the model of analysis of critical stylistics has been previously introduced, only three textual-conceptual tools are taken in this study. These three functions are: Naming and Describing; Prioritizing; and Equating and Contrasting.

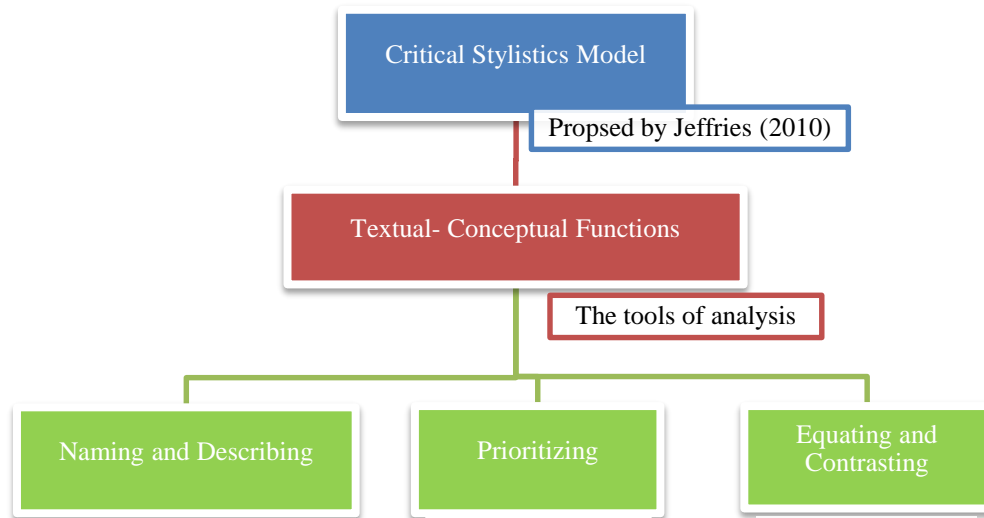


Figure 1. Proposed model

## 3 Results and Discussions

### Critical stylistic analysis of *Macbeth-1*

Macbeth's first soliloquy is given before he kills the king. Here, Macbeth is already fantasizing about assassinating the king.

- 1) *If it were done when 'tis done, then 'twere well*
- 2) *It were done quickly. If the assassination*
- 3) *Could trammel up the consequence, and catch*
- 4) *With his surcease success; that but this blow*
- 5) *Might be the be-all and the end-all here,*

The soliloquy starts by structural equating and prioritizing and is used to highlight the adverb of manner quickly and the noun assassination. It is ideologically known that the noun assassination is used to refer to the killing of an important figure for political purposes. Enumerating is used in line (3) to state what would happen depending on the success of the assassination. Line (5) uses enumerating to express the two consequent results of the assassination.

- 6) *But here, upon this bank and shoal of time,*
- 7) *We'd jump the life to come. But in these cases*
- 8) *We still have judgment here, that we but teach*
- 9) *Bloody instructions, which, being taught, return*
- 10) *To plague th' inventor: this even-handed justice*
- 11) *Commends the ingredients of our poisoned chalice*
- 12) *To our own lips. He's here in double trust:*

Line (6) uses naming and describing and enumerating. The noun bank here is used to refer to an edge or end; shoal is a middle-English noun that refers to something shallow; both nouns are post-modified by the phrase of time. This implies that time has reached its end; death is coming for king and Macbeth. This ideologically implies that Macbeth knew about his doing and that his killing of the king could be wrong because Macbeth questions the morality of his action. In line (8), the main proposition of the utterance is liable to question. So, one might ask; does he have a judgment? Is it fair judgment? Line (8) also uses bloody which is usually connected to blood but here it is connected to the killing. This utterance is subordinated which makes it unquestionable (Mäkelä & Laine, 2011; Duckitt, 2001).

Line (10) uses equating to compare these violent “bloody” crimes to a plague that comes back to infect the person who spread it in the first place. Macbeth here is the inventor of this plague. It is a known ideology that people believe in things such as “you reap what you sow.” For this Macbeth says it would return to the inventor. Line (10) uses describing to describe this justice which forces them to drink from the same cup that they have poisoned. This implies that justice here is served since they reap what they sow. The noun ingredients are post-modified by an adjectival phrase to make it less susceptible to question. Chalice is wine connected with Christianity, but poisoned chalice is an attractive drink that is unpleasant which he has to bear. Although Macbeth is about to commit murder, he seems to believe injustice.

- 13) *First, as I am his kinsman and his subject,*
- 14) *Strong both against the deed; then, as his host,*
- 15) *Who should against his murderer shut the door,*
- 16) *Not bear the knife myself. Besides, this Duncan*

Enumerating and naming are used in line (13); the king trusts Macbeth because he is a relative to the king and follower. Despite that, Macbeth who should protect the king is trying to murder him. Macbeth is confessing his true self of being an evil person. Line (15) uses prioritizing through fronting to make the object his murderer of the relative clause stand out. This shows that Macbeth has cut family ties and descended to the worst of his character; he tries to murder his cousin who is his guest. This also shows that Macbeth has broken trust. In addition, Macbeth uses naming and describing this Duncan to distance himself from his cousin.

- 17) *Hath borne his faculties so meek, hath been*
- 18) *So clear in his great office, that his virtues*
- 19) *Will plead like angels, trumpet-tongued, against*
- 20) *The deep damnation of his taking-off;*

If a king is humble, good at ruling, and virtuous, why would anyone try to murder him? This is a question every reader asks. This implies that Macbeth is contradicting himself; Macbeth himself enumerates the king’s characteristics and is still planning to murder him. Line (17-18) enumerates the king’s virtues, line (17) uses naming faculties, describing so meek, to represent the king’s humbleness. Line (18) uses naming office, virtues and describing so clear, great also to describe the king and attributes these characteristics to the king, in addition to equating of these virtues to angels in line (19). The ideology here is that despite the good deeds of the king, there is always someone who is trying to bring him down. This could be for political agenda or personal reasons. Even if the king is not as good as people expect him to be, this does not justify his assassination; even if there is a rebellion, killing is not acceptable. Maybe Shakespeare is trying to slip in some kind of ideology that assassinations at their time were common and maybe he is pushing people to assassinate the king if they do not want him, or maybe to make the reader despise Macbeth (Benzon, 1998; Brunell & Buchler, 2009). However, this kind of ideology is dangerous and manipulative. Lines (19-20) contrast angels (heaven) and deep damnation (hell). This is also done through the naming of angels and damnation, describing by deep and nominalization through taking-off. This adds an ideological effect; deep damnation presupposes the existence of damnation which is put in New position to cause this effect, which is also post-modified by an adjectival phrase which makes the utterance unquestionable and more compelling to believe.

- 21) *And pity, like a naked newborn babe,*
- 22) *Striding the blast, or heaven’s cherubim, horsed*
- 23) *Upon the sightless couriers of the air,*
- 24) *Shall blow the horrid deed in every eye,*



- 25) *That tears shall drown the wind. I have no spur*  
 26) *To prick the sides of my intent, but only*  
 27) *Vaulting ambition, which o'erleaps itself*  
 28) *And falls on th' other.*

In line (21), the speaker uses equating through like and describing through adjectives naked newborn, naming babe, in addition to prioritizing to put the phrase in a Given position to highlight it. The ideology here is that newborn babies are always innocent and have no sins nor mistakes; their souls are carried away by angels after death. Describing Duncan in this way paints a very vivid image of the man as if Shakespeare were saying that even newborn babies are not safe. The reference to heaven and angels shows that Macbeth knew what is wrong and what is right, but he did not care. The use of naming tears in line (25) makes a rather strong ideological effect to show that what is being done is wrong, but still, some people might do it. Naming of sides, and describing by the use of the phrase of my intent. Ambition is always a good thing to have but not in this soliloquy. Shakespeare is showing that ambition is sometimes dangerous and thus should not be followed. Ambitious people like Macbeth who are driven by ambition might go beyond the limits to achieve their goals. In the case of Macbeth, it is wrong to follow ambition, but this also implies that people should strongly follow their ambition.

The overall ideology in this soliloquy is that people with excessive ambition cannot be trusted, because they are willing to do anything to get to what they want. Macbeth is willing to kill his cousin the king who is good just because of his "vaulting ambition". The ambition here is rather a curse or disease than a good characteristic. Shakespeare's language is mostly metaphorical; what is intended is different than what is put in words, therefore, a great deal of attention is paid when applying the textual conceptual functions. Despite the use of metaphors and similes in this soliloquy and particularly in lines (21) and (27), one can still apply the textual-conceptual functions. This soliloquy exhibits strong ideology and has a strong ideological effect, but at the same time, it can be understood quite well. The qualitative analysis has revealed what kind of textual-conceptual functions are used and how, now the quantitative analysis should exhibit the frequency of these functions and their percentage in the text. Table 1 below shows the results obtained from the data analysis of the soliloquy.

Table 1  
 Frequency analysis of textual-conceptual functions in Macbeth-1.

Textual-conceptual functions	No. of instances	Percentage
Naming and Describing	42	56.75%
Prioritizing	18	24.32%
Equating and Contrasting	14	18.91%
Total	74	100%

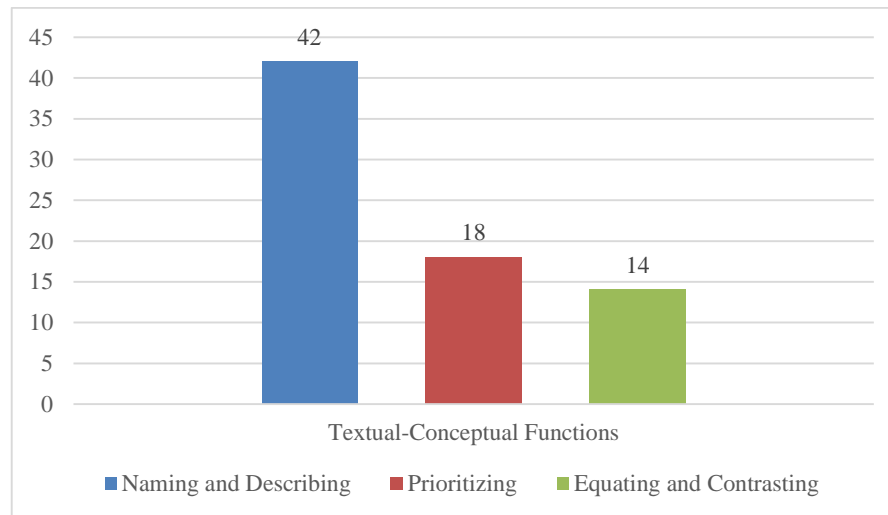


Figure 2. Frequency analysis of textual-conceptual functions in Macbeth-1

There is a discrepancy in the number and percentages of the results obtained as can be seen in the table above. There is also the extensive use of naming and describing which is the most used in the soliloquy. This can be justified by claiming that Shakespeare's use of this textual-conceptual function is due to the connotative language he uses; not only connotative but also metaphorical to produce a conceptual and ideological effect. In Macbeth-1, Shakespeare uses naming and describing to assert certain ideas. For example, he uses the noun assassination to promote that the one being assassinated is an important political figure, since the word implies its meaning. Another example is the use of success as if the assassination is something good and is worth celebrating, but then uses blow which implies the idea of a shock to the citizens because Duncan is a good king. Such uses hold strong ideological effects. The soliloquy equates and contrasts the two characters, Macbeth and Duncan; enumerating the virtues of Duncan and neglecting Macbeth's except for his dangerous and lethal ambition which is a negative feature. Furthermore, Shakespeare uses several instances of prioritizing to highlight and promote certain phrases or clauses; exploiting information structure, fronting, etc. without the use of passive voice except once. This shows that the agency is not left out, demoted, or obscured.

#### *Critical stylistic analysis of Macbeth-2*

In this soliloquy, Macbeth begins to see an imaginary dagger in front of him, this shows that he is about to commit murder. This soliloquy is found in Act 2 Scene 1, Lines (33-65), entitled Macbeth-2.

- 33) *Is this a dagger which I see before me,*  
 34) *The handle toward my hand? Come, let me clutch*  
 35) *thee.*

The use of naming dagger in line (33) implies that there is a crime; the speaker does see a dagger. The naming of the handle inline (34) emphasizes the existence of the dagger.

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

Macbeth talks to the *dagger* which he sees as an animate being. This imposes on the reader to believe Macbeth even he is imagining it. The use of naming and describing imposes a strong ideological effect on the reader. Equating is used to compare the dagger to a fatal vision and feeling is equated to sight in line (38). Contrasting is used in line (38) to show that this dagger is only created by the mind. This changes the ideological effect from real vision to the

imagination. Again equating is used in line (39). Now dagger of the mind is equated with false creation. This ideology here shows Macbeth as an atypical person; insane. This is proven by the use of naming and describing by the heat-oppressed brain in line (40). The overall ideology here is that Macbeth, like other people, sees his goal so close that he could just grab it by the hand; he is dreaming of it, but this is only a fatal vision that is dangerously created by his sick mind.

- 41) *I see thee yet, in form as palpable*
- 42) *As this which now I draw.*
- 43) *Thou marshall'st me the way that I was going,*
- 44) *And such an instrument I was to use.*

Even if Macbeth sees a dagger, it is not real. Equating is used to equate the imaginary dagger to the real dagger. In line (42), the reader is still confused if he draws a real dagger or not. In line (43), the inanimate agency is promoted and human agency is demoted; Macbeth follows the dagger to commit the crime, Macbeth here is being subjected or servant to the dagger; he is being played. People's ideology is that tools are meant to be used by humans, but the ideology here is that people are being used by tools and not the opposite.

- 45) *Mine eyes are made the fools o' th' other senses,*
- 46) *Or else worth all the rest. I see thee still,*
- 47) *And on thy blade and dudgeon gouts of blood,*
- 48) *Which was not so before. There's no such thing.*

Line (45) uses naming and describing. The ideology here is that *eyes* are deceived sometimes by imaginary things. Macbeth says that only his eyes are deceived, but in fact, all his other senses are deceived as well. Normal people would not talk to a dagger, still Macbeth, in line (46), is talking to it as an animate being as if he is blaming it for the crime he is fantasizing. Information structure is employed to move elements in the sentence in line (46-47) in addition to naming and describing. The reader is skeptical since Macbeth has been imagining things.

- 49) *It is the bloody business which informs*
- 50) *Thus to mine eyes. Now o'er the one half-world*
- 51) *Nature seems dead, and wicked dreams abuse*
- 52) *The curtained sleep. Witchcraft celebrates*
- 53) *Pale Hecate's offerings, and withered murder,*

The employment of naming by business and prioritizing through thematization of bloody business in line (49-50) highlights the bloody crime that Macbeth is about to commit. Crime is referred to as business through naming, which makes it rather like a job or something to gain benefit from, and this in Macbeth's eyes is pushing him to commit the crime. However, this business is described as bloody which makes it obvious to the reader. Since people are asleep dreaming of some nightmare, this is Macbeth's opportunity to do it. It is a common ideology that most crimes happen at night while people are asleep having nightmares in their sleep, a terrible nightmare is taking place in real life. This is done through the naming of wicked dreams in line (51). These crimes are as dark as the night they occur at. Macbeth refers to witches who give offerings to their goddess Hecate; this implies that he is sacrificing (killing) the king as a kind of offering. The use of naming and describing, in addition to prioritizing, paints a picture that is appealing to the reader to believe the events and to be affected by this ideology. Such a type of ideology is negative and dangerous. Naming and describing is also used in line (53) to name and describe the murder Macbeth is committing as old or shocking.

- 54) *Alarumed by his sentinel, the wolf,*
- 55) *Whose howl's his watch, thus with his stealthy pace,*
- 56) *With Tarquin's ravishing strides, towards his design*
- 57) *Moves like a ghost. Thou sure and firm-set earth,*
- 58) *Hear not my steps, which way they walk, for fear*
- 59) *Thy very stones prate of my whereabouts,*

- 60) *And take the present horror from the time,*  
 61) *Which now suits with it. Whiles I threat, he lives.*  
 62) *Words to the heat of deeds too cold breath gives.*

This murder is about to be done by the guard who is supposed to protect the king. Shakespeare uses naming and equating sentinel and wolf to name and equate Macbeth to a wolf. It is a traditional ideology that wolves cannot be trusted; they are known for their treachery. The wolf hunts his prey quietly at the night; the king, in this case, is the prey who is being hunted by the wolf. Lines (54-56) are embedded through subordination in the main proposition; this makes them rather taken for granted and unquestionable. Such use is intended by the writer to post-modify the subject/agent to add more information and in turn to cause greater ideological effect. Equating is used in line (57) like a ghost makes the reader imagine the situation vividly. Shakespeare is intending to affect the reader by the use of reference first to wolf and then to ghost. When wolves and ghosts move, they do not make any noise. Line (60) uses naming horror and describing by present and from the time to modify the noun. Prioritizing is used in line (62) to highlight that talking cools down the executing of the deeds. Macbeth does not want to delay his crime by talking; he considers it courage. Justifying a murder in this way is to make the reader agree with Macbeth.

- 63) *I go, and it is done. The bell invites me.*  
 64) *Hear it not, Duncan, for it is a knell*  
 65) *That summons thee to heaven or to hell.*

Line (63) also uses enumerating, prioritizing, to represent the situation. Line (64) uses a fronted verb. The ideology here is that bells are supposed to alarm people while Macbeth is going to murder Duncan; in this case, Macbeth does not want Duncan to hear the bell. Knell is usually used in funerals; this implies Duncan's death. The last line uses the contrast between heaven and hell. It is ideologically known that when good people die, they go to heaven, Macbeth here does not know whether Duncan is going to hell or heaven. This implies that Duncan might go to hell. This is used to cause the reader to question Duncan's virtues. The statistical analysis of Macbeth-2 is tackled next since the qualitative analysis has shown how the textual-conceptual functions are used. Table 2 below shows the results obtained from the quantitative analysis of Macbeth-2.

Table 2  
 Frequency analysis of textual-conceptual functions Macbeth-2.

Textual-conceptual functions	No. of instances	Percentage
Naming and Describing	54	60%
Prioritizing	24	26.66%
Equating and Contrasting	12	13.33%
Total	90	100%

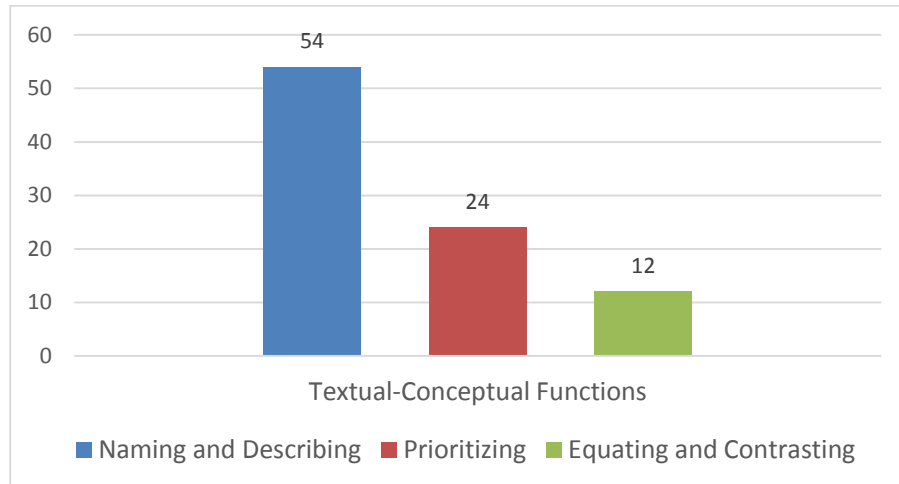


Figure 3. Frequency analysis of textual-conceptual functions in Macbeth-1

Shakespeare uses many instances of naming and describing in the soliloquy. Modifying is also used commonly to add more information and to cause a stronger ideological effect and to make the soliloquy believable and not liable to question. The reference through naming, describing, and equating makes the reader imagine the whole scene of the soliloquy. Since this image is triggered, the reader is then affected deeply by it. There is also the addressing of inanimate entities which makes Macbeth either seem insane or aware of his surroundings. The ideology in this soliloquy is that ambition can be destructive; Macbeth, although admits that Duncan is virtuous, is willing to murder him. This kind of ideology is dangerous (Davies, 2007).

#### Findings

It has been noticed that there is a discrepancy in the use of textual functions but the same textual function in the first and second soliloquy have close percentages. Shakespeare uses Naming and describing more than the other textual-conceptual functions and does not use many instances of equating and contrasting. quoting and contrasting in these soliloquies is used to equate and contrast certain things with relatively close percentages. For example, equating the real dagger to the imaginary dagger, and contrasting heaven and hell. On a deeper level, it can be seen that Macbeth contrasts himself to the king claiming that his ambition is greater. It can be seen that the overall ideology is negative and dangerous.

## 4 Conclusion

This study has attempted to study hidden and apparent ideologies in literary texts by applying Jeffries' model (2010) of critical stylistics to soliloquies from Macbeth written by William Shakespeare. This is done objectively on Shakespeare's soliloquies in Macbeth, which addresses the main problems of this study. However, to find an answer to the question stated in the abstract of this paper on Shakespeare's ideology, it can be surely noticed that Shakespeare's language is packed ideologically. This study has also come to some conclusions mentioned next. Through ideology, language is used to produce doubt, fear, trust, etc. on the mind of listeners/ readers. This is one of the powerful effects of language. Shakespeare employs language in this view in all its power to introduce such effects; the primary aim of Macbeth is effect through the element of catharsis.

This study has made clarifying insights on the language of Shakespeare regarding the ideological aspect by relying on objective methods. These insights are, for example, the danger of great ambition and the justification of killing for the sake of this ambition which is surely a dangerous ideology. Killing cannot be justified in any human law. Another aspect is the attempt to show that although the king is a good person, there is always people who try to assassinate him. These insights are of analytical value to linguists and researchers who try to study Shakespeare's language, since critical studies have not previously studied Shakespeare's language by applying this model; critical

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stylistics. This study is limited to Macbeth's soliloquies, but studying dialogues of two characters or more would indeed produce more descriptive and important results to such critical studies. Moreover, tackling only three of the textual-conceptual functions of the critical stylistic model is a limitation of the analysis. More tools are necessary to be included to produce more accurate results.

*Suggestions for further research*

Ideological Underpinning in Modern Poems (Rudyard Kipling's The White Man's Burden). Ideological Representations of Proverbs in Hollywood Films. Critical Stylistic Analysis of Graduation Motivational Speeches.

*Conflict of interest statement*

The authors declared that's they have no competing interests.

*Statement of authorship*

The authors have a responsibility for the conception and design of the study. The authors have approved the final article.

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