A HALLIDAYAN DISCOURSE ANALYSIS OF MODALITY PATTERNS IN WILLIAM SHAKESPEARE'S PLAY HAMLET

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ABSTRACT
The study investigates the main character of William Shakespeare's Hamlet (1613) through the lens of modality patterns within Halliday's Model of Language and Discourse. Shakespeare's famous play Hamlet requires a thorough analysis using this framework although it has not received this level of examination yet. The analysis of Shakespeare's modality choices throughout the play reveals new dimensions of how the character Hamlet functions psychologically. The research employs a qualitative research approach with close reading analysis as its main analysis method. The theoretical basis of this research depends on Halliday's modality framework which contains two fundamental dimensions: modalization for probability and usuality along with modulation for obligation and inclination. The analysis leads to a detailed characterization of Hamlet because the research identified and mapped these evolutionary structures throughout his monologue. The study applies this theoretical framework to analyze critical elements within Hamlet's character while revealing how modality affects his verbal communication and essential motivations.
Key words: *Qualitative, Discourse, modality, characterization, modalization, modulation.*

INTRODUCTION

Background of the Study

The literary world views Hamlet (1613) by William Shakespeare as one of the most scrutinized works in English literature because of its elaborate characters and deep philosophical elements along with its complicated linguistic devices (Bloom, 1999). Inside the work of Hamlet scholars dedicated numerous psychological and literary studies to his character traits along with his inner decisions and deepest philosophical thoughts (Greenblatt, 2004). The scholarly research on Hamlet exists in vast quantities but lacks comprehensive linguistic analysis utilizing Halliday's Model of Language and Discourse and modality patterns.

By using Halliday's Systemic Functional Linguistics (SFL) researchers obtain a method that evaluates how language functions to create meanings in discourse. Inside this framework modality functions as an important mechanism to present degrees of certainty in addition to obligation and inclination thus revealing speaker

motivational patterns and social bonds (Halliday & Matthiessen, 2014). Hamlet receives clear insights about Shakespeare's methods of creating complex psychological states through his language by applying this structural linguistic framework.

Halliday model of language and discourse focuses on the meaning investigated through writer's linguistic choices. Here, two main areas are identified: one is genre which is the context of culture, and another is register that is the context of situation. Register is further categorized into three variables which are field, tenor and mode. The three variables describe respectively describe what, who and how. Field is the subject matter of the work, like what is written; tenor specifies that who are involved in a discourse and mode specifies that how something is done which is also known as medium. These three variables are connected with three strands of meaning which are ideational, interpersonal and textual respectively. Moreover, these meta-functions and variables are realized by lexicogrammar that are transitivity, modality, and thematic structures. Field, ideational meaning and transitivity are associated with one another. While, tenor, interpersonal meaning and modality are associated with each other, lastly, mode, textual meaning and thematic structures are associated with one another.

Modality analysis remains underutilized for Shakespearean drama even though researchers have employed it to numerous literary and non-literary texts. Studies within linguistic stylistics have shown writers use modality features to build fictional characters and their interactions according to Simpson (2004). The usage of modality by Shakespeare in his work Hamlet remains unexplored extensively using Halliday's approach. This research investigates Hamlet's modality patterns to identify Shakespeare's linguistic methods which define the character of Hamlet along with his hesitations and thought processes during decision making. A linguistic investigation allows both enhancement and discovery of fresh perspectives about the language-character relationship within literary masterpieces.

The drama Prince of Denmark or Hamlet is a tragedy written by William Shakespeare which takes its setting in Denmark. There are eight major characters in this drama: Hamlet, Ophelia, Claudius, Gertrude, Ghost of Hamlet's father, Polonius, Laertes and Horatio. In this drama a sordid atmosphere is prevailed upon unleashing a murderer who has killed senior Hamlet. The character ghost is there all along who helps junior Hamlet find his father's murderer. While the play goes on, the ghost is saying to him to avenge his murderer by killing his uncle Claudius as he is guessed to be the real murderer. Hamlet feigns madness to seek revenge. Similarly, Claudius makes plots to secure himself by murdering Hamlet. However, the play shapes an edge at the end that engages all the characters in a duel. During the duel of the characters, they kill each other. Claudius the king, Queen Gertrude, all opponents of Hamlet and he himself all got killed and the drama gets shaped as tragedy.

Statement of the Problem

Literary scholars and philosophers along with psychological researchers have extensively studied Hamlet but they have failed to explore the linguistic frameworks Shakespeare used for character development specifically through modality. Discourse shows important modality characteristics according to Halliday's Systemic Functional Linguistics (SFL) which enables researchers to study probability and obligation and inclination expressions (Halliday & Matthiessen, 2014). The analysis of modality within literary texts exists as a validated research methodology (Simpson, 2004) though limited insights exist for understanding Shakespearean theater specifically how the protagonist Hamlet develops his thoughts and choices (Halliday & Matthiessen, 2014). Traditional literary approaches tend to ignore that Hamlet's existential dilemmas and indecisiveness get realized through language constructs (Greenblatt, 2004). The research investigates Hamlet's speech modalities by studying both modalization features for probability and usuality as well as modulation features for obligation and inclination to better

understand his emotional state and Shakespeare's character-building methods.

Research Objectives
The study aims to achieve the following objectives:
▪ To describe and explore modality patterns in "Hamlet"
▪ To explain modality patterns in "Hamlet" in the light of Halliday's model of discourse

Research Questions
The following are the research questions of the study:
• What are the modality patterns in "Hamlet"?
• Why does William Shakespeare make use of modality patterns in "Hamlet"?

Significance of the Study
This study is significant for the following reasons. First, this would contribute to the rounded understanding of the drama "Hamlet" (1601) by William Shakespeare. Second, this would also provide a new avenue for other researchers working in the same field of drama and discourse. Third, this would enable students of linguistics to know the Halliday's model of discourse in action.

REVIEW OF LITERATURE
Salhi (2021) studied the implication of "Doubt" in Shakespeare's "Hamlet". He, in the light of Hamlet, raises questions that revolve around two postulates: whether certainty about knowledge is reachable, and whether Prince Hamlet and we are the ones who choose our destinies or whether our fates are pre-determined, and we cannot change anything by yield in subservience.

Mohammed (2019) studied Speech Act theory. it endeavored to work out on how dramatic characters have their utterances while performing certain functions in certain social context. Also, as hypothetical study, it has showed how dramatic world has performed dramatic functions and sequential tragic events. Besides, the main concern of it is to present how Systematic Functional Grammar (SFL) has provided an approach to have interpreted the pragmatic aspect of the Multimodal Dramatic Discourse (MDD). Moreover, it traces discourse as communal practices inherited in human culture.

Sosnowska (2013) focuses on literary representations of women's sight and hearing in the analysis of William Shakespeare's "Hamlet". Also, the study addresses meaning and significance of sensory perception of the western culture, where the sense of gendering perception fulfils many cultural functions including determining our cognition. Moreover, the study makes textual analysis of the drama "Hamlet", where this approach presents the way of how Ophelia and Gertrude are perceived; hence, it reveals the manner in which cultural formations of the senses are constructed in Shakespearean works. Also, on the other hand, the study gives linguistic images of transgressive perception that are emerged from a comparison between representations of sensual experience of both male and female characters traced through the play.

Omar and Muarich (DATE?) have studied "Hamlet" from the perspective of pragmatic and sociolinguistic analysis of impoliteness for some controversial characters in the play "Hamlet" such as Hamlet and Polonius. The model followed for this study is the Leech's theory and the Theory of Face proposed by Brown and Levinson. This study has introduced various writers to perfectly define impoliteness produced in the play "Hamlet". Besides, the study reveals Hamlet's various forms such as puns, riddles and somewhere ambiguous forms of language used by Hamlet in the play 'Hamlet', whereas, it enables its readers to think and understand every character while playing any kind of role.

Wen (2017) studied drama "Hamlet" in the light of Relevance Theory proposed by Sperber and Wilson (1986) in order to present tentative application in the interpretation of Hamlet's insanity in Shakespeare's "Hamlet". Relevance Theory is the foundation of cognitive pragmatics. The study throws light on multiple-level of cognitive-pragmatic analysis of the cognitive environment created by characters, verbal communications that help reveal the inner thoughts of the characters and unfolds the

art of Shakespearean language. As a result, it verifies that Hamlet had just feigned insanity. The communication made by all characters in the drama "Hamlet" has provided an understanding of human communication and inner thoughts among them.

In the words of Shrawan (2019), language in literature is an embodiment of significant human experience. It is characterized by creativity, innovation and departure. It is a unique representation of human soul. Literature is a valuable art that encompasses artistic values and principles. Writers producing literature are born as divine afflatus that enables them to create literature. Shakespeare who was a genius has represented his soul in his works. Hamlet is a valid example of being his famous piece that is based on the complex nature of human relationship. According to Thordike (2020), revenge tragedy is a tragedy that revolves around revenge acting as its motifs. It depicts the progression of revenge motive, resulting in the data of the accused and the avenger. The Spanish Tragedy and Hamlet are the two revenge plays belonging to Elizabethan Era. To Welber (2018), insanity is one of the most prevailing threads in Hamlet. It runs throughout the play. Many of the characters are mad, particularly Hamlet and Ophelia who are the central characters of the play. There are multiple factors assumed to be underlying causes of the madness. Madness of the characters end up in tragedy. Appearance of the ghost caused erratic behavior and melancholy in Hamlet. Mental illness, or depression, leads Hamlet's to madness. Raj (2016), investigates the unconscious desire of Prince Hamlet, exploring Oedipus Complex in the character of Hamlet. He is of the opinion that Hamlet desire to kill his uncle Claudius is the foundation of the play as a psychopathic drama. According to Walinga (2014), psychoanalysis describes psychodynamics of human behavior. Human conscious is divided into three levels or layers: the conscious, the subconscious, and the unconscious. Superego lies in the unconscious part, whereas ego and Id lie in the conscious part of the mind. Human behavior driven by these dynamics. Raj (ibid)

explores the unconscious part of Hamlet using the theory of psychoanalysis, arguing that Hamlet has Oedipus Complex that guides all his actions in the play.

Quoting Eliot, Brittany (2014) says that Hamlet is the Mona Lisa of literature, but it is an artistic failure. Mona Lisa in the sense that it has aesthetic appeal and pleasure in attracting everyone. One, reading Hamlet finds it very interesting, but at the same time it is an artistic failure due the lack of objective correlative. Objective correlative is a set of objects, a situation, a chain of events which shall be the formula of that emotion. According to Vinhanley (2016), Hamlet keeps high standard of morality. Hamlet is a man of in-depth understanding and values. He observes moral scruples, but at once he faces a moral dilemma whether to kill his uncle or himself. He also takes revenge with suspicion. According to Khan (2012), Hamlet wants to undo the past, coming to know that past cannot be undone. Vinhanely (ibid) says that Hamlet delays killing Claudius when the latter is offering prayers. Hamlet believes that Claudius's soul would go to paradise rather than the hell in that case. This shows the morality of Hamlet. Khan (2012) made a pragmatic evaluation of a particular scene from Hamlet to explore the cooperative principle of conversation and importance of implicatures. It also aimed at highlighting the conversational significance of flouting maxims of quality, relevance, and manner. The study shows explicit communicative situation working under the cooperative principle and that the maxims usually violating on the surface level but at the deeper level, such violation gives birth to implicatures. Such implicatures in turn make the conversation excited and more significant.

According to Zhang (2018), socio-cognitive approach highlights the shortcoming of the current pragmatic theories, complementing prior theories of pragmatics. Socio-cognitive approach comes up with an integrated view of communication.

Keskescs (2010) considers that communication is not a smooth process, the current theories depict it; rather, it is characterized by fluctuations and bumps.

Socio-cognitive approach is an alternative to the current pragmatic theories, taking individual as well as societal factors into account.

Honghui (2019) stated that misunderstanding is a common breakdown of communication. Current pragmatic theories do not discuss this crucial aspect of communication. It is Keskescs who comes up with a theory by the name of socio-cognitive approach that highlights misunderstanding in communication. Honghui (ibid) says that egocentrism is the root cause of misunderstanding in communication. Moreover, Keskescs' theory integrates both societal and cognitive aspect of interaction.

According to Gyollai (2020), socio-cognitive approach (SCA) is a model of discourse attributed to Van Dijk, he focuses on the interrelations between knowledge, discourse and society keeping subjectivity at the heart of the discussion. Knowledge is personally and socially shared. It emphasizes the intertwined structures of subjectivity, knowledge, and the social world.

Another study of essay is conducted which analyses interpersonal meaning and conversational style in a street children's talk from "Amma Darko's Faceless" (Ayodele Adebayo Allagbé, Moustafa Guézohouèzon, Ida Marie Josephine Tchibozo-Lainé, 2003). The study has proven that the variable tenor is followed and, in the street children's talk it is informal. The selection of Modality, beside adjunct types, does not change its informality of talk while participants interact; it instead develops it in its culture-specific setting.

Besides, another study reveals interpersonal meaning or Modality patterns precede by Indonesian politician who, while campaigning for 2019 election, hand ideologically influenced participants who were present on Instagram (Dwi Ratnasari, Didin Nuruddin Hidayat, Alek, Maya Defianty, 2019). According to the study, politician had used short sentences with the usages of simple modal verbs such as will, could and can. Also, they were using undertaking first person pronouns which had only meant to win presidential election for either.

On the other hand, another researcher has analyzed translated four versions of a song titled 'Ci Jiang Cheng Zi. Ji Men,' which claims of its using different kinds of personal pronouns particularly first and third singular pronouns (Chen Liping, 2017). The conducted study has clarified that Gong version and Watson version of the song have used personal pronouns that alike each other, while Yang and Xu versions, too, have undertaken similar personal pronouns to each other. Xu version recreates images and glimpse of the original song, more accurately, as a result it sterns up emotions from the readers.

Interpersonal meaning in term of modality patterns is investigated in the short story "The Real Princes" of Hans Christian Anderson (Lusi Ayu Setyowati, 2016). The data of this study is the clauses exchange which is indeed the study of modality patterns.

At every time, Shakespeare has become at center to study him from different perspectives for all his contributions that he has had contributed into the field of English literature. Particularly, Dramas of his have become a rich source for critical analysis. Drama 'Hamlet', in the light of above data taken from distinct researchers, has traced from different angles. However, still there is a gap of finding modal verbs. The researcher has got to find out suc verbs by applying modality patterns, contributed into his Systemic Functional Grammar by Halliday.

RESEARCH METHODOLOGY

In this study, the qualitative paradigm of study is used, focusing on the interpretation of the variables while keeping in view Halliday's Model of Discourse. According to Creswell (2014), qualitative study is a method wherein which solution to human problems is understood and explored, where emerging questions and procedures are involved, and data are collected through natural setting and inductive way of analysis is used for analyzing and interpreting the meaning of the data. According to Kumar (2011), qualitative study is an approach in which situation, phenomenon, problem, or event is described and nominal or ordinal are used for

measurement of variables. It is qualitative in nature as it uses research questions exploring and describing the model of discourse.

Beth Burke (n.d) states that close reading is a deliberately used method that undertakes a critical analysis of a text for developing precise understanding. Being a core requirement of comprehension, it focuses attention of the readers to the text. According to The University Writing Centre James E. Walker Library (cited in the Technique of Close Reading) close reading is a means through which a reader becomes active in reading, rereading, annotating and ensuring connections between multiple texts. According to Payumi, C. M and Hartati, Y. F (2018) close reading has a grave influence in comprehending texts. A reader goes through texts with the help of scanning and skimming of the texts. According to Grenham (2009), close reading is a technique in which beauty is created in complexity by enjoining the words scattered on the page. He highlights six contexts of close reading: semantic; syntactic; thematic; iterative; generic and adversarial. Semantic is the stuffy of individual words, syntactic is the meaning of words when they are put together, thematic is the meaning affected by themes, iterative is the meaning affected by repetition and patterning, generic is the meaning affected by the words we read, adversarial is the meaning affected by history, politics, and theoretical concerns.

ANALYSIS AND DISCUSSION

The play Hamlet has been analyzed through the framework of modality by highlighting modalization and modulation patterns and also exploring degree of probability and usuality of the former and inclination and obligation of the later which are derived from theory of Systemic-Functional Grammar. All the data have been randomly taken from the major character of the play.

Modalization and Modulation

Before going deep into both the process, modality is must to mention here. It focuses words of a speaker that fall between 'sometimes' and 'may be' which are intermediate degrees and collectively known as modality. The modality patterns actually construing the region of uncertainties that lies between 'yes' and 'no'. Also, furthering modality patterns, in between certainties of 'it is' and 'it is not', we have relative probabilities of 'it must be' which shows us the certainty, 'it will be' which shows us probability and 'it may be' which shows us possibility.

Modalization

There are multiple examples of the process modalization of which a few are mentioned with the relevant descriptions, here.

I **would not** hear your enemy say so
Nor shall you do mine ear that violence
To make it truster of your own report
Again yourslef: I know you are no truant.
(Act one, scene two, line 171, 172, 173, 174)
In the lines given above originally taken from the text Hamlet converses with his most loyal friend, Horatio. Here, the main character Hamlet mentions a point to Horatio which is related to their trustworthy friendship. Hamlet says to him that he will not bear a single negative given to him related to Horatio, and so will he expect of Horatio if it is about him. All such articulations happen because Hamlet only believes in him. So, in case of the process of the framework, his words would not as well as nor shall reflect that he as well as his friend are on the 'yes' node of the process 'sometimes'.

Perchance 't will come again'
(Act one, scene two, line 256)
While Horatio talks to his own friend, Hamlet about his father's ghost of whom he claims that once he had met him, Hamlet produces the above mentioned motivational clause within the 'may be' process of mdalization. His such word has made the whole clause less certain about their meeting with the ghost.

The form of plausive manners, that these men,
Carrying, I say, the stamp of one defect,
Being nature's livery, or fortune's star,
Their virtues else_ **be** they as pure as grace,
As infinite as man **may** undergo_
Shall in the general censure take corruption
(Act one, scene four, line 31,32,33,34 and 35)

In the aforementioned clause be and may processes are worth showing Hamlet's claim of how a person becomes when they reflect their little defect to others in the same society they live. His such words shape his idea to be more certain of the claim as he is again on the yes side of the process 'may be'. He produces such words on the occasion when he reflects a bit the avoidance of tradition of drink. Here, his attitude towards his uncle is shown negatively.

It is not very strange; for mine uncle is king of

Denmark, and those that would make mows at him while…..

(Act two, scene two, line 362)

The first clause in the above lines shows the process 'sometimes' of modalization which reflects usuality. Here, Hamlet claims that it is not so strange sometimes that his uncle is a king. Rather people of Denmark also make fun of his miniature kingdom too.

4.2.1. Probability

Probability is quite relative term and it lies between the certainties. It has the processes such as certainty, probability and possibility. Certainty is in term of must be, probability in term of will be and possibility in term of may be.

The following given textual examples are respectively representing the above furthered processes.

4.2.1.a. Certainty

For some must watch, while some must sleep:

So runs the world away.

(Act three, scene two, line 269)

Watching is being desperate as comparing to sleeping and enjoying life. The process must be mentioned here is reflecting Hamlet to be addressing metaphorically his own uncle and to whom he is saying that some people will, like his own father, give the sacrifice for others and those others, like his own uncle, will take the advantage of it. Such articulations of Hamlet show his degree of certainty.

I think it **be** thine, indeed; for thou liest in't.

(Act five, scene first, line 119)

In the above clause, the process must be is mentioned with 'be'. Here, Hamlet is asking a question from a gravedigger about the grave that for whom the grave is made. And once he is answered, Hamlet himself says to him that actually the grave is made for himself as he is inside the grave too.

4.2.1.b. Probability

We'll have a speech straight: come and give us a taste

Of your quality; come a passionate speech.

(Act two, scene two, line 429)

The character Hamlet is actually addressing his players on the stage, where after welcoming everyone with heartfelt expressions, he, in the above clause, is now asking them all to take up the directions and get enjoyed. All this idea is expressed with the help of the process will. Here the term will shapes probability.

I'll be with you straight go a little before.

(Act four, scene four, line 33)

The process will be, which is a probability, has been shown by Hamlet in the clause mentioned here. Where in which actually Hamlet answers his college fellow Rosencrantz that he is coming in a while. This is the moment when the Captain of Fortinbras meets them both.

4.2.1.c. Possibility

May be the devil: and the devil hath power

To assume a pleasing shape;

(Act two, scene two, line 598)

The process probability shown here with the words may be is actually reflecting that seeing the ghost can be a real time deception too and it is possible. However, upon his accusation of the Claudius for murdering his father, he is judging Claudius for his facial expressions. By showing lack of interest in the stage drama, Hamlet is saying that ghost will come true of what he is showing to him. The words may be have proved to be a possibility of relative probability.

Might be the pate of a politician, which this ass

Now o'er-reaches;

(Act five, scene first, line 77)

In the clause the process probability has been shown through the words might be. Hamlet

is saying to the gravedigger in the clause that as skull is thrown away by him so possibly it can be of an active politician. The probability shown here is relative.

4.2.2. Usuality
Ay, madam, it is **common**
(Act one, scene two, line 74)
This cause has been taken from Hamlet character who produces such words when he admits with yes to his own mother's claim of death as a usual processes and universally admitted truth. His word the common used in the clause shows features of the process usuality.
It is **not** very **strange**; or my uncle is king if Denmark,
(Act two, scene two, line 362)
In this clause the character Hamlet is referring to the process usuality by answering Rosencrantz's question of why only the boys are carrying the whole theatre on their back. His answer reflected in the words 'not strange' shows usuality process.

Modulation
There are two kinds of modulation which are inclination and obligation, of which the former shows tendencies of Hamlet who is acting as a character of the play while the later shows his commitments, promises as well as responsibilities.
For God's love, **let me hear**
(Act one, scene two, line 199)
The process inclination has been by Hamlet when he is producing his this expression to his most confidential friend Horatio. Here, Horatio is mentioning him that he has seen his father the king of Denmark. While Hamlet is becoming astonished at Horatio, he is producing the above clause which is actually inclination.
Be thy **intents** wicked or charitable,
Thou comest in such a questionable shape
That **I'll speak to thee**
(Act one, scene four, line 44, 45 and 46)
In the mentioned clauses there are two inclination processes of modulation. In the farmer one, which is reflected through the word intent, Hamlet refers to his father's ghost for the intentions he keeps. While in

the later, Hamlet himself is curious and is intending to talk to his father's ghost.
Haste me to know't, that **I**, with wings as swift
As meditation or the thoughts of love,

May sweep to my revenge
(Act one, scene five, line 33,34 and 35)
In this text, produced by Hamlet, the highlighted I is coherently related to the clause highlighted at the end. The process obligation has been addressed when he says his father that he would take the revenge by letting him know first. His this sort of full commitment shows his obligation process that he is using.

Come, for the third, Laertes: you but dally;
(Act five, scene two, line 286)
When the Laertes came into knowing that his father's murderer is Hamlet, he engaged himself in fighting against him. In the clause mentioned in the text above, Hamlet is being committed to defend himself against Laertes. Hence, the clause shows obligation process of modulation.

4.3.1. Inclination
This **likes** me well. These foils have all a length?
(five Act, scene two, line 244)
This is a question that Hamlet has actually asked from his friend Horatio regarding sword selection. His tendencies towards the better of the two given swords show the process of inclination.
Their defeat does by their own insinuation grow:
'Tis dangerous when the baser nature **comes**
Between the pass and fell incensed points
Of mighty opposites.
(Act five, scene two, line 62, 63, 64, 65 and 66)
Here, through the process of inclinations Hamlet describes the case of his old class fellows who upon their negatives have been targeted inside a room by Claudius. Hamlet says to Horatio that what is now happening to them is what they actually deserve. Hamlet expresses that such intended conspiracy has resulted what they got.

4.3.2. Obligation

Drink this potion. Is thy union here?
Follow my mother.
(Act five, scene two, line 317 and 318)
Through the process of obligation here, Hamlet has actually expressed his final practical word to which he had once committed himself. His follow word shows that he comes perfectly up with commitment of taking revenge of his father from his own uncle Claudius. When the Claudius dies Hamlet covers up his own obligations.

 'Tis my breathing time of day with me;
Let the foils be brought, the gentleman willing,
and the king hold his purpose, I will win for him an **I can;**
(Act five, scene two, line 160)
While Osric asks Hamlet to get ready for the fight against Laertes if he is willing to. Hamlet is agreed with saying the above text. The former highlighted chunk of words produced by Hamlet refers to how he is committed towards his exercise for a healthy body, while the later reflects that he is showing full courageous strength to fight against Laertes.

CONCLUSION

Studying 'Hamlet' through modality theory especially its components of modalization and modulation allows researchers to understand the linguistic tools Shakespeare used for expressing uncertainty and probability together with obligation. The analysis of modalization allows us to track how Hamlet demonstrates his conflicting thoughts and doubts through probability statements and possibility statements which show his philosophical inquisitions and mental struggles. Throughout the play Hamlet uses probability markers to signify his changing levels of confidence or doubt mainly during moments of philosophical introspection and facing moral challenges.

The researchers have found modalization and modulation in his research through the source study Hamlet. The Modalization process has been furthered into probability as well as usuality. In probability, the researcher has found three various sub-kinds such as certainty in the words must be, probability in the words will be and possibility in the words

may be. Moreover, the researcher has also reflected the usuality process through different words such as common as well as not strange. On the other hand, modulation process along with its sub-kinds such as inclination and obligation has been found through the drama Hamlet. Wherein inclination is reflected through the words or phrase such as hearing, like, intent and I'll speak to thee. While Obligation process is found in the words or phrase such as follow, I can and it is my breathing time. While analyzing the role of the Hamlet character under the Halliday's Systemic-Functional Grammar, the researcher has shown how much the Hamlet was committed, decisive, active and responsible in his life.

The analysis of modulation within Hamlet points to his tendencies of action and inaction since his choices depend on his convictions and emotional condition and his moral responsibilities. Different motives such as revenge desires paired with father memorial duties and fact and morality examination through rhetorical techniques form the basis of his intricate personality. The complex relationship between powerful drives and essential responsibilities demonstrated through his lines illustrates his internal mental turmoil while bringing attention to major plot elements including obligations and fate and free will in the story. This linguistic analysis of 'Hamlet' using modalities enhances readers' knowledge about Shakespeare's authorial methods. Through language Shakespeare reveals an approach to human communication that operates beyond transfer of information because it serves to build thoughts while influencing emotions and driving character changes. Shakespeare uses modality with subtlety to reveal the complex mental state of Hamlet so his monologues and discussions achieve deeper emotional resonance. Systemic-Functional Grammar demonstrates its vital worth for literary analysis because linguistic selections both develop themes and construct characters in this renowned English tragedy.

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