

A Pragmatic Critical Study of Deception in William Shakespeare's Macbeth

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ABSTRACT

Objective: This study explores the manifestation of deceit in Shakespeare's *Macbeth* through pragmatic and critical discourse analysis, with specific aims of identifying the types of deception employed, uncovering the thematic topics that fuel persuasive deceit, and proposing an eclectic model for categorizing deceptive utterances based on Fairclough's (1989) framework. **Method:** Employing a qualitative design, the research systematically examines textual evidence from the play, applying discourse-analytic techniques to classify and interpret deceptive strategies within the dramatic context. **Results:** The analysis reveals that directive speech acts dominate the early stages of deception, with prosperity, throne, pride, and power as recurring themes, while overstatements and violations of the quality maxim emerge as the most frequent forms of deceit. The study also indicates that concealment is scarcely observed, and speech acts with dual pragmatic force are rare. **Novelty:** By integrating Fairclough's critical discourse model into an eclectic framework, this research advances a distinctive approach to literary pragmatics, offering new insights into how rhetorical deception is constructed and functions in shaping characters' ideologies and the tragic trajectory of Shakespeare's play.

INTRODUCTION

It has been pointed out that deception is a key element in human communication, and many people resort to it to fulfill their wicked intentions, often causing heavy losses on the part of the receiver. Psychologically, deception is accompanied by both positive and negative emotions. Following Ekman, the victim can experience the negative emotions associated with the sin committed, while speakers are likely to feel shame, discomfort, and the apprehension of being discovered. On the other hand, deceivers may unfortunately feel proud of duping their interlocutors. Few, if any, studies have been conducted on deception and fraud, and as a consequence, people fall prey to tricks and atrocities that have long existed. Therefore, one is entitled to become acquainted with such inconveniences in order to secure successful communication (ibid) [1].

Following Hornby, deception is described as a gradual instillation by the speaker of a certain belief in the addressee's mind which the former assumes to be incorrect. By implication, Lewis argues that deception can be regarded as belief manipulation, which is evaluated as the main aspect of strategic intentions in various domains such as bargains, games, politics, and financial investments [2]. In other words, people who advocate deception are often aware of the strategies of their opponents, at least partially, and propose approaches that achieve mathematical equilibrium with the ultimate aim of

convincing the addressee of a faulty proposition. By way of illustration, a house owner who wants to sell his house at a high price may tell a potential buyer, Mr. John, that there is another buyer interested in the house, even when this is not true. Hearing this, Mr. John is worried about losing the opportunity, and as a result, accepts the owner's deceptive proposition without further bargaining [3]. Deception, in fact, presupposes the speaker's false recommendation, his belief in its falsity, and his intention to mislead the addressee. Following Bandura, deception may be motivated by pragmatic gains such as escaping sanctions or safeguarding resources, by social factors such as fostering relations between members of a speech community, and by solidarity, particularly the maintenance of the speaker's self-image and group membership.

There are different kinds of deception, and one of the most common is lying. Hornby defines a lie as an untrue statement made with the purpose of deceiving the hearer. Human beings are accustomed to lying from an early age, yet lies can have severe consequences, sometimes even causing wars and crises. A striking example is the lie regarding weapons of mass destruction in Iraq, which led to a devastating war with long-term repercussions. Lies undermine confidence and trust, denying the addressee a true view of the world. By lying, the speaker not only deceives one person but potentially spreads falsehood to many others within the community, thus complicating communication as a whole [4].

Another form of deception is overstatement, also known as hyperbole. This strategy seeks to maximize the effect on the hearer or reader in order to attract their attention and persuade them of a given proposition. As Cruise explains, overstatement is often an emphatic form used to highlight or modify socially unacceptable actions. Leech points out that overstatement violates the maxim of quality but can be used to support the politeness principle, as in the expression "My eyes pop out of my head." Such exaggeration amplifies the costs perceived by the hearer and may also undermine their value or deeds through ironic overtones [5].

Understatement, also known as litotes, represents another category of deception. It is used to downplay or reduce the significance of an event or object, providing a description that is far less intense than reality. Mey illustrates this with the example of a triumphant player who comments, "We didn't play badly," when in fact the team performed very well. According to Leech, understatement disguises negative accounts to allow more positive interpretations. Nevertheless, such constructions sacrifice the semantic structure of the utterance, as the diminished description may suggest a different meaning than originally intended. This mismatch creates deception, as in the expression "I wasn't born yesterday" [6].

Finally, concealment is another crucial form of deception. It involves deliberately hiding the truth in order to mislead the hearer, who becomes the victim in this interaction. Audi explains that concealment withholds information and often results in losses for the addressee. This strategy is closely linked to dishonest speech acts such as corruption and fraud. Van Prooijen and Paul describe concealment in negotiations where unsettled issues are deliberately obscured. From a pragmatic perspective, concealment violates

Grice's maxim of quantity [7] since the speaker intentionally withholds relevant information. Although there is a fine line between manipulation and concealment, both involve influencing the addressee's thoughts and emotions, ultimately fostering deception that has negative consequences.

RESEARCH METHOD

Because it is considered as an eclectic model for its dependence on a range of information sources upon which it is constructed, this model involves the pragmatic-discursive make-up of deception in accordance with Fairclough's and Leech's theories of critical discourse analysis and the principles of Pragmatics in combination of the researcher's observations [8]. In fact, the model in question offers three constituent stages, altogether with their micro elements, via which deceit passes so as to reach its final form. They are textual stage (via reference to the types of metaphor commonly used), interpretation stage, and social stage that would be discussed soon [9], [10].

1. Textual Stage

This stage, which Fairclough calls as the descriptive phase, is selective; yet it should satisfy the data of the topic under discussion. Being so, two main subsections are central to the analysis in this paradigm, viz. directive/ commissive speech acts (SAs, henceforth) and the tact maxim, both of which draw upon the formal linguistic properties that discourse analysis alleges to be within the scope of this stage.

Directives are a common vehicle of fraud that the speaker makes appeal to so as to skillfully victimize his partner, while commissive deception apparently exhibits the speaker(S)'s commitment to apparently keep the addressee (A) safe, looking for his vested interests. As regards tact maxim, the focus would be placed on politeness theory from cost/benefit perspective.

a. Directives and Commissives

According to Searle, directives are speech acts(SAs) by which the S gets the A to do some action by means of the former's words. Orders, threats, instructions, suggestions, requests and advices are examples of directives. This type of speech acts presupposes that the words should match the world.

On the other hand, commissives are envisioned as SAs in which the S undertakes to perform an action that is in the interest of A. As a commissive SA, an offer such as Have another cup of tea is meant to spark a serviceable proposition for the A. Simultaneously, the S would experience some sort of difficulty represented by the effort exerted. Here, the words also match with the world. As a commissive SA, a promise, such as I'll pay back the money next week, implies the S's commitment to carry out what the S has proposed and there is no excuse for him for not fulfilling the proposed action (ibid). Nonetheless, there are some utterances that belong to both commissives and directives at the same time. Warning, for instance, is one of these acts.

b. Tact Maxim

Reversed for commissives and directives, tact maxim draws upon cost/benefit variable that can evaluate utterances in a reverse manner; i.e. what is beneficial for the A

is costly for the S and vice versa (Leech). Accordingly, a command like Take me home, when said by John, whose job, say, is company manager, to one of his employees after work time is over is tactless because it implies the S's advantage and A's annoyance (due to the employee's reduced time of relaxation and rest). In support of such claim, Hernandez zeros in on an imbalance of cost/benefit variable, arguing that the more costly a proposition is, the less tactful it results in.

Tricky utterances are claimed to be less tactful since the receiver is going to suffer from heavy losses that the sender covertly incorporates in his message. In this case, there is no critical thinking by the A to occur at all, and, hence, the detrimental outcome exacerbates.

Interesting and fascinating is the sizeable advantage(s) implied in an utterance and the hazardous reaction by the A. Put differently, the deceptive proposition may impel the receiver to behave foolishly and commit a crime for the sake of obtaining a booty if the benefit is depicted as a greater achievement; some authorities, like chieftains, asked some individuals, especially the poor, to carry out atrocious action such as murder and theft. The latter, allured by the rewards they would obtain, think it is easy to implement the proposed recommendation. This is the negative and worst phase of tact maxim. Discourteous and insolent are these utterances due to the crises and conflicts they create in the A (ibid).

2. Interpretation Stage

According to Fairclough, interpretive stage, which is alternatively called the processing phase, is concerned with the examination of the processes of production and consumption of verbal and visual contexts. As such, this stage of deception involves three components that are indispensable in the interaction needed for fraudulent communication, viz. impostives, context in addition to quality and quantity maxims that will be meticulously discussed. Besides, this phase has bearing on intertextuality of deception as it emphasizes the structure and function of this malicious notion. The interpretive stage represents the core of this proposed model, relying on pragmatics and discursive grounds (ibid).

a. Impostives

Interested in the A's freedom of choice and action, impostives can be defined as utterances which are at odds with the social norms and conventions prevalent in a given speech community (Leech). Worded differently, impostives trade on utterances with their propositions restrict, to differing degrees, the A's optionality of behaviour or action, causing some gaff or blunder. An order like Give me some water allows the A no option other than obeying the S's instructions, whereas You give me some water is not impostive per se because assertive utterances do not necessary invite an action by the A.

Questions like Will you give me some water? and Can you give me some water? have no impostive force at all because the former seems to ask about the A's desire of doing an action (giving water to the S) and has, therefore, overtones of a request, whereas the latter intends to ask about the A's ability to do the action and, hence, it implies the A's right to say "No". (Quirk, et al.) On the contrary, You will give me some water counts

as an impositive utterance since the S guarantees the A's compliance with the proposed action and there is no excuse for the A to refrain from such a commitment. An expression such as I will/shall -----, which exhibits the S's intention to do something, is characterized as an impositive simply because it indicates the S's control over the situation. Likewise, You can give me some water is an impositive utterance is meant to compel the A to grudgingly accept the proposed recommendation since the S underscores the A's capability of doing the action raised in prior (ibid.). Deceptive utterances mostly draw upon impositives so that the A can adhere to the S's propositions and recommendations.

b. Context

Described as the situation where participants communicate sufficiently, context has a crucial part in issuing and processing linguistic messages. Worded differently, context is the main variable on which interlocutors rely to make negotiations with one another in order to produce the message(s) and round up their form in one way or another. In fact, context functions as the dynamo that feeds up communication since it precipitates and facilitates the interpretations of linguistic utterances. It follows that decontextualized utterances are either meaningless or ambiguous; that is to say, context would suppress all other possible interpretations that might emerge during the production of utterances, solidifying the most possible one.

It is said that there are four kinds of deserve consideration. They are as follows:

1. Co-text . Also called linguistic context, this sort of context adverts to the words and phrases coming before and after the target word in a sentence. The word (saw) in the sentence He saw his something strange is related to the action of the sight of something, not to the tool by which one cuts wood. This interpretation is constructed by virtue of the accompanying words, i.e. (He) and (something), (Yule).
2. Physical Context. It alludes to the world and environment in which participants interact and communicate (ibid.)
3. Social Context: This is related to balance/ imbalance power relations that the interlocutors have.
4. Cognitive Context. Concerning the speaker's mutual knowledge and shared cultural norms of the participants, cognitive context has bearing on the interpretation of deception, since it manipulates the addressee's mentality and schemes. Mey maintains that various linguistic messages, including those with deceit, are appropriately formulated by virtue of the cognitive context, arguing that the extent to which a text is constructed and interpreted as a coherent one would depend on how far it can associate contextual factors with the interpersonal and rhetoric strategies of manipulation.

Of these types, this study focuses on social and cognitive contexts since Macbeth is highly motivated by the witches' and his wife's speeches and directions to take the throne and become the king.

c. Quality and Quantity Maxims

Paul Grice (cited in Yule), the well-known American and philosopher, proposes the cooperatives principle of communication which is based on four maxims, viz. quantity, quality, relation and manner. He (ibid) maintains that these maxims are not rules, but assumptions because breeching these maxims would ultimately spark additional sense. This study, it should be acknowledged, rests on quality and quantity maxims.

The quality maxim trades on the truth of the utterances that the S produces. Put differently, quality maxim recommends that the S should not say something that is wrong or nonfactual. Deceivers, for their turn, insert a great deal of fictional truth (which are tantamount to falsehood) in their utterances to reinforce their allegations. On the other hand, the quantity maxim draws upon the amount of information involved in the S's message. That is to say, the sender is entitled to provide the listener with adequate information which makes the utterances interpretable sufficiently (ibid)

Supposedly speaking, deception, due to its malicious nature, has two participants: the deceiver (the speaker) and the interrogator (the receiver), who is always unaware of the topic under discussion. It is inherent in terms of either false statements or inexact quantity of information. Here, the S has a robust dexterity in modifying the messages in such a way that they are acceptable for the A. this is usually conducted by incorporating many faulty descriptions of the contents of the messages sent, and, hence, violation of the quality maxim occurs. Alternatively, the S resorts to deletion of parts of his messages that he thinks the A dislikes, and, in consequence, quantity maxim is floated (Fasold, et al)

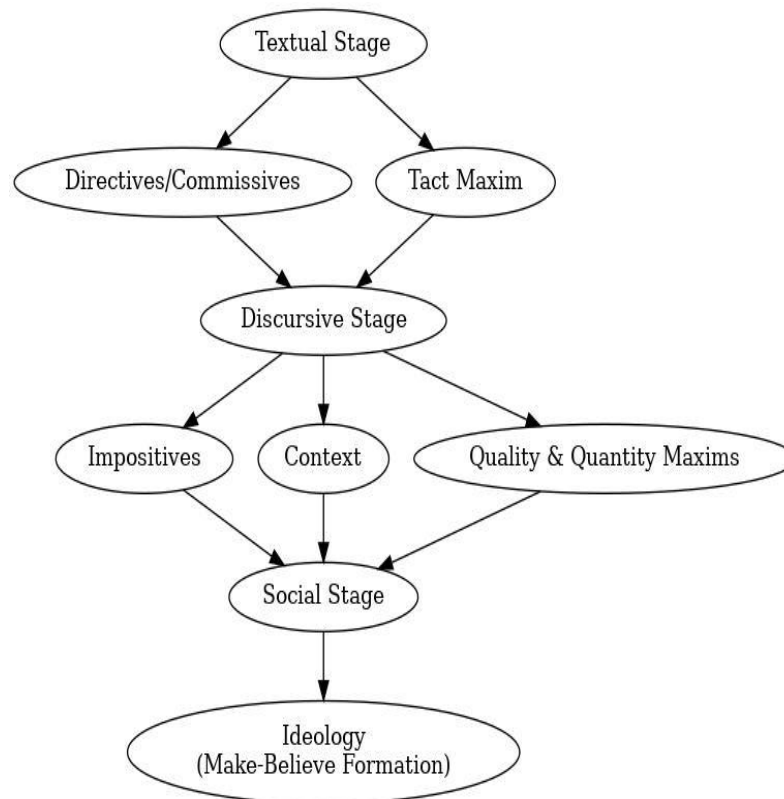
3. Social Stage

This stage of analysis, which Fairclough terms as the explanation phase, culminates in make-belief on the part of the A. Concerning implicit socio-cultural practices and ideologies of power and dominance prevalent in a given discourse, this phase pertains to false satisfaction arising from deception. Described as an umbrella term of influence, persuasion is formulated in terms of regularity, which is conducted via the existence of, at least, two things namely, a sign and an object or event. Worded differently, if something occurs, that thing leads to occurrence of an event, action or object. More important is expectedness, which stems from statistical normality which deception involves. That is to say, the S may raise something in his communicative contributions so that the A expects the existence of a resultant action, and he, in consequence, becomes a victim for the former's illegitimate ambitions. This phenomenon rests on the belief of normality which says X leads to Y, but in fact, such assumption is untenable and what is expected may not occur, causing deception. As a case in point, Hollywood, which films are renowned by gangsters, does not provide the actors elsewhere knowledge of the way those gangsters should behave, and any prediction in this regard is nothing but deception (Schank and Abelson)

All in all, deception, which serves as a prop in the mental activities accompanying its issuance by the S, is based on falsified and untrue satisfaction that the S undertakes to formulate as a trap, so to speak, for his partner. A girl, for example, believes her

boyfriend's untrue stories of his proclaimed faithfulness for her, though she later on discovers, per chance, his lies in his dairy which contains memories of his recent relation with another girl at a party he has denied coming to. Because of her emotions and affection towards him, she takes no reasonable action and this relationship keeps on, a will amounting to self- deception, which is a kind of deception where both the deceiver and victim know, but do not admit the facts (ibid).

Pragmatically speaking, deception falls within the scope of presupposition in so far as its proposition is based on (a) prior proposition(s). That is to say, when generating a fictional story by the S, the A would make a host of inferences and imaginative activities which are basically artificial and bogus (Levinson). With respect to the make-believes that deceit terminates in, the social stage demands creating faulty beliefs in the A's mentality so that he would comply with the S's malicious desires and wishes. This verbal and labourious task is usually performed by the S who is adept in smartening his message which is to be planted in the A's mind.



RESULTS AND DISCUSSION

Results

Textual Analysis

In this section of the empirical side of deception analysis, the researcher adopts the model illustrated above to pinpoint the deceptive expressions that turn up in Shakespeare's Macbeth. Since deception in this play is issued by the witches' and apparitions' prophecies as well as Lady Macbeth. It is worth noting that the wife whose illegal ambitions and filthy dreams motivate her to push Macbeth for committing a heinous crime by deceiving him. These extracts, which are stemmed from Mowat,

Barbara, A and Paul, Werstine's publication *Hamlet by Shakespeare*, are documented by acts, scenes and lines respectively. For the curtailed space, the researcher chooses five excerpts as samples of the present study.

Excerpt 1

"I'll drain him dry as hay. Sleep shall neither night nor day. Hang upon his penthouse lid. He shall live a man forbid.

Weary sev'n nights, nine times nine, Shall he dwindle, peak, and pine.

Though his bark cannot be lost. Yet it shall be tempest-tossed.

Look what I have." says the first witch (I, iii: 19-26).

In the textual stage of the trick, the first witch issues a commissive SA, represented by a threat to terrify the sailor who plots against her, undertaking to deny him sleeping at night and day for ages. Being rude and discourteous in accordance with tact maxim proposed by Lobner because it inflicts harm to the A, this utterance, in the discursive stage, is produced by a supernatural creature whom many people fear and obey in all what she says, an utterance which is impositive in nature since threats offer only two choices for the A, both of which are costly. Simultaneously, this threat implicitly extends to Macbeth's fate owing to the fact that Macbeth is drained morally and physically. The last phase of make-think that deception ramps up with is manifested in the thought planted in Macbeth's mind that witches are supernatural beings and invincible creatures that trigger great destructive consequences.

By imputation, this idea is promoted when the witch issues an assertion emphasizing her predictive power by saying "Look what I have", another SA of threat in an attempt to further deceive Macbeth. Here, the hag's utterance breaks down the quality maxim when she resorts to exaggeration by claiming to get human being deprived of sleeping for seven nights or so, as Hernandez contends. So unreasonable are her allegations and prophecy that no one could believe them. All the same, she could mislead Macbeth and his wife who are taken in by such inadequacies because they have an in-built idea about this witch's mighty ability of changing the world upside down, and hence deception accumulates in Macbeth's mentality.

Excerpt 2

Lady Macbeth says, "Give him tending. He brings great news.

The raven himself is hoarse that croaks

the fatal entrance of Duncan under my battlements.

Come you spirits that tend on moral thoughts" (I, V: 43-8).

The initial stage of deception (textual phase) in this text begins with a directive SA of command in which Lady Macbeth instructs the servant to look after the messenger that will arrive at the castle with important piece of news. This command, like other commands, actually, seems insolent due to the fact that it implies that the S offers a single option for the A which involves no benefit at all on the part of the latter. That is to say, this utterance is not tactful because it requires some effort by the listener to comply with the requirements and felicity conditions required for a command like this, as Searle (1979) recommends. The second phase of deceit provides sufficiently social and contextual

factors that pave the way for issuing of such a directive. Worded differently, Lady Macbeth, highly impressed by the witches' prophecies, considers the king's arrival as the most valuable opportunity to carry out her and her husband's goals that they have long dreamt of. Characterized by its rude overtones, this utterance is regarded as impulsive expression, leaving no opportunity for the listener (the servant) to turn it down. The last tricky phase of make-believe is reflected in the idea formulated in Lady Macbeth's mind that witches' predictions, though false, should be obeyed because of their validity and plausibility (ibid.).

This deception is empowered by another statement of deception when Lady Macbeth likens the king to a raven as a sign of imminent danger of death. In line with the witches' prophecies, Macbeth is the future king of in place of Duncan, a deceitful tendency. This fraud, Fairclough (1989) remarks, is rooted in the analogy aforementioned that this woman has just constructed. This analogy indeed is an implicit warning because it implies heavy loss of death that the real king should avoid. As a matter of fact, warning like this belongs to both directive and commissive SAs and, hence, represents the initial element of the textual stage of deception. Simultaneously, this act is tactless because the A undergoes the heaviest burden of illocution (death) involved in the action. In its discursive stage, this directive in its assertive form is seen as an impulsive statement since the A (the servant) is required to accept this analogy and behave accordingly. Looked at from another angle, the analogy draws upon understatement once the king is minimized to a raven, a product that nests on violating quantity maxim where the object described (the sailor) is attenuated and minimized to just a bird, suggesting a sharp decrease in shape and development as Searle (1983) postulates. Concerning make-believe component involved in the social stage of deception, it should be acknowledged that the belief in supernatural powers, like witches, is the dominate ideology of Lady Macbeth who impels her husband to murder the king and seize his throne.

Excerpt 3

Lady Macbeth says: "What beast was't then, that made you break his enterprise to me? When you durst do it, then you were a man;

And to be more than what you were, you would be so much more than what you were, you would be so much more the man" (I ,vii: 53-8).

Once upon a time, Macbeth reconsidered the matter of king's murder and the resulting crime as a sin and, hence, he should abandon his early determination and resort to peace, safety and wisdom. This predisposition does not make appeal to Lady Macbeth. To fuel his resoluteness of murder, the lady in question sets out for deception, beginning with a rhetorical question, as an indirect SA, the point of which was not to elicit information from the A since it is intended as a blame the purpose of which is to get the A (Macbeth) to give up his new conduct and resume what he has first decided. In fact, this proposed act is tactless because Macbeth is expected to shoulder the responsibility of killing Duncan, an act which usually ends with ruthless punishment for the perpetrator as Mowat and Werstine clarify.

The discursive stage witnesses the evaluation of the utterance as an impositive expression since it restricts the A's freedom, making him comply with what the speaker recommends. Of course, there are contextual factors that uphold this assumption which are grounded in the social gap between the authoritative wife and obedient husband. Intensified by this successive charges directed to the A, deceit is climaxed to a considerable degree when the wife asked the husband not to retreat from his manly qualities like bravery which he first vows to carry out. Being so, quality maxim is flouted when Macbeth is compared to a beast owing to his reluctance to kill the king, an analogy that jolts the A and motivate him to come back to his previous state of murderous determination the king. However, this devious move terminates in a make-believe in the Macbeth's mind that killing the king is a must that he cannot exonerate from, as Levenson hints.

Excerpt 4

Lady Macbeth says, "Give me the daggers. The sleeping and the dead are but as pictures. 'Tis the eye of childhood that fears a painted devil. If he do bleed, I'll gild the faces of the grooms withal, for it seem their guilt." (II, ii: 68-73).

Feeling the possibility of failure by her husband in conducting a murderous action, Lady Macbeth planned to mislead Macbeth whose guilt-ridden panic recently grows fiercer. Expressed in the form of a command (a directive SA) in its textual stage, this first utterance of this text is extremely tactless since the A (poor Macbeth) is supposed to adhere to his bossy and dominant wife's instructions by passing through grave difficulties. In its discursive stage, the directive act at issue is an impositive one simply because there is no alternative reaction left for the A other than implementation of the illocution proposed as Searle affirms. What consolidates the order overtones here is the social context that admits discrepancy in determination between the wife and husband. That is to say, the wife, whose control over the husband is outstanding, is afraid of the failure of the scheme of killing, a state of affairs that leads to destruction of her dreams of prosperity and well-being, while the husband, who is considered as inferior to his wife in power, feels his conscience is disturbing him at the time, is hesitant to what he is recommended.

In order for the wife to further deceive her husband in this trend, she tries to simplify the job he is tasked with by metaphorically juxtaposing, as Bloor and Bloor maintain, the sleeping people and the dead to incite her husband to enact the murder of the king. Accordingly, the last phase of socialism that this model ramps up with presupposes formation of a belief that he should continue his malicious action of killing the legitimate king, an action that, apart from the lady's deceptive words, would not take place.

Additionally, a warning in the form of an if-clause is issued to indirectly perform deception. Worded differently, the lady asserted that if the king's clothes are stained with blood while she kills him, she would immediately associate this crime with the king's servants by placing drops of that blood on their outfits, as. If this is the case for a woman to cope with such a situation, how easy can it be for a man? The utterance under

discussion is tactless since it brings about a heavy burden of responsibility for the A due to the tension and dire consequences he is subject to as Lobner concedes. In the second phase of deception, this utterance is of moderate imposition since if clause provides some sort of freedom on the behalf of the A. Explicitly, there is optionality in action on the part of Macbeth, but this choice, in fact, is severely minimized since it suggests commitment by the receiver to take an action. Here the linguistic context accompanying the utterance in question activates the deceit at hand when the proposed recommendation, as Mowat and Werstine illustrate, is depicted as something similar to a "painted devil" of which babies and children are afraid, a description by which the S wants to belittle what the A has decided. This understatement, indeed, breeches the quantity maxim due to the fact that the terrifying action involved is reduced to an image of devil drawn on paper. The social stage of perception is the conversion of Macbeth's state from peace to war, a shift that the S aims at to misguide the A (Macbeth) to take action and kill Duncan.

Excerpt 5

Third Apparition says, "Be lion- melted, proud and take no care who chafes, who frets, or where conspires are.

Macbeth hall never vanquish be until great Birnam Wood to high Dunsinane Hill shall come against him." (IV, i: 103-6).

The first phase of deception inaugurates with SA of command, urging Macbeth to be brave enough, paying no attention to anyone that disturbs him. Actually this act is tactless because it ultimately brings out destruction and loss for the A (Macbeth). Turning to the second phase of deceit, the utterance in question counts as an impostive act due to the fact that the A is left with no freedom but to strictly obey the apparition and go on fighting to solidify his rule and throne. The social context supports the issuance of this order; there is a gap in the social distance between the apparition, whom Elizabethans believe as the dominant authority Macbeth who strongly believes that witches and apparitions install him as the king. In the same vein, quality maxim is violated owing to the metaphor that apparition sets between Macbeth and the lion. The last phase of social stage in which deception culminates is related to the change that the apparition sparks in Macbeth's belief that he would overcome all hardships and difficulties he may encounter. This belief is reinforced by the supporting statement that stresses the impossibility of Macbeth's demise from authority. This assertion is ground in the last sentence of this excerpt which depicts the impossible fall by saying since the forest, by itself, could not move any more, Macbeth could not be toppled. Alternatively analyzed, the statement that the apparition raised implicitly articulates indirect SA of negative command which can be spelt out as 'Don't be afraid of other adversaries and opponents.'

Discussion

The findings of this study demonstrate that deception in Macbeth is not a random linguistic phenomenon but a structured rhetorical device shaped by pragmatic and discursive strategies [11], [12], [13]. Directive speech acts emerge as the most powerful tools of deceit, compelling Macbeth to act in ways that align with the witches' and Lady

Macbeth's manipulative designs. The prevalence of themes such as prosperity, throne, pride, and power underscores the socio-political dimensions of deception, suggesting that Shakespeare intentionally linked linguistic manipulation with ambition and authority. This reveals how language operates as both a medium of persuasion and a mechanism of control within the play's tragic framework [14], [15].

Furthermore, the study highlights that the violation of Grice's quality maxim is central to the practice of deception in the play. Overstatements and hyperbolic utterances are employed to distort truth and fabricate false confidence in Macbeth's psyche, creating an illusion of inevitability regarding his rise to power [16], [17]. This rhetorical exaggeration not only undermines rational judgment but also fosters an environment in which falsehood appears credible, thereby intensifying Macbeth's vulnerability to manipulation. The rarity of concealment, however, distinguishes Shakespeare's dramatic strategy, as the play privileges overt and exaggerated speech over hidden forms of deceit.

The application of the eclectic model, drawing from Fairclough's critical discourse analysis and pragmatic theories, provides valuable insights but also reveals certain limitations. While effective in categorizing and interpreting deceptive utterances, the model does not fully capture the psychological reception of deception, particularly Macbeth's internal struggles and self-deception [1], [18], [19], [20]. This limitation suggests that integrating cognitive-pragmatic and psycholinguistic perspectives could enrich future research by illuminating how deceptive discourse is processed, internalized, and transformed into action. Such interdisciplinary approaches would advance the understanding of how literary characters, and by extension audiences, respond to manipulative language within socio-cultural and ideological contexts.

CONCLUSION

Fundamental Finding : This study concludes that deception in Shakespeare's *Macbeth* is predominantly realized through directive speech acts, with prosperity, throne, pride, and power forming the central persuasive themes, while overstatements and frequent violations of the quality maxim characterize the dominant strategies.

Implication : These findings highlight that Shakespeare deliberately crafts linguistic manipulation to reveal how deceptive rhetoric influences ideology, suggesting broader insights into the persuasive power of language in shaping political and moral choices.

Limitation : However, the eclectic model employed demonstrates constraints in fully capturing the mental processes of the addressees, particularly regarding the internalization and psychological impact of deception. **Future Research :** Subsequent studies are recommended to incorporate cognitive-pragmatic or psycholinguistic approaches to provide a more nuanced understanding of how audiences mentally construct and respond to deceptive strategies in literary discourse.

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