

A Mood Structure Analytical Study of Invocation in Dramatic Discourse

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Abstract.

The Mood Structure model proposed by Michael Halliday under the Systematic Functional Linguistic Analysis processes examines the temper of the conversation under study. The facilitation in the use of this approach is essentially two fold. Firstly, the MS model facilitates linguistic analysis by tagging the lexemes/ phrases under several marked pre-determined grammatical categories which help to formulate an idea about the language in use. Secondly, rather consecutively, the mood of the utterance can be understood which helps in appropriate semantic interpretation of the selected discourse. In this study's selected discourse, the speaker is speaking in solitude and invoking the supernatural spirits to bring about a change in attributes attached to femininity, humanity and sense of morality. An analysis of such invocation will facilitate the readers of the play- Macbeth to decipher linguistically as well as realistically the actual idea and thought the speaker intended to convey. This paper has taken into consideration the fifth scene of the first act. Herein, she wishes to get rid of all her conscience and take the path of immorality, dishonesty, deceit, murder and treachery as she believes no other means could lead her husband to the much desired achievement of being the Supremo of the land he is a Thane now. The MS approach will therefore enable understanding not only the situational circumstances behind her desired act but also bring out the characteristic features of character which is rooted deep in her and the shade which she seeks to inherit in her.

Keywords - Mood Structure, Systematic Functional Linguistics, Invocation, Discourse, Drama.

I. INTRODUCTION

The discipline of Critical Discourse Analysis facilitates the examination of beliefs, ideologies and social values that are represented through any form of discourse. The analysis results in the formation of a bridge between the linguistic structuring of the discourse and the motivated semantic representation. It is very essential in understanding intended purpose of discourse. The main feature of Critical Linguistics is its

emphasis on the study of language in light of social and historical context and the view that any linguistic structure can carry ideological significance. (Fowler 1991, 67).

This study focuses on the discourse represented through dramatic structure which is essentially conversational. The analysis will be carried out taking the Systematic Functional Theory proposed by Michael Halliday. Halliday mentioned three chief functions which the language in use carries out. The functions include- a) Ideational: The language represents the consciousness of both the outer and inner thoughts and beliefs of the interlocutor; b) Interpersonal: A speaker's orientation towards varied situations, his judgements about the same and the relationship with other participants are studied by analysis this language function; c) Textual: This function results in textual representation which is a precondition for realization of Ideational and Interpersonal function.

In the selected dramatic conversational discourse of Macbeth, the study throws light and analyses the section where Lady Macbeth invokes the evil spirit to bring about a change in her psychological characteristics which would enable her to complete the deed she is aiming for. This concerned part of the discourse is essentially a self talk where the speaker is speaking to herself in reality but her mind is addressing to a non-existing evil spirit. For the purpose of examination of such a talk-discourse, the Mood Structure Analysis Model has been considered.

II. SELECTED CORPUS FOR STUDY

In this study, a section of the dramatic discourse has been selected for mood structure analysis under the functional linguistics module of Michael Halliday. The selected corpus is in nature a soliloquy wherein the speaker is talking to herself without anybody's presence but in her mind, there is the presence of evil spirits to whom she is invoking. The motif of the analysis is to conduct a linguistically deep structural review to get an idea about the tone, nature, purpose and situational orientation of the spoken discourse. This facilitates a better understanding and interpretation of the actually

intended speech pattern and motivation, thus preventing any ambiguous representation of the utterance. A communication is always successful when the intended thoughts, ideas, beliefs and ideologies reaches from the speaker to addressee(s).

The selected section for analysis from William Shakespeare’s play is Lady Macbeth’s invocation speech from Act I Scene V (37-53). The version and publication of Macbeth opted for the study is Arden Shakespeare’s Volume of Macbeth, published in the year 2015.

III. DATA DESCRIPTION & TAGGING

I. The raven himself is hoarse

The raven	himself	is	hoarse.
Subject	Reflexive Pronoun	Finite	Predicator
MOOD: Declarative			RESIDUE

II. That croaks the fatal entrance of Duncan under my battlements.

That	croaks	the fatal entrance of Duncan	under my battlements.
Adj: Rel. Pro.	Finite	Predicator	Complement
MOOD: Declarative			Adjunct: Locative
RESIDUE		RESIDUE	

III. Come, you spirits

Come	you spirits
Finite	Predicator
RESIDUE	MOOD: Declarative
Complement	

IV. That tend on mortal thoughts

That	tend	on mortal thoughts
Pronoun: Relative	Finite	Predicator
MOOD: Declarative		Complement
RESIDUE		RESIDUE

V. And fill me from the crown to the toe topfull of direst cruelty

And	fill	me	from the crown to the toe	topfull of direst cruelty.	
Adj: Conj.	Finite	Predicator	Object	Complement (Phrase-I)	
MOOD: Imperative		RESIDUE			
Complement (Phrase-II)					

VI. Make thick my blood

Make	thick	my blood
Finite	Predicator	Complement
MOOD: Imperative		RESIDUE
Complement		Complement

VII. Stop up th’ access and passage to remorse

Stop up	th’ access and passage to remorse
Finite	Predicator
MOOD: Imperative	
Complement	

VIII. That no compunctious visitings of nature shake my fell purpose

That	no compunctious visitings of nature	shake	my fell purpose
Adj: Rel. Pro.	Subject	Finite	Predicator
RESIDUE-I		RESIDUE-II	
MOOD: Declarative		Complement	

IX. Nor keep peace between th’effect and it.

Nor	keep	peace	between th’effect and it
Adj: Conj.	Finite	Predicator	Complement
MOOD: Imperative		Adjunct	

RESIDUE	MOOD: Declarative	RESIDUE
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X. Come to my woman's breasts

Come		to my woman's breasts
Finite	Predicator	Complement
MOOD: Imperative	RESIDUE	

XI. And take my milk for gall, you murd'ring ministers

And	take	my milk for gall	you murd'ring ministers
Adj: Conj.	Finite	Predicator	Complement
RESIDUE	MOOD: Imperative	RESIDUE	

XII. Wherever in your sightless substances, You wait on nature's mischief.

Wherever in your sightless substances	You	wait	on nature's mischief
Adj: Loc.	Subj	Finite	Predicator
RESIDUE-I	MOOD: Declarative	RESIDUE	

XII. Come, thick night

Come		thick night
Finite	Predicator	Complement
MOOD: Declarative	RESIDUE	

XIII. And pall thee in the dunnest smoke of hell

And	pall	thee	in the dunnest smoke of hell
Adj: Conj.	Finite	Predicator	Complement
RESIDUE-I	MOOD: Imperative	RESIDUE-II	

XIV. That my keen knife see not the wound it makes

That	my keen knife	see not	the wound it makes
Adj: Rel.	Subject	Finit-Neg	Predicator-Neg
RESIDUE	MOOD: Declarative	RESIDUE	

XV. Nor heaven peep through the blanket of the dark.

Nor	heaven	peep	through	the blanket of the dark
Adj: Conj	Subject	Finite	Predicator	Complement: Adverb
RESIDUE-I	MOOD: Declarative	RESIDUE-II		

XVI. To cry, 'Hold, Hold'.

To cry		hold, hold
Infinitive	Predicator	Complement
MOOD: Declarative	RESIDUE	

IV. DATA TAGGING METHODOLOGY

The analysis of Lady Macbeth's invocation to the evil spirits through mood structure examination under the SFL module will not only enable greater understanding of the Shakespearean structuring of words and their functions but also facilitate finer semantic interpretation. The difference in what goes on in human mind and how differently the thoughts are converted to actions due to numerous social

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

V. DATA INTERPRETATION

The mood of the speech during Lady Macbeth's invocation to the evil spirits has been found to be majorly declarative with certain number of imperative statements as well. The study reveals that the occurrence of declarative moods are focussed and specific to the clausal structure of the utterance which are not direct addresses to the spirits but are essentially build up statements to the actual invocation. The clauses which are characteristically addressed to the evil spirits to bring a change in the conventional womanistic attributes bear the imperative mood. These indicate a sense of authority and control over the addressee. Such authoritative statements include enforcing the invisible bearer of evil supernatural power to make her cruel so much so that no feeling of 'remorse' can bother her before or after the commitment of the heinous deed of murdering King Duncan. She further calls the agents of evil to come to her breasts and turn the milk to poisonous bitter fluid which also is an indication of how tender motherly affectionate shade of her character is inhibiting from committing the crime. These are genuine calla to the evil to enable her to take up the role of a devil woman which is a complete departure from her inherent traits. Finally, she addresses the 'night's darkness', a symbol for evil environment to cover up the earth with dark smoke of hell. She seeks such an aura in order to stop her's, the knife's and the heaven's visibility to the crime to be committed.

On the other hand, the ten moods of declaration indicate conclusive, reportive and thought filled remarks from one's own perspective. She begins by addressing the servant as a rough and harsh sound crow- an imagery for ill omen. He is the one who,

gasping for breath, brought the news of King Duncan's arrival to the fortress. Soon thereafter, Lady Macbeth makes a declarative statement indicating the king's arrival to be that of his own 'fatal entrance' to a place which would gradually consume his life. The usage of the lexeme 'fatal' is symbolic Duncan's entry to the castle of Macbeth ultimately not only brings an end to his life but also marks the beginning of the unavoidable and gradual downfall of Macbeth. Soon, Lady Macbeth calls on to the spirits to disable the moral conscience that might prick and become a barrier between her long cherished dream of taking Macbeth to the position of supremo of the land and the cruel and terrible crime that would actually facilitate the fulfillment of their desire. In between as she urges the evil to get her rid of normal human and woman oriented traits, she does so with the motif of discarding completely the aforesaid features from her mind and soul.

VI. CONCLUSION

The mood structure analysis module of the Systematic Functional Linguistics approach devised by Michael Halliday therefore enables better understanding of original and inherent human characteristics and the motif of departure from one's being due to external forces or for fulfilment of specific aims and objectives of one's life. The study also reveals the influence of the second person on the speaker which ultimately makes him/ her to take up the role / frame of mind he/she intends to adopt. In this case, however, the speaker's addressee is an invisible supernatural being constructed in the mind whom Lady Macbeth believes in to bring the necessary changes in her attributes that she desires of through the means of evil forces.

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